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The 50 most influential records of all time





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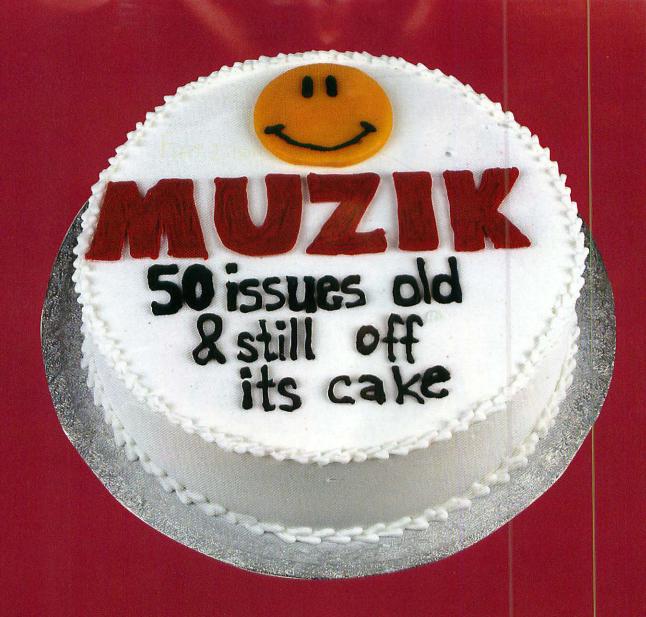
FEATURING TRACKS AND MIXES BY: TILT, BLANK & JONES, MIKE KOGLIN, LOST WITNESS, PUSH, PAUL VAN DYK, LOVECHILD, THREE N ONE PRESENTS JOHNNY SHAKER, MATT DAREY, PHATS & SMALL, DJ DAN, TALL PAUL, SOUTHSIDE SPINNERS, DJ TAUCHER, CARTE BLANCHE, VINCENT DE MOOR, PULP VICTÍM, DJ TIESTO, CARL COX, MARTHA WASH, RUFF DRIVERZ & MANY MORE.

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50 months of Muzik. . . It seems like only yesterday that we launched this magazine in a bid to cover all aspects of club culture and dance music. The last four years have seen Muzik getting its hands dirty covering Tribal Gatherings, trance raves up mountains and techno parties down back alleys. We've been to beach parties in Vietnam and slummed it in Detroit. We've reclaimed the streets,

blagged our way into the VIP room and seen Ibiza go supernova. So here we are, four years older but none the bloody wiser. Still down the front at Homelands, still moaning about the price of that plane ticket to Ibiza. Still getting paid to do the best job in the world. So as we sit back and blow out our birthday candles, remember – wherever you're heading, we'll be right there with you. Hold tight, and remember to reach for the lasers.

Muzik's Ben Turner (left) with an anonymous clubber. Amnesia 8am 1997



Ben Turner Editor

dance



Cutmaster Swift The Breaks 2

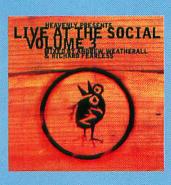
- The Breaks 2 is the follow-up to the universally acclaimed 1998 compilation presented by DMC World Mixing Champion Cutmaster Swift
- The Breaks 2 features some of the most influential and heavily-sampled tracks in dance and hip-hop
- Includes tracks from Gil Scott-Heron, Kool and The Gang, King Curtis and the Commodores



Keep Duty Free! Volume |

Mixed By Tall Paul

- This album celebrates the first anniversary of Tall Paul & Co's Duty Free Recordings
- Some of the finest mixes of Duty Free's singles to date are deftly spun by Tall Paul, Muzik's DJ Of The Year
- Includes club classics from Tall Paul, JS16, Camisra,
 DJ Lottie and Robbie Rivera



Live At The Social Volume 3

Mixed By Andy Weatherall and Richard Fearless

- This is the latest in Heavenly's Live At The Social series, which kicked off in 1997 with the Chemical Brothers
- The Heavenly Social was born in The Albany in 1994, moving to Turnmills in 1996
- Volume 3 is mixed by resident Social DJs Andy Weatherall and Richard Fearless; featured artists include Primal Scream, Model 500 and Mark Bell

coming soon:

Guy Ornadel Licensed To Thrill June 28

Ferry Corsten Artist Profile Series I June 28

Marble Bar Volume 1 Various Artists June 28



Les Rythmes Digitales

Darkdancer

- Darkdancer, Les Rythmes
 Digitales' new album, features
 contributions from Shannon,
 Thomas Ribiero and 80's
 hitmaker Nik Kershaw
- Includes the singles (Hey You)
 What's That Sound?, Music
 Makes You Lose Control
 and Jacques Your Body
 (Make Me Sweat)
- According to Muzik magazine: "Darkdancer is an exceptional album by a prodigiously gifted producer"



50th Issue Birthday Special

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Roger Sanchez

Moose T

Jason Bye

Daniel Klein

Pete Tong Basement Jaxx Danny Rampling John Digweed Cassius François K Farley and Heller Mark Spoon Kevin Saunderson Plus many other DJs & like minded friends Dave Beer and Basics Tyrant Junior Boys Own Radio One Muzik Magazine Loaded Magazine

Residents Steve Lawler Jason Bye José de Divina Daniel Klein Java and Reché

Steve Lawler

Pre-Parties and advance tickets Mambo, Savannah, Bay Bar Cafe (San Antonio) Rock Bar (Ibiza Town) 1000ptas reduction with flyer on entry to club

Photography: Peter Ashworth



JEO

EBE RADIO I



loaded

| | Barn | Sam | 10am | Ham | 12pm | 1pm | 2pm | 3pm | 4pm | 5pm | 6pm | 7pm | 8pm | 9pm | 10pm | 11pm | 12am | tam 2am | | 3am | 4am | Sam | 6атт |
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| CLUB | Java & I | Reché | | | Alkins otome sydn | | | | Andry N | Natin | | |) EE | | Jon Carter | | | Carl Cox | | | Jim Ma | sters | Close |

27th June **Grand Opening Party** In association with Muzik, Loaded and MTV

> 4th July In association with Viva TV and Club Rotation

Java & Reché

Da Hool

Daniel Klein

José de Divina Dani Konig P.A. Tom Novy

José de Divina

Niels Van Cogh

Phil Fuldner & Mogoae

P.A. Cosmos (Tom Middleton) Derrick Carter 5% Hour Set

Jason Bye

Dave Ralph

Paul Oakenfold

Dave Ralph close

| | A ELL D | Barn | 9am | 10am | 11am | 12pm | 1pm | 2pm | Зрт | 4pm | 5pm | 6pm | 7pm | Sprn | 9pm | 10pm | 11pm | 12am | Tarm | 2am | 3am | 4am | 5am | 6am |
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| 11th July In association with Tyrant | CLUB | Jason By | e | Daniel Kle | Nick Wa | arren José de | Divino | Andry Nali Harvey | n | | Java & Re José de D | | | Steve La | udor | Craig Rich | | Lee Bur | ridge | Sasha | | | | Close |
| with tyrant | TERROLE | | | Danier Rie | | uose de | Divina | Tica voy | | | JUSE GE D | IVIIIA | | Oleve Li | wiei | | Cso | - | | | | | | |
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| 18th July | CLUB | Java & Re | eché | | Mark S | ooon | | Andry Nali | n | | Jason Bye | | | | | Jason Bye | , | Roger | Sanchez 8 | & Junior S | Sanchez 6 | / Hour Set | | Close |
| | TERRACE | | | Daniel Kle | in | Roger Sanchez & Junio | | | or Sanchez José de Di | | Divina Kevi | | Kevin S | Saunderson | | Clone | | me | | | | | | |
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| 25th July | CLUB | Java & Re | eché | | Jim Maste | ers | | Andry Nali | n | | Jason Bye | , | | | | Jason Bye | | Danny | Rampling | Jon Ple | eased Wir | nmin p | J Dan | Close |
| | TERRACE | | | Daniel Kle | in | José de | Divina | | Steve Lav | vler | | Carl Co | X 5% Hour S | et | | | Cio | | | | | | | |
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| 1st August | CLUB | Jason By | 10 | | Francisco | Farfa (Mossa in a | | Andry Nali | n | | Java & Re | chá | | | | Jason Bye | | Pete T | iona. | | Ctour Lo | and an | | |
| In association with Back to Basics | TERRACE | | | Daniel Kle | | José de Divina | | Paral y Ivan | Erick Morillo | | Basement Jaxx | | ent Jaxx | Ralph Lawson | | Gose | | | long | | Steve Lawler | | | Close |
| | | | | | | | | | | | | | | | | | | | | | | | | |
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| 8th August | CLUB | Java & Re | eché | | Andry Nal | in | Jim Mast | ers | Jeff Mill | s | Jason Bye |) | | | | Jason Bye | Mark Lev | vis | Pete To | ona | Steve La | wler | | Close |
| Radio One Space sessions | TERRACE | | | Daniel Kle | | José de | Divina | | Carl Co | X 5 Hour Set | | | | Steve La | wler | | Clo | | | | | A Tile | | Con |
| | | | | | | | | | | | | | | | | | | | | | | | | |
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| 15th August | CLUB | Jason By | e | | Sasha 8 | John D | igweed | | Andry Nal | in | Java & Re | ché | | | | Guy Ornac | iel | Sasha | & John Di | igweed 6 F | lour Set | | | Chose |
| Space's 11th Birthday Celebrations | TERRACE | | | Daniel Kle | in | José de | Divina | | Moose | Т | | Cassius | s Mix | | Steve Lav | vler | Clor | 54 | | | | | | |
| | | 8am | 900 | 10am | 11am | 12pm | 1pm | 2pm | Зрт | 4pm | 5pm | брт | 7pm | 8pm | 9pm | 10pm | 11pm | 12am | tarn | 2am | 3am | 4am | 5am | 6am |
| 22nd August | CLUB | | | | | | | | An event f | eaturing The | End Sounds | vstem and i | nvited D.I fric | ends nlue Sn | ace and home | e resident D.I | c | | | | | | | |
| | TERRACE | | | | | | | | | | | | | ina piao op | acc and norm | o resident bo | | | | | | | | Close |
| | | 8am | 9am | 10am | 11am | 12pm | 1pm | 2pm | 3pm | 4pm | 5pm | врт | 7pm | 8pm | 9pm | 10pm | 11pm | 12am | turn | 2am | 3am | 4am | Sam | 6am |
| 29th August | Our | Jacon Bu | 0 | | Mark Sp | 0000 | | Java & Re | nhá | | Jason Bye | | | | | Stoup I mu | lor | Jim Mas | | Carl Co | v | | | |
| 25ut August | CLUB | Jason Bye | | Daniel Kle | | José de Divina | | Java a ne | Steve Lawler | | Masters at Work 6 H | | Work 6 Hou | our Set | | Steve Lawler Jim M | | | asters Carro | | A | | | Close |
| | | | | | | | | | | | | | | . = 5 | | | | | | | | | | |
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| 5th September | CLUB | Java & Re | eché | | | Darren P | rice | | Java & Re | ché | | | | | | Steve Law | ler | Danny | Tenaglia | | Sasha | | | Close |
| In association with Junior Boys Own | TERRACE | Daniel Klein | | José de Divina | | | Terry Farle | ey & Pete Hel | er Steve Lawler | | Terry Fa | | rley & Pete Heller o | | | | | | | | | | | |
| | | | | | | 1,40 | | | | | | | | | | | | | | | | | | |
| | -46 | 8am | 9am | 10am | 11am | 12pm | tpm | 2pm | 3pm | 4pm | 5pm | 6pm | 7pm | Bpm | 9pm | 10pm | 11pm | 12am | tam | 2am | 3am | 4am | 5am | Bam |
| 12th September | CLUB | Java & Re | eché | | | Special g | guest DJ | | Java & Re | ché | | | | | | Steve Law | ler | Dave Ral | ph Paul Oa | akenfold | | Dave Ralp | ph | Close |
| Closing Party | TERRACE | | | Daniel Klei | in | José de | | Steve Law | | | s K 7% Hou | Set | | | | | Clos | | | | | | | |
| | | | | | | | | | | | | | | | | | | | | | | | | |





Gentleman OF Lessure

Jacell

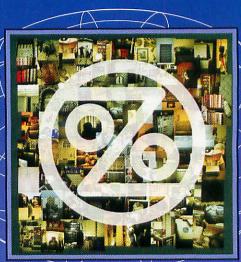
With these eleven diverse, finely tuned tracks, Jadell shows that he is at the forefront of a new generation of UK producers who are re-inventing hip hop and beats. From electro to soul, sleazy listening to butt kickin' hip hop, this is three decades of B-boyism in one delectable package.

RELEASED MONDAY 14TH JUNE



FSUH 4 - Various artists Mithea By Cut La Foc

Following on from the success of the groundbreaking FSUK3, The Future Sound Of The United Kingdom return with Cut La Roc. Skint's resident President Of Scratch has masterfully mixed together an awesome selection of phat funky riffs, hook heavy hip hop, edectic breakbeat and bad ass drum 'n' bass.



DZCMatli

Dzomatli

Hip hop, salsa, funk, dub and merengue all feature on Ozomati's multiracial, genre-defying musical menu. Raul Pacheco's Spanish vocals play tag with Chali 2na's raps, while Cut Chemist's turntable trickery duels with the band's massed rhythm section. Stunning.



SounacoLors 2

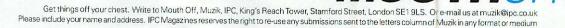
Micheel By Phill Mison

A year on and the wait is over...'Soundcolors 2' has arrived. Following on from the phenomenal success of its predecessor, this sequel features a fabulous cross section of mainly brand new music from around the globe including Bouzoo Bajou, Jersey Street, New Phunk Theory, Frankie Valentine and Nightmares On Wax. Essential sounds.

RELEASED MONDAY 21ST JUNE









Letter Of The Month

TOTALLY agree with what Judge Jules had to say (Muzik 49) about the use of lightsticks, puppets, dummies and all the other shite clubbers seem to be carrying around with them nowadays. What is the fucking point?! Apart from the fact that the twats who jump around with their hands up puppets' arses nearly poke your eye out every time you try to squeeze past them, they also look ridiculous.



I have nothing against clubbers dressing up, but where is the individuality when 90% of the people who go to Gatecrasher look like extras from Star Wars?!

DEREK SMITH, Fife

PS Here's a picture I drew of how crap you actually look... You know who you are!



Make yourself heard.

Terry Unfairly

IF I was Terry Farley, with a job in the music industry, getting free records and access to almost any club, hanging out with the Boys Own crew, I'd be elitist too. But unfortunately, I live a miserable shitty little life and while I love a wide range of dance music, sometimes you just want to get pilled up and dance like a loon. Nothing makes this easier than a load of 140bpm records with a bunch of breakdowns. What does Terry expect? Dance music is overground. People go to Cream and Gatecrasher instead of the Ritzy. Since pop music began, people have been whining about how the scene is getting diluted and how it's no longer rock 'n' roll, punk, heavy metal, disco, reggae etc. Sure there are plenty of cheesy records out there, but this provides the breeding ground for people to stand back and provide an alternative. I'm with Terry. I wish there were more enlightened clubs and more true house records but I'm quite prepared to search them out. It's part of the fun. Don't worry about the future of dance music Terry. Just as not every aspiring DJ wanted to be Peter Powell or

Jimmy Saville in the Seventies and Eighties, not everyone wants to be Judge Jules now.

COLIN MASON, Edinburgh

Knock It On The Edit

Ol! Manifesto, Pepper and Multiply. What's going on? When I buy a CD single, I expect to find a full length version, not some three-minute edit. This new 'radio edit' policy has stopped me from buying CDs from these labels. One exception was 'Needing You' which is such a tune, I was forced to buy it on vinyl and copy it onto CD using my computer. So do the above labels have any comment to make about their policies, which lose them fans and promote vinyl snobbery and piracy?

MITCH, Adlington

Who Hell He?

IN your hard house reviews (Muzik 49), you reviewed my new single with Jon The Dentist and Mark Kavanagh questioned my existence. As I won your Bedroom Bedlam competition, I was a little put out by this. I thought you supported us winners.

TOM HARDING (via e-mail)

US And Them

I'D like to remind Terry Farley that if it wasn't for the US, he would be "a Kraut". If he didn't come from England, he'd be thought of as a boring has-been. Terry's forgotten that house music can and maybe even should be fun. Well, not anything he's made in quite some time. Actually, I shouldn't say anything – I stopped listening to his music a few years ago. **SEAN CUSICK (via e-mail)**

Trance Will Never Die

TRANCE is the universal sound. In reviewing the singles, Farley & Heller slagged off all the trance ones, saying "no self-respecting clubber with any musical taste would want to hear this garbage" etc. Well, if they went to Cream or Gatecrasher, they'd see clubbers 'avin' it and going mental to trance epics like ATB, Pearl River and Universal Nation. Trance is bigger than ever with the likes of Taucher, Tiesto, Nalin, Paul Van Dyk, Oakey and Jules keeping trance alive and kicking. Trance on.

NAZ, Chesterfield

Vintage Whining

JUST writing to say how amused I was by Farley & Heller's singles reviews. As I read it, I could picture the "two old gits" flinging condemned records out of the Muzik office window, scalping passers-by. The lads have attained astute and cultured musical tastes with experience and age. If only the rest could as well.

DAZ, Cohouth, Eire

Farley's Foreign Policy

FARLEY & Heller's singles reviews were the funniest thing to appear in your fine magazine to date. It's about time some irreverence was brought back into a scene saturated with egotistical superstar DJs and overpaid, over here Johnny Foreigners. Keep up the good work fellas.

TIM MADDEN, Staines

Love Lee

THANKS to Lee Burridge for restoring my faith in premier league DJs. After playing at Epic in Liverpool, did he take the money and run? Did he fuck! Along with Marcus James, he joined us at our chill out and for three hours played one of the best sets my friends and I have heard in ages, before giving one of my mates some tunes from his box. Lee Burridge is an example to his peers.

SCOTT KING, Liverpool

Praise Him

I'M sending this mail out to praise the shit outta Fergie, who just played the most amazing four hours Hong Kong has ever heard. Seb Fontaine is here next week for a Cream party and the bearded one will have to play the best set of his life if he wants to better young Fergie. We like our beats hard and fast as fuck, and Fergie has set the benchmark by which all future DJs coming over here will be judged. And don't diss the UK club scene – the Hong Kong one is absolute bobbins in comparison.

DAVID TANG, Hong Kong

No Wheels, No Show

AFTER one successful year of monthly nights at our local club, we decided to splash out on a bigger event: 1,000 capacity hall, new decor, 12k rig, dancing girls etc. And a top DJ, Danny Howells, booked months in advance. Three days before the night, his acting agency phoned saying, "He's staying in Holland because a better offer has arisen" Move on, new DJ: Jody Wisterhoff from Way Out West. On the night, dancefloor filling quite nicely, we get a phone call: "It's Jody, I can't make it up, my driver's not turned up." Danny & Jody both said they'd play for half price next time. Gee thanks. That's alright then. Welcome to the world of promoting. Good luck to the Epic lads. They'll need it.

IVAN & MARK (SONIC SOLUTION), Newark

See News for the latest on how the Epic boys are getting on

Gene-uine?

I READ in your magazine about one gene that causes clubbing in humans (Muzik 47). Is it true? Please answer as soon as possible. I'd like to make research into this subject.

AYA (via e-mail)





Muzik Club Classics

Welcome to your free Muzik Club Classics CD. No shoddy giveaway this – we've hand-picked an album which sums up everything that's great about the world of Muzik. 13 right up for it anthems that remind us of going out and dancing, or staying in,



1. Leftfield

Song Of Life

Hard Hands

Everything you could ever want in a track and a sackful more. Truckloads of ethnodelic sounds (sitars, tablas, Eastern wailing) to keep the batik boys happy, the chunkiest of early progressive house grooves and a general feeling that music this glorious comes like manna from the heavens above. On 'Song Of Life', Messrs Daley and Barnes proved that house music could take its influences from the farthest flung reaches of the globe and still raise the roof at 3am from Aberdeen to Anglesey.

2. Fatboy Slim

Everybody Loves A 303

Skin

Before the thinnest Fatboy in the world became the globe-trotting superstar he is now, Norman Cook laid down the blueprint for his block rocking sound with 'Everybody Loves A 303'. With a squealing acid line riding pillion on a bumpy bass groove, this track launched the Fatboy himself, big beat and a generation of surf bums.

3. Lochi

London Acid City

Stay Up Forever

What else can sum up the feeling of dancing in a dank warehouse full of rainbow-coloured freaks? But enough about Gatecrasher, what about the London squat party scene that spawned this acidic 303 mutant. One of the best, most insane acid tracks of all time. Its time is now.

4. PFM

The One And Only

Good Looking

One of the most exquisite tracks ever to emerge from the mid-Nineties oceanic jungle sound. Soulful like a Harlem gospel choir on a sunny Sunday morn, this Luton-based pair came on like star-struck cosmonauts, echoing their mentor LTJ Bukem's radical departures from the jungle template by injecting huge ambient tidal waves into their soft-stepping dancefloor mayhem. Tear-out now wore slippers.

5. Tony De Vit

Don't Ever Stop

TDV

A dirty great pumping anthem, De Vit threw acid techno, relentless Euro trance and an orgasmic crescendo into this headbanger. As well as being the biggest record the Trade scene ever produced this proved that the late, great Tony De Vit was not only a wizard on the decks but also knew what made people move.

6. Fire Island

There But For the Grace Of God Go I

Junior Boy's Own

Pete Heller might have a very 'Big Love' these days, but it wasn't always thus. This sees him and Muzik scribe Terry Farley in prime podium-packing mode with a cover of an old disco standard by Kid Creole. Due for re-release later this year.

7. Roni Size

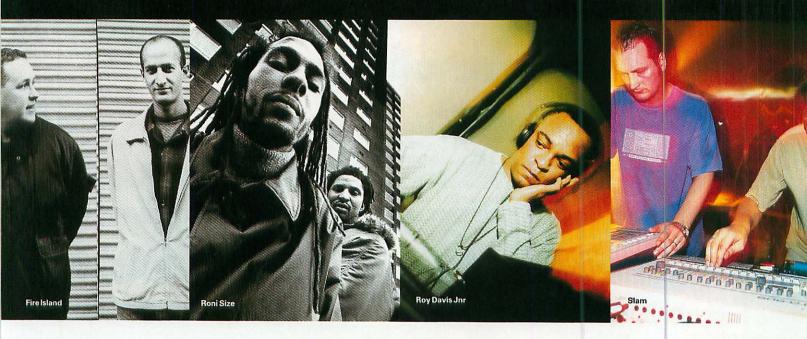
It's Jazzy

V

And jazzy it was. Brassy, rolling drum & bass, Roni got busy highlighting his love of jazz and funk licks. Using the trademark vibrating Reese bassline, this tune rocked floors from Rio to Romford at a time when drum & bass kicked along at a nice, sedate pace. Timeless.

A User's Guide To Your Free CD

plotting up and just listening to tunes. All the sweaty, messy reasons we got involved in the world of Muzik in the first place. Now we're 50 issues old and properly grown up, it's time to roll back the Editor's Persian rug, crack open a few beers and get ready to have a serious party. Stick this in your stereogram, turn it right up and join us on the floor. **Let's fucking go!**



8. Roy Davis Jnr Featuring Peven Everret

Gabriel

XL

A record that united jazz bores, r&b geezers and underground garage girlies with your common or garden house heads. Back when he was in Phuture, Roy may have helped start acid house, but he successfully redefined soul music with this amazing piece of Prince-meets-Ten-City-downthe-front-at-Twice-As-Nice garage.

9. Slam

Positive Education

Soma

What can you say about this legendary track that hasn't been written before? Stuart McMillan and Orde Meikle's finest moment continues to devastate, its place in house history well established. Okay, so it owes no small debt to Ron Trent's 'Altered States', but ever since 1993, its ball-achingly ace breakdown, heart-piercing strings and sphincter-loosening drum roll have easily established it as a classic in its own right.

10. Blueboy

Remember Me

Pharm .

Originally a lost B-side to a house single, 'Remember Me' went on to spend over 10 weeks in the charts when it finally came out in its own right. Filching a Marlena Shaw vocal from an obscure live album, the Glasgow recluse who produced it transformed it into an absurdly chunky, funky low-slung sing-song that showed there was life in them thar trip hop grooves yet.

11. Underworld

Cowgirl

Junior Boy's Own

The other side of killer acid tune 'Rez', this reinterpretation became a huge progressive hit with Karl Hyde muttering the immortal lines "I'm invisible/An eraser of love" (eh?). Putting some dirt back into the weedy handbag around at the time, Underworld also set out their blueprint for the "lager lager" chants of 'Born Slippy'. This was 100 times better.

12. Somore

I Refuse

XL

A classy speed garage anthem that rocked from Twice As Nice to Cream, this spawned hundreds of vocal sing-a-longs. Big and bouncy like a cheeky reader's wife of a tune, this shows an underground garage scene that's alive and well and living for the weekend, lost somewhere between those booming basslines and twisted vocals. The bomb.

13. Energy 52

Café Del Mar

Hooj Choons

Having been around for years in various guises, this Ibiza anthem is sure to be a summer favourite on the White Island again this year. Solid progressive house that used the epic sound before it all went too cheesy, Energy 52's ambient breakdown and huge, teasing piano build-up has rarely been rivalled.

Millennium Macage Macage Millennium Macage Macage Millennium Millennium

Ibiza & New Year's Eve Will 1999 see the biggest parties ever?

N WHAT looks set to be clubland's biggest year ever, details have started to emerge on the biggest party of them all – Millennium New Year's Eve. Several of the larger organisations have already leaked information about their plans, with DJs like Paul Oakenfold and Pete Tong stopping off at four or five different parties during the course of the evening.

Meanwhile, over in Ibiza, this summer is going to be the busiest yet for British club promoters, with numerous organisations all seeking to establish themselves on the island. Indeed, with rumours of 'club wars' hotting up and supply surely way exceeding demand, it's no surprise that some organisations, such as Slinky, have had second thoughts about taking a residency out there. Reports from the island also claim that it is already stuffed full of British clubbers.

But for the moment, here are the details on both the Millennium and Ibiza so far. Look out for our full Ibiza guide next month, and regular Millennium bulletins throughout the year.

Ibiza

Kiss FM

Hosting two weeks in Ibiza, from September 8th to September 22nd, with DJs including Matt 'Jam' Lamont, Tall Paul, Seb Fontaine, Alex P, Brandon Block, Bobbi & Steve and the Sharp Boys. Venues include Pacha, Space, Amnesia and Es Paradis. As usual, Kiss do it as a whole holiday package, including flight and accommodation, with prices starting at £249 for a week. Call the hotline on 0870-243-4300.

Colours

Scotland's top promoters are running Thursdays at Es Paradis. Jon Mancini is resident. For more info (they're also doing holiday packages) call 01698-276-866.

Angels Of Love

The legendary Naples club is hosting Thursday nights at El Divino. Guests include David Morales (July 8th), Frankie Knuckles (August 5th), Little Louie Vega (August 12th), Ted Patterson (August 19th) and Morales again (September 9th) which is a special Muzik party.

Renaissance

For their fourth year in Ibiza, Renaissance are doing Wednesday nights at Pacha, with preparty sessions at Café Mambo. Grand opening is on June 23rd with David Morales.

Ministry Of Sound

The Ministry is resuming its Friday night residency at Pacha, which was voted Best Ibiza Club at the Muzik Dance Awards. Residents are Erick Morillo, Jazzy M, Paul Jackson, our own Yousef and Dave Chambers. Frankie Knuckles plays the opening party on June 25th. Ministry Of Sound are also hosting a daily radio show on local station Cadena 100.

Passion/Progress

The Coalville club has teamed up with Progress for Thursday nights at new club Eden. Residents are JFK, Pete and Russell and Alex Daniels.

God's Kitchen

This lot are doing Tuesday nights at Amnesia, with Muzik DJ Of The Year Tall Paul the resident, and Brandon Block and Alex P the bi-weekly residents.

Clockwork Orange

Six years old and still going strong, Clockwork Orange is taking over Es Paradis on Wednesdays. Residents are Andy Manston and Tom Antenucci. Entrance will be 5,000pts.

Home

Darren Hughes' latest venture is taking over Space for a full "day and night experience". See Page 15 for full details.

Slinky

Slinky recently announced that "after careful consideration, Slinky have cancelled all Ibiza dates previously announced for summer 1999. 1999 is not the right year for them to successfully visit Ibiza due to the enormity of the impending millennium celebrations. They are also concerned that the problems experienced with overvall in the past may be mirrored this year.

Cream and Bugged Out

The Liverpool club celebrates six years in Ibiza doing Thursdays at Armesia, while Bugged Out is doing Cream's Saturday nights at the same venue. Cream's residents are John Kelly and Les Ryder. Cream have also pulled off a major coup in getting Paul Van Dyk exclusively for a series of dates.

Miss Moneypenny's

The Midlands club will be hosting Tuesday nights at El Divino, promising individually themed nights from Roman orgies to Wild West carnivals

Trade London's 24-hour hardcore party people are taking over Saturday mornings at Space and Friday nights at El Divino. The Space Terrace will feature DJs like Fat Tony, Sharp, Guy Williams and Alan Thompson, while inside will have Steve Thomas, Pete Wardman, Fergie, Malcolm Duffy and crew, All parties at El Divino are themed on a different colour each week. **Experience & Twice As Nice** Underground garage galore as these two team up for Tuesday nights at Club Summum. Preparties will be Bar Itaca, after-parties at New Star Café. They're also organising holidays-

The Millennium

Radio 1

Radio 1 is chasing the Miller nium around the globe with a huge selection of DJs broadcasting live at midnight across many different time zones. It kicks off at 5pm with Judge Jules, followed at 6pm by Pete Tong from Liverpool Docks with Cream; 9pm Danny Rampling in Cape Town; 10.30pm Col Hamilton in Kelly's, Portrush; 11.30pm Dave Pearce counts down the UK's New Year from Glasgow; 12.30am it's back to Pete at Cream; 2am Fatboy Slim from Cream's party in Stoke; 3.30am Judge Jules at Gatecrasher; 4.45am Junior Vasquez in New York; 6am Paul Oakenfold at the new Home club in London and finally the next day's breakfast show will feature Carl Cox jetting from Sydney to Hawaii at 9.30am.

Cream

Cream's main event involves a temporar structure holding 30,000 people at the Pier Head in Liverpool. DJs include Fatboy Slim, Sasha, Paul Oakenfold and Seb Fontaine. Tickets cost £75. They'll also be holding a club night, with just 3,100 tickets for members first, priced £99. DJs include Tong, Seb Fontaine and Fatboy Slim. The same DJs play Cream's party at Trentham Gardens in Stoke, where tickets cost £99. At London's Brixton Academy, DJs are Pete Tong, Sasha and Fatboy Slim, tickets £99.

Ministry Of Sound

CJ Mackintosh and David Morales will be headlining a Def Mix party on New Year's Eve, with Frankie Knuckles the following day. They're also planning events in Fiji, Australia, South Africa, Kuala Lumpur and Europe, which will be linked by ISDN to London.

Gatecrasher

The Midlands superclub is hosting 2000GC at Sheffield's Don Valley Stadium, where they'll be erecting the world's largest portable structure holding up to 25,000 people. They'll be featuring exclusive sets from Paul Van Dyk and Judge Jules, as well as sets from Paul Oakenfold and Sasha and ISDN links with other DJs around the globe. Judge Jules will compere the entire event and part of it will be broadcast on Radio 1. There are plenty more details still to be confirmed but tickets are already on sale priced £100. For more info, call 0114-252-6100.

Others

Basics is holding a free party at Leeds' Mint Club. Sundissential is doing three parties in Birmingham, the main one at Pulse with Tall Paul, Brandon Block and Alex P for £80. They're also doing three parties in Leeds and two in Bristol with John Kelly. The Gallery has got Tall Paul, Steve Lee, Lottie, Chris & James, Matthew Roberts, Sister Bliss and Daniele Davoli. Shindig will be at the Newcastle Telewest Arena. And London's The End are having the night off. Cheers!

call 0800-515-828 for details. Prices from £249 self-catering based on four sharing.

Radio 1

Radio 1 is spending a weekend in Ibiza as opposed to last year's full week. Taking place over the weekend of August 6th - August 8th, it includes Zoe Ball doing a breakfast show from Café Mambo, Pete Tong's Essential Selection from the same venue, Judge Jules' show at Bar M followed by Fabio and Grooverider live at Ministry Of Sound @ Pacha. Pete Tong, Carl Cox and Paul Oakenfold will also play Space that weekend for a future Essential Mix broadcast.



EVENTS

BRIXTON ACADAMY

DATE WITH DESTINY FEATURING AMBIDECKTROUS. 9pm - 3am

FRI JUNE II: FATBOY SLIM V's ARMAND VAN HELDEN, CUT LA ROC

FATBOY SLIM V'S ARMAND VAN HELDEN. DJ TOUCHÉ (WISEGUYS) - SOLD OUT

TRELAND

@ THE POINT, EAST LINK BRIDGE, DUBLIN

SAT JULY 3: FATBOY SLIM. SCRATCH PERVERTS, JOHNNY MOY

ARTHROB / BIG BEAT BOUTIQUE

DEFINING A NATION TOUR @ THE ZAP, KINGS RD ARCHES, BRIGHTON. 9pm - 2am

SAT JULY 3:

DJ'S: MIDFIELD GENERAL. SUPER COLLIDER. VISUALS: TOMATO BACK ARCH: ED TEMPLETON. ANDY MAC. HAMISH READERS: MIRANDA SAWYER. KATIE PUCKRICK. DAVE BARB. WAYNE ANTHONY BEN RICHARDS. JEFF NOONS

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FREESTYLE KICKIN' IN THE HOUSE TONIGHT

ON THE FLOOR AT THE BOUTIQUE PT2 MIXED BY LO FIDELITY ALLSTARS RELEASED ON SKINT RECORDS JUNE 21. ON THE FLOOR AT THE BOUTIQUE PTI MIXED BY FATBOY SLIM OUT NOW

IF YOU WOULD LIKE TO BE PUT ON OUR MAILING LIST SEND A SAE TO PO BOX 174. BRIGHTON, E. SUSSEX. BNI 4BA BIG BEAT BOUTIQUE PRODUCTIONS. INFO: 01273 323055. FAX: 01273 208766

Exclusive

ex-Cream man Launches Home

ARREN Hughes, former partner in Cream, has been talking exclusively to Muzik about the launch of his new club venture, Home, at the Space club in Ibiza. And he has given indications of what to expect when the Home nightclub proper opens in London's Leicester Square in September. The venture is backed by millionaire Ron McCulloch, who is also behind the Tunnel in Glasgow and is also backing the relaunch of Renaissance in Nottingham.

Home - Day & Night @ Space will run every Sunday from 8am until 6am Monday morning, kicking off on June 27th through to September 12th, DJs confirmed to spin include Carl Cox, Daft Punk, Basement Jaxx, Sasha, Roger Sanchez, Global Communications' Tom Middleton, François Kevorkian, Cassius, Kevin Saunderson, Marc Spoon, Farley & Heller and Derrick Carter.

"I've actually had the idea for about five years since I first had the time of my life at Space," Hughes revealed, speaking to the media for the first time since he left Cream in 1998. "We want to mould the Home concept around what Space is all about and stretch it out into new dimensions. We're not claiming to be reinventing the wheel but we do want to make a difference.'

Up until now, Space has not really been used as a nighttime venue, having become more famous for its Sunday daytime sessions. Hughes says Home is going to change all that.

'There are so many DJs who haven't played Space and they're really looking forward to having the opportunity to spin there. I wanted to book DJs who I personally listen to and to give them a platform for musical variation. The night time sessions will have a totally different vibe to the day. It'll be one in the eye to all those whingers who say Ibiza has had its day.

However Hughes is remaining characteristically cagey

about the opening of Home in London.

"Both Homelands and Home @ Space will give people a taste of the quality and variation they can expect at the club. It's an extension of the Home ethic. A lot of the people we're working with in Ibiza we'll be working with in London. Rest assured that whatever Home will be about, it will be about quality." Rumours still persist that Paul Oakenfold is to take a London residency at the club.



Creamfields Update

HOST of names have now been confirmed for this year's Creamfields. As revealed in last month's Muzik, The Pet Shop Boys are headlining this year's festival, which takes place at the Old Liverpool Airfield on Saturday August 28th. Also on the bill now are: Paul Oakenfold, Pete Tong, Masters At Work, Carl Cox, Sasha, DJ Shadow, Goldie, Grooverider, James Lavelle, Derrick May, David Holmes, Justin Robertson, Roger Sanchez, Judge Jules, Seb Fontaine, Tall Paul, Paul Van Dyk, Dave Clarke, David Morales, Junior Sanchez, Jon Carter, Scratch Perverts, Freq Nasty, DJ Punk Roc, Todd Terry, Nick Warren, Sonique, Brandon Block and Alex P. Fortickets and information call Cream on 0151-708-9979 or check the web site at www.cream.co.uk

Government to decide if

Driving stoned is safer than driving drunk

IVIL servants want to study claims by a Canadian academic that it is safer to drive stoned than drunk. Alison Smiley, an adjunct professor at Toronto University's mechanical and engineering department, said drivers who had smoked "moderate" amounts of marijuana compensated by driving more slowly and cautiously.

Their behaviour is more appropriate to their impairment, whereas subjects who received alcohol tended to drive in a more risky manner, " she added.

A spokesman for the Department of Transport said, "We don't want anyone getting behind the wheel while their judgement is impaired, be it by alcohol or drugs and the law does say you shouldn't drive when under the influence However we would like to see the study because we want to keep our research up to date."







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Subscription rates (12 months) UK, £28, 80. Europe/Eire (including VAT) £40 (airmail), Zone A (iMiddle East & Africa) £55, Zone B (Americas) £55, Zone C (Australasia, Far East & rest of world) £55. Prices include p.&p. Enquiries and overseas orders: IPC Magazines Ltd, Oakfield House, 35 Penrymount Rd, Haywards Heath, West Sussex RH16 3DH. Tel: 01444-445-555, Eax; 01444-445-599.

Back Issues of Muzik cost £3.50 in the UK/£4.50 overseas, including postage and are available from John overseas, including postage and are available from John Denton Services, Box 666, London E15 1DN, Tel: 0181-503-0588,

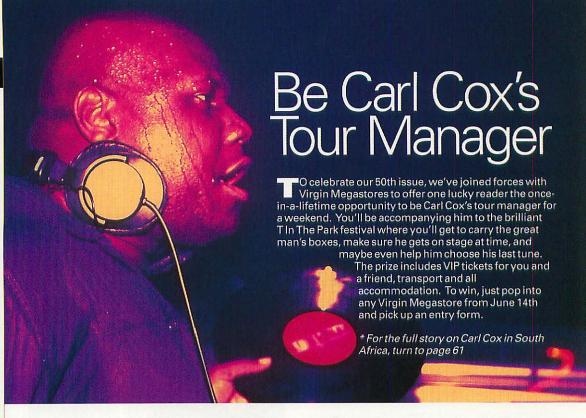
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NEWS

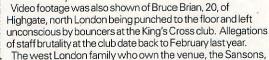
Snapshots

Thanks to all the teams who came down and made the first ever MUZIK PUB QUIZ such a success. Respect to Virgin Records, Vital, Transient, Good Looking, Dorado, INCredible, Slice, Hooj Choons, 3MV, Edel, Beechwood, Virgin Retail and Sound Performance. And congratulations to XL, who won by a considerable margin, even if they didn't know Junior Vasquez' real name is Donald Madden! Thanks also to Sony Playstation and Nintendo Colour Game Boy for the prizes. Nearly £1,500 was raised for the Kosovan refugees... THE **ROYAL NATIONAL INSTITUTE** FOR DEAF PEOPLE is starting a campaign to help clubbers look after their ears and not end up suffering later in life. They're very keen to hear from anyone who thinks their hearing has been affected by exposure to loud music. Contact Jamie Elliot on 0171-296-8124... EMINEM has been accused of beating a fan to a pulp with the help of one of his bouncers. The incident is alleged to have taken place during the East Detroit rapper's San Francisco gig in May when he jumped into the crowd to have a go at a fan who had been baiting him all night. . . Ace avant garde post-rockers FRIDGE are out on the road this month. Catch them at Glasgow's 13th Note (June 11th), Belfast's Skibunny Club (June 12th), Dublin's Wheelans (June 13th), Bristol's Louisiana (June 14th) and London's Crossbar (June 15th)... Latest to join the great KISS FM exodus are the DREEM TEEM, who've joined Galaxy FM for a weekly Friday night show from 9pm till 11pm... Hooked up? Then check out the world's first online remix competition. Go to the Crunch site at www.crunch.co.uk and you'll have the chance to remix our own RENNIE PILGREM's 'Soundboy Kingpin'. See if you can do a better job than Rennie! The winners will have their remix released through TCR Recordings, as well as getting an MP3 player... Too late for review, but check out 'CREAM IBIZA: ARRIVALS' for a collection of this summer's biggest tracks...



London club loses licence after bouncer violence

BAGLEYS Studios, one of
London's biggest clubs, has had
its licence revoked after police found
evidence of violence, drug dealing and
mismanagement. Officers from the
Metropolitan Police Clubs And Vice
Unit told a Highbury Magistrates Court
hearing that drug dealers had
operated openly in the club's bar area.
They had visited the club undercover
in March this year.





were fined £14,000 with £6,000 costs last December for 27 separate breaches of public safety. Three inspections had been made earlier that year, including one on a fetish night when exits were blocked by a whipping post and giant crucifixes.

It is understood that the owners of Bagleys will appeal against the decision. The appeal means the club can stay open for the moment. The owners were

ordered to pay £7,800 when the licence was revoked.

The news comes as police warned club owners about the number of bouncers hiding criminal convictions. Det Sgt Peter Beyer, formerly of the Clubs And Vice Unit, said undisclosed numbers had been arrested "for very serious offences, including rape and drug dealing."

Trade bans GHB drug

LONDON'S gay superclub Trade has banned the GHB drug and posted warnings in their venue, Turnmills, that anyone found possessing it will be ejected. GHB, or GammaHydroxyButyrate, is a sedative which has gained popularity on the gay scene for its powerful, rushy effects

and action on the libido. It is legal in Britain and can be bought from sex shops, but can cause unconsciousness if too much is taken



or if it is mixed with alcohol. As Trade promoter
Lawrence Malice explained, "People were keeling over
and vomiting all over the place and because it's legal
there were many incidents on a weekly basis. We even
ended up having to call an ambulance for one guy."

Ministry Of Sound versus Lynn Cosgrave-an apology

IN the April issue of Muzik, in a story headed 'Ministrygate', we reported on the outcome of a legal case between Ministry Of Sound and its ex-employee, Lynn Cosgrave. We have been asked by the Ministry, in the light of this article, to point out the following facts:

1. The judge told the court in his summing-up: "Miss Cosgrave's behaviour as a director and employee of MoS was at best underhand and at worst dishonest... not only did she act dishonestly in certain respects when employed by MoS, but perhaps more importantly, she did not tell the truth in court."

2. The Judge found that she had dishonestly taken a fee of \$112,500 due to Ministry Of Sound Management from Robert Clivilles and continued to manage CJ Mackintosh surreptitiously despite her assurances to the contrary.

3. Miss Cosgrave was ordered to pay damages (estimated to be £100,000) and a contribution to Ministry Of Sound's legal costs (estimated to be £125,000). In addition she will have to pay the entirety of her own legal costs.

have to pay the entirety of her own legal costs.

A Ministry spokesperson said: "From the outset we offered to settle the case. However Lynn, who said during the course of the trial that she had 'had help from Paul Berger/Sony with the bill', seemed determined to pursue the action to its conclusion. She now faces a bill of around £400,000 in legal fees and damages together with a public judgement that she behaved dishonestly."



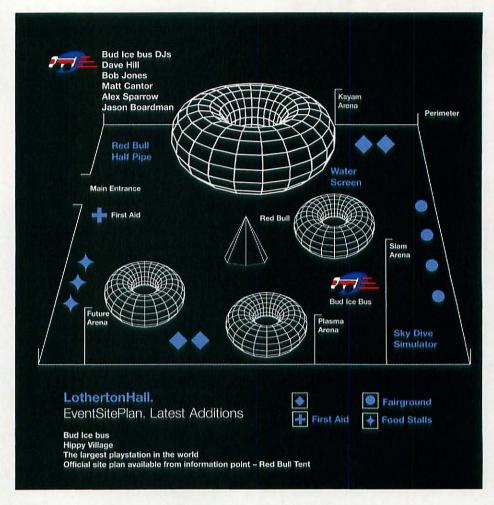
NEWS

Snapshots

The club that spawned a musical revolution, the **HEAVENLY** SOCIAL, is launching its own bar in the heart of London's West End. .. Missed out on all those brilliant ST GERMAIN singles that helped make 'Boulevard' our first ever Album Of The Year? Fear not. They'll be on the Ludovic Navarre compilation, 'From Detroit To St Germain', released on F Communications next month... The man behind JOHNNY SHAKER's 'Pearl River', Sharam Jey, releases a mix album in August along with Welsh nutbag Danny Slade... Rumour has it that the Derek Dimitry bootleg UK garage mix of WHITNEY HOUSTON's 'It's Alright' is to get an official release... Edinburghbased charity CREW 2000 have published a survey after speaking to 222 people at three events recently. They conclude that, of the 78% who use drugs, 58% sometimes mix drugs and alcohol, 28% always do; 25% sometimes drive on drugs, 11% always do; and 85% obtain drugs from friends... Three sad deaths to report this month: firstly, ROB **GRETTON**, best known as New Order's manager, and the man who helped to found the Haçienda, as well as Rob's Records, who died of a heart attack. Also sadly departed is legendary Jamaican dub reggae artist AUGUSTUS PABLO, who, according to some internet reports, died of a collapsed lung. Best remembered for introducing the melodica to dub, Pablo's finest album, 'King Tubby Meets Rockers Uptown' remains a benchmark in dub production. And finally, it's farewell to LEON THOMAS, the jazz singer who wrote the classics 'Prince Of Peace' and 'The Creator Has A Master Plan' and worked alongside Pharaoh Sanders... DE LA SOUL have formed some bizarre alliances for their next album. According to some reports, they've teamed up with ex-wildchild actress Drew Barrymore and soul guru (and Southpark's Chef) Isaac Hayes. Other guests include Al Green and New Jersey rapper Redman. . .

Gatecrasher Ball

exclusive site plan detail



ATECRASHER has released the final details about this summer's most elegant ball, being held in conjunction with Muzik and Radio 1 at Lotherton Hall, Leeds, on Saturday June 19th. As well as the previously announced DJs. Gatecrasher have now confirmed that the Bud Ice Bus will also be there, boasting punk-funk and disco Balearica from Dr Bob Jones, Dave Hill, Jason Boardman, Matt Cantor, Alex Sparrow and our own Bob Da Bank.

Red Bull are laying on a half-pipe with top BMX

riders and skateboarders, including DJ Craig Campbell, the 1984 British BMX champion.

For the first time, here, exclusive to Muzik, is the map of the area, which shows just how grand the ball will be. Cut it out and save it for when you get lost on the day.

A few tickets are still available priced £34. To purchase them, call the Gatecrasher Credit Card Hotline on 0114-252-6110. For more information, call Gatecrasher's 24-hour Ticket and Information Line on 0870-121-121.

Bedroom Bedlam Residency at Ministry Of Sound

UZIK's Bedroom Bedlam DJ winners are to be offered a residency at the Ministry Of Sound. Following the creation of the Ministry's new backroom Baby Box bar, the Move night on Fridays will feature a Bedroom Bedlam winner once a month from July 23rd. On that night, the winner will play with the Psychonauts, on August 20th with Gilles Peterson, and on September 17th, October 22nd, November 19th and December 17th, with DJs to be

confirmed. On June 18th, former winner Pariah will play alongside Grooverider.

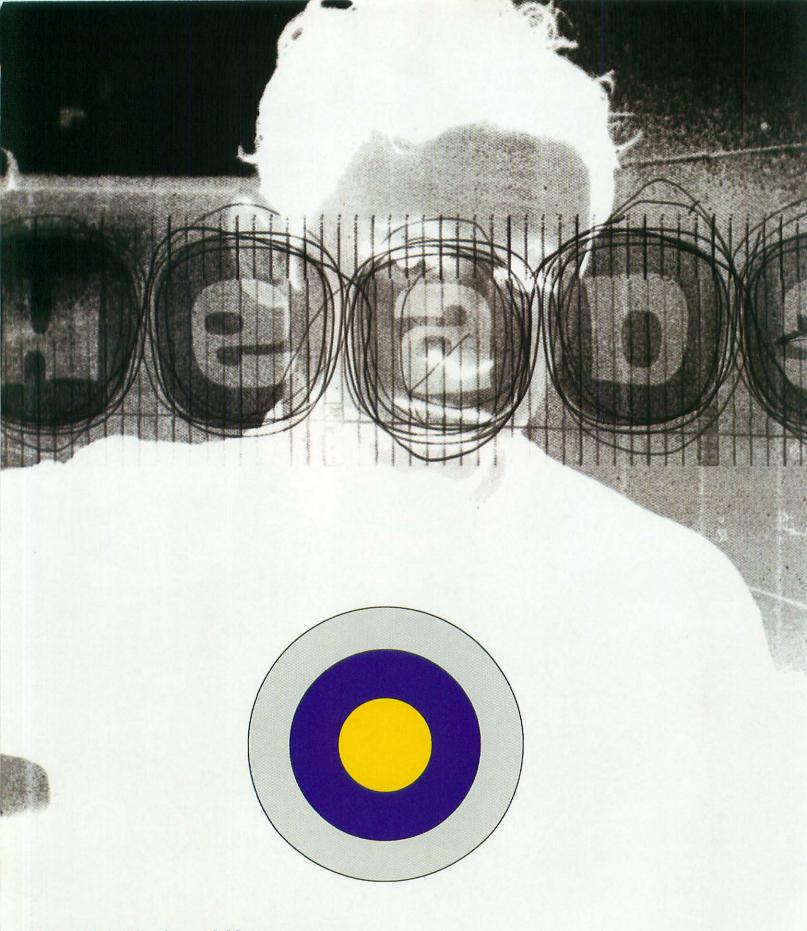
In addition, Ministry are featuring two Bedroom Bedlam winners, Yousef and Alison Marks at the Ministry's Friday night at Pacha, Ibiza on August 27th alongside Claudio Coccoluto and Murk. Last year saw Yousef play for Renaissance with David Morales. * To enter Bedroom Bedlam and be in with a chance of

playing the Ministry, see page 168



Nick Warren

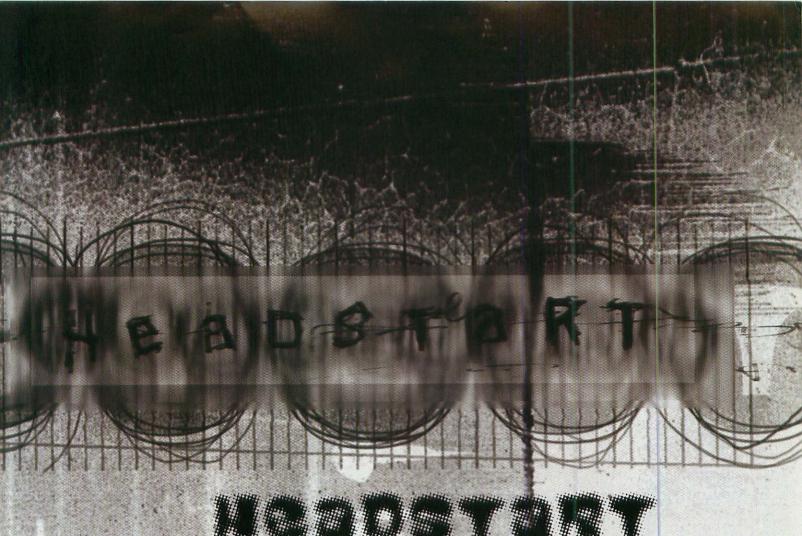
2XCD/MC Out Now! www.cluboxed.co.uk



....Every Saturday 9pm - 3.30am, @ Turnmills, 63b Clerkenwell Road, London EC1M 5PT £5 before 10pm, £8 after. NUS £5 before 11pm for more information, please phone 0171 250 3409

Nearest tube : Farringdon (Circle/Metropolitan Line) one stop from Kings Cross,

24 hr supervised parking facilities available in Saffron Hill NCP Carpark NCP corner of Farringdon & St. Cross st.



12th June

Dave Clarke (electro set)
David Holmes
Adam Freeland
Dan & Jon Kahuna
Carl Clarke
Task & Bear (ninja)
Matt Flint (death in vegas)

3rd July

Justin Robertson Richard Fearless (death in vegas)

Dan & Jon Kahuna Dave Chambers

Mentra presents....
DJ E.A.S.E. (nightmares on wax)
Vegetable Vision Dub
visuals by....

visuals by.... Icon Vegetable Vision + short films by Kentra

live Interference 19th June

a night of Northern Pressure

James Holroyd (bugged out)
Rob Bright (bugged out)
Dan & Jon Kahuna
Una Bombers (electric chair)
Jason Boardman (truant)
Jon & Paul JUCKY SIII

10th July

Scott Hardkiss (san francisco)
DJ Q (filter)
Dan & Jon Kahuna
Carl Clarke
Jon Stapleton (dope on plastic)
Krash Slauta
Stereo 8
Richard Norris

live

THE SORS OF SLOUGH

26th June

Scratch Perverts

US.

The Creaters

Derek Dahlarge

Phil Perry (sound of the suburbs)

Carl Clarke

Anthony Teasdale

17th July

Claude Younge (house set)
The Micronaughts
Ashley Beedle
Carl Clarke
lan O'Brien
Matt Flint (death in vegas)
a night of "Have a Go Heros" featuring

แงง Urban⊡เป

MARMUP

Coming up, going out, staying in

Contributors: Kevin Braddock, Bill Brewster, Calvin Bush, Dave Fowler, Dorian Lynskey, Ralph Moore, Kieran Wyatt

Hybrid

Breakbeat for tranceheads



YBRID are true to their name. As their sweeping new single 'Finished Symphony' will testify, this fast-rising collective fuse the urgency of trance with the

aggression of nu skool breaks. And Sasha and Carl Cox both love them.

Mike Truman, Chris Healings and Lee Mullins met out clubbing in Swansea seven years ago. Evidently they're in no rush.

"We've taken our time," deadpans Lee. "This whole album has been five years in the making," Mike explains. "We had to wait until production values were at a level where we would be happy."

Mike was brought up on Stevie Wonder and Quincy Jones. Lee used to be a hardcore DJ. Chris "plays anything that's scary."

One of the things that makes Hybrid so special is their determination to avoid easy categorisation. Between them, they share a love of John Barry, Freq Nasty, Way Out West and Kevin Beber. "When we DJ," Mike elaborates, "we play anything from gnarly nu skool breaks to deep, progressive house. I don't think we've ever been in one particular category. When the epic house tag came along, we started getting more into breaks. As far as

we're concerned, there isn't enough variance within one style to keep you interested. You've gotto like a bit of everything."

In the meantime, Hybrid have been honing their sound on a clutch of lucrative remixes. Everyone from Alanis Morissette to Carl Cox has had the Hybrid touch recently. "Remixes have kept us alive," smiles Lee. In fact, BT liked their mix of 'Godspeed' so much so that he's flying over to return the favour. "He's coming to Swansea next week," says Mike. "I've programmed some beats, he's got the melodies. He's into his fields and trees!"

"Wide Angle", their forthcoming album, is an epic adventure which included trips to America and Russia. Some tracks were recorded with a 90-piece orchestra in Moscow, while Twin Peaks vocalist Julee Cruise also makes a welcome return. The orchestral arrangements come courtesy of composer Sacha Puttnam. "This is the guy who wanted the violin section to sound like a 303," grins Lee. And how do you achieve that? "You put it through filters and distort it." Simple, really. (RM)

'Finished Symphony' is released on June 28th on Distinct'ive, 'Wide Angle' is released later in the year

The Story So Far

1992: Traman, Healings and Mullins meet while clubbing in Swansea seven years ago. They bond over Traman's house remix of Pink Floyd's 'Another Brick in the Wall'

1995: They release their first remix as DJs Rule, 'Get Into The Music'. Hybrid are signed to Distinctive.

1996: 'Symphony' is released as a 500 copy white label . They only sell 60!

1997: Lee Burridge discovers a secondhand copy of 'Symphony'. Sasha hears it, foves it and puts it on 'Northern Exposure 2'.

1998: Hybrid remix Alanis Morrisette's 'Forgive Me' and slates reach Oakey, Sasha and a select few others. Lee Burridge is offered £400 for a copy.

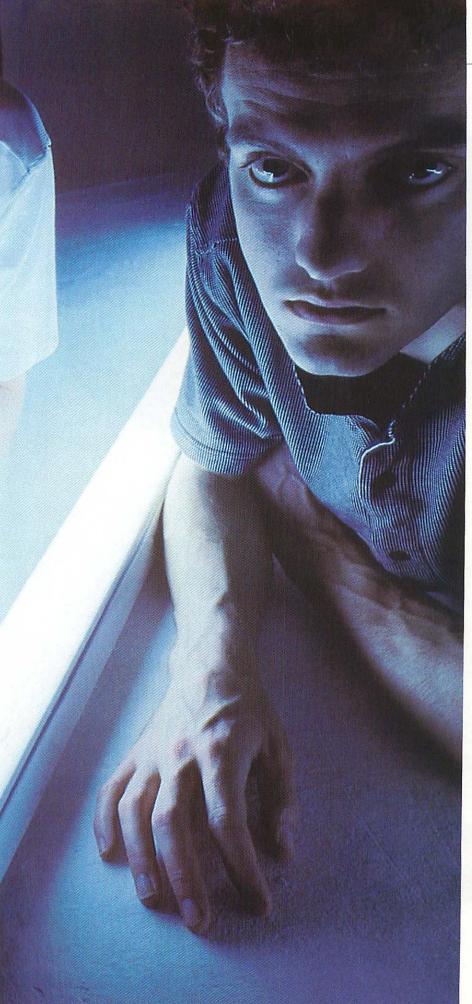
1999: Hybrid ramix 'Symphony' as 'Finished Symphony' and release their debut album.



+6

+2

-6



uppers& downers

Muzik's guide to modern clubbing

Uppers

- ☐ **Golden Nuggets** proper old skool cereal to brighten up our breakfast bowls
- □ R&B bootlegs after Whitney, Faith, Brandy and TLC, Lauryn Hill gets a classy garage rub
- ☐ Big Beat Boutique now officially classified as superclub status. As proved at London's Scala venue
- ☐ Oakenfold's indie dance set at The Happy Mondays gigs. Long live the Paris Angels!
- Ozomatli live watch out for their samba hop madness at festivals this summer
- □ Nike Waffles return of the original artform
- ☐ Crydamoure Guy Manuel's Daft Punk spin off label proving it's not just Roulé that rules French dance music
- Going to Ibiza early get out there next week and feel, er, we mean beat the rush
- ☐ Masters At Work's 'To Be In Love' still fresh and coming out in Britain at last. MJ Cole's dub is sounding oh so good
- ☐ **Dodgy minicabs** they might not actually know the way home, but they'll supply you with weed at five in the morning

Downers

- ☐ Prada sportswear it might be nice now but give it six months and it'll be the new Ralph Lauren
- ☐ Glowstick police it's every raver's inalienable right to make themselves look a right berk. So there
- ☐ Siemens' 'DJ Tommy B' remember, only wankers have Siemen in their hands
- ☐ The Beastie Boys concerts once they fought for your right to party now you can't even smoke at their gigs
- □ **Ibiza club wars** it's happening already, just like we warned last month
- ☐ The Beta Band album file under disappointments of the year. Buy last year's 'The Three EPs' instead
- ☐ Festival whingers so it rained at
 Glastonbury last year? So what? We'll see you
 down the front for the Chems
- ☐ **Notting Hill** for God's sake see Human Traffic instead
- ☐ Smug friends who've already booked that millennium New Year's Eve holiday in Thailand
- ☐ The British summer one thing that will never fail to disappoint



Real Ibiza 2

Compiled by Chris Coco, A Man Called Adam and Bruno Lepretre (Resident DJ at the Café del Mar). Available on double unmixed CD, mixed CD and limited edition triple vinyl set. Released 21st June 1999.

Nighmares On Wax Rollercone Muki Larry Heard Rae & Christian feat. Veba Da Lata USG Presents African Blues Attaboy A Man Called Adam (bizame

Les Nuits Dayfreaming Fullscope Precious Tears Spellbound Pra Manha Sunpowe New World The Longest Day Smooth Temptation Tupi Nago Idjut Boys Alania Dans-K Foundation James Asher Matthew Snowden feat. Nico-D Stonecoat Two Lone Swordsman Shahin & Sepehr José Padilla Coco Steel & Lovebomb

Nena Whok-Tish Jah Jah Is Coming The Pain Remains Red Desert (Yellow Magnetic Star Remix) The Real thing Rico's Helly Las Cazuelas Clear Skies (Ibizame Remix) Buming Disaster (Groove Armada Bedtime Story Mix)

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WARMUP

DJ Of The Month

J Lottle

Stalking DJ Sneak and buying records by The Nolans - just two of DJ Lottie's Missdemeanours

Where and when were you born?

l was born in Chester in 1972 so l'm 26. l'm almost a scouser. . . yeah, a posh scouser. How did you start DJing?

lused to go to the Blast club in Chester where a lot of the Hacienda crew hung out. I got the bug, bought some decks, taught myself to mix and started playing a strange mixture of Belgian new beat and Hacienda classics. Then I discovered Trade and moved to London in 1992, met Tall Paul and got my residency at The Gallery.

What was the first record you bought?

The first dance record I bought was 'Weekend' by Todd Terry, but the first record I ever bought must have been 'I Feel Like Dancing' by The Nolan Sisters for 99p. And the last?

Something by Terry Lee Brown Junior on Plastic City or the new Jason Jinx on Subliminal.

Where do you buy your records?

Vinyl Addiction, Release The Groove and Pure Groove.

Which tunes never leave your box?

'Switchlock' by Future Funk on Plastic City and 'Cro Magnon' by the Constipated Monkeys are two records that have been in there for ages. I used to think you always had to play brand new records but it's just not true.

Describe your DJing style.

I play dark, funky house, mostly French, German and American. I don't like fannying around with the fader so it's mostly long, smooth mixes. Hove EQing too, like taking the bass up on the record I'm bringing in. Justin Robertson taught me that.

What are your strengths and weaknesses?
I sometimes have a tendency to play a big nelly tune just loss like it. I'm playing Moloko at the moment which isn't always appropriate but I do think a lot about my sets. I do my homework and make sure I know how to structure my set.

Favourite DJs?

Derrick Carter, DJ Sneak, Tenaglia but only in Miami. Craig Richards is very good and Phil Perry was excellent the other night.

Yes, you've got a bit of a thing about DJ Sneak. What is it about him that

you love so much? Hove relentless grooves with very subtle changes and he perfects that. He does it better than anyone else. Yeah, I'm his stalker.

And favourite clubs?

Take Five in Biel, Switzerland, obviously The Gallery, Slinky, Rulin' at the Ministry, Shindig in Newcastle and the Escape in Brighton.

What would be your dream line-up?

Sneak, Morillo, Constipated Monkeys and Derrick Carter with Tenaglia to finish. I'd be warming up so I could then go and get trolleyed and enjoy them. It might have to be in Miami or somewhere like Peter Pan's in Rimini. Hove dark, seedy clubs with great sound systems.

You've got a bit of a reputation for staying out for days on end. Discuss.

Have I? I don't do it as much now but when I DJI like to stay straight. Whatever people say about being able to DJ pissed is rubbish, it's never the same. So when I've finished I like to go a bit mad. It's acid house, innit? It certainly is. What are your

plans for the rest of the year? I've started producing. I've done

Malcolm Duffy from Trade. Me and Caroline Prothero have got our Missdemeanours club and radio show on Atlantic 252 which keeps us out of mischief and I'm a track for Duty Free and one with radio show on Atlantic 252 which keeps us out of mischief and I'm going to lots of hot places too.

Check the Missdemeanours show every Saturday on Atlantic 252, 8-10pm. DJ Lottie's 'The Sound' is out now on Duty Free

Lottie's Top 10

THE RULE I Need four Love (The Dronez

2 MINIMAL FUNK Turn It To The House (white label) 3 TRIBAL TROUBLE The Yob (Remote)

4 LIL' DEVIOUS I Like It (white label 5 D-REN Bless The Funk (Peace Division Remix) (Low Pressings)

6 CELEDA Be Yours of (Twisted) 7 JASON JINX The VY Experience

(Subinminal) 8 PEACE DIVISION Verk II (Low Pressings) 9 BUFFALO BUNCH T.I.T.S. (Crydamoure) 10 LADY PULSE FE TTURING DISCOTEXX Gotta Love Somebody (Virgin)

Lottie's DJ dates

The Gallery, Turnmills, London (June 11th) MOS Tour, Edinburgh Student Union (12th) Sundissential, Club Rio, Plymouth (18th) Ministry of Sound, Pacha, Ibiza (25th) Dolly Mixers, The Escape, Brighton (26th) Freedom, Es Paradis, libiza (July 9th) Malson, Show Ber, Bournemouth (10th) Sundissential, Club Rio, Plymouth (16th) Peruvia, Bonds, Blemingham (17th) The Gallery, Turrmills, Lendon (23rd) Dolly Mixers, The Escape, Brighton (24th) Rulin', Ministry Of Sound, London (24th) Missdemeanours, El Divino, Ibiza (25th) Clockwork Orange, Es Paradis, Ibiza (28(f))



The Carl Cox Column Superstar DJ, heavyweight champ



came down, which is unusual cos he's a very serious New York house and garage DJ, but he had it large, really. I ended up having to give him half my records cos he loved them so much!

Next up was Muhlhausen in East Germany, a venue called Metal Und Stahl Bauewerk, I

think. A proper German underground warehouse party. I was only supposed to do two or three hours, I ended up doing five. I just couldn't get off, it was awesome. I didn't finish till 7am. It just reminded me of a proper warehouse party back in 1989. I even had some sauerkraut-it's lovely. Good havin' it rave food, it gives you energy!

I did another screen test for a possible slot on The Big Breakfast this month. The plan is to build a little club arena

Kelly Brook

A big fan of Cox

outside the studio where I'm going to DJ plus I'll be tipping tunes and giving out some club news. I've already done one screen test with someone standing in for Johnny and passed that, which went really well. The next step is to do it with Johnny himself and see how that goes. I'll let you know the result. Who says it's all an excuse to get closer to Kelly Brook!?

I was also on Fully Booked this month, showing all these little 7-14 year olds how to mix up Da Click's 'Good Rhymes' into my own 'Phuture 2000' - I thought my Surgeon records

might be a bit hardcore for them. They clapped and got into it. I shared a dressing room with Mick and Sinbad from Brookside. We chatted about Cream-Mick says he still goes down but Sinbad reckons he's too old. "I'm sure they don't want to see a fat 40-year old down there," he told me.

Then I belted back down to London for the Radio 1 Millennium Launch at the Planetarium. As you probably know, I'm the one who's spinning at midnight. Twice. Once in Australia and again, having crossed the dateline, in Honolulu, Hawaii. The launch was awesome. Incredible laser presentation that was like going back to 1988, taking your first acid tab and freaking out. Then jumped in a car, shot up to Liverpool and DJed at Bugged Out at Cream. I went on after Dave Clarke and he was really moody. He'd rocked the place, the crowd were going mental. I'd had a full day as I've told you, working hard. But he just looked at me, turned around, took the headphones out the mixer, pointed at it as if to say "on you go" and didn't say a word. Strange.

I played the Temple Theatre in Dublin this month too. Green Velvet was supposed to play live, but his Akai 3000 didn't turn up so he couldn't do it. We came up with a solution, though. I played his tunes for the last half hour

Carl Cox's Top 10 For May

1 RHYTHM MASTERS 'Ibiza Spirit In My Soul'

2 CARL COX 'Phuture 2000' (Hybrid Remix) (WWU) 3 GROOVERIDER 'Where's Jack The Ripper?' (Carl Cox House Mix) (Higher Ground) 4 DJ DAN 'The Zipper Track' (Carl Cox Remix) (WWU)

5 CARL COX 'Dr Funk' (Rhythm Masters Remix)

6 C SMITH & J SELWAY 'Metropolitan EP' (In Tec) 7 TREVOR ROCKLIFFE 'The Bug' (Prime) 8 CARL COX 'Dr Funk' (Derek Dahlarge Remix) (WWU) 9 KRASH 'Burn EP' (WWU Breaks) 10 DJ C1 'Spellbound' (Zozan Music)

Answering Machine'-the lot. Really pulled it out the bag. A unique moment.

and he did the

vocals over the

top. 'Flash',

The Yousef Column Muzik Bedroom Bedlam winner, Ministry resident

Y FIRST gig this month was at Move, Ministry's Friday night which I do at least once a month. It's a bit tougher on a Friday than it is at Rulin' on Saturdays, which is more soulful. Kevin Saunderson

was supposed to play, but he lost all his records at Chicago Airport, so he just stayed in his hotel room all night. I finished up with two copies of 'Trax

On Da Rocks' mixed into that Basement Jaxx bootleg of 'Automatic', cutting between the three. After I'd finished, me and my manager Nicole jumped up on the bar, having a laugh, breakdancing, just trying to get the crowd going. We got a bottle of vodka and passed it round. 10 minutes later, everybody was dancing on the bar and you couldn't ask for a better atmosphere.

I played a five-hour set at the Ministry again the next night, at Rulin'. I actually got kicked off after four hours because

people weren't going into the main room where Jazz 'N' Groove were playing, or the bar. Afterwards we went back to our hotel and got very wasted. All I remember is going downstairs for a beer in the morning wearing my girlfriend's clothes. And what did the management say? "Good morning sir." If you did it in Liverpool, you'd get a round of applause.

I went back to do a day's work for Littlewoods this month. Now and again they phone me up and ask me to come in and try on clothes. I get £50 for a morning's work. It's not even

modelling, more like being a clothes horse. You just try the clothes on. They say, "Do they fit?" and I go "Yeah" or "No". Usually I get to keep the clothes too.

I played in Manchester this month too, at Planet Sabbatical. It was at Berlin, one of those industrial clubbars that's open till 3am. It was really good. The promoter got my number out of an old issue of Muzik. There was a cameraman from some TV station in the club so me and my mate did our special trick for him of falling down the stairs. It's a party trick we haven't done for ages, but we came out of retirement just for this. Last year, my mate did the stairs down the plane after it landed in Ibiza.

The next day I was supposed to be doing the Ministry tour to Rimini, but that got cancelled at the last minute, so I ended up doing a Ministry night at Greenwich University instead. Finally, up to Newcastle to play at Lacuna for a Galaxy 102 night. It wasn't one of my better nights. It was all carpet and chrome, so I reckon the crowd just wanted run-of-the-mill anthems, which I don't really provide. Seeing as I'm writing for Muzik now, I might as well let some clubs know I really want to work for them. I really want to do Renaissance again-they really stuck their necks out

for me last time

they booked me. And I'd love to play Basics and Bugged Out too. Get in touch guys, please!

"This is the year of trance and about fucking time.

"If you go to a party and ask anyone what they do, they say, 'Oh I'm a DJ. Ialso work at McDonalds, but I'm really a DJ'. It's a bit like all the waiters in LA being actors."

"The existing music policy can't keep getting any faster or even if it stays as hard, it's gonna end up as a rave and I don't want to do a rave. It's about clubs and I appreciate raves were about meeting people, escapism, music, but the rave days are gone." Simon Raine, Gatecrasher promoter, on the return of rave

"I'm the Prat In The Hat, the white guy who makes black music who's into the environment but drives a Ferrari."

"[Liam] Howlett should keep his jealousy to himself and stop trying to make old school hip hop DJ mixes." son Nevins fires back at the Prodigy man

"What right has Julesy to say how people should enjoy themselves at clubs? Oi Jules. Stop now!" Dave Pearce in The Sun newspaper on Jules attempt to ban lightsticks

DJ Yousef's Top 10 For May

1 SUNSHINE FUNK 'Lemon' (Sunshine Groove) 2 FUNKY DERRICK 'Keep It Up' (Twisted) 3 DJ SNEAK 'Gosando' (Jinx) 4 PHUNKIE SOULS 'Tha Music' (Dub) (Strictly

5 ALEXKID 'Soul College' (F Communications) 6 TED DOUGLAS & LUIS RADIO 'The Violin'

(Basement Boys)
7 DAVE LELLA 'First Contact' (Narcotic) 8 FUNKY GREEN DOGS 'Body' (Mixes) (Airplane) 9 GANT GARRARD untitled (Rivieral 10 DA MOB FEATURING JOCELYN BROWN





The first Ibiza album from the best club on the island

Double CD Double Cassette Released 31 May on Virgin

Including tracks by Freddy Fresh feat Fatboy Slim, Powerhouse, Groove Armada, Veracocha, Atb, Phats & Small, Shanks & Bigfoot, Blank & Jones

Cream, every Thursday at Amnesia throughout the summer. See press for details.

www.cream.co.uk

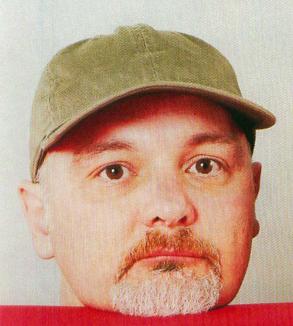
El primer album de Ibiza, desde mejor discoteca en la isla

Doble CD Doble Cassette A la venta el 31 de Mayo por Virgin Incluye exitos de Freddy Fresh feat Fatboy Slim, Powerhouse, Groove Armada, Veracocha, Atb, Phats & Small, Shanks & Bigfoot, Blank & Jones Cream, todos los Jueves en Amnesia durante todo el verano. Mira la prensa para obtener más información.

www.cream.co.uk









The Olmec Heads

Bespoke trance tunesmiths since 6000 BC

IKE it or not, trance rules British dancefloors.
From the underground Goa vibes of Escape
From Samsara and Return To The Source to
the hi-NRG epic grooves of Gatecrasher,
Sundissential and Slinky, trance is what's floating the
boats of 1999's deranged generation. And The Olmec
Heads are providing the perfect soundtrack.

"Trance has been big for ages but no one's really liked admitting it because of the crusty image," says Olmec type West Coggle, possessor of probably the oddest name in showbiz. "People think trance is all peace convoys and ultraviolet T-shirts. But it's happening everywhere. We're just that little bit more tuneful and commercial but we're still being true to ourselves."

The result has been Oakey-championed slabs of hard driving, musically uplifting trance, like 'Deliverance', 'Lift Off', 'Promises' and newie 'Spiritualised', set to be the next 'Out Of The Blue'.

"The first time we heard our music in a club was at an Oakenfold gig when he dropped three of our tunes," says West's partner in crime Andy Perring. "That was a real turning point for us. He was our idol and to hear him playing our music was a real lift."

In the live arena too The Olmec Heads never fail to rock, a far cry from the hippy-esque leanings of the track titles and their even more unusual band name.

"It's all tied in with the Mayan prophecies," says West, rather enigmatically. "The Olmec people lived around 6000 BC and built all these huge buildings and worked out the Mayan calendar. And recently they've found these massive stone carvings in the jungle called the Olmec Heads. People still aren't really sure what they were for," The Mayans and banging Mitsubishi trance? The premillennial dancefloor has just got that little bit stranger. (KW)

'Spiritualised' is out now on Neo.

The Story So Far

1997 Old hippy blake West Coggle is working in an Oxford shire electronics shop, selling keyboards to, among others, DJ Hype and Liam Hawlett. Programmer Andy Pering is one of his customers. They decide to work together.

1998 The first Oliver Hoads release is Deliverance' by Starfish, That's followed by 'Lift Off' / New Skies', which guts caned by Cakey.

1998 New single Promises' on the Colombox label gains them more lans. In April they sign to Neb, and their single Spiritualized takes off. Oakey Paul Van Dyk, Nick Warren, Péte Tong, Judgo Jüles and Scott Bond are all fans.

WARMUP



PRO SOUND

What we've been dancing round our hard-drives to this month



MAW - 'To Be In Love' (MJ Cole Dub) (Defected) The new garage master takes an anthem and makes it even better. One to have you cooing like pilled-up turtle doves



KOJAK - 'Crime In The City' (Pro-Zak Trax LP, France) French filtered house that still sounds ultra-fresh, with an added dash of weepy chill out blues. Sweeter than a



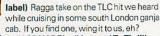
molasses lollipop.

CHRIS KORDA – 'Save The Planet, Kill Yourself' (International Deejay Gigolo, from the 'Six Billion Humans Can't Be

Wrong' LP) Like Les Rythmes Digitales but with a bitingly arch sense of humour and pure daffy electro-pop brilliance.



MINA - 'Minsc'/'Novakino' (Bungalow) The Balearic disco/funk fusion revival gathers pace with this joyful 10-inch from Germany. SANDRA MELODY - 'No Scrubs' (white





GUY ORNADEL - 'Licensed To Thrill' (Automatic LP) Muzik's top-tipped DJ comes good on his first mix album.

ALEX GOPHER - 'The Child' (Demon



Remix) (V2/Solid)

Tie-me-down and shag-me-senseless dreamy house erotica.



DJ SPINNA - 'Rawkus Presents Heavy Beats Volume 1' (Rawkus LP) Coming next month, one of the best hip hop albums we've heard in ages



GENTLEMAN THIEF - 'We Generate Love' (Master Detective promo)

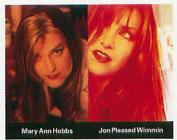
Justin Robertson returns with a filtered vocal house gem that's destined for sing-along, allioin-hands status.



VARIOUS ARTISTS - 'Lords Of Svek -Galaxy' (Svek LP) Blinding compilation of the latest from one of Scandinavia's hottest and deepest tech-house rosters

All tracks listened to on Pioneer equipment

Double Egg



Did You Know?

from dance music's Encylopedia Nuttanica

- Junior Vasquez' real name is Donald Madden
- Chicago has its own
- Jesse Saunders & The Pioneers Of Chicago **House Music Day**
- (July 17th)
- On their second album, De La Soul's Posdenous thanks Lorraine in Harlem
- "for not having my baby"
- Madonna was paid £200 for her first TV appearance in the UK, doing 'Holiday' live at The
- Pete Tong was born on July 31st, 1960. He's

MITSUBISHI

Hacienda on The Tube

Check Your Head

Impertinent questioning in the name of psychotherapy

This month: *Andrea Parker*

Cellist, DJ, producer, experimentalist and Mo' Wax artist

If you could go back in time, where would you go and why? I'd go hack to the Emerald City to find my red shoes. I'm a massive fan of The Wizard of Oz. I've got it on video now. Do you believe in the afterlife?

What's in your fridge?

Some champagne, half of Marks & Soencer and a bottle of Chane (nail vamish) if it's kept cool then it stays smoother – you

They're making a movie of your life - who plays you?

What is your first childhood memory?

Who should never make another record?

How much would Playboy have to pay you to pose topless?

Seeing as you're a cellist, Radio 3 or Classic FM?

Famous people go out with famous people - which celebrity would you like to go out with?

Hannibal Lecter Is that a strange choice? Have you ever listened

Should we abolish the monarchy?

No, they're far too entertaining

Kesovo – send in the ground troops or get the fuck out?

Star Wars – do you believe the hype?

January 1st, 2000 - global meltdown or just another grim New Year's Day?

You have a gun, one bullet and no legal comebacks - who gets it in the head?

The next journalist to ask me stupid questions (KW)

More Mitsubishi Mayhem

HA! So there we were all thinking that Mitsubishis were the product of some sawn-off wielding Cockney with a rather active chemistry lab in his garage. We were wrong. This piece of promotional literature from Mitsubishi themselves clearly goes to show that the Japanese mega-corp may well have gone for a bit of product endorsement. Okay, so they are just aspirins, but how many of us have paid a tenner for one of those by mistake?





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DJSpinna

Hip hop's rising star - bringing back beats for bored breakdancers

J SPINNA is annoved. There's rather more to hip hop, he explains, than multimillion grossing execs like Puffy and Jay-Z anxious to stress their hard knock cred from the comfort of Manhattan apartments.

"That's just a smidgen of what hip hop is," the 28 year old groans, head drooping in hands. "Hip hop started from the underground and continues to start from the underground. The 'keep it real' thing has become a cliché. It's so fake. If you talk about guns, violence and negativity, that would be called 'keeping it real', and record labels capitalise on that. Our music was too intelligent for that. We thought, let's make simple hip hop: beats and rhymes. We're beyond this 'real' thing.'

Beyond Real: an apposite moniker for the label Spinna and partner MC Krim founded to release the PhDlevel hip hop science they've been producing as Jigmastas since 1986. A thousand rhymes and revolutions removed from the marketed gloss of chart hip hop, the dazzling lyrical dexterity and precision turntablism displayed on their new 'Beyond Real Experience' compilation is the kind that's ensured plaudits aplenty on the worldwide independent hip hop scene.

But then, a few bpms further, you'll find Spinna's new 'Rock' single for New York indie Rawkus. Exhibiting precisely no dazzling lyrical science whatsoever, this is a stone-cold lampin' uptempo par-tay track to get irresponsibly fucked to. A rewind at Big Beat Boutique is assured.

"I designed 'Rock' for b-boys more than anything," Spinna reveals. "When I think of 'Rock', I think about breaking, Beat Street, Wildstyle. Uptempo hip hop tracks are lost. There was a lot of that floating round in the late Eighties, but I'm like, what happened to it? People still like to break, all round the world."

It's such shrewd instincts for shifts in club culture that inform Spinna's recent programme of UK club sets he'll drop tribal house and drum & bass as happily as extra mature r&b and all-school hip hop - and it's easy to see why Masters At Work, 4 Hero, Gilles Peterson and Rae & Christian have got his phone number highlighted in fluoro yellow in their diaries. (KB)

'Beyond Real' is out now on SSR. The single 'Rock' is out now on Rawkus and 'DJ Spinna Presents Heavy Beats' is released on Rawkus on June 21st

The Album Out now Available on CD/MC/LP

Orbital

The Middle Of Nowhere

'The Hartnolls have produced another casual masterpiece ... You will wonder how you ever lived without it' Uncut

'Ladies and gentlemen, we are floating in Album of the Year territory' Time Out

'No one but Orbital could have made this album' 5 out of 5 Mixmag

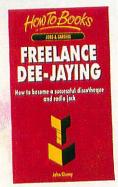
'A band consolidating a complex and deeply personal electronic music that's still yards ahead of the pack' Select

'An absolutely essential purchase' The Sunday Telegraph





Pssst. wanna be a D



TO save you the hassle and expense of reading John Clancy's new book, Freelance Dee-Jaying, we've gleaned the following gems of wisdom from it:

· Get accredited and get insured

John, who began DJing in 1970, is a member of the Thames Valley DJ Association. That's the easy bit. Getting insured is harder.

"We're looked upon as irresponsible, drunken louts living in a world of drink and drugs," John writes. What could be further from the truth? Get Your Set Sorted

"'Hi Ho Silver Lining' is the sort of thing that will automatically get anybody up and behaving like idiots, leaping up and down!" John suggests.

· Open up dialogue with your audience

The trick, writes John, is to begin with simple announcements such as, "The buffet is now available" or "Last orders at the bar". Avoid such clichés as "Feel the rush" and "Big up all massive and crew"

Avoid snappy monikers

As Judge Jules, Derek Dahlarge and The Chemical Brothers will attest, an assumed name will get you nowhere. "Iam not over-enamoured of unimaginative names like DJ Mix, Scratch Doctor, Professor Beat and so forth," writes John.

· Carry condoms

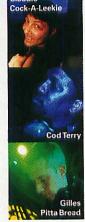
These, John writes, can be "very useful as an emergency drive belt if you haven't a suitable sized elastic band and, of course, to waterproof things in the wet." And there we were thinking condoms were for the fun things in life. (KB)

'Freelance Dee-Jaying' is available in all discount book-stores and charity shops

Cheeky Corner

If music be the food of love, here be some of our favourite DJs dishing it out

- Claudio Cock-A-Leekie Graham Golden
- Grahams Dave Molasses
- Runny Dumpling Cod Terry
- Grandmaster Mash
- John Jelly
- Peasy (Pudding & Pie)
- Basmati Jaxx Barley & Heller
- Gilles Pitta Bread
- Paul Oatenfold
- Leek Nasty DJ Krust
- (Very good-Ed)
- DJ Food (That's enough now-Ed)



History Repeating

Bashing open the vaults of history

This Month: June 1993

BRITANNIA MUSIC CLUB

WINGBEAT begins to make in-roads into the UK's raveswamped dance clubs, thanks to US acts like Bobby Brown, Boyz II Men, Jodeci, Keith Sweat and

prime-mover Teddy Riley's own outfit, Guy. Centred around London and the south east and in clubs like Soul Kitchen, Brazil, Stateside and Mutiny, soulboy Steve Jervier promises that with UK acts like Kreuz, Bryan Powell, Rhythm & Bass and

D-Natural, it's only a matter of time before we succumb to the predominant sound of America... Meanwhile, Kay-Cee and Devante from swingbeat maestros Jodeci make bail after being arrested on sex offence charges and weapons possession... David

Morales finally releases his debut album under the guise David Morales & The Bad Yard Club but despite a stellar cast, it's something of a disappointment... A young woman with an eye patch called Gabrielle Louise Bobb has, in six short months, gone from unknown and unemployed to Number One in the pop charts. Her debut single,

'Dreams', is the tune of the moment... Linda Evangelista informs the press that she doesn't get out of bed for less than 10 grand. Underworld unleash 'Rez', as the progressive house movement builds.

Sun Ra, the man who said he would

never die, gets it wrong and passes away aged 79... Woody Allen loses a custody battle for his three children with Mia Farrow. Prince announces he is changing his name to the male/female symbol on his 35th birthday. Asyou do... Midi Circus, a tour featuring the Drum Club, Aphex Twin, Orbital and Megadog gets under way. Big tunes: 'Ain't No Love' by Sub Sub, 'Jump Around' by House Of Pain, Doobie Brothers' 'Long Train Running' (Sure Is Pure Remix), X-Press 2's 'London X-Press' and M People's 'One Night In Heaven'... The first web browser, Mosaic, is launched by University of Illinois... Local authorities in Castlemorton take out injunctions to prevent a repeat of last year's rave. (BB)

The Playpen

Gabrielle: A patchy career

MATT McEWAN stays up for 30 nights without blinking

Kingpin



CCD ROM £39.99 WHAT'S IT ALL ABOUT? Laying down your viewpoint in a scenario populated by ne'er-do-

wells, Fagin types and the baddest gangland thugs this side of Coventry.

SKILL LEVEL: Very simple. If you don't have the crowbar you're going to get hurt. If you're mouthing off tooled up with the sawn off you're the daddy. FUN LEVEL: Very high. The Al of the bloods you meet on the street, man, makes them react depending on how you approach them. If you've pulled out a piece - expect to have to use it. THUMBS UP: Cypress Hill supply five tracks as background ear bleeding vibes and also some of the dialogue. THUMBS DOWN: No Morris dancing.

Alien Vs Predator (PCCDROM, £39.99)

WHAT'S IT ALL ABOUT? Something to do with ponies SKILL LEVEL: Not

particularly high but that's not the aim of the game. Killing aliens,

marines or predators is.

FUN LEVEL: Absolutely unbelievable. Playing the part of an Alien or a Predator and engaging in killing missions from a third person perspective will get your gaming juices flowing like rivers.

THUMBS UP: The atmosphere, lighting and fighting effects. It's hugely intimidating if you turn the lights down

and just that little bit scary.
THUMBS DOWN: No Arnie

Ape Attack

(Playstation, £39.99)



WHAT'S IT ALL ABOUT? Monkey spanking and time travel. Mario World meets Planet Of The Apes. SKILL LEVEL: Tricky at

first. Being transported through time to vast 3D worlds where you have to net escaped lab chimps presents, as you might imagine, one or two difficulties. FUNLEVEL: Up there with having a birthday or copping off. You can swim, jump, climb and use a variety of gadgets in your quest for simian equilibrium. THUMBS UP: An unusual and really entertaining title. Sounds a bit nerdy but you should definitely check this out THUMBS DOWN: Maybe a bit too Japanese for some people but otherwise a good investment



The how, where and why of exterior decoration

This month: The KLF-'Chill Out'



HEEP. Some clouds. A gate. Idyllic English countryside. The sleeve to The KLF's

'Chill Out' always seemed slightly tongue-in-cheek. For starters, there's no mention of the artist or title on the record. There's also no record of who took the picture. Not that it matters. From a distance, it looks like something you'd find in a dusty old museum. Which is probably the point.

Released in 1990 at the height of rave culture, the pastoral imagery was a million miles from the congested, drug-infested corridors of clubland.

"After two years of non-stop rave culture, it seemed like chilling was the only option left in life," The KLF's Bill Drummond said recently.

"Jimmy [Cauty, Bill's KLF partner] and I searched in vain for a photo of a sheep that would be identical in composition and atmosphere to the picture on the cover of Pink Floyd's 'Atom Heart Mother'. Not a pastiche, more a homage - not just to the cover, but to that whole post-Syd Barret, pre-'Dark Side...' Pink Floyd. We wanted our cover to look like a direct descendant of that early Seventies English rock pastoral thing.

"I'm so glad we had no record company or manager telling us to have the band's name and the album title on the front cover, destroying the vibe and purity of the picture.

"The gate was very important to us. We wanted to go through that gate. In fact, we set off to the Isle of Jura in spring 1990 to make our follow-up album and it was to be called 'Gate', but we were unable to make it. The gate remained firmly shut." (RM)



GatecrasherSummer99 in association with Bud



Held in the gardens of Lotherton Hall. Leeds. Saturday 19 June. All night long.

Kyam Arena

Pete Tong (Live on Radio 1) Paul Oakenfold (Live on Radio 1) Judge Jules (Live on Radio 1) Tall Paul Seb Fontaine John Kelly Matt Hardwick

Phuture 2000 Arena

Carl Cox (4hr set, Live on Radio 1) Sasha John Digweed DJ Sonique DJ Tiesto Scott Bond Guy Ornadel

Syam Arena

Goldie Liam Prodigy (The Prodigy) Darren Emerson (Underworld) Annie Nightingale (Annie on one) Craig Campbell

Plasma Arena

David Morales Danny Rampling Erik Morillo DJ Sneak

Bud Ice Bus

Dave Hill **Bob Jones** Matt Cantor Alex Sparrow Jason Boardman Rob Da Bank

Tickets for Lotherton Hall £35,00 plus booking fee. Tickets on sale now, Gatecrasher Credit card hotline: 0114 252 6100 (9am - 9pm, £2.50 booking fee) 087 01210121 Ticketmaster: 099 0344 4444(24hrs). Event Information: 01142 766777/0121 605 8970. Coaches, GC Travel: 0114 252 6100. Tickets can be purchased on line.www.gatecrasher.co.uk Doors. 8pm-6am. Live on Radio One. Licensed bar 8pm-4am, Lotherton Hall Estate, Towton Road, Leeds. Live global digital sounds, www.gatecrasher.co.uk

Event of the year. Club of the year. Crowd of the year. 1998













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MUTAK

AND ANOTHER THING...

PRINCE OF CHARLIES

MOST members of the English
Establishment were born with a silver
spoon up their noses. These days, though,
more and more of the silver-spooners –
including one Tom Parker-Bowles – use their
ladle-from-the-cradle to hoover up top
quality charlie. Nothing wrong with that,
you may say. If a bloke wants to indulge,
that's up to him.

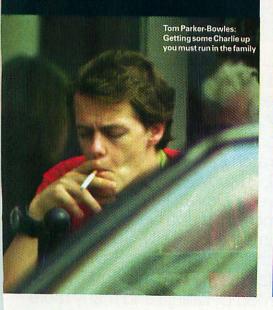
And so it is. But Old Etonian Tom, recently exposed by the tabloids for his Cannes cocaine exploits, escaped punishment with a mere slap of the wrist. No punishment was called for by the papers. His employer claimed "he was silly", but otherwise "an exemplary employee". As far as we know, Parker-Bowles is not even being investigated by the police, even though he's been cautioned for possession in the past.

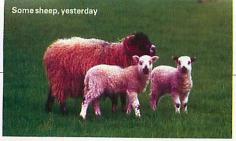
Now consider the usual reaction to clubbers and the drugs issue in general and how non-Establishment types like Richard Bacon, Johnnie Walker and even Robbie Fowler are treated. All three were publicly castigated and punished, with Bacon and Walker losing their jobs and Fowler fined and suspended by the FA. For snorting a touchline! Hardly a level playing field, is it?

In British society and clubland today, there seems to be one rule for the Parker-Bowles type clubber and a completely different approach for Joe Punter out with his mates. There's a rapidly developing difference in the way the two sets are treated by door staff, police, authorities and the media. And it's a national disgrace. If the situation continues, we have a suggested solution: ban all Parker-Bowles types from every club listed in Muzik.

At least then we wouldn't have to listen to them braying at a hundred miles an hour any more.

Dave Fowler





Postcard From New Zealand

Dave Mothersole finds there's more to NZ than you'd think

SK the average English person what they know about New Zealand and you're unlikely to get an answer that ranges beyond sheep farming, the All Blacks, butter and Maoris. So when you actually arrive there everything about the place comes as a shock. Far from being a sleepy backwater at the arse-end of the world, New Zealand is far more on the case than you'd ever imagine and the club culture in particular is well and truly thriving.

In Auckland most of the activity is centred around the K Road in the heart of what was once the red light district. Lined with countless bars, shops and restaurants, the best clubs to check are The Herzog's drum & bass nights hosted by Dave and Pressure's Subtronix crew, and Calibre, where English ex-pat DJ Chelsea spins upfront tech-house alongside deep house guru Soane and Roger Perry. Over on the other side of town, Greg Churchill, one of the country's most popular DJs, plays house and techno at The Box. If you're new to the city, a quick thumb through magazines like Re:Mix or the very stylish Pavement will let you know where you can find the best nights. George FM, the city's dance music station, is also handy for information and with DJs who play anything from Rae & Christian to cutting edge electro it's well worth a listen.

Other clubs in New Zealand worth checking are Wellington's Studio Nine, where DJ Ryan Salt and the Flipside crew put on some excellent nights with international guests like Derrick Carter, Terry Francis and Miles Hollway. If you're here in January then don't miss the Rippon Festival in Wanaka. Situated in a vineyard by a huge lake, it's a wonderful day out, only bettered by the infamous warehouse parties that take place afterwards.



BOOKS

The Style Bible – An A-Z Of Global Youth Culture by Alon Shulman Methuen,£10

TWO things you should know about Alon Shulman. 1) He's MD of ailing promoters Universe and 2) he knows as much about

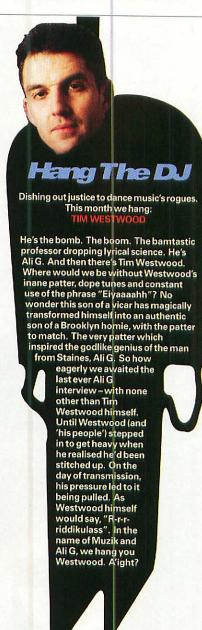
youth culture as your gran after an hour on the net. Virtually every entry in this insanely bad book is inaccurate ("Kula Shaka"), offensive (the Lottery is "an easy way out for the don't work/won't work crew") or deranged (Ethan Hawke is "a living cinematic icon").

Shulman appears unhealthily fixated on

Shulman appears unhealthily fixated on cybersex, fetish clubs and cocaine, while sticking the boot in to fat people and Salman Rushdle; these erratic opinions are festooned with trendy vicar phrases like "mixed up and crazy world" and "strutting your stuff".

So now you too can go out and get a publishing contract. On this evidence, they must be giving them away. (**DL**)

WARNUP



Win GUS GUS record bags & CDs

BEING just a penguin's breath away from the North Pole, it gets very very cold in Iceland. Which is why Gus Gus, the particularly cool collective from around those parts, have come up with this rather handy shoulder-sling bag. Because not only can it be used to carry records, lipstick or small children, but Gus Gus have even been known to carry large amounts of whale blubber in it, which they smear on their bodies to keep off that biting Arctic chill. Crazy, but then that's the kind of people they are. Sadly, we couldn't procure any blubber for you, but we have managed to get our hands on 10 of these snazzy bags, and 10 copies of their superb second album, 'This Is Normai'.

To win, just tell us which of the following is probably not from Iceland? a) Björk b) Magnus Magnusson c) Wee Jock McTavish

Stick your answers on a postcard and send them in to Blubbery Bagfuls Of Goodness, Muzik, IPC, Stamford Street, London SE1 9LS by Friday July 9th. The editor's decision is weird.





Pet Shop Boys

Old Liverpool Airfield, Speke Road, Liverpool, 2pm – 6am Subject to licence £37.50 maxium booking fee £3.50

Paul Oakenfold, Pete Tong, Masters at Work, Carl Cox, Leftfield DJ's featuring MC Cheshire, Sasha, DJ Shadow, Cassius, Gangstar, Coldcut, Goldie, Todd Terry, David Morales, Roger Sanchez, Judge Jules, Seb Fontaine, Tall Paul, Paul Van Dyk, TT Resolutions, David Holmes, Derrick May, Scratch Perverts, Justin
Robertson, Grooverider, James
Lavelle, Dave Clarke, Junior
Sanchez vs Jon Carter, Nick
Warren, John Kelly, Sonique,
Brandon Block, Alex P, Storm,
Freq Nasty, DJ Punk Roc,
Lemon D, Dillinja and many more
DJ's and live acts to be confirmed.



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On Saturday August 28 Cream brings you Creamfields 1999. From a brand new site deep within our northern heartland, this year's event will eclipse last year's universally regarded as the party of 1998. Featuring six arenas hosted by Cream, BBC Radio One, Bugged Out!, Big Beat Boutique, Metalheadz and The Gold Tour, Creamfields 1999 will provide the perfect finale to the last summer of the Millennium. It's what August Bank Holidays are for...









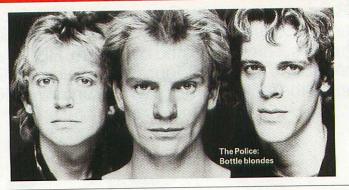






2 Tone, hip hop and a whole lot of "moments"





Side One

1. The Slickers Johnny Too Bad (Island)

It's a track from an album that Jimmy Cliff put together. When I was 14 I went to the Bahamas and there was a jerk chicken place across the road from the hotel that used to play the album all the time. We kept hearing it when we went over to play pool. It's an old skool good time reggae tune.

2. JVC Force Strong Island (B-Boy)

One of the first hip hop twelves I can remember buying. If you listen to it now the production's pretty poor-you can hear it pop on the 'p's – but I like the rawness. There were some fucking awful house bootleg mixes last year.

3. A Guy Called Gerald Voodoo Ray Warlock

I just remember when it came out it was so different from all the other house about. It was those strange vocals and Jamaican steel drum sounds. I had a big moment to that record. I heard it at a warehouse rave in Tottenham and when it came on everyone was like, "Fucking hell! What's this?"

4. Freeez Southern Freeez (Beggars Banquet)

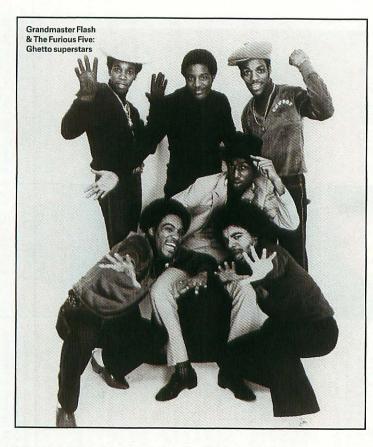
It's a classic soul seven-inch that's always in my party box. It was a big soul record in the school discos. The last time I played it was down Missdemeanour's. We tried to figure out what the 'Southern Freeez' was. Being the early Eighties you can imagine it was some nasty clap-yer-hands dance.

5. The Police Message In A Bottle (A&M)

My uncle bought me this in 1978, but Turnmills got broken into once and a load of my seven-inches got nicked. I told a journalist about it in an interview and when I was playing in Newcastle this bloke comes up and goes, "I read the article and here's your missing record". I was well chuffed.

6. Public Enemy Welcome To The Terrordome (Def Jam)

I'm a big, big Public Enemy fan. I used to follow them around, getting all the tapes



and twelves. This tune's so dark when it comes in off the brass into the mental drums and sirens. A lot of the lyrics were pretty hardcore for a young white teenager.

7. Grandmaster Flash The Message (Sugarhill)

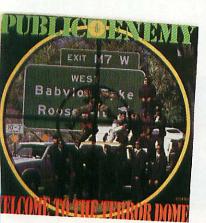
The lyrics are at the forefront of talking about the ghetto and trying to get out of where you're living. At the end there's a cool bit when the police arrest them for no reason. I'd play this at a house party.

8. Trans-Global Underground Templehead (Nation)

It just reminds me of Ibiza, really – that African chant. I had a sunset beach moment listening to it in Ibiza. Every time I hear it it gives me a good vibe for the night.

Rhythim Is Rhythim The Dance (Transmat)

I think I first heard this at Camden Palace on the stage with all these lasers and I had



a "this is what it's all about" moment. It's quite simplistic and hypnotic. I can't over-emphasise how many moments I had to this tune: "This is it! This is what I want to do for the rest of my life!"

10. Happy Mondays God's Cop (Elektra)

I used to do a Friday night at Turnmills when baggy was around and this got requested a lot. There was a set I'd play at the time – Primal Scream, The Farm, 'Fool's Gold', 'Step On', this. It's not the most obvious Happy Mondays track but it's got a nice old skool hip hop loop. I was up for seeing their reunion but I was lazy about getting a ticket.

11. Ace In Action Letter To The Better (Prism)

This was the JVC Force era. I've had to cut that one off early because it's scratched to fuck now. I used to play hip hop with Richie Rich and the Stereo MCs at the Gee Street night at Turnmills.

12. Talking Heads Once In A Lifetime (Sire)

It spawned so many samples which I always think is a pretty good indicator of a quality tune. The lyrics are quite far out and it was quite a housey record with a really crazy sound on it – I still don't know what it is.

Side Two

1. Beck Where It's At (Geffen)

A couple of years ago 'Odelay' was one of my favourite albums – the way he fused hip hop, electro and country and

actually pulled it off. It didn't leave my car for months. I didn't know what to make of the album after it, though.

2. The Specials Too Much Too Young (2 Tone)

I like this because of the energy. If you were listening to it live you'd have to jump around. My old man used to have a record shop so that's how I got exposed to it. I was only six or seven. It was just trial and error really.

3. Carly Simon Why (Epic)

It's a Balearic party box classic.
Hove the lyrics, I love the voice. A
timeless record. It's one I used to finish off
a lot of nights with but obviously I couldn't
play it now unless it was an older crowd.

4. Bob Marley & The Wailers Jamming (Island)

When I was doing the tape the sun was out and I was on the roof so a lot of these tunes are summer's day records. It's a good reflection of what I'd listen to on the beach. I love the whole band – the rhythm section, the horns. It's just pure funk. It's difficult to put down one favourite but Bob had to be in there somewhere.

5. Soul II Soul Fairplay (10)

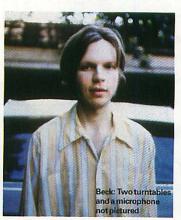
This is the one that broke them. Hove to play this record. It's a shame they didn't kick off as big as they should have. They got shunned at the Brits but they were the guv'nors of British soul.

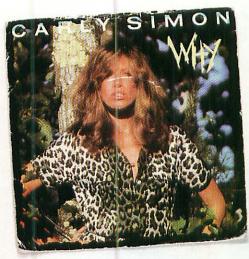
6. The Beatles All You Need Is Love (Apple)

Again, it's because of the old man's record collection. I don't think anyone can come near The Beatles for the number of good records they made. The songwriting, the harmonising, the production – they were so far ahead, like with George Martin and all the studio tricks he'd do.

7. The Jam That's Entertainment (Polydor)

This is a memory lane one from when I was a little mod, or so I thought. I used to go down to Carnaby Street to buy target badges for my parka, which was too big for me. Paul Weller wrote it when he was 17 or 18 which always amazes me.



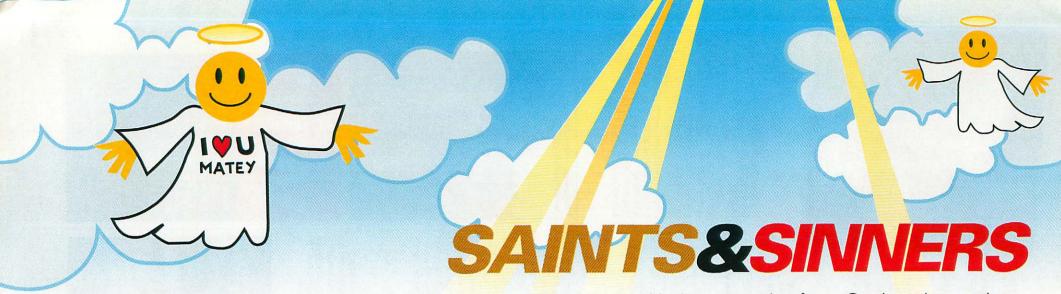


8. Joe Jackson Steppin' Out (A&M)

This guy gave my old man a tape to do some DJing at Turnmills. It was proper acid house but he dropped in the Stones and Joe Jackson. I used to tidy up the club on Sunday mornings for pocket money and used to blast the tape out. I wish I could play stuff like this out but I don't dwell on it — that's just the way it is these days. You need an older crowd. People come to hear me, not Joe Jackson or The Specials.







Clubbing's a strange world. On one hand we have the milk of human kindness running free. On the other we have some very naughty goings on indeed. So who are the ultimate heroes and villains of the last 50 issues? Read on



DANNY RAMPLING

On his Saturday night Radio 1 show, Rampling stopped a tune after only 30 seconds, apologised for ever playing it and added, "This is awful, even if it is a Junior Vasquez production. Sorry." (May 1996)



ARMAND VAN HELDEN

Having recently remixed the Stones, Van Helden's manager was called by Mick Jagger himself saying he was in town and wanted to meet Van Helden. Not only did Van refuse to meet him, he didn't even take his call! (December 1997)



RICHIE HAWTIN

Had the decency to admit on the Internet that he'd played a burn set at Lost. "My set really stank," he confessed, in a rare display of DJ humlity. (October 1995)



PETER BACON, BLUE PETER

The kids' TV presenter went on a 12-hour bender that began with two and a half grams of coke and buckets of vodka and ended up with him getting the sack. You've got our respect, though, mate! (December 1998)



EDDIE BANKS (BROOKSIDE)

Spotted down at Back To Basics, caned. Then went to open a club, Eden, which was a massive failure. Where is he now, eh? EH? (August 1995)



ED RUS

Flying to Glasgow to DJ, Ed was stopped by security. "What's that?" they demanded. "It's my stash, innit?" he replied, bare-faced. Police attention made him miss the flight, so he drove 500 miles to the gig instead. (January 1997)



ED RUSH

The lord of scary jungle once waited eight hours at the airport for Doc Scott to arrive. Not to hand him some flowers, but to get hold of a long-awaited dub plate of Scott's 'Shadow Boxing' remixes. (June 1997)



DARK RAVER

Holland's gabba-meister gained swift but brief fame for DJing in a Dracula cape while wielding an enormous axe, which he'd wave while shouting "chop the wood" every time a monster track came on. (January 1996)



MAMBO BARMAN, IBIZA

Put Healy in his place when Jezza pulled the "Don't you know who I am?" free drink routine. Barman replies: "I do know who you are and you probably earn more than the entire bar put together. 1000 pesetas please." (September 1997)



IAN O'BRIEN'S MUM

Was asked by her son if she'd like to provide the handclaps on the lad's remix of Lisa Stansfield. Clearly overawed by the honour, she replied, "Okay, as long as you're quick. I've got loads of ironing to do." (August 1997)



LAURENT GARNIER

DJed at Voodoo after dislocating his shoulder. Three hours in hospital, then straight out, sling off and onto the decks. (July 1995)



0.16

When some kid tried to steal the Scottish house jock's BMW, he decided to administer his own rough justice, running the lad down and giving him a right good kicking. And then calling the police to come and arrest the kid. (November 1997)



MASSIVE ATTACK

Collecting an MTV award from Fergie, 3D went to shake her hand before pulling it away at the last minute and blowing a raspberry at her instead. As well as asking out loud why she was presenting the award anyway. (January 1999)



STING

The ex-Police man shocked us all by his unusually candid and on-the-nail comments about Ecstacy, suggesting it be legalised and properly tested in clubs. (May 1997)



SVEN VAIH

Asked his cab driver to stop off so he could nip into an all-night diner. "But the meter's still running," moaned the driver. "Then you might as well come join us," invited Vath, before buying the driver some scoff, (March 1996)



The techno legend boasts the most no-





Caught in the act by a Muzik journo with a video of a Sarah Young porn film, over

TERRY FARLEY

which he'd written 'Terry's Football

Tape's o his missus wouldn't twig.

(September 1995)





















everything from bum-rushing the stage

Has been arrested more times than

OL' DIRTY BASTARD

seems possible. ODB has done

at the Grammies to allegedly shooting

at police officers. Nutter and a half.

(Lots of issues of Muzik)

HIXXY & SHARKEY













Got a bit carried away at the launch for a

JOHN DIGWEED

Colours' album at Glasgow's Arches.

entire club into silence. (December 1997) Caught up with a journalist who'd written about the head while he was splayed out Groping around drunkenly for his record box, he managed to literally pull the plug on a bemused Terry Farley, plunging the something vaguely critical about him at Glastonbury and had his minder punch the hack before 'bravely' kicking him on the floor. (September 1998)

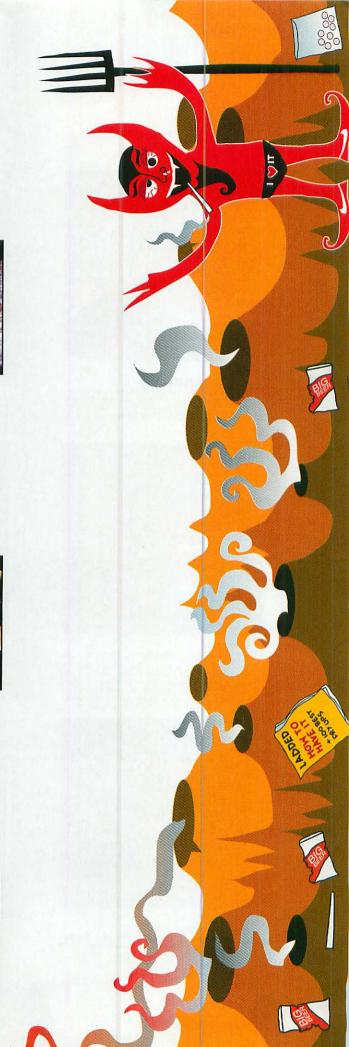
replied our gullible editor. (February 1996) the purposes of this article we'll call 'The Lost at Lost, a Muzik journalist who for Editor', was told that Jeff Mills had six fingers on each hand. "So that's why he's such a fantastically dextrous DJ! A CERTAIN MUZIK JOURNALIST



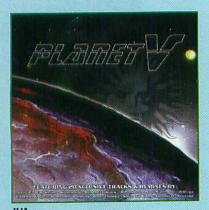
score that Al Pacino had him kicked off the set of the new Oliver Stone movie. his acting sucks large ones in the dark. The Puff was so poor on the thespian He may be a music industry don, but March 1999)



that he hated so much. (November 1997) abominable new 'speed garage' trend The NY legend dumped Rosie Gaines and Tuff Jam from his playlist despite discovered they were part of this caning them for weeks after he

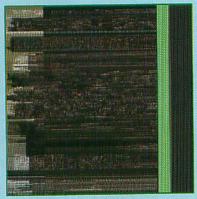


THIS MONTH'S RECOMMENDED RELEASES



"PLAMET V' (V RECORDINGS)

The must sought after from by base reduction of the year, Aradiable on 8 place ring) because they been not and double oil. Fratience 20 sections tracks and residence by ARMER, RAMANGEL, 100 MESTARICE, 10 PRODUCT, ROHE SIZE, BIE. BILLIHLAR, ER ROSE & OFFICEAL, KNOST, FERMAY, RAM TRILOW, 2014, BILL BILLEY, LEMON II and SCORPIO.



VALIDUS ALLISSES

"MISSION CONTROL" (TROUBLE ON VINYL)

Thating jumples taked TAX. Indices the "AT comp. "bade of the Droots" with

"Mission Control". Available on 5 place virgit and Cd (with beaux and cd by bl.

Bankly and Fiching, Features 1984, 1892/1975, B. J. PROTTON, U. B. BEALITY, 10

COLLECTIVE, OUTLA SYMMICS, NOTHINDER J and a result by SIMMICH, All

tracks correctly manifoling up the cities on thinglain. B.J. "Label complication dan'

get much better than this, the travitum of technological experimentation" N/10



Various Artists

"Sound in Motion" (RAM RECORDS)
The highly accident 2nd flow which that to No. 1 in the Stace Albume
Charle Festures the classics "Savience" (Stitung's lane of the year "Sil). Also
lacinious att of true AMBY & (recently related text Lut the Eurobelle year "Sil").

Base Sharrin, Claude and tracts from all the Stien crow_not to be missed!



Various Artists

VALUES ALTISTS

'Juan Atkins Master Mix' (MM) (KICKIN)
The Teather of Techno' and the qualux helded the Model 500 project captured
live in the mix-first is a new cories dedicated to purveyers and immerators of
damped. The di purvey and not a computer sponsoroul mix, business quant bean
MADRATIO, MINTERIOR IS ARTHRIM (MERICK MAY), BLAZE, ROB MODEL
MADRATIO, MIN OLD and EX ASSAULT Other the mixes on the way from JEFF
MILLS, BERRICK MAY and MAID MIKE BARKS.



Various Artists

VALITUUS AFLISTS

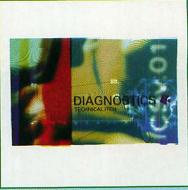
'A - SOUND' (REINFORCED)

'I - Sound' the new complicities natice from Baltitured Instance archaelve indices
from furtherable Ratherned artist 17th, Only 1000 triple pack vinyt (available
14th - 21st June),
COMING SOUN: SONAR GROLE "RABBUS" (JULY STIP), & FORCE & SELII 'JUST
ANOTHER RUMBER' (JOTH ADGUST), ALPRA OMERA 'JOURNEY' TO THE STR
LEVEL.



King Tubby Connection

The Sound Of Channel One' (MOTION)
But on the beat of the exceptional STATELITER/SING TUBBY not "MERGES OF
REBLE IN DUP, Motion release a soluction of numbersed game, received at
Channel One in the 18th 78% & sarrly DUP, treatment set only real & 21 cost from
the titles of Pacificaty Wilson, Rando, CALVIN STOKET & LAKEY MARKSHALL but
also delayles versions mixed by the late great KING TUBBY at the best.



Technical Itch

Diagnostics' (MOVING SHADOW)

"An exhibitating artificial describer describes and treats Johnny L for unchannel learneline Regionatics' demonstrates Mark Carn's obsessional microantic maginaering skills, as he tweets his caustic creations into physical assent

VOODOR". STILL AVAILABLE : AQUASKY BOBYSBOCK, E-Z ROLLERS WEEKENB WORLD.

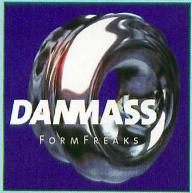


London Elektricity

"Pull the Plug" (HOSPITAL RECORDS)
The interest is the Buspital label really licked late part with the 2 tracks they retered lest year "Reage is the key of Kalif" and "Pull the Plug" (one of Mixray); they 20 Bild tunes of the year). Yany has 5 excitable tracks and lead, 1 per tide. Of with limited edition Respital house style altycase (mittal 1000 only). Office Princess (Albita) Of The WEEK, live mix on Mary Anne Bobbs: Bruszelanck (7/0).



LOVE REVOLUTIONATIES' (UNIVERSAL EGG)
The first brand new recordings trees lived by lead to be seen of the latest a years (following on bran 'from langular' and 'finespows Fastary') uses them in the form, stretching lack to their roses with a kinest of the Annear and heardist users. Fastaring MOLARA's vecals and full II brace section, this 13 tract not will not disappoint.



Danmass

"Form Freaks" (DUST 2 DUST)
"Summers have just released a stanning new allow "Formfreaks". And its completely different from the high key flavoured feath of their Singles. Fall of rick seconds ranging from the intrespective to the obsery "MAX. From the came school are Estement Jaxx seems Benness. As if that werest enough, the title tracks effectiveliesp symphony would make Latifield green with every" MAX.

MAX.



Various Artists

'M.P.S. Between or beyond the Black Forest' (CRIPPLED DICK HOT WAX)

CONTINUED TO THE MAN T



M.S.I and Asylum

"M.S.I and Asylum" (GRAN KRU)
Feature's the slegte "Hung "on High" which has apart mostly three mostles in the
Remagness Hig Hung Tay 10. "The West Middlands We Tang Clien holld on the ray
than mostle have their teaming "hung "on high" single...brillisher!" (AFS WESTIA),
that page feature in Federac amagnation, "a strong hurrage of respinace styles, this
soli Ulded effort should now M.S.I and Anyton gain the attention they decorrer!



Various Artists

VATIOUS ALLISIS

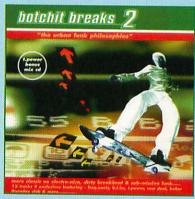
Guy Ornadel Licensed To Thrill' (AUTOMATIC)
Guy Ornadel, resident at Enterrator, Sundiscential, Access All Areas and residing
at Cosan's weekly hize ovents this somens: A two suffection of the 12 ands, nature
dre, and elegately office, 12 tends incl. to Foury Courtan reside of Wadapasser' by
Ant of Transa plus Title's Verticials', two of the Adapter two around in closisted.
(Other tracks takes from 1901., WHODE, EMPIRE STATE, LOW SERRE, DONZAL
LOGIC, FRARRANT, MED).



Capitol K

O'AIPTICET N.

'SOUNDS of the Empire' (PLANET U)
A stambing about allows on Milks Parentinua's Planet U indu. Capital K recostly had
an NME "SIMALE OF THE WEEK" for their 12" on Eff Cut (2 tracks on this allows).
Infractions meliufies encopying a paper sulles about of the post rack pack, blats of
Threatest, Choosical Brothers and Mayout, a unique site of sequencers, disciplines
tays houps, like draws along with guitar and occasional recals. "Journels of the
Empire makes you feel the you've been short out of a cannor" NME.



Various Artists

VATIOUS ALLISTS

**Botchit Breaks 2' (BOTCHIT & SCARPER)

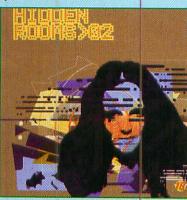
Rectiv' au shoel breaks and fat, funty breakbeats 12 breks, 8 exclusives.

Burdassed games from FRED MASTY, THUREBLY CLUB, BERES, FOWER, RAW DEAL

THE BLLAM, ST BERG and RANNY MONILLAM, 4 x vinyl, and priced did of (2nd disc

leatures glocious Trower rats). Coming dom: "UNITED BREAKS MATING" (2x CO),

FREQ RASTY MOVE BACK" (12/Ode), 7 POWER FRIZZY LOGIO" (12")



Various Artists

VAITUUS ATUSIS

'Hidden Rooms II' (CERTIFICATE 18)
Zad volume in the outstanding 'Hidden Rooms' auries. Factures enviseaned genee
from Certificate 18's new rester of presentenating ordine: 1200/AUEREPOLAS/
MANIMER/PARADOVARIN and Morting Stackor's TERSEE in its BLACK SCIENCE
LARS guice. Limited double virgil with 8 auxiliaries, change private of.

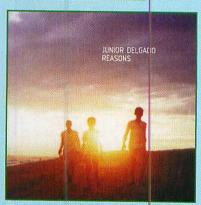
(Polar album '36 degrees and failing' out July 12th.)



Various Artists

VATIOUS AILISIS

**OJ Pathaan presents Stoned Asia' (KICKIN)
A semediract to a world of untapped sounce of entheroid counds which blands
rhythmic Asias chants, authorit powers and beats which will appeal to face of
world music and discorning clabber's allta. Fast, thus and attacs by
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world music and discorning clabber's allta. Fast, thus and attacs by
cornected to the country of the co



Junior Delgado

JUNIOU BEIGAGO

(Roasons' (BIG CAT)

Regue lopes JUNION RELEASO returns with a laid back, restry, motion allow
that shows the origit has no aqual. Produced by On - U Sanga menter ARRIAN
SERMOOD with SELF MCDOMALS, these responsible for Fin Ehorman's spic
Thrack' and recorded in JA and Lendon, Research has the extense of both, with
wites and revokethearry lyrics delivered in true and powerful style.

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Homelands

Matterley Bowl, Winchester

The first festival of the year sees the return of good old fashioned raving. Yes, lightsticks are back and so are the bloody robots on stilts. Oh well...

words KIERAN WYATT, ROB DA BANK, MICHAEL BONNER & RALPH MOORE pics JAMIE BAKER & ROB HANN



OMELANDS belonged to the deranged generation. The Slinky, Gatecrasher and Sundissential massives were ubiquitous, certainly if the abundance of lightsticks was anything to go by. Followers of boshing trance had come on a pilgrimage to worship at the feet of Scott Bond, Seb Fontaine, Paul Van Dyk and, in particular, Judge Jules.

Last year's Creamfields, in the same natural bowl near Winchester, was only a partial success, beset by problems with the weather and, to be frank, the lack of the proper face-painted, mad-for-it ravers Tribal Gathering had in spades. No such problems to night. The weather hald, the supplement of the proper face-painted, mad-for-it ravers Tribal Gathering had in spades. No such problems tonight. The weather held, the sun shone and the trancepowered sea change in clubland took care of the all important raving quotient. In the **Slinky** arena – the nicest looking area on site – and the **Radio 1** tent it was spiky hairdos, old skool cybergear, handmade signs proclaiming "Tune" and "I Luv Da Judge", silver space blankets and an insatiable appetite for raging breakdowns and rush-inducing drum rolls. Some say the inventor of the arpeggio should be shot but one look at these two dancefloors – intense, happy swirls o light, colour and sound - would have them choking on their pipes and slippers. If you're 18 years old, coming up on your first pill and gurning your nads off to System F's 'Out Of The Blue', you're going to feel like you're touching heaven. Gaggles of girls hog the front barrier, gazing Bambi-eyed up at their turntable heroes, constantly shrieking out "Paul!", "Seb!" and "Jules! Remember me from Basingstoke!" Although scenes of Tom Jones-esque knicker-throwing weren't seen, we weren't far off given the waves of adulation. As far as each of these Candy Raver wannabes was concerned, every little shake of the DJ's head, every pout and every tune was meant for them. No wonder people aren't going to church when the apparently God-like stand a few feet away. The guys, meanwhile, dribble and stare slack-jawed at a bevy of buxom dancers, gyrating and grinding away like they're auditioning for Deep Throat 6.

It's not dark yet and the **Bud Ice Bus** once again proves itself one of the finest festival fixtures, with music from Norman Jay, Faze Action and Justin Roberston

that lifts it a double decker's height over the other half-cocked corporate

sponsorship that often threatens to swamp this (and to be fair, every other) festival. >>



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SHAWN CHRISTOPHER' Another Sleepless Night' (Sharp Remix). BLEND 'Rise Of Tonlight' (Sharp London Riot Remix). KATHY BROWN 'Joy' (Sharp Studio 3 Mix).

THE TAMPERER feat. MAYA 'Feel It' (Sharp Master Blaster Remix), BACKSTREET BOYS 'Everybody' (Backstreet's Back) (Sharp London Vocal Remix). ALL SAINTS' Lady Marmalade' (Sharp South Park Vocal Mix).

THE TAMPERER feat. MAYA 'Feel It' (Sharp Master Blaster Remix), INSTRANORMAL 'Good T'ings' (Belly Bounce Mix), SAAP APARKER' My Love to Beep' (Sharp Yocal Mix). BAST ANGLIA' 'Unmanageable' (Sharp Raided Dub).

CD2 - Unmixed: NUMERICAL VALUE 'Krazy Noise' (Instranomal Remix). INSTRANORMAL 'Good T'ings' (Belly Bounce Mix), SAAP APARKER' My Love to Beep' (Sharp Vocal Mix). BAST ANGLIA' Unmanageable' (Sharp Raided Dub).

COOL JACK 'Jus Come' (Sharp Blasted Dub). THE SHARP BOYS 'Sharp Tools Volume 2' (A1 Mix), WHIPLASH 'Over Me' (Sharp Blasted Dub). KILLA GREEN BUDDS 'Keep Slippin' (Sharp DTPM Remix).

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What's Your Name? Where You From? What You On?

& other Homelands questions for the rich and famous

interviews RALPH MOORE

Karl Hyde (Underworld)

"When we came down here the sky was sooo black – I just thought it was going to open up and drench everybody. Luckily that didn't happen. Who am I going to see tonight? Whoever I can, really. That's as evasive as I can be! I love 'em all... let's all love one another today! After this, we're playing Glastonbury, France and Fuji Rock in Japan. We had a mobile out over the weekend, recording the sound and images so we can start thinking about a live album."

Jacques Lu Cont (Les Rythmes Digitales)

"I've got to be completely honest – I've really enjoyed myself! I didn't really like Creamfields last year but I've had a really good laugh here. The line-up is better this year and the weather's better too. I remember it was really cold at Creamfields. The sound systems were all fucked. It was horrible. Everyone was in a bad mood. It was just wrong. But this year everything's right. I've just seen The Jungle Brothers. They were absolutely brilliant. Am I going to Ibiza this summer? I imagine I might dip in there quickly. Manumission? Maybe!"

Sister Bliss (Faithless)

"Let's just say the people who sorted out the PA are fucking cowboys! It might well be the best PA in the country but we had a technical nightmare. And it's not fair on the people who come and see it. But we got there in the end. Let's just say we went on very, very late because someone had plugged everything up completely wrong! So everyone was having kittens and I feel sorry for everyone who waited but thanks to everyone who did. The festivals we went to last year were a fucking sight more organised. But they're very nice people and the crowd were just magnificent. I'm looking for my friends now and then I'm going to have a right old dance! Who am I going to see? Underworld. But I don't even know who's on where. I'll stumble upon people who are fab."

James Lavelle (The man from UNKLE)

"I had... an unusual experience. I played with my back to the audience so it wasn't exactly endearing. It was very strange. I want to see The Chemicals and I wouldn't mind seeing Basement Jaxx. Did I enjoy it? I don't want to go into it. I just had a weird experience..."



HOMELANDS SPECIAL



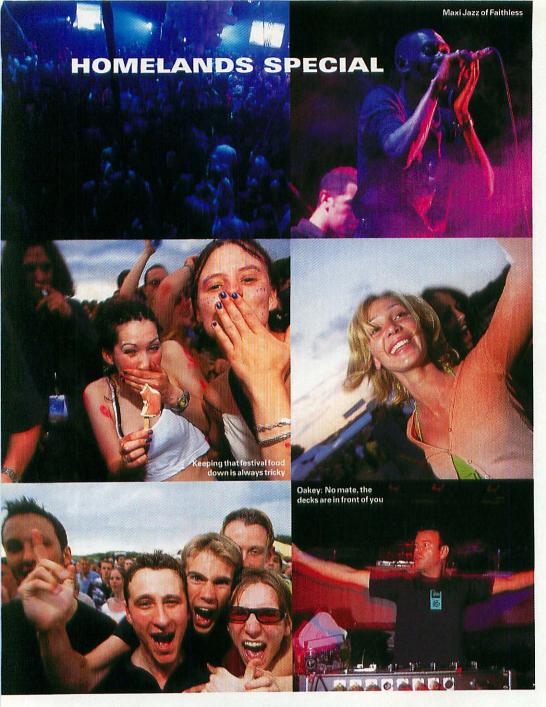
>> Of the live bands, **Faithless** blow away most of the opposition. 'Insomnia' is the first tune to really set the night off – everyone rushes into the tent and goes deliciously barmy. Then they play a slow one and everyone floods out again. Fickle bastards. But it's a problem besetting most of the bands playing here tonight and Faithless do well in a still-light early slot.

After dark, we get **The Chemical Brothers**, who prove to be in full-on turbo nutter mode. Opening with a mammoth version of 'Hey Boy Hey Girl', all psycho riffs and pumelling beats, 3,000 loony ravers go off their collective trolley. Lose

yourself in the noise, surrender to the void.

Underworld are an hour late but worth the wait – Karl Hyde is one of the oldest men at the festival and he still whirls around like a dervish who's been force fed cheap orange squash. They beat the Chems as band of the night, but only because a lot of people can't be arsed hearing the Chems' new stuff and leave after the first three tunes. Anyway, Underworld play one of their most psychedelic sets, all high-speed visuals and shuddering techno. King Of Snake has never sounded better and 'Born Slippy' is predictably huge.

49 MUZIK



Fatboy Slim bravely tries to carry the baton of musical madness on, but people here seem to just want him to play 'You've Come A Long Way, Baby' from start to finish, and that isn't Norman's game. He plays a house version of 'Smells Like Teen Spirit', which is as daft as it gets. He drops 'Right Here, Right Now' and insanity breaks out. But as he drifts through hard-and-thick acid tracks, techno belters and house groovers, he never quite seems to find a theme and the kids just want to hear the hits.

Over in the much heralded D-Tent, **Danny Tenaglia**'s 10-hour journey into sound is breathtaking. But to really appreciate his talents, you need to stay the course, to slog it out with him, which kind of defeats the object of a pick 'n' mix festival with 10 stages. People enter his tent and stay for five minutes before buggering off, wondering what all the fuss was about. Tenaglia doesn't offer quick-fix sets of thumping nonsense, but builds momentum in deftly-constructed



peaks and troughs, showing us Brits why we need more DJs prepared to justify their extortionate fees and really go the distance.

All of which set us up nicely for Basement Jaxx at 3.30. The allpervading hype around them means a packed and curious tent. But that old festival chestnut, sound system problems, means the Jaxx are just too quiet to let crowd-rockers like 'Same Old Show' really work, so it's not the total triumph it should have been. Still, with dawn edging in, if you're not playing trance you're fucked. Van Dyk and Oakey are wall-to-wall big tunes and they're packed right through to six. And at 6am, as the numbed clubbers wander back to find their cars, we all marvel at our own folly for putting our bodies through a 14-hour mangle. But would we do it again? Yes, of course we bloody would. The standard has been set, the gauntlet thrown down. Bring on Gatecrasher at Lotherton Hall, Creamfields and Glastonbury. A nation of party people is ready.

The Festival Diary Of Rob Da Bank

Hourly (ahem) e-mails from the festival frontline

6pm Arrived half an hour ago, and straight away we're backstage with the celebs drinking lager. Just had a piss next to **Tom Chemical**. His nob doesn't look very big. Had a wander around and **Les Rythmes Digitales** absolutely rocked it but **Danny Rampling** doesn't look very pleased with the Radio 1-style stage. Where's **Steve Wright** and Mr Nasty? Have you ever tried Bud Ice? It tastes like flat Tizer.

7pm We go and see **Deep Dish** and it's deserted. We've just stumbled through the fairground and the ravers are dangling from their bungee jumps. They're charging £5 for a packet of fags, but there aren't any lightsticks to be seen.

8pm Done a couple of lines of Gianne Luca and **Andy C** is ripping it up in **The End's** jungle tent. Someone's just poured some MDMA down my throat and the men in fluorescent workmen's coats are glowing. I eat a shish kebab and get on the bungee jump. As I vomit **Stacey Pullen** lets rip with his techno.



8.03pm We're in the D*Tent, Danny Rampling has got the kids rocking, and then **Danny Tenaglia**'s in the booth. He looks like a weeble. In the grassy tent it's that time of night when people are starting to talk to the grass, flashing acid

house smiles. Tenaglia rolls behind the decks, and the sound of Twilo spreads out into the field like a lilo.

9pm The chip stalls are thronging with the club mutants. I'm raving to a string quartet in the chill out room, someone comes up to me and says they've just seen **Brandon Block** DJing and it's put them off drugs.

10pm Bournemouth's **Slinky** club is springing. **Seb Fontaine** drops ATB's '9pm Till I Come' like the first acceptable fart in a new lover's bed.

10.15pm We have to go and see Underworld, we're chanting "Lager, lager, lager,", but Darren Emerson is drinking shandy tops. Shit, I'm seeing double, I've got River Pheonix syndrome. Underworld smash out the best version of 'Rez' I've ever heard. 12 minutes of Ecstasy, literally. Then again, right about now I'm the most fucked up man since Elvis ate his last hamburger.

11.14pm I can't see a thing, I'm supposed to be sending these messages back from the frontline, but if you're not here then fuck off. I'm off to see **Sasha**, apparently he's a bit tasty. Fuck me, I'm surrounded by rave monkeys.

1am Strolling into the Home Arena, the **Chemicals** are about as far through their set as we are through our stash. 'Chemical Beats' is going down like the proverbial shit. The cold's nibbling at my tootsies.

2am Just discovered that Strongbow is the new Red Bull and vodka. Despite spending my formative years chucking up Woodpecker faster than I could get it down, the Homelandites are swigging the gut rotter like there's no tomorrow.

3am Strongbow is the shittest drink in the world. Solstis is the new Strongbow. Strongbow's been watered down in an attempt to get someone to drink it apart from Glastonbury farmers and small, ugly men who have a "half a dry" at lunchtime. This must stop. People are starting to talk to themselves and I'm seeing treble.



4am I keep on walking into people as I can't gauge how far away they are. Must be these new specs. Go and see Tenaglia but it's more limp than hard and Tenaglia's looking perturbed. I meet Roni Size and Grooverider and impress

them immensely by naming one record each has done.

5am Meet **Dave Angel** and **Carl Cox** who then go and lock themselves in a car and do some headbanging. I just smile inanely and stare at the locked doors.



6am Garnier is absolutely rocking a tent, which one I haven't got a clue. Hard, twisted techno is pulsing and the sun's coming up. Everyone is totally spangled and I can't write anymore, hardly even breathe. Gotta get back.

NB: Rob Da Bank is a trained professional. Do not attempt this at home without medical supervision



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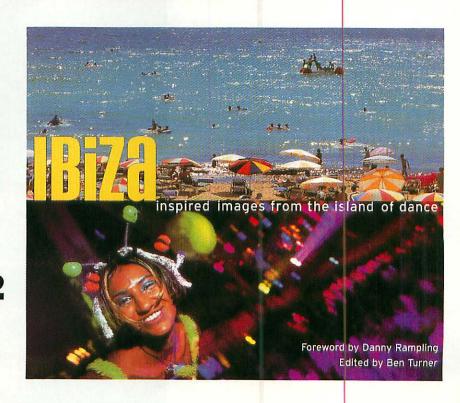
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John Digweed's blueprint for a new style of midweek clubbing

WE'VE only got 900 in tonight," mutters John Digweed mournfully as he slaps another fat trancey breakbeat on the Technics, high above Heaven's cavernous dancefloor. Outside, it's an uneventful night in London's West End, strung between two Bank Holiday weekends. Clubbers are staying in, saving up... and it's Thursday. John, you're a disgrace to clubland. Fancy only pulling in most clubs' normal capacity under such onerous circumstances.

Yes, Digweed has done it again. And seven months after it first fired onto the circuit Bedrock is the best example London has seen for years of the true melting pot of club culture.

A glance around the dancefloor reveals a grinning, moustachioed Scouser dancing between two beautiful giggling girls and a blonde wearing nothing but a cowboy hat and a bikini. Then your eyes just get lost in a maelstrom of whirling arms, glimpses of flesh and bright eyes.

This is no rave though. The sound Diggers is pushing here is deeper, darker and more breakbeat influenced. The Tenaglia-produced 'Be Yourself' by Celeda gets the first whistles and whoops of the night. Digweed's in for the long haul – playing five hours tonight – and by midnight the trance is screaming for you to drop your drink and move those feet.

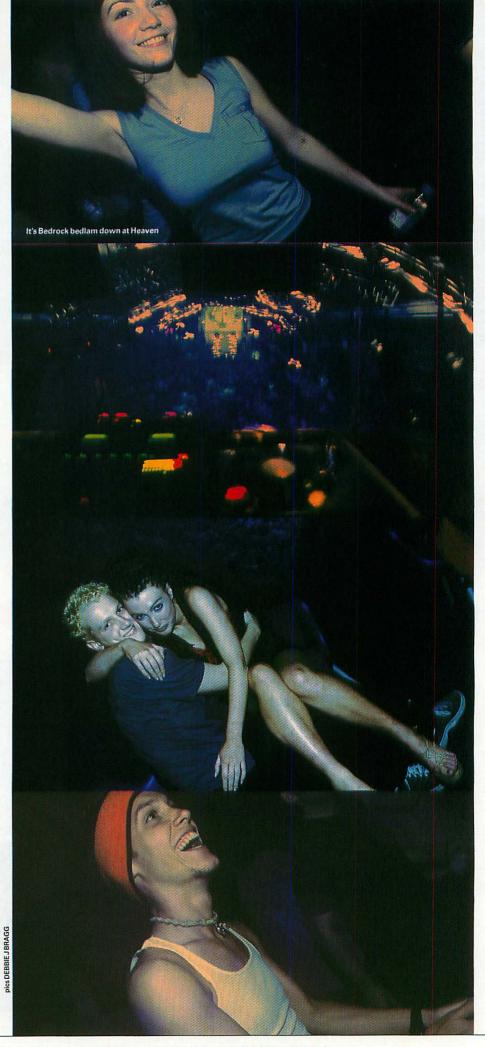
With over 2,000 crammed in when Sasha played and, ahem, Muzik's 50th Issue birthday party there this month you'd better arrive early or forget it.

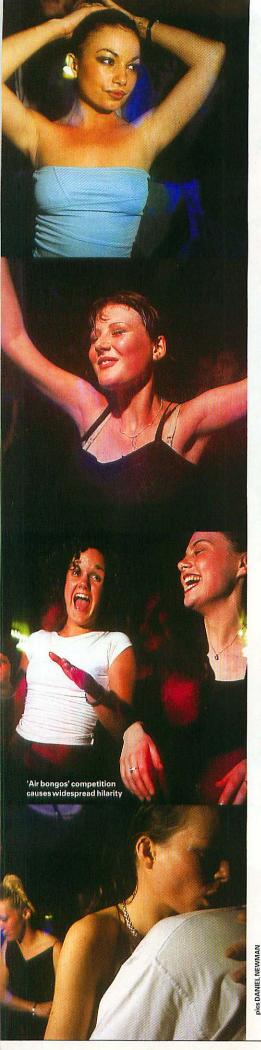
Rob Da Bank

Bedrock is firing on the second Thursday of the month at Heaven, Villiers Street, London W1. 9-3am. £6/£5 for members. Telephone 0171-930-2020 for more information

Digweed's Bedrock Top 10

- MOREL True (acetate)
- SASHA Xpander (Deconstruction)
- 3 FARLEY & HELLER The Rising Sun (Digweed & Muir's Bedrock Mix) (Junior)
- 4 SLACKER What A Dream (acetate)
- 5 TINY TRENDIES The Sky Is Not Crying (Pink)
- 6 VOYAGER Panic (acetate)
- 7 SEAL Latest Craze (acetate)
- 8 HYBRID Finished Symphony (Distinctive)
- 9 POB Fly (Blue Bottle))
- 10 MENACE Another Time (Plastic)







Shine

The Mandela Hall, QUBSU, Belfast

Northern Ireland leads the techno charge once again

ITH the likes of Lush catering for commercial clubbers in Portrush, Shine is arguably the purest tech-house night you'll find in Northern Ireland. Shine takes place every Saturday in the heart of Belfast, mixing tough technolicks with funky, filtered grooves. There is beer. There are punters. But you'll find no lightsticks here. And while the sound is pure, it's by no means purist. Resident DJ Alan Simms spins a mixture of Yoshitoshi house and French-style funk. It's an impressive noise.

Techno guru Dave Clarke is a firm favourite at Shine. "It's a very friendly, open-minded crowd," he says. "Last time I was here someone came up with their passport for me to sign!" The infamous Dave Clarke Five fan club may be nowhere to be seen, but that doesn't mean he won't spin raw, twitching cuts to 800 young devotees. For two hours he drops minimal techno while mercilessly whipping the crossfader into shape.

Dave never compromises ("I play for myself first") and his only real concession to the masses is an all too brief remix of Underworld's 'King Of Snake' by Clarke himself. It's the highlight of a set that melds fierce funk to deep Chicago bass. "Get your booty on the floor!" screams a voice from the mighty sound system, and we cannot help but obey. Hard, fast, and full of distorted kick drums, Dave's set is utterly devastating.

As the night goes on, deep, rumbling breaks are replaced by rolling Hardfloor-style beats that take no prisoners. Behind him, a huge screen loops the Millennium Falcon destroying the Death Star with a series of juddering heat-seeking missiles. It's an apt comparison. "Dave Clarke melts your mind," smiles one sweat-drenched girl. She's not wrong. Ralph Moore

Shine is every Saturday at QUBSU, Belfast. 9-late. £9/£8. Info: 01232-668-615

Alan Simms' Shine Top 10

- 1 A REMINISCENT DRIVE NYC Dharma (Jori's Remix) (F Communications)
- 2 ADNY Moonchild (white label)
- 3 JOYSTICK Joystick EP (Yoshitoshi)
- 4 FUNK 198 Red (Stickmen)
- 4 FUNK 198 Red (Stickmen)
- 5 DINO AND TERRY untitled (Earthtones)
- 6 EMBRYO Touch Me (white label)
 7 ONION D Infatuation (Imperial)
- 8 DISCLOSURE Driven (Phaser)
- 9 J DAHLBACH & T KRONE Real Time (DK2)
- 10 VARIOUS Dance Anthology (Peacefrog)





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Floorfiles

Tom Chemical: Amen Brother

Chemical Brothers

The Event, Brighton

Can the Brothers still work it out?

OST church fêtes have less inauspicious starts than this. At 11.30, a woozy lounge cover version of The Beatles' psychedelic whirlpool-of consciousness mantra 'Tomorrow Never Knows' fills Brighton's Event. Tom Rowlands shambles coyly into view with all the presence of an Open University physics lecturer and leans into a mixing desk. Then, Ed Simons materialises from the backstage shadows, daringly winks at his audience and turns to focus on a sampler. There is a pause for several minutes while they adjust their lowpass filter ring modulators, or something, and then, completely unannounced, 'Hey Boy, Hey Girl' detonates across Brighton Centre. Two thousand kids surge forward like lava, all screams, arms and dangerous levels of adrenalin: Houston, we have lift-off.

Naturally, such strategic nonchalance is all part of the Chems' cunninglydevised crowd control plan. Their interminably ho-humming, exhaustingly
dembarrassed "we're not pop stars" schtick does a magnificent job of making
their music sound even more violently arresting than it already is. Place it on

a stage, and it becomes a body-moving, ass-shaking, internal organsrupturing, precision-bombing, mile-wide wall of extreme funk terror that seems to exist quite independently of the highly unremarkable-looking dudes fiddling about under the spotlights. This is the no-show show; the star is neither the Chems, nor the audience, but the music itself.

At least, everyone inside The Event seems to agree, unrestrainedly bouncing to what amounts to 90 minutes of brand new material punctuated by an early 'Block Rocking Beats', a machine-gunning 'Chemical Beats' in mid-set and a climactic, conclusive 'Private Psychedelic Reel'. The fact that they choose to lead with the unfamiliar – a suicidal move for most bands – attests to Tom and Ed's mastery of the tricky art of live music. Each track – like the the fractalised tech-tro assault of 'Flashback' or 'Music: Response's sizzled vocoder narrative – has a choreographed build up, blow out, drop off and regroup dynamic more in common with the stadium house of Sasha and Oakenfold than the frantic breakbeat stampeding they've been playing up till now. When their new signature track 'Sunshine Underground' abruptly warps out of chugging first gear into light-speed house, it's a shift that bundles the entire crowd along with it, even if Tom and Ed do look more as if they're sweeping the stage than sweeping 2,000 people off their feet.

No guest vocalists on stage tonight, either. That would, in truth, be an unwarranted distraction from the glorious below-decks anonymity of the event. It's a brilliant contradiction, but that "Superstar DJs" opening gambit makes perfect sense tonight.

Kevin Braddock

KULD:Shaker

FEMI KUTI | JUNO REACTOR & AMAMPONDO | AFRO CELT SOUND SYSTEM

TYRANT IN ASSOCIATION WITH EXCESSION PRESENTS SASHA CRAIG RICHARDS & LEE BURRIDGE

WAY OUT WEST | NICK WARREN | ADAM FREELAND

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LEFTFIELD (DJ SET) | JON CARTER | HOWIE B (PUSSYFOOT RECORDS)

TONY VEGAS AND THE SCRATCH PERVERTS | INDIAN ROPEMAN | URBAN SPECIES

MILES HOLLWAY & ELLIOT EASTWICK | DR ALEX PATERSON | RICHARD NORRIS

LONDON COMMUNITY GOSPEL CHOIR | BJORN AGAIN | MARK ALLEN

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Lightsticks have become the badge of the new trance nation. So why do so some clubs want to ban them? And how long is it before the Vicks revival?

WOTCHE DAVE FOWLER

HERE'S nothing quite like lightsticks to get a club toilet conversation really heated. If you're old enough to remember Ecstasy in capsule form, they're those best-forgotten glow-in-the-dark things beloved of white-gloved whistle-blowers in the early Nineties. They suck the fat one. If you're under 20, on the other hand, the sticks are an essential post-modern club accessory for waving at megajocks like Jules, Tong, Sasha and Oakey at Gatecrasher, Infamous and the Country Club, Yeovil. And they're the best thing since your spots cleared up.

To put it another way, lightsticks are back big time, and clubland is bitterly divided on the issue. So are these glowing pencils really late Nineties light sabres to salute the nation's turntable heroes, or just a pile of sad, retro shite? And why are they making a re-appearance just now, exactly?

shite? And why are they making a re-appearance just now, exactly? Rewind to 1990. To Biology, Fantazia, World Dance, Lycra lovelies, Vicks, horns, candy flips, Loftgroover and Warlock. A time which saw the birth of the legal rave, the creation of the raver stereotype and, you guessed it, opportunistic commercialisation. Kids off their nuts jumped around to lights. Some wily promoter noticed and sold them lights they could wave around themselves. The clubland incarnation of the lightstick was born.

"My first lightstick was at Shelley's in Stoke in 1991," reminisces Mark EG, long-time rave jock and Bonzai UK A&R honcho. "All the old E tunes were going off and of course I wanted a lightstick straight away. Everyone stuck them in their mouths and chewed them. You could buy them at a stall in the club. They were cool and different."

But not for long, it seems. Cooler ravers deserted to techno, progressive house or the nascent darkside. And lightsticks went the way of the rave horn and the Sinclair C5. At least, that's the commonly held wisdom. "I'm not so sure," counters Sundissential honcho Madders. "I don't think

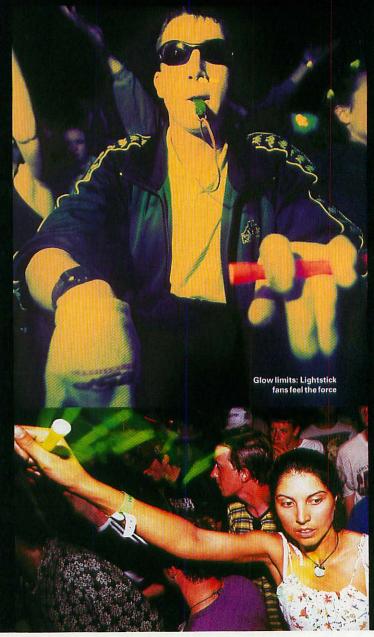
"I'm not so sure," counters Sundissential honcho Madders. "I don't think they ever went away. We've had day-glo bracelets and lightsticks at Sundissential since we opened in 1996, and they were certainly around before then. I think it's to do with our music. Wherever there is hard trance, or harder music generally, you'll find glowsticks."

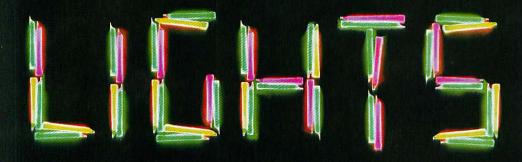
True enough, as anyone who has been to 'rave' clubs like Helter Skelter, The Warehouse, Destruction, Uprising, Hardcore Heaven or Dreamscape would agree. At these events, hard trance replaced the original hardcore. Eventually, by 1998, the theory goes, the new ravers realised that their sort of music was being played by people like Scott Bond and Judge Jules at Gatecrasher. They went along. And they took their lightsticks with them.

So lightsticks are back. But why do they provoke such extreme reactions? And why do clubs have different policies on them?

First stop Gatecrasher in Sheffield and Birmingham, where one of the club's residents has allegedly called for all sticks to be banned. The club cryptically claims "Gatecrasher's door policy hasn't changed... It's not what you wear, it's how you wear it."

Superclub Cream, however, was more helpful: "It's really the Oakey posse who use them the most," commented a spokesperson, "and we really don't give a shit. Let's face it, where there's trance, there are lightsticks. If people enjoy it, why not? Oakenfold has opened a lot of doors over the past few





years as far as trance is concerned, so it's no wonder the genre has exploded in popularity. No one uses them to Roger Sanchez! We would never ban any type of lightstick except for the ones which whizz around on strings... and that's only for safety's sake."

Sundissential's Madders takes the lightstick cause even more to heart: "We're a private members club and people here can do what the fuck they want," he explains. "I don't care if punters go around with them hanging out their arse. Here, you can wear what you want, gurn as much as you want, and go around with your tits and arse out. Sundissential is a playground for people's self-expression.

"People who call for the banning of lightsticks should remember that if it wasn't for the scene where they originated, that is raves and acid house, we wouldn't have a healthy clubland today. The bottom line is that if you're a DJ and you don't like lightsticks, you shouldn't be playing in the club in the first place and taking the punters' money. And if you're a promoter, and you take people's money, you have to let them do what they want. Anyone who wants to ban lightsticks is too old! For fuck's sake, let the people enjoy themselves!"

Seems whether you like it or not, then, there's life in the old sticks yet.

Now where did we put that horn...?

Should lightsticks be banned from clubs?

Tell us what you think by phoning the Muzik Survey Hotline. And we'll print the results in the September issue

YES 0906-700-2021 NO 0906-700-2022

Calls are charged at approximately 10p

What are lightsticks really for?

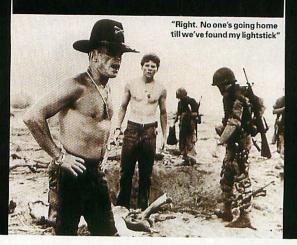
YOU may think the last hour down your local turbonutter trance night resembles Colonel Kurtz' encampment in Apocalypse Now ("the horror, the horror..."), but you may be surprised to learn that lightsticks were first developed by the US army for use in the jungles of Vietnam. So next time you feel shortchanged by massive queues, inflated bar prices or sub-standard music, feel free to quote that old 'Nam adage, "In order to save this club, it was necessary to destroy it" while waving your nine-foot Darth Vaderissue glow sabre perilously close to the DJ's most vulnerable area (his wallet).

According to the UK's leading lightstick distributors, though, lightsticks didn't become "commercially viable" until 1984. Since then, due to the safe, nontoxic properties of "cold light" (vegetarians' note: lightsticks have been tested on rabbits), the fact that they work underwater, need no external source of power and of course that they look nice when you're nutted, they've been used by everyone from fishermen and scuba divers to firefighters, potholers, small children at church fêtes and larger ones at happy hardcore hoe-downs. "They're the ultimate impulse buy," says our spokesperson.

One German company even offers the 'Lite Up Dick Stick', in case you feel the impulse to illuminate those other areas where the sun don't shine. Or you could buy your lightstick from the Wilderness Institute Of Survival Education, who also offer such clubbing essentials as the 'Portable Pitstop Disposable Urine Bag' and the self-explanatory 'Firestarter'

Bag' and the self-explanatory 'Firestarter'.
With three to four million lightsticks sold every year, their popularity shows no signs of waning, despite certain DJs' efforts to the contrary. On that subject, our down-with-the-kids lightstick distributor commented, "Why not get rid of the DJs and replace them with a gramophone? All they do is make silly remarks."

Tom Mugridge

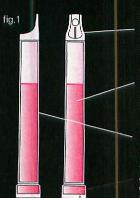


How do lightsticks work?

OKAY kids, it's time to drop some science. The active ingredients of lightsticks are synthesised from the bodily secretions of 'over-stimulated' clubbers. Remember that time you passed out in the toilets at Moneypenny's? That was when LiteStik Inc operatives crept into your cubicle and drained your pineal gland of its precious phosphorescent juices. Actually, that's bollocks. Nor is it true that the lightstick's effulgent properties are activated by the breakdown in Paul Van Dyk's 'For An Angel', though it often seems that way.

It's funny how clubbers instinctively know how to have fun with chemical reactions. What really happens is this; inside your unassuming bendy plastic tube is a fluorescent dye solution. Inside that is a thin-walled glass vial full of another solution, this time containing hydrogen peroxide. When the lightstick is bent, the glass breaks and the chemicals mix, causing a reaction called chemiluminescence, or in layman's terms, it's...y'know, um. glowing and that, innit. Got any pills? Wicked.

Tom Mugridge



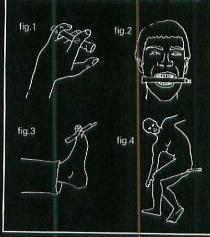
Beveiled tip. Enables you to 'play' lightstick like a penny whistle

Luminous fluid, harmlessly extracted from glow-worms' udders

Shaft Named after superfly detective inventor

That bit at the end, Stops other bits falling out

Instructions for use



OVER 3 HOURS OF PUMPING COX

AT THE END OF THE CLICHE | FACT 2





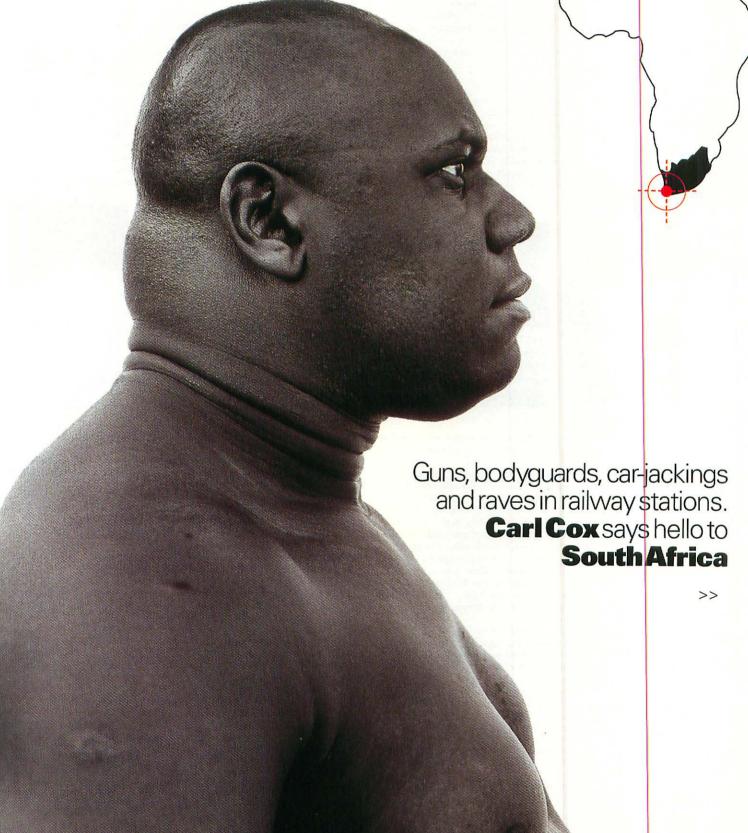
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EMERGING SOON: PHUTURE 2000 THE ALBUM









HE kid had probably been waiting for hours. Stripped to the waist, long lank hair matted with sweat, eyes staring mad, pen in hand. But he's got a purpose. And he's certainly not going to give up now. It's 6am outside Johannesburg's former South Central Station and it's really not the kind of place you want to be hanging out. It's so blasted to ruination by the effects of post-apartheid financial collapse it's more like Robocop than Out Of Africa. Abandoned shops everywhere. Fading signs for long-closed businesses strafed with blunt graffiti. The odd weary pimp or small-time peddler mooching about in the creeping dawn light.

Casual litter telling a story of a city fighting to maintain the last shreds of urban dignity. Surrounded by a phalanx of journalists, management, assorted Radio 1 personnel, driver, bodyguard and support DJ – San Francisco's DJ Dan – there's no mistaking the huge, gap-toothed smile of Carl Cox as he makes for the safety of his getaway car.

It's now or never.

"Carl, Carl, over here, over here!" shouts the raver desperately, moving toward the jostling party, flourishing his pen and scrap of flyer.

Cox's bodyguard is having none of it.

"Keep moving, Carl, just keep moving," he orders sharply.

After one sight of this bug-eyed loon, anyone else would be thinking "stalker alert!" but Carl breaks ranks, wanders over to the startled autograph-hunter, chats amicably for a moment or two, tells him how great the party was, signs his tattered scrap of paper and, bidding him good luck, climbs into his Toyota Land Cruiser. All the while his bodyguard is staring on disapprovingly. Then the most astonishing thing occurs. While Cox and his entourage sit momentarily in the van, waiting to be whisked back to the comfort and cloistered luxury of their hotel, the kid begins to dance. Around the car he goes, eyes blazing, uncontained joy all over him, whooping while he ghost dances like

the Johannesburg gig as we take a very brief poolside break from his hectic schedule.

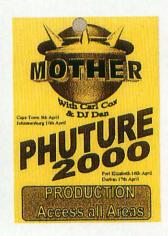
"In this country, they stand proud when they feel something from someone like myself who is, I suppose, legendary. It's like Nelson Mandela. They see me for what I give to the people and there's no other country that feels that way about me. See that tower over there? [Pointing to Jo'burg's Post Office tower on the horizon] That could be the Carl Cox Monument. And people would come from miles around. I mean, it's got like that." That's not, however, the reason we've got 24-hour security protection. In 1996 in South Africa one person was murdered every 29 minutes. The demoralised police aren't exactly coping well. Merseyside might take succour from the fact that in South Africa last year, 3,000 police officers were investigated for criminal activities.

Perhaps this breakdown of law and order was inevitable. With any successful revolution comes impossible dreams of enrichment and instant cures for society's ills. As five years of Mandela government tried to curb people's expectations, many became impatient. In place of political apartheid, economic apartheid was fiercer than ever. The local currency, the Rand, is almost worthless, foreign investment is patchy and a huge proportion of the country's highly-rated professionals have long since fled into exile. And all around South Africa are countries irreparably scarred by years of covert South African interference – Mozambique, Angola, Zimbabwe. . .

No wonder then that the most beautiful country in the world is also one of the most tense. Car-jackings are so commonplace that in Johannesburg, single women driving at night are told never to stop at a red light. And on the very first night of the tour, an hour before Carl's supposed to be on stage at Cape Town's Plumstead Arts Theatre, there's a near-fatal incident in Jo'burg which sends a pall of simmering unease over the entourage: one of the security company's top men is on his way home from escorting a Miss Universe contestant to her hotel when he's ambushed on the freeway. Rocks are placed in the middle of the road, he drives over them and suffers a flat tyre. As he gets









some Native American after six pills and a jug of happy potion. High above his head, in place of a tomahawk, he brandishes his signed piece of paper. It is, quite possibly, the greatest moment of his life so far.

Somehow, Carl Cox seems to have this effect on people. Wherever he goes, no matter what time, how late, how mashed he may feel, he'll always, always make time for others. You could call it 'the common touch'. He has, after all, been The People's DJ for many years now. It's almost impossible to find anyone in the industry or among clubbers themselves who'd have a bad word to say about him. That's Carl Cox, the DJ who hangs out with Ian Wright, DJs for Will Smith and played at Stella McCartney's 18th birthday party. But who clearly hasn't forgotten who put him where he is today. That's quite an achievement in an industry where the bile flows freely off the record and at a time when dance music is divided into more warring camps than ever before. Ask Cox how he manages to stay so humble in an industry where egomania is pretty much a statutory requirement for any ambitious spinner and he'll smile, then shrug:

"I dunno, it's just a really easy thing for me to do. It pisses other people off, because they can't handle it. But for me it's never enough."

And he's off, telling stories of being recognised by a family of Germans in a lift in San Francisco. Or being on an Italian train as a woman, reading an article about him in a magazine, spots him, waves and says "Hi!" In his Muzik column last month, he alluded to the difference between Jeff Mills and himself. It goes a long way towards explaining Cox's colossal popularity: where Mills sees D.Jing as 'going to work', for Coxy, it's pure pleasure, a joy, not a means to an end (though he does fairly handsomely out of it these days) but an end in itself. After all, when was the last time you saw Mills (or Weatherall or Louie Vega) signing autographs half an hour after their set's over? No, a discreet getaway a safe distance from the adoring unwashed masses is more their style.

Now we're on the road with Cox for a five-day tour of South Africa and his unique ability to touch people's lives has never been more evident. Still tainted by the legacy of the long apartheid era for some, for Carl Cox it's the one country where he's really beginning to feel a special bond.

"I really feel like I've made a connection with people here," he explains the day after

out to change it, he's jumped by four men. Incredibly, he manages to see off three of them. The fourth simply pulls out a gun and shoots him in the stomach, before fleeing into the bush. Miraculously, the guard is able to drive himself to hospital for treatment with the bullet still lodged in his gut. He'll live. But speak to any local, and they'll know someone who didn't.

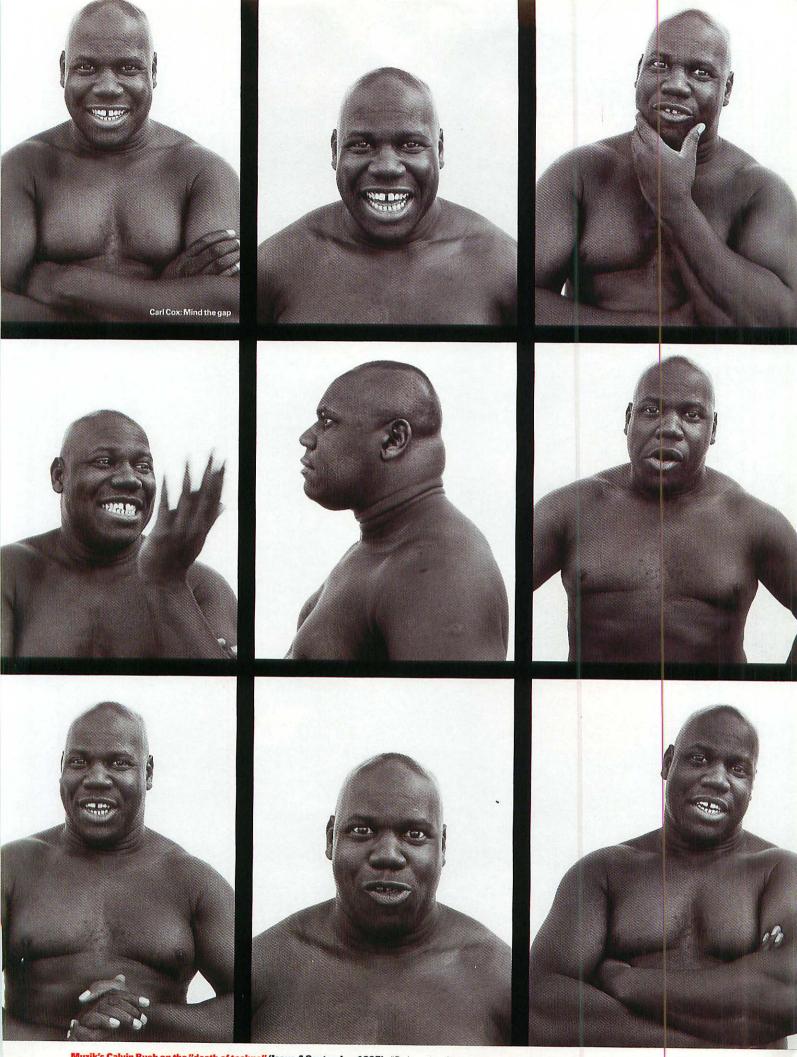
For Carl, that means no exploring the South Africa most tourists get to see. No trips to the townships, no checking out the local black music clubs, where the sound of Kwaito (a local brew of hip hop and Zulu ghetto music) blasts out all night long.

"I'd love to do those kind of things," he sighs, "but because I'm with white South Africans, it poses a problem straight away. If it's going to be safe, no problem, I'll go. I really want to look more into that sound and that music, just as a point of interest, to tell people I'm not ignoring the black community here."

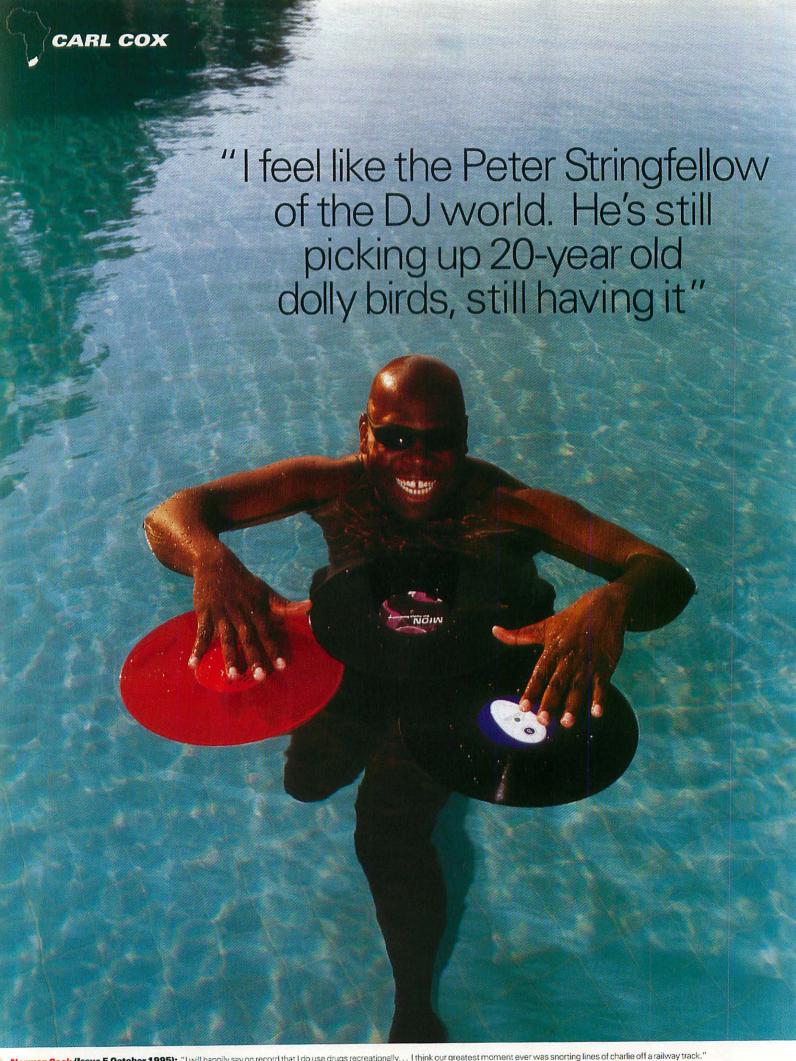
In both Johannesburg and Cape Town, there's a glaring and rather strange discrepancy: Carl's colour. Apart from the old women collecting litter from the fringes of the dancefloor, Carl is just about the only black face at either party. Doesn't that feel just a trifle weird?

"Yeah, it is a strange situation, but it's not one that I have any control over. You have to accept that it's probably only the white community who can afford to go to these parties. Because the majority of blacks are workers who earn maybe six to 10 pounds a week. The tickets alone are 15 to 20 upwards. Also, the culture of black music here is predominantly hip hop and retb and there isn't any of that in these clubs. So that doesn't really bring them in either, because as far as they're concerned, there's nothing for them."

ALTHOUGH it's his third visit to South Africa, this time Coxy isn't just promoting himself as a DJ. Next month sees the release of his second album, 'Phuture 2000' – a fact that probably escapes most of the crowds lining up to grab his autograph or have their photo taken with him. Because Cox, for once, is struggling. The acclaim that constantly follows him as a DJ has been far more sluggish to attach itself to him as a producer. Like Laurent Garnier and Sasha, Carl Cox just can't seem to cut it big time when he's making rather than spinning the records. Remember, back in the early Nineties, he actually made the charts and appeared on Top Of The Pops as The Carl Cox Experience. Now, he



Muzik's Calvin Bush on the "death of techno" (Issue 4 September 1995): "Perhaps there's no reason to be pessimistic, after all. Just as long as you con't intend to dance to any of it."



can't even get his new single playlisted by Radio 1. And, for the man who's been chosen to take Radio 1 into the next millennium live from Sydney and Honolulu as part of their global broadcast on New Year's Eve, that hurts.

"That Hybrid mix (of 'Phuture 2000') is aural bliss as far as I'm concerned," he reckons, visibly dejected. "But they didn't even consider it. And when you truly feel that something could give a lot of people pleasure if they had the chance to hear it and they're denied that chance, that is denying people my talents as an individual. It just makes me more determined to make sure the next record gets represented and played on the radio. Otherwise, I've got to sit down and go, 'See that record by B'witched, I'll make something that sounds like that.' Or like Steps – and they'll play it. It's unbelievable.

"I'd like to feel that there's one DJ out there who *could* stand by their own music and be represented in the same way that, say, Phil Collins was represented when he made 'In The Air Tonight'. I'd love to have that status."

Hang on. You want to be the Phil Collins of techno?! Cox laughs his trademark toothy infectious laugh: "Yeah, I'd like to. I'd like to think that all our hard work stands for something. There's so many brilliant records out there that are not getting their just desserts. And I have the ability to knock down perceptions and to open doors for other people. And if that's what it takes to get to that point where people do understand, then I will always chase that and that's why I've made this album. I've stood behind so many people's tracks. Now it's time for my own music."

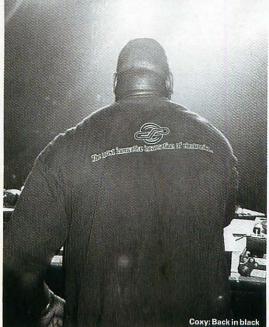
In truth, he's missing the point. People worship him because of what he plays and how he plays it. Because of his awesome technical mastery, his ability to work the hardest of dancefloors, the way he'll work Faithless' 'Insomnia' into a set of the purest, hardest minimal techno and make it sound cool. We've almost forgotten about his old three-deck trickery and we still worship him. As a producer, however, it's his very ambition that's holding him back. 'Phuture 2000' is very little to do with a Carl Cox DJ set – it's more about paying homage to a variety of sounds, from disco to breakbeat, electro to funk. And when the competition is the likes of Underworld, Basement Jaxx and The Chemical Brothers, well, you have to ask if he wouldn't be better off just making a heads-down slamming album of play-out tracks and nothing more. By his own admission, he only rates himself a seven out of 10 as a producer.

"That's because I've put so much time and effort into my other work – my DJing and my World Wide agenda. Physically, I can't do that any more. Because all that time, I'm denying myself the ability to be in the studio. I'm 37 years old now and that's what I really want to be doing."

Still, if you thought you might be seeing less of Carl Cox in the future, think again. In spite of his well-documented problems, including being rushed to hospital last year and the inevitable 'lifestyle change' which followed, he vows that he's going to keep up the pace with little thought for his future.

"I've made up my mind. If I go tomorrow, I've had the best life possible. And I'd die knowing that I'd made millions of people happy all over the world. I can feel happy with that achievement." Translated, that means you'll be seeing more of him than ever. As well as his cameo role in Human Traffic playing, ironically, the hastard club owner from hell, he's also currently doing some





pilots with Johnny Vaughan for a possible weekly slot on Channel 4's Big Breakfast. As the perfect ambassador for the scene, he's quite happy to turn up on kids' TV programme Fully Booked or lock horns with Sara Cox for Jo Whiley's mid-week Channel 4 show. His DJing schedule shows no sign of letting up and with the release of 'Phuture 2000', a whole new promotional schedule is about to kick in. The older he gets, the younger he feels?

Carl smiles his agreement: "You know what? I feel like the Peter Stringfellow of the DJ world. He's still picking up 20-year old dolly birds, still running a club, still having it. He's a national playboy and who's to tell him otherwise, if that's how he wants to conduct himself. Okay, I'm not yet his age, I don't have his hairstyle and I don't have his clubs. But I feel happy about myself, about who Carl Cox is. We should be living our lives to the fullest. If Carl Cox is raging and having a good time and dancing on bartops, then so be it. I've got no one to answer to but myself."

'Phuture 2000' is released on World Wide Ultimatum on June 29. See next month's magazine for a review



South Africa

Travel

In spite of its reputation, 99% of tourists to South Africa have no problems at all. And with the local currency, the Rand, so weak at the moment, it's never been cheaper. We flew with South African Airlines (0171-312-5000), who fly direct to Cape Town four times a week, and to Johannesburg daily. The average fare is around £700/£1000 basic season/high season, but you can get deals for around £450. March is a good time to go + not only is it cheaper to fly but the tourist season is winding down over there and the weather is still plenty hot.

The best city to fly to (unless you're off on safari) is Cape Town, which combines spectacular beauty with greater security than Jo'burg.

After your flight, everything else will seem insanely cheap: a top meal for two in a high-palibre restaurant with a great bottle of wine will rarely set you back more than £20, while you can stay in the five-star hotels for around £80 a hight. Or hostel it for under a fiver.

Clubs & Drugs

Drugs are cheap and of high quality

£4 for a quarter of weed

£30 for a gramme of cocaine

£6 for Ecstasy

As always, discretion is the key, but most clubs and parties don't search. Beer is usually 60 p with spirits and mixer at around f 1, even in the most expensive clubs and bars.

Clubs vary in quality but watch out for some great one-off parties. Mother organised the Carl Cox tour, while in Cape Town, trance crew Vortex put on some spectacular allnighters in far-flurg places.

For guide books, The Rough Guide To South Africa (Penguin, £12.99) was the most reliable, accurate and entertaining we could find.



Phuture 2000

Coxy talks us through some of the tracks on his new album

BLACK SHAOLIN

"We managed to get Top Cat, the Jamaican reggae star, to toast over the top of this and he just goes off!

It's pure breakbeat, with a 4/4 breakdown – sort of a reverse conformity. Top Cat felt it had all these kung-fu connotations to it, hence the title. It's being used in the Human Traffic soundtrack."

THE MISSION

"This is like an old school Prodigy breakbeat record. It shows I'm not forgetting my old school roots. It

was originally going to be in the Manumission film, which is where the title comes from."

CLUB DISCO

"There's a sample in there from 'Let's Love Dance Tonight' by Gary's Gang. It starts off with a real stomping techno attitude but falls down into this wonderful glamorous disco track. The idea was to represent how I turn and move around with the music I play with as a DJ."

DR FUNK

"The original version of this was by Jackie Maclean and called 'Dr Jekyll and Mr Funk' and I used to dance to it so profusely! So I wanted to represent what got me here in the first place. It's a nice, raw, funky disco cut at around 113bpm."

COSMIC DAWN

"This is my ethereal drum & bass track. You could listen to it in the morning light of day with your loved one beside you or just having a smoke with all your mates, watching the sun rise. I think there's an Aled Jones sample in there too."

YEAH

"I did this with Dave Angel. I've always loved Dave – his music, his attitude, and also he hasn't had an easy time with his music either. It was like working with the Stevie Wonder of the techn o fraternity."

ANOTHER PLACE

"This is the last track on the album and it's an ode to the sound and feel of Detroit, to what people like Stacey Pullen, Carl Craig and UR created."

june 12th club country and mixmag tour

red zone

main room guy ornadel, gordon kaye, kiddo and paul moss jo mills, pete heller (big love) and dave piccione (blackmarket records)

june 19th

alex p., kiddo, stuart ojelay and matt cassar main room phat phil cooper (problem kids), red zone matt wilkinson and jo mills

june 26th

main room red zone

brandon block, steve lee and angel tom stephano (twisted records) and jo mills

the mezzanine

foxes lane wolverhampton

telephone 01902 450 011 facsimile

01902 450 021

hyperlink http://www.aaamezzanine.co.uk

> *9.30 till late admission £7 before 10. £8 before 11. £9

thereafter. please email in your address

or fax

number to receive our regular newsletter. coach organisers call main number.

coaches

coach organisers call jo 0780 165 4386

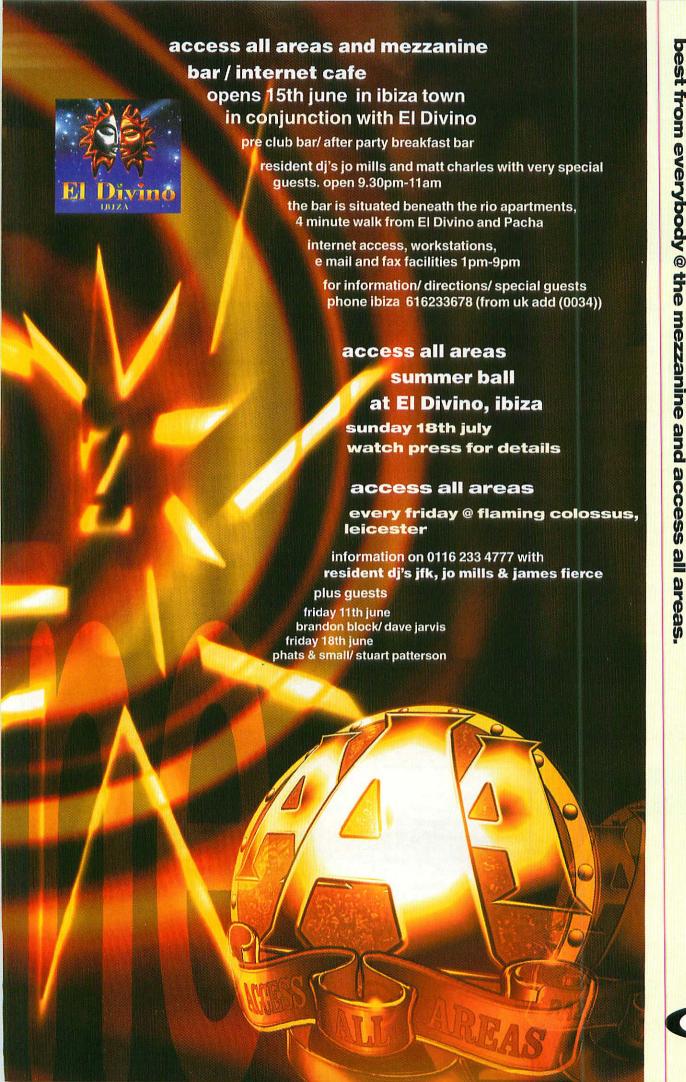
july 3rd

main room red zone

tall paul, andy morris, kiddo alistair whitehead, crain richards and jo mills

resident di's

main room kiddo jo mills red zone





Muzik-50 issu



ONE Monday four years ago, myself and a strangely named journo called Push came to work at IPC Towers in London to start a new job. We were given a room the size of Paul Oakenfold's DJ booth at Cream complete with new computers, a sound system and a small team of people we'd barely met before. We sat down, and after nine months of exhaustive research into the idea of launching A Dance Music Magazine (Not A

Swimwear Catalogue), we decided on ideas which would go some way towards filling 130 empty pages. We approached PR Jeff Barrett about putting the Chemical Brothers on the first cover as their debut album was also due in May 1995. 49 issues later and the boys again graced our cover to coincide with their third album. As Fatboy Slim says, "We've come a long way, baby." In those 50 months, much has happened to Muzik. We've fought more battles with the dance industry than you've fought hangovers, except we've had to contend with those as well. All the people we thought were mates were guick to stab us in the back the minute we were critical about them, while others took major exception (understandably, at times) to a back page called Hang The DJ, resurrected this month for our good friend Tim Westwood. When we launched with Ashley Beedle swinging from the gallows his mates rallied around and threatened to beat us up at Tribal Gathering. As time went by, people began to understand our (sick?) sense of humour and respect our brutal honesty, but to this day your favourite DJs/club promoters remain the touchiest bunch of rich kids you'll ever come across. But we're still standing strong, so here is a brief run down of the history of Muzik Magazine. 50 issues old and still off its cake.

Ben Turner, Editor/Co-founder

ud - Cover stars that counted



Chemical Brothers (Issue 1, June 1995) before selling 250,000 copies of the 'Exit Planet Dust' album

Dave Clarke (Issue 3, July 1995) before selling 60,000 copies of the underground 'Archive One' album

Faithless (Issue 12, May 1996) before selling 200,000 copies of the 'Reverence' LP and 1.2 million copies of 'Insomnia' worldwide

Josh Wink (Issue 5, October 1995) before selling 170,000 copies of his 'Higher State Of Consciousness' single



Reprazent (Issue 19, December 1996)

before selling 250,000 copies of the 'New Forms' LP and winning the Mercury Music Prize

Daft Punk (Issue 21, February 1997) before selling 130,000 copies of the 'Homework' album

Armand Van Helden (Issue 25, June 1997) before selling 380,000 copies of the 'You Don't Know Me' single



drumsandrock'n'roll' album

Fatboy Slim (Issue 38, July 1998) before selling 1 million copies of the 'You've Come A Long Way, Baby' album

Basement Jaxx (Issue 47, April 1999) before selling 45,000 copies (to date) of the 'Remedy' LP



Muzik – The Story So Far

you should change your name to Ben Dover. Ben Dover and kiss my arse, you Junior arse-licker.'

• May 1995 Muzik is launched: "We will offer praise to those who deserve it, but not shirk from sticking the boot in when necessary. Muzik is the only dance magazine prepared to tell it like it really is." 50 issues on, the same rings true.

• July 1995 Muzik presents a step-by-step guide to vodka snorting with DJ Jim Masters. Out of control and only two issues old. Junior

Vasquez appears on the cover and the Danny Tenaglia war starts. Tenaglia says: "Ben Turner,

 August 1995 Muzik promotes a series of parties in Lisbon with the Kaos organisation called A Week In A Paradise Called Portugal. An alternative to Ibiza, which at this point was down in the dumps, the week attracted over 100 Muzik readers plus DJs Laurent Garnier and Danny Tenaglia. An amazing week of music in one of the best club scenes in the word.

 September 1995 Muzik is voted Music Magazine Of The Year at the In The City convention after four issues. Chuffed. At the same conference, Cream gives Muzik a tough time for slagging their northern nightclub institution.

• December 1995 Thirst Aidthe Muzik campaign for free tap water in all clubs.

• February 1996 In Order To Trance - a feature on how "the second coming of trance has overtaken handbag as the nation's number one choice." We tip Daft Punk, Terry Francis, Basement Jaxx and Maxwell as the faces of 1996.

• April 1996 LTJ Bukem's first front cover and the first time Tommy Hilfiger

clothes appear on the front of a UK magazine. April Fool is "Cream To Launch Nightclub In Space",



MUZIK 68

IS GENTE



Framed – Classic Muzik images

Photographer Vincent McDonald, in conjunction with Dave Jewell at Alcheniy, has created 31 of Muzik's 50 covers and many artists request him specifically for cover shoots. Alover of

deep house and techno, certain artists – like Danny Tenaglia, Dave Clarke and Carl Cox – bring out the best in him. Here they give us their own impressions.



Carl Cox: "The pictures were actually taken at Des O'Connor's swimming pool. The image was supposed to reflect the name of my label, Ultimatum, but it was the expression on my face which really made the picture. People always say I'm a big cuddly bear, but this shows the other side of me. Vincent pushes the boundaries with his pictures which always represent the personality of the artist. He's amazing."



Dave Clarke: "Well, it would have been nice of Vincent to tell me that my dog is now on the cover of a Tobias Woolf book! It's credited as being taken from a picture of Dave Clarke, so some people must think the dog is me. The photo shoot was very simple, but now everybody always asks me about my dogs. They're bigger stars than I am. This was the best manipulated picture that has ever been taken of me."

Danny Tenaglia: "Vincent's picture of me was amazing. People still think I was water-skiing outside Café Del Mar, but really I was standing in a parking lot nearby. It was genius how he did it. I was holding onto a piece of string which was tied to the bumper of a car, and I had two pieces of wood under my feet which were raised on bricks to get the angle right. He really is the best."

Bedroom Bedlam - Tomorrow's DJs today

IN the first issue of Muzik, we launched a column called Bedroom Bedlam to rave about a mix tape somebody had given us. It was reminiscent of Andy Weatherall at his best, so we gave Rick Hopkins from Stevenage major props. Within a year, Weatherall made him resident at his Sabresonic club and we knew we were on to something. Every issue since, we've put



forward one blinding mix tape from a bag of thousands and Bedroom
Bedlam is now an institution in British clubland. Steve Bridger and Timmy
S were rescued from obscurity and given Essential Mixes on Radio 1.
We've had a residency at Cream in Liverpool and now at Ministry Of Sound, we've appeared at Creamfields and Tribal Gathering and winners play at all Muzik club nights across the UK. Marcus James has been signed up to the Renaissance DJ agency and regularly spins with Sasha, while Yousef has been snapped up by the Ministry and now DJs all over the world. He will be massive. If one section reflects what Muzik is really about, this is it.

offering readers the chance to join them. We get nearly 100 entries for the competition. Cream give them a guest list in Liverpool instead.

• May 1996 First Muzik Dance Awards which every player turns out for. Nicky Holloway strips naked in a Birmingham bar the morning after, while

the party continues at UK Midlands for Muzik's First Birthday. DJs include Sanchez, Van Helden, Slam, Emerson, Bukem and Dave Angel. The night after that, we're all up to Cream where Pete Tong congratulates the crowd for the Club Of The Year Award – it feels like the magazine has truly made its mark.

• September 1996 Muzik releases a compilation with

Deconstruction. A triple CD, 'Muzik Masters' is mixed by cover stars Roger Sanchez, Dave Clarke and Fabio.

 January 1997 Paul Oakenfold announces exclusively to Muzik

that "if you want to hear me in 1997, you'll have to go to Cream." Muzik brings Goldie and Keith Flint from The Prodigy together after a massive bust-up. We spent nine weeks making it happen. It would have been nice to have been thanked.

 March 1997 Goldie holds Muzik editor Ben Turner in a headlock at the bar of Groovejet in Miami following his appearance in Hang The DJ. After a one hour rant, Goldie calms down and we're all friends again.

● **April 1997** Muzik April Fool 2 – campaign to ban smoking in clubs. The Sun pick up on it and run with the story. Hilarious.

 May 1997 Muzik Masterclass University tour which includes daytime seminars on how to

get ahead in the dance music business. Highlight is a Dublin date where Laurent Garnier sits on the panel with our own Calvin Bush.

 July 1997 Second Muzik Dance Awards, again hosted by >>



69 MUZIK



Ben Turner on Jason Nevins (Issue 1, June 1995): "It won't be long before the house scene is made to sit up and take notice of the 1995 label whore." Three years later, he had a worldwide smash with a remix of Run DMC's 'It's Like That'.

Muff Fitzgerald on Tall Paul (Issue 3, August 1995): "It's hard to think of a bigger DJ on the party circuit than Tall Paul Newman." Tall Paul was voted Best British DJ at the Muzik Dance Awards 1998.

Camillo Rocha on Cream's Third Birthday (Issue 7, December 1995): "Forget the compilation and the bomber jacket. Just remember the top fucking party. Remember where the true spirit of Cream lies. Always has done, always will." Cream was voted Best Club in 1996 and 1997 at the Muzik Dance Awards.

Ben Turner on Faithless' 'Insomnia' (Single Of The Month – Issue 7, December 1995):

"'Insomnia' might well be chart material. UK dancefloors now belong to Rollo & Sister Bliss." Faithless have now sold millions of records worldwide.

Calvin Bush on Norman Cook (Issue 7, December 1995): "Cook is going to be more popular than a hot-dog van parked outside a health farm. Just be sure to keep all your tax receipts, Norm." Norman is now fully legit.



Terry Farley on Roy Davis Jr's 'Gabriel' (Single Of The Month – Issue 18, November 1996): "A musical moment to savour." A year later, it's massive.

Martin James on Adam Freeland's Coastal Breaks (Distinctive): (Issue 19, December 1996): "Adam Freeland represents a scene which has gone unnoticed too long." Two years later, the world has gone breakbeat mad.

Jacqueline Springer on Erykah Badu's 'Baduizm' (Issue 23, April 1997): "'Baduizm' will change your view of modern r&b forever."

Ben Turner on Junior Vasquez's 8,000 capacity gig at London Arena (Issue 23, April 1997): "Does anyone care?" The gig was cancelled within four weeks.

Michael Morley on Twice As Nice (Issue 22, March 1997): "Twice As Nice represents a new phenomenon for garage, the Sunday scene." Enter the speed garage explosion.

Frank Tope on Air's 'Moon Safari' (Issue 32, January 1998): "So wonderful you can't wait to tell your friends about it. An all time classic." Enough said.

Kieran Wyatt on Tin Tin Out's 'Always' (Issue 36, May 1998): "A pointless waste of good plastic." *Precisely*.

Pete McPhail on Jurassic 5's 'Jurassic 5' album (Album Of The Month – Issue 38, July 1998): "The new De La Soul." Jurassic 5 won Best New Artist Album at the Muzik Dance Awards 1998.

Frank Tope on the Basement Jaxx album (Issue 47, April 1999): "Debut album of the year. The Mercury Prize must await." They are now the hottest property in British dance music.

Shut It - The ones we got wrong

Greg Cuoco (DJ Of The Month - Issue 2, July 1995). Who?

Ben Turner on Lord G (Issue 14, July 1996):

"Lord G at Pacha restored many people's faith and gave the rest of us further reason to believe the scene is still progressing at a rapid rate." G, what the fuck happened?

Jake Barnes on Soul II Soul's 'Believe' album (Issue 15, August 1996): "Soul II Soul are back on the groove. And in some style." It bombed.

Ben Turner on happy hardcore (Issue 20, January 1997): "Happy hardcore has come of age." Shut the fuck up.

Ben Turner on speed garage (Issue 26, July 1997): "Speed garage will rescue all those shite Midlands and northern clubs from piano poverty and, yes, it is spreading out of London." Speed garage, in its original form, is dead and buried.

Omar from RIP on reviewing Stardust's
'Music Sounds Better With You' (Issue 37,
June 1998): "I actually don't think it's the best
thing he's done. There's nothing special about it.
It's too laid back really – it could do with a harder
mix." Oh dear.

Rob Da Bank on Lauryn Hill's million-selling album "The Miseducation Of..." (Issue 41, October 1998): "A weak-limbed exercise in r&b that will have American kids going spastic and leave much of young Britain cold." Doh!



Muzik - The Story So Far

- >> Pete Tong. This time taking place in Bristol, the after party is hosted by Roni Size and the Full Cycle massive and Frankie Knuckles plays a breathtaking set of classic house music.
 - March 1998 Acid House Special one of the best issues in our history.
 - April 1998 Four Muzik Bedroom Bedlam DJs rock Twilo in New York City.
 - May 1998 Muzik sponsors the Creamfields festival and Judge Jules and our own Dave Fowler host the Bedroom Bedlam tent. It rocks.
 - July 1998 Will The Real Deejay

Punk Roc Please Stand Up? Muzik exposes the alleged truth behind the making of the much-hyped album from Punk Roc.

 August 1998 The Hacienda is voted The Greatest Club Of All Time in a Muzik survey.
 October 1998 The Muzik Dance Awards are

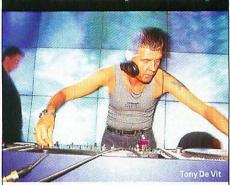
hosted by Zoe Ball and Pete Tong. Noel Gallagher presents an award, while Kate Moss and Tara Palmer Tomkinson also make an appearance.

> • February 1999 Muzik announces the 50 Most Powerful People In Dance Music with Pete Tong the top dog. Next year's list is already being compiled. Muzik releases its first compilation with Beechwood – 'Drum & Bass Classics' – shortly followed by the definitive techno



THE HISTORY OF MUZIK

RIP - Those who passed away



Marts Andrups (manager, Roger Sanchez)

Armando (Chicago house producer) **Pascal Benajoud** (Pascal's Bongo Massive)

Leah Betts (Ecstasy-related death)
Tom Bouthier (Tom & Jerry)
BPM (ITV dance music show. Axed)
Breeze (house DJ)

Ken Collier (Detroit house legend) **Louise Dean** (singer, Shiva)

Tony De Vit (DJ Legend)

Drexciya (Detroit's renegade techno superstars)

Drum Club (religious techno nighter) **Eden** (club venture of Charlie Chester and Brookside's Eddie Banks)

Fat Cat Records (influential record shop in London)

Final Frontier (Club UK)
Full On (Friday nights at Cream)

Rob Gretton (Haçienda owner, manager of New Order)

The Haçienda (Manchester nightclub)
Roger Mackenzie (Wildchild)
Lee Newman (producer, GTO)
Notorious BIG (hip hop legend)
Open All Hours (Ministry Of Sound's
techno Friday nighter)

Darren Robinson (The Fat Boys) **Techno** (just kidding!)

Tupac (buy the book Have Gun Will Travel – unbelievable)

Classic interview

DEEP DISH (Issue 18, November 1996)

On the eve of Deep Dish's 'Stay Gold' single, Muzik flew to Washington to interview the insane Iranian house producers in what became the most talked-about interview we've run.

Sharam's harsh words forced his partner Ali to call up Juan Atkins and Masters At Work to apologise, blaming most of it on Muzik for taking the words out of context. After hours of argument we printed a letter where they put across their side of the story. However, years on, this

interview is still talked about and the boys have never

Tupac What

lived it down. Watch this space for Part Two. Muzik only wishes there were more characters like Sharam in dance music. Respect.

What they said: Deep Dish on...

New York: "We hate it. When we go there, we get depressed. Everyone is up Louie Vega's ass."

Money and Women: "Money is always number one. You have to make money to help you get the pussy! People make money to have the car and the woman."

Detroit: "People like Derrick May and Juan Atkins are past it. Why do journalists still bow in front of them? They've done nothing in the past few years."

The best of Double Egg



Pat Butcher











Phat Phil Cooper

Paul Oakenfold

Fred

Kicking Cuts - Other quotes which caused a storm

Carl Cox versus Danny Rampling

Carl Cox upset the old guard in his Muzik cover story, resulting in a confrontation with Danny Rampling at the first Muzik Dance Awards in Birmingham. Carl stated: "I don't think it was ever my actual colour, but that whole lbiza scene was white people getting nutted on E and it was squashing my career. Rampling then asked me to play at the first Shoom and I tore the crowd's heads off. Danny went on after, couldn't mix and couldn't give them what I gave them. A few weeks later Jenni Rampling turned round and said 'We don't want Carl here anymore'. They feared my ability." They're now friends.

Underground Resistance versus Muzik

Nearly cost us our lives this one, when we accused UR of failing to show at a gig in Barcelona and not informing the promoter. It was untrue, and we apologised. Still, at least this resulted in us striking up some sort of a relationship with the one man who will remain true to the underground until the bitter end.

Brian Transeau versus Deep Dish

Fatboy Slim

Brian Transeau let rip on his fellow Washington producers, resulting in an 18-month feud. Here's what caused the rift: "I wasn't comfortable with not getting paid. I was hardly ever recognised for playing on three-quarters of their 'Penetrate Deeper' album. I was in a studio with Masters At Work's engineer and he crapped himself when I played the keyboard part to 'Casa De X'. He said, 'That's the best record Deep Dish have ever done', and I almost got up and fucking strangled him! That's my fucking record."

Wasters At Work - Hang The DJ

Word had it that Muzik's name was mud in America after we hung Masters At Work for crimes against dance music. Their cronies were coating us off to all and sundry, until Kenny 'Dope' Gonzalez sent us this message: "It's cool. You sent us a etter in advance warning us so we were okay with it. Just as long as people do things in a respectful way, we don't mind. Muzik wasn't trying to diss us or nothing, so it was fine."



and Ibiza compilations. The trance collection is imminent.

• March 1999 The Carl Cox Column. Cox starts his Tara Palmer impersonation, which the punters love and the industry hates. Just how we like it. Go on Coxy!

• April 1999 Muzik April Fool Number 3 – Scientists Discover Clubbing Gene. Sadly, nobody

fell for this one.

• May 1999



• May 1999
Muzik reveals that
Pete Tong, Paul
Oakenfold and
Danny Rampling
contributed to Nicky
Holloway's rehab
bill. Judge Jules

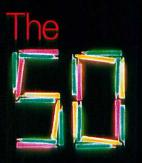
causes controversy by speaking about the competitiveness between Radio 1 DJs.

• June 1999 Muzik launches a radical campaign to change Ireland's licensing laws and we release a book, "Ibiza – Inspired Images From The Island Of Dance".



• July 1999 Muzik is 50 issues old and we celebrate with a massive party at Bedrock at London's Heaven with former cover stars Sasha, Digweed, Carl Cox, Basement Jaxx and Grooverider.

Bedroom Bedlam hosts its own room.



Best Nights

Muzik spoke to clubland's top DJs, promoters and players to find out what really was the best night out ever. Now, from Van Dyk at Gatecrasher to partying halfway up a mountain in lbiza, these are the best years of our lives. Enjoy



1. Boy's Own party

Steve Hall (JBO managing director): "We got away with it because all the police attention was devoted to busting the big World Dance down the road. It was meant to be a Balearic experience in East Grinstead. It was an extended family kind of affair – a chance for friends to get together. You could only buy tickets from the Boy's Own lot. Andy Weatherall, Terry Farley, Danny Rampling and Dave Dorrell played and people like Flowered Up and Happy Mondays came down. It was the start of the indie dance thing and it became very distinct from the rave scene. It was summer and such a gorgeous location that when the police eventually did come at nine in the morning we turned the music off and stayed until the afternoon drinking by the lake. It was the best party we ever did."

Tune: George Michael 'Faith' (Epic)

Out Ever



2. Paul Van Dyk at Gatecrasher Sheffield, April 1999

Simon Raine (promoter): "Paul Van Dyk has started playing for us on a regular basis and his recent six hour set blew the fuck out of every single

person in the building. We closed an hour late. It confirmed my belief that clubbing will never die. The crowd brought along a banner the size of the DJ booth which said "Van Dyk – please be a Gatecrasher resident". I've never seen such adulation in a club. His long sets at Gatecrasher will become legendary after that night." **Tune:** Paul Van Dyk 'For An Angel' (Deviant)



3. Tribal Gathering Luton Hoo, June 1996

Dorian Lynskey (Muzik): "It *had* to be great. The first date was denied a licence and everybody who was booked made a heroic effort to make the rescheduled event. Everywhere

you went there were classic moments: Josh Wink cutting up two copies of 'Higher State Of Consciousness'; The Chemical Brothers live, splicing 'Chemical Beats' with The Beatles' Tomorrow Never Knows'; Leftfield playing' Not Forgotten'. I lost all my mates at one point and I eventually found them, off my head, just as Coldcut were playing 'Three Is The Magic Number' – I almost wept with joy. Underworld couldn't make the rescheduled date but it was the year of Trainspotting and 'Born Slippy' was everywhere – an anthem for 30,000 fucked-up 24-hour party people having the time of their lives."

Tune: Underworld 'Born Slippy' (Junior Boy's Own)



4. Flowered Up party Blackheath, December 1991

Des Penny (Flowered Up

manager): "It was a £3 million mansion that used to belong to Terry Ramsden, a playboy who had been

arrested for bonds fraud. It had been repossessed by Midland Bank and we managed to squat it for a week and live like lords. There was a revolving staircase, a sauna and indoor and outdoor swimming pools. We knew we'd be getting chucked out so we thought we'd end it with a bang, around the time of 'Weekender'. We sold 1,000 tickets and the place got trashed. Oakenfold and Rampling played and the Primals were there. Gerry Conlon from the Guildford Four turned up not longer after his release from prison and walked away with the acetate of 'Weekender' but no one had the bottle to get it back. We had the master bedroom as the VIP area so there were 60 people on a revolving bed going round and round, pilled out of their minds. The last people to leave went at about five in the afternoon when the police came round. We knew exactly what we were getting away with.' Tune: Flowered Up 'Weekender' (Heavenly)

5. The Mad Pyjama Ball Holmpierre Pont, West Brigford, Nottingham, August 1993

Dave Beer: "It was a month or so after Ali [Cooke, Basics co-promoter] died, and I'd been in intensive care. We'd been planning a pyjama party before the accident, so we decided to hold one anyway. It was a lovely sunny day and at that time there weren't many country house parties going on. It seemed that every DJ you'd ever known in your life

was there. In the afternoon everyone lay about in their pyjamas on a big bouncy castle, dipping their fingers into bags of MDMA powder. It ended at midnight but we went on until midday in a hotel in Nottingham. At the end of the night I played Edie Brickell's 'Circles', because the lyrics were all about friends. I remember looking out across the stage and seeing my mum and dad and All's mum and dad hugging. Ali would have wanted us to party on so we did."

Tune: Edie Brickell/NWA 'Circles' (Bootleg)

6. First night of Amnesia Ibiza, June 1989

Terry Farley: "During the whole of 1988 Amnesia and Alfredo [resident DJ] had grown to legendary status and the opening night of the new season became a fervent, religious thing. There was a large contingent of West Ham ICF hooligans on the scene, but they never caused any trouble - though apparently they kidnapped Boy George to get tickets, and they did get in. Ricardo Da Force [KLF rapper] was chatting over Alfredo's records and Adamski played live. At the time Amnesia was an open air club, like a farm, and there were two men spraying champagne, orange juice and E into people's mouths. Alfredo played for 10 hours and the last record was 'Theme From Hill Street Blues', which in that situation was as close to heaven as you can get. Amnesia was the holy grail for the Balearic crowd. I played there two years ago and it had become just another nightclub. The magic had been stripped out of it." Tune: Mike Post 'Theme From Hill Street Blues' (CBS)



7. Tyrant party at The Prince Bonaparte Notting Hill Carnival, London, August 1998

Sasha: "I did a couple of hours on the Sancho Panza stage outside and

Craig [Richards] and Lee [Burridge] had arranged a Tyrant party at my local pub. It took me two hours to get through the crowd and when I got there, there were 1,000 people dancing on the bars, covered in sweat and spraying water over each other, and 500 outside trying to get in. The only reason it stopped was the whole pub ran out of alcohol. I was like, "What do you mean you've run out of alcohol? You're a pub!" But they'd drained the last barrel. It was quite strange to see my local turned into Shelley's for a night."

Tune: Mike Koglin 'The Silence' (Multiply)

8. Laurent Garnier at Open All Hours Ministry Of Sound, London, November 1993

Ben Turner (Muzik): "That night at home I deliberately provoked an argument with my girlfriend, resulting in me storming out, hailing a cab to Elephant & Castle and arriving for Garnier's opening record. The atmosphere, with 1,000 techno disciples in there, was electric, and six hours later I was in the middle of the dancefloor with tears of joy streaming down my face. I'd witnessed the ultimate DJ set by the best DJ I'd ever heard. At 9am and with around 300 people still freaking, he closed with Saint Germain's 'Soul Salsa Soul' and every clubber shook his hand. The girlfriend left me a week later."

Tune: Jam & Spoon 'Follow Me' (R&S)

9. Last night of the Heavenly Social The Albany, London, November 1994

Robin Turner (promoter/resident): "It was the 14th week and we decided to pull the plug because it was so much

hassle turning people away. We booked David Holmes again and Tricky, who'd come down for the last eight weeks. I've never seen such a psychotic night in my life – we turned 700 people away. David wouldn't go on before Tricky because he thought he'd be blown away. Little did he know. David got everyone going with Northern soul, then Tricky came on and started playing mad heavy meta and dub records at the wrong speed. It was the most confrontational set you've ever heard. Then The Chemicals came on and rocked it and afterwards 200 people came back to my house. Jeff Barrett [Heavenly boss] played Stevie Wonder's 'Superstition' over and over again until the neighbours actually started pouring boiling water over us. Everything that could go wrong did, but in the most brilliant way."

Tune: Love Unlimited 'Under The Influence Of Love' (20th Century)

10. Carl Cox at Sunrise Oxfordshire, May 1989

Carl Cox: "At that time I was still perceived as an underdog D.J. There was Paul 'Troub e' Anderson, Judge Jules, Colin Faver and Eddie Richards, with Cry Sisco, E-Zee Possee and Doug Lazy doing PAs. This was the first time that any party had a line-up like that and the sound system was amazing. They put me on late but out of 15,000 people, 7,000 were still having it at 10,30 in the morning. I thought, "Okay, my time is now". I took two copies of 'French Kiss' and one of 'Let It Roll', scratching up the moans and mixing the Doug Lazy accapella over 'French Kiss'. Everyone got on their feet. Every single promoter was there, asking who the DJ was and my girlfriend gave out business cards. I was mobbed and since that day I've never looked back. It was in The Sun the next day under the headline SPACED OUT!"

Tune: Lil' Louis 'French Kiss' (ffirr)

11. Leftfield party

GLC building, London, March 1995

Billy Nasty: "It was the launch party for the album. You felt privileged to be there because you had to be given a ticket to get in. There were loads of different people there: people from Sony, dancefloor freaks and all the goodlooking girls they'd given tickets to a Strutt and Sabresonic. I DJed with Paul Daley and Nik Rappacioli in the main room, and Neil Barnes, Phill Mison and Jose Padilla played in the back room. There was also some rather pokey punch so loads of people were in bits. It was a reward to everyone who had supported the band and to show the label what sort of people inspired Neil and Paul to make the album. There had only been one party in the venue before, but after that one they said, "That was n't a party, that was a rave", and stopped hiring it out. It's a notel now.

Tune: Leftfield 'Storm 3000' (Hard Hands)

12. Spectrum at Heaven London, May, 1988

Paul Oakenfold: "After a month of only 300 of our mates turning up we were heavily in debt and people were saying it was never going to happen. No one had ever done a club that big on a Monday night but Ian St Paul, the other promoter, was sure it would work. Suddenly, on the fourth Monday, 2,000 people turned up. Me and Johnny Walker played on a great sound system, and there were green lasers and silver confetti. I never looked back."

Tune: The Nightwriters 'Let The Music Use You' (Jack Trax)

13. Sasha at Space Ibiza, July 1995

Guy Ornadel: "I was on holiday with Dave Seaman and we were going around Ibiza with stickers saying 'Banned' and 'Approved'. Jeremy Healy was playing on the terrace and we slapped a 'Banned' sticker on his forehead while he was DJing – and he kept it on! Sasha played inside for about eight hours, but it wasn't hyped as a special event because at the time Ibiza was a lot more casual. I remember dancing for five hours and I couldn't leave the room – it was the best night I've ever seen him. It was one of those classic nights that just accidentally happened and that's what I like about clubland."

Tune: BT 'Embracing The Sunshine' (Perfecto)

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15. Tony De Vit memorial at Sundissential Birmingham, November 1998

Madders (promoter): "It was an honour to put it on. We were

there for a reason: to raise money for a great man and the things he believed in, like AIDS research. We were concerned it might be too subdued but it just blew away everything we'd done. When I introduced Tony's mum and dad to the crowd the place just erupted. The moment when Tony's mum gave Boy George Tony's ring was also quite moving – it meant a lot. Steve Thomas, Gordon Kaye, Nick Rafferty, Jules and Boy George all played, and when Ian M played 'Are We All Ready' on Tony's label the place went totally ballistic. We'll not do an event like it again, so charged with emotions."

Tune: Tony De Vit 'Are We All Ready' (TDV)



16. Tony De Vit's first 12-hour set at Trade London, May 1995

lan W: "Tony had always had an ambition to play a 12-hour set at Trade, so after discussing it with the Trade management, they agreed.

Tony insisted that the other Trade DJs should still be paid and that he would be paid his normal wage. I went over to Tony's and we made up about six record boxes and a couple of bags, complete with a cannister to pee in. I actually stayed with Tony the whole time and in the end we didn't need the cannister. Tony played the whole spectrum of the Trade sound from Malcolm [Duffy]'s American house style right through to Tall Paul's banging house. Amazingly, after all the encores, Tony actually played a 13-hour set and the crowd loved it."

Tune: E-Trax 'Let's Rock' (Trade)

17. Castlemorton free party May 1992

Optical: "I was playing for the Techno Traveller sound system with DJ Die, because I lived in a squat at the time. When I first got there on Friday, there were a lot of police trying to stop people coming in, but by the afternoon they'd given up. There'd been a lot of talk about it for weeks but I think it was bigger than even the organisers thought. The radio news said it was 30,000 people. I left on Monday and the sound system packed in on Tuesday but some people still didn't want to go home. Up to that point it had been really friendly, with us taking the police food and stuff, but it got too big and shocked too many landowners. You knew they couldn't let it go on and, in a way, that was a great feeling."



18. Megadog Midi Circus Brixton Academy, June 1993

Charlie Hall (ex-Drum Club):

"I was looking at the flyer the other day. There was Orbital, Aphex, us and, right at the bottom of the bill, a

new band called Underworld. That tour was the moment when we all arrived. Megadog brought together all the strands. There were these people Fun-de-Mental – Stika and Mickey Mann – who had done Synergy and were the inspiration for the whole thing. The Midi Circus became the blueprint for live techno shows, and afterwards we all just thought, 'Fucking hell, we've done it! It's not just faceless techno bollocks anymore!"

Tune: Aphex Twin 'Didgeridoo' (R&S)

19. Ibiza May 1999

Zoe Ball: "People say the Ibiza season starts at the end of June, but I went with Norman and eight of our mates about three weeks ago and we kicked it all off two months early. There were no clubs and we still went absolutely

mental. I went to pick up the photos from Snappy Snaps and I'm quite surprised we weren't arrested. We had two convertibles and everyone was fighting to get into the car. We had the Chemical Brothers album on cassette and we sat in the Café Del Mar. It was lovely."

Tune: The Chemical Brothers 'Hey Boy, Hey Girl' (Virgin)

20. Boy's Own party Tottington, August 1991

Ed Simons (The Chemical Brothers): "It was just Weatherall's set that night. Previously when I'd been to acid house nights I'd been waiting for the big tune but it was just amazing what he was playing. I think he played This Mortal Coil but I might have been out of my mind. Me and Tom were there with our girlfriends and Tom's brother. It was a big country house somewhere up the M1 and the farmer who rented out the house and field had his son's band playing as part of the deal. Bobby Gillespie was there, Ashley Beedle played Balearic at the end and the sun was coming up over these big hay bales. It really was a beautiful party."

Tune: Transglobal Underground 'Templehead' (Nation)

21. Ibiza Pacha, Ibiza 1990

Sally Rogers (A Man Called Adam): "It was the summer they filmed that Ibiza documentary, A Short Film About Chilling. Charlie Chester organised the whole holiday and brought 200 people over, the first big Ibiza trip. We were the live act and Danny Rampling and Andrew Weatherall were playing pure Balearic. It was like Babylon—the most amazing collection of freaks, glitterati and the international jet set, with 5,000 Spaniards and 200 English nutters. The condensation was so dense that the radio mic cut out while we were doing 'Barefoot In The Head'. I kept singing and it came back in just as I hit the money note. The whole place went insane. It was the classic Balearic experience."

Tune: A Man Called Adam 'Barefoot In The Head' (Big Life)

THE 50 BEST NIGHTS OUT EVER



22. The Big Chill Black Mountains, Wales, August 1995

Tom Middleton: "Pulling up at the site there was this extraordinary vista, with tents surrounded by mountains, so you felt really safe.

There was definitely an element of tribal ritual to the whole thing, like a pagan rite. The music was everything under the sun: The Gentle People, Matt Black, Mixmaster Morris. When Nightmares On Wax played I remember sitting in the sunshine thinking, 'It can't get much better than this.' I was given the opportunity to play a whole diversity of sounds: Masters At Work, Vaughan Williams, Tears For Fears, Janet Jackson. I ended on the Grange Hill theme tune. We [Global Communication] also played live, with Kirsty Hawkshaw singing. The thing that really touched me was people's attitudes – lots of chilled out, smiling people coming up, having a chat and offering you a puff. It was three days, 800 people and no mud. Heaven on earth."

Tune: Alan Hawkshaw 'Theme From Grange Hill' (BBC TV Themes)

23. Basement Jaxx at Scaramanga Brixton, New Year's Eve 1997

Simon Ratcliffe: "Dimitri played for about an hour and a half and we played the rest. It was our chance to play all the old classics like 'Voodoo Ray' and Fast Eddie. We had flamenco dancers on stage for 15 minutes and we played Sister Sledge's 'Thinking Of You' at midnight. Then Jocelyn Brown came on and shouted: 'Hello everybody! Happy New Year! Will you always be there?' and sang 'Always There'. We had all the right elements – all my friends came down, I was DJing and it was champagne all round."

Tune: John Paul Young 'Love Is In The Air' (CBS)

24. First all-nighter, Quadrant Park Liverpool, December 1991

John Kelly (resident): "Quadrant Park had been running for a year, but then the bloke who ran it, a scrap metal dealer, decided to set up a members only stall at the back of the warehouse. They used to empty the club at two and let members back in for the all-nighter, so it was probably the first regular Northern all-nighter that wasn't completely illegal. On the first night 5,000 people turned up and I remember standing on the stage, seeing their faces as they came in and realised that someone had actually made an effort – loads of lights, proper sound system. It went on till nine or 10 in the morning. You should have seen the steam coming off people – they looked like they were on fire."

Tune: The Source Featuring Candi Staton 'You Got The Love' (Truelove)

25. The Chemical Brothers at Big Beat Boutique Brighton, October 1996

Damian Harris: "The club had been going for about six months and we had managed to get a solid crowd of regulars. I warmed up, then Norman took it to the verge of having it and then Tom and Ed Chemical took having it into new dimensions. The Chemicals had just been on Top Of The Pops with the video to 'Setting Sun' which had gone in at Number One. There was an incredible feeling that we were all involved in something very special, that we could take on the world and at that point we were the centre of it. Cynics may say that can happen most nights in the drugs are right, but this time it really did feel like it."

Tune: The Chemical Brothers 'Setting Sun' (Virgin)

26. Mockers party The Hobgoblin, Brighton, May 1997

Dorian Lynskey (Muzik): "It was the day after the Essential festival's big beat-dominated dance day and word spread that there would be a party in a pub the next

day. I turned up in the afternoon and virtually the entire Skint and Wall Of Sound crews were already pretty messy in the pub garden. When the sun went in Jon Carter was playing and we all piled inside. People were swinging from the ceiling and dancing on the tables and just as Carter was finishing, a goth girl on a table took her top off, which was a bit unexpected. The best thing was that people could just wander in off the street – there wasn't anyone on the door. A lot of people there said it was just like the original Heavenly Social. Except for the topless goth."

Tune: Michael Jackson 'Billie Jean' (Epic)



27. Last night of Slam The Arches, Glasgow, April 1998

Stuart Macmillan (Slam): "It was very emotional – people were in tears. There were three rooms, plus Daft Punk, Derrick Carter, Sneak,

Kris Needs and Irvine Welsh. We played lots of old tracks – 'Positive Education' went down rather well. We had to fly to San Francisco the next morning. We were at the after party and our manager Dave Clark had to say, 'Get on the fucking plane!' It was a shame that we'd been doing the club for six years and we had leave to go to the airport."

Tune: Slam 'Positive Education' (Soma)

28. Underworld's Experimental Sound Field at Glastonbury festival June 1992

Phil Mison: "Underworld had only put out one 12-inch at the time – 'Mother Earth' – and the field was miles away from anything. No one knew who they were so you were there because you were mates with the band or you were there by accident. They were on a square scaffolding thing, playing live with Darren DJing. It went on for two or three days. In the daytime it was quite chilled out but on the first night, by the time it finished at 11, there were people dancing and fireworks going off. It was the last Glastonbury I ever went to. I thought, 'You can't top that!"

Tune: Lemon Interrupt 'Bigmouth' (Junior Boy's Own)

29. Chuff Chuff, Huntingdon October 1992

Jim 'Shaft' Ryan (resident): We did it in a public school in Huntingdon, which was John Major's constituency at the time. We blagged them that we were going to put on a fashion show, then when loads of mad party-goers turned up it was too late for them to do anything. They had lots of expensive oil paintings and I remember someone drawing a moustache on one of the character's faces. The line-up was myself, Oakenfold, Sasha and Gordon Kaye. The police turned up eventually but we managed to get away with it. It was a blagger's paradise, really."

Tune: Secret Life 'Always' (Cowboy)



30. Renaissance Second Birthday <mark>Que Club, Birmingha</mark>m, March 1994

Geoff Oakes (promoter):

"M People came to the first birthday in Mansfield the year before and Mike Pickering phoned me up later

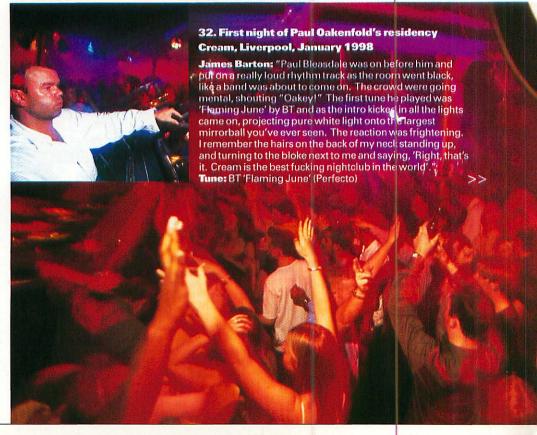
to say they were writing a track about it. At that time they were a serious club band and they played live. When they played 'Renaissance' the whole place went through the roof. That was also the first year we'd done the whole clouds and cherubs thing with the decor. Sasha, Digweed and Oakenfold all played. A lot of Sasha and John's sets that night had an influence on what went on the first Renaissance mix album."

Tune: M People 'Renaissance' (Deconstruction)

31. The first Biology, Elstree Summer 1989

Grooverider: That was probably the best rave I've ever been to in my life. All the big boys at the time were playing there and I was just a warm -up DJ. It was the first time I'd seen proper visuals, with lasers and parachutes. Adamski was playing – he played about four sets, with the last one at two the next afternoon. There were about 12,000 people there and it went on till four. Those were the days when I was wearing dungarees and Converse trainers."

Tune: Adamski 'Killer' (MCA)







34. Twisted Party at Groovejet Miami, March 1997

Frank Tope (Muzik): "Every year at the Miami Winter Music Conference, Danny Tenaglia plays a party at Groovejet, a club with an

open air courtyard and a superb sound system. That year Tenaglia took his mixes of Giselle Jackson's 'Love Commandments', playing all the different versions for 15 minutes, so when he played the big, cheesy, girly piano version everybody knew the words and could sing along. At about two o'clock, someone slipped me something, the music got heavily druggy and things became a bit blurred. By the last hour – around 8am – there was a little gang of English people all going mental to end-of-the-night classics like 'Voodoo Ray'. Afterwards all the Brits

decamped to a gay bar and ended up formation dancing to Gloria Gaynor for about 10 minutes, before getting thrown out. I forget why, but by that point it didn't really matter."

Tune: Chiapet 'Tick Tock' (Yoshitoshi)

35. Orbital at Glastonbury June 1994

Frank Tope (Muzik): "Orbital came on last on the NME Stage after Björk. Even though it's become such a legendary set, it seemed like there were only a few thousand people there – electronic music hadn't really broken in Glastonbury by then. They played all the classics like 'Halcyon', sampling Belinda Carlisle's 'Heaven Is A Place On Earth', 'Belfast' and an amazing version of 'Impact'. 'Chime' was the encore and just sent everyone – crusties, ravers, indie kids – into orbit. The next year they were playing the main stage."

Tune: Orbital 'Halcyon' (Internal)

36. Love Parade, Love Park, Berlin July 1998

Sven Väth: "Love Parade gets better every year, believe it or not. Last year, when I played 'Moaner', everybody completely flipped out and Darren Emerson was so impressed that he added it to the next Underworld album. There were dust storms from people dancing like crazy and puddles where they'd been trying to take a shower with water bottles. As soon as I stopped playing at 8pm it started pouring. We then rushed to our hotel, where we watched the World Cup Final, got completely wasted and overtook the hotel bar with everybody, including myself and Carl Cox, breakdancing. You don't want to know the rest."

Tune: Underworld 'Moaner' (JBO)



37. Big Beat Boutique second birthday Brighton, April 1998

Norman Cook: "I played 'All I Wanna Do' as the last tune of a sixhour set. Half the people were throwing things at me and the other

half were dancing their tits off. That's the sort of response I like to provoke. The good old days."

Tune: Sheryl Crow 'All I Wanna Do' (A&M)

38. Opening night of Club For Life Gardening Club, London, October, 1992

Chris Day (resident): "It was when clubbing first started to go glam – Pushca and Miss Moneypenny's were just starting up. Shelley [Boswell, promoter] made sure the club was dressed up as well as the people. We played first, then Sasha, then Jeremy Healy. This was the era when Jeremy was playing Nirvana, Michael Jackson and really stupid cheesy house records and we [Chris & James] used to play 'Big Love' by Fleetwood Mac. It was quite mad seeing people gurning their heads off to those sort of tunes. It was the height of Ecstasy culture, when Doves were in, so everyone was trolleyed. Even on the first night there were queues around the block."

Tune: Nirvana 'Smells Like Teen Spirit' (Geffen)

39. Danny Rampling and Tony Humphries' New York-London Warehouse party Wembley, June 1991

Frank Tope (Muzik): "You could only buy tickets from Jenni Rampling herself, so the crowd was totally clued up and very up for it – no rave muppets. The venue was some big warehouse in Wembley, decked out in white with silver tinsel everywhere. The Pleased Wimmin were dancing on the podiums all wearing matching white ballgowns. Humphries was a revelation – tunes just seemed to glide in and out of each other effortlessly. It finished at four, by which time the bar system had totally broken down and the barman was giving all the drinks away free. It was midsummer so it was already daylight and Humphries played Driza Bone's 'Real Love', a British r&tb tune, as his last record. It still makes me go misty eyed today."

Tune: DSK 'What Would We Do' (Hurley's Extended Remix) (Boy's Own)

40. Sugarsweet Christmas party Art College, Belfast, December 1993

Calvin Bush (Muzik): "First time in Belfast and I was terrified. I'd dropped a pill on the floor and one of the bouncers had walked up as I was searching for it. He sussed what I was doing. Turned on his torch. And got down on all fours to help me find it! Sugarsweet was that kind of club, where everything was so insane, logic got turned on its head. The Sandals played live and their manager climbed the speaker stacks to play his trumpet. David Holmes, who put himself on the DJ map with this club, slayed us. 4am and I was slumped in some disused barber's at the after-party being 'made up' by girls. For one brief night, Belfast felt as good as home."

Tune: The Sandals 'Feet' (Slam Remix) (London)

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42. Andy Weatherall at Most Excellent The Brickhouse, Manchester, April 1991

Emma Warren (Muzik): "Monday nights in Manchester circa 1991 meant one thing: Most Excellent. Justin Robertson's Balearic sanctuary was a members-only cabal of Hacienda-bathed turbo club nutters, students and a pair of self-proclaimed club pests who would later call themselves The Chemical Brothers. Body surfing, air punching and dancefloor bundling were to be expected, along with a healthy ingestion of drink, fags and nightworld medicine. Justin Robertson and guest Andy Weatherall played singalong classics like Meat Beat Manifesto's 'Radio Babylon' and everybody screamed. It was a fine way to start the week." Tune: Captain Sensible 'Glad It's All Over' (CBS)



RAISE-A-HEAD, JAMIE BAKER, DAVE SWINDELLS, STEVE DOUBLE, VINCENT MCDONALD,

43. Miami rave cruise January 1998

Ben Turner (Muzik): "I went with Tall Paul's manager Stefan and five northern nutbags to Miami harbour, where we met 500 German ravers, Derrick May, Josh Wink, Juan Atkins

and Westbam, plus 50 police sniffer dogs. We cruised towards the Bahamas oblivious of time or the fact that the boat was littered with undercover cops. We finally came down as we hit the Bahamas and a beach party with rumdrinking locals and ketamine-fuelled Americans. Back on the boat we partied like nutters and were threatened by Afrika Bambaataa's Zulu Nation for making too much noise. We reached the relative sanity of Miami and a party at Salvation, but even Roger Sanchez at his best couldn't finish us off, so we had it in the hotel for another 24 hours." Tune: BBE 'Seven Days And One Week' (Positiva)

Charlie Hall (DJ, ex-Drum Club)

44. Chapora Fort Full Moon Party Goa, November 1986

Dave Wothersole (Muzik): "We were three ex-soul boys from Croydon who fancied ourselves as born-again hippies and what we found at the ruins of the old Portuguese fort was probably the biggest shock of our young, sheltered lives. South American drug dealers with girlfriends who looked like Vogue models, Ibizan jet set types, spaced out old heads and cool looking Italians, all dancing to instrumental Euro-disco, hi-NRG and early house. It was like Miami Vice, the Star Wars bar room, Woodstock and Apocalypse Now all rolled into one. We looked on in horror, disbelief and wideeyed excitement. Life was never quite the same again." Tune: Koto 'Jabdah' (Mem)

45. Derrick Way at Pure Edinburgh, Easter 1991

Rock (promoter): "It was a Bank Holiday so we held it on a Sunday night. I think it was the first time Derrick had played a club in Scotland, rather than a rave, and he was our first guest D.J. He started his set with a CD of whale noises and he had all these white labels that even the complete trainspotters had never heard. It was promoted as the Sunday Service with the Very Reverend Derrick May. Brainstorm [resident DJ] says it was like being in church. It was a revelation.

Tune: Rhythim Is Rhythim 'Strings Of Life' (Transmat)

New York, June 1993

Terry Farley: "It was the Summer Music Conference and a good 40 of us blagged our way out there to go to the Sound Factory: Darren and James from Cream, Ralph and



Dave from Basics, Charlie Chester, me and Pete Heller. That was when Vasquez was at the absolute height of his powers and records were being made specifically for that club nobody could touch the sound system. It was the first time we'd heard Underground Sound Of

Lisbon's 'So Get Up' - it all went black, the acappella started going 'I'm going insane' and we were surrounded by 2,000 gay men with no shirts on. It was intense. Charlie Chester had a vogueing competition with a black queen at 11 in the morning. At that time the Sound Factory was the best club in the world, no doubt about it." Tune: X-Press 2 'London Express' (Junior Boy's Own)

47. Bud Ice Bus at Creamfields May 1998

Dave Hill (Nuphonic): "It was the first proper day of summer. We had the best sound system, the prime spot and free beer. We could see the whole event and the atmosphere was incredible. Norman Jay played, then me and Jools [Butterfield, Nuphonic] with Simon Faze Action and Ashley Beedle, then Justin Robertson and Bob Jones finished off. We were playing sunshine music. I played the 4 Hero mix of 'Black Gold Of The Sun' as the sun was setting and it kicked off. Ashley was on the mic as well. It was a great concoction of the weather, the people and the music. And we put a sizeable dent in the free Bud Ice." Tune: NuYorican Soul 'Black Gold Of The Sun' (4 Hero Mix) (Talkin' Loud)

48. Synergy, T&C2 London, March 1990

Charles Cosh (Shamen manager): "Synergy was the first dance music event with live music being the main feature. You'd get various permutations of musicians, performers, DJs, rappers and singers on stage, mixed together like records. The club was bannered and lit with cool visuals, and we used brain machines and Shiatsu massage, which freaked out a lot of indie kids back then. For a lot of them it was their first contact with dance culture. That show was the fourth event and the last at the T&C, and it was really kicking off. The Shamen played, Orbital played 'Chime', Mixmaster Morris and Eddie Richards DJed, and Mr C contributed occasional raps. I was so chuffed that the idea was working." Tune: Shamen 'Move Any Mountain' (Land Of Oz Mix) (One Little Indian)

49. Richie Hawtin and Carl Craig at Full Circle East Grinstead, August 1994

Richie Hawtin: "Full Circle parties were always a crazy gathering of people letting loose and remembering why they got into clubbing in the first place. Everyone knew each other by the end of the night - you were all one group for a day. This was a Bank Holiday all-dayer at a manor house. We all went on to The Ministry when it finished at one. They unlocked the club for a few of us and we had the full run of the place, DJing on that massive sound system. It was one of those crazy summer days.' Tune: Robotman 'Do Da Doo' (Plastikman's Acid House Mix) (Novamute)

50. Hundreds of great nights over the last 10 years

Everyone: "I can't remember. I was fucked."

46. Junior Vasquez at The Sound Factory

The Muzik rave panel: These memories come courtesy of: Tom Middleton (Global Steve Hall (MD, Junior Boy's Own) Simon Ratcliffe Zoe Ball (Radio 1) Dames Barton (promoter, Cream) Dave Beer (promoter, Basics) Calvin Bush (Muzik) Rock (promoter, Sally Rogers (sir Dave Hill (N Phil Mison (D **Damian Harris** Dave Mothersole (DJ/Muzik) Richie Hawtin (DJ) Jim 'Shaft' Ryan (DJ) Sarah Champion (journa Norman Cook (pop star) Billy Nasty (DJ) Paul Oakenfold (DJ) John Kelly (DJ) Sasha (DJ) Lottie Ed Simons Dorian Lynskey (Muzik) Carl Cox (DJ) Charles Cosh (Manager, The Shamen) Chris Day (DJ, Chris & James) Frank Tope Geoff Oakes Ian M (Trade resident) **Ben Turner** Guy Ornadel (DJ) Madders (Sundissentia Stuart Macmillan (Sla **Robin Turner** Des Penny (manager, Flo Simon Raine (promoter, Terry Farley (DJ) Grooverider (DJ) Sven Vath (D. Claire Manumission Emma Warren (Muzik)

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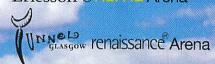
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The LC INS Of Dance

From smiley faces to 24 hour garages

our weekends are made of these



Smiley face Just because



Technics 1200
Every household should have at least two



Motorways
Where would we be
without 'erm? Down the
local, that's where



Mobile phones
Sorted



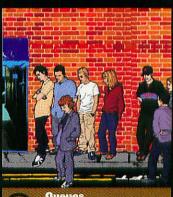
Roland TB 303 Acid house's magic silver box



Champagne From Chuff Chuff to Twice As Nice, the ultimate flash git drink



The baggy
Where would we all be without its simple re-sealable beauty?



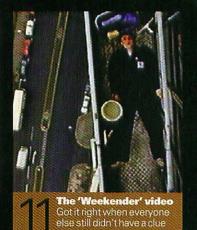
Queues
Top Five queues
1) The Harpenda 2/The Ministry
3) Cream 4/1 he cloekroom 5/The
to-lets at any party ever

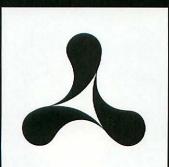


Bottle of water Can I have a sip of yours mate?



Mitsubishis It's not just Hoddle and Waddle who can see those diamond lights





Cream logo
Three sperm that changed clubland



Sunglasses
Protect that
boggle-eyed stare



Vicks Nice one, top one etc. .



THE 50 ICONS OF DANCE



Credit cards and rolled up notes
Go together like lager and crisps



Rizla
Keep 'em in your pocket
for instant popularity in
all social situations



Red Bull
Tastes crap but does the job. A bit like E in a glass



Pirate radio
Hold tight Keep it locked

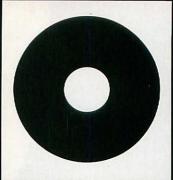
81 MUZIK

>>





Boys Own
Club snobbery and
love drugs, Farley and
Weatherall. 'Nuff said



White labels
What's this tune
called mate?



Gurning
You think you can control your face.
Oh dear



Bald heads and ponytails
But please, never both at the same time



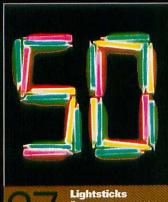
The police
They can smell your
fear, you know



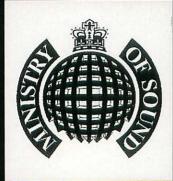
Airhorns Make some fucking noisel



Whistles
Make some more
fucking noise!



Lightsticks
Because we want to



Ministry logo
A national institution



Flyers
Top roach material and not bad advertising too



2 Leah Betts



Ticket to Ibiza
A piece of pure paper
happiness



Fluffy bras
Post-feminist statement
or just a good way to
show off your tits?



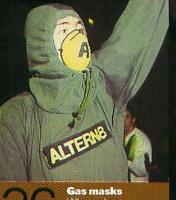
Ravey Davey Gravy
All he wants to do is large it to house and garage. A national hero



Chewing gum
Your jaw will thank you in the morning



Nike swoosh You need never wear shoes again



Gas masks
Where else are you
gonna put your Vicks?



Record boxes
Kiss goodbye to
cardboard boxes
and milk crates



Record bags
Over your shoulder right now



Fractals
Like, groovy baby



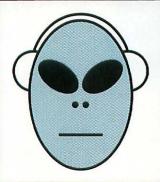
Combat trousers
Now there's no
excuse not to carry
your girlfriend's lippy



Patrick Cox
Wannabees
For those silk-shirted
types who love to loaf







Aliens
Do you want to believe?
If the answer's yes, you probably like trance



Mixers
If decks are the new guitars, meet the new Marshall amp



Nurofen Plus Makes Sundays bearable



The Hacienda
For a couple of years
at least, Manchester's
csthedral



24 hour garages
By law, every chill out
will involve one trip here.
If only they sold lager



10 years on and Tongy's label's stift on it



MA1 bomber jackets
Green, blue or black,
with or without a jungle
label's logo on the back

MUZIK

MUZIK You know it

83 MUZIK



The most important music of the 20th Century
The records which have shaped the music we hear today,
from trance to trip hop, from big beat to Basement Jaxx
everything starts with these...

1. The Beatles Tomorrow **Never Knows**

(LP'Revolver' EMI 1966) Every idea ever used in dance music exists in this song. The first track recorded for the epochal 'Revolver' LP, 'Tomorrow



Never Knows' (the title lifted from the Tibetan Book Of The Dead) was an acid-soaked masterpiece of prime psychedelia. Distorted guitars, Lennon's treated vocals, endless overdubs and the backwards drum loops all prefigure in some way the idea of sampling technology, while the group's interest in transcendental meditation - letting yourself be transported, disorientated, tripped out-lies at the heart of everyone's club experiences. Recorded, amazingly, only three years after the saccharine pop of 'She Loves You', this is untouchable genius. (MB) >> The Chemical Brothers, The Beta Band

2. James Brown **Funky Drummer**

(King 7-inch 1969) 'Funky Drummer' is, on the face of it, a pretty boring record. It's one of those loose funk jams that the Godfather used to make up pretty much as he went



along, but somehow managed to sound planned. James must have noticed that drummer Clyde Stubblefield was laying down a pretty heavy lick, because he calls for the band to hold back, then counts the drummer off - "one, two, three, four" and what follows is pure hip hop history. The crispest, funkiest beat ever laid on wax. One of the very first sample time capsules was buried, ready for hip hop's archaeologists to plunder. (FT)

>> hip hop, indie dance

3. Marvin Gave What's Going On

(Motown LP 1970) Before 'What's Going On' the rock world saw soul music - and Motown in particular - as bubblegum pop, a throwaway commodity of no lasting

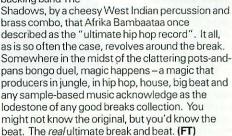


worth. Marvin Gaye's heartfelt concept album, based on his brothers' horrific experiences in Vietnam and finally released against the wishes of label boss Berry Gordy, changed all that. It demonstrated that black music could be as ambitious, as complex and as intelligent as anything else. Soul label bosses realised the world had changed and they had been left behind. The balance of power shifted to the artists, making possible the later careers of Stevie Wonder and Curtis Mayfield, the emergence of songwriter-led soul like Gamble & Huff at Philadelphia, and let's face it, everything in soul, r&b and every other form of black music that we have today. (FT) >> Maxwell, D'Angelo, Lauryn Hill

4. Incredible **Bongo Band** Apache

(LP 'Bongo Rock' MGM 1973)

Improbable as it may seem, it's this record, a cover of an old track by Cliff Richard's backing band The



>> jungle, hip hop, big beat

5. Augustus Pablo King Tubby Meets The **Rockers Uptown**

(Island 7-inch 1976) Granted, this was far from the first dub record. The instrumental 'horns cut' on the flip of Sixties ska and rocksteady records



INCREDIBLE BONGO

established the 'version' as a reggae tradition long before Tubby started using his mixing board to change his B-sides, allowing the mix to evolve to showcase the bass or a heavily reverbed drumbeat. Using, in effect, the studio as an instrument in itself. But when Island boss Chris Blackwell heard Tubby's radical dub mix of Jacob Miller's 'Baby I Love You So', he loved it so much he made it the Aside. This was dub as pop, a collage of abstract sound so finely crafted that the groove, the rhythm and the effects were all you needed. The rastas and punks knew this. So too, now, does every dance producer, everywhere. (FT)

>> Daft Punk, Andrew Weatherall

6. Double **Exposure** Ten Per Cent

(Salsoul 12-inch 1976) Disco group Double Exposure make their way into the list by virtue of releasing the first ever commercially available 12-



inch single. The extra five inches' width allowed the grooves to sound fatter, louder and cleaner over a big disco sound system, as well as providing the space to deconstruct the song and rebuild it as a dancefloor epic. Under remix pioneer Walter Gibbons, the sub-Temptations disco song is taken apart at the seams, then stitched back into a 10

minute-plus series of extended percussion breaks and euphoric, rushing choruses. Dance music had found its home and it was found, black and a foot wide. (FT)

>> 12-inch singles

7. Donna Summer | Feel Love

(Casablanca 12-inch 1977) The synthesised pulse of 'I Feel Love' lives on in its direct descendants house, trance and techno. At the height of the disco era, 'I Feel Love' saw Donna



Summer, songwriter Pete Bellote and producer Giorgio Moroder create a trance-inducing mantra that had more in common with the avant garde classical music of producers such as Steve Reich than the Bee Gees. A metronomic beat, repetitive bassline, and inane lyrics repeated over and over until they take on a transcendentally profound nonmeaning, this could fit in well on any Underworld album. The order to trance had been given. (FT)

>> Underworld, Paul Van Dyk

8. Kraftwerk Trans Europe Express (EMI/Kling Klang LP 1977)

Though 'Autobahn' had already signalled their transition from studious German intellectuals to the unlikeliest of international



superstars, 'Trans Europe Express' was the album which transported Kraftwerk's pristine electronics to their first dancefloor destinations. Released at the height of the US disco boom, 'Trans Europe Express' filled the coke-fuelled floors of Manhattan, infiltrated the Bronx projects - where Afrika Bambaataa used it to create 'Planet Rock', inventing electro in the process - and inspired the first wave of Detroit techno producers. Without it, music-and Muzikwould be an altogether poorer proposition. (TM)

>> electro, techno

9. Grandmaster Flash Adventures On The Wheels Of Steel

(Sugarhill 12-inch 1981) 'Y'say, y'say, y'say, good, good, good, good, g-g-g-gg-g-good times!" With these stuttering words



dance music took an exponential evolutionary jump into the future, as Flash tore two copies of Chic's 'Good Times' apart, with Blondie, Queen and a children's Disney story thrown in for good measure. The first scratching ever on record, the first blow struck in the battle to recognise DJs as artists. One small step for Flash, one giant leap for dance music. (FT)

>> turntablism, mix albums



>> 10. Afrika Bambaataa Planet Rock

(Tommy Boy 12-inch 1982) Conjuring up images of sci-fi mic warriors battling with light sabre lyrics, 'Planet Rock' took the early Eighties obsession with video



games and synthesisers and grafted it onto the sparse, robotic beats of Kraftwerk's 'Trans Europe Express'. And to a generation of comprehensive school pupils across Britain, hearing this impossibly futuristic record was like a neon light switching on in their heads, pointing the way to the future. All other music was now obsolete. (FT)

>> electro, techno

11. New Order Blue Monday

(Factory 1983)
Their predecessors Joy
Division were all about
lugubrious guitars and early
Eighties industrial angst.
But with lan Curtis' death,
New Order emerged



fearlessly espousing the new technology of electronica and sporting a funky edge that seemed unlikely given their dour appearance. 'Blue Monday' was the shockingly brilliant first peak, a defining moment that suddenly proved to an entire generation of die-hard indie rock types that, hey, discos could be cool and synthesisers mighty. Best of all, there was never a radio edit or 7-inch version – hence its status as the best-selling 12-inch of all time. Without this lot, no Hacienda, no Madchester. (CB)

>> techno, indie dance

12. Streetsounds Electro

Volumes One – Eight (Streetsounds compilations 1983-5) The soundtrack to many a breakdance battle in the shopping centres of Britain,

the 'Electro' compilations



were the only way for a pocket-money financed schoolkid to keep up to date with the fresh imports flying out of early Eighties New York. Sure, you could pick up a few tracks on pirates like LWR and Solar FM, if you were lucky enough to live in London, but apart from that, zip. Each new volume became as eagerly awaited as the next episode of Grange Hill. Well crucial. (FT)

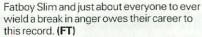
>> techno, big beat

13. Double D & Steinski Lesson Three

(Tommy Boy promotional 12-inch 1985) Double D and Steinski's

'Payoff Mix' (aka 'Lesson One') was the winner in a Tommy Boy mix





>> hip hop, big beat, jungle, nu skool breaks

14. Mr Fingers Can You Feel It

(Trax 12-inch 1987)
Before this record house was not much more than raw jacking trax – after this, house was a feeling. On any 1988 dancefloor the combination of its soft



fluffy mattress of instrumentation with tearjerking minor chords was enough to have most ravers floating away on a pill-shaped cloud. The soft, E-soaked instrumentation of every house record since that sounded good on a pill came from this. (FT)

>> deep house

15. Phuture Acid Tracks

(Trax 12-inch 1987) When Marshall Jefferson, DJ Pierre and Spanky pissed about with a then defunct, cheap bass synthesiser and came up with this burbling, idiotic,



weird sound, they thought it sounded like acid rock. Hence the title of the tape they handed to DJ Ron Hardy at The Music Box in Chicago. Within a couple of weeks they had the hottest record in Chicago. Within a year the sound they had created had become the rallying cry of a brand new youth movement – acid house. **(FT)**

>> acid house, Hardfloor

16. Techno The House Sound Of Detroit

(Ten Compilation 1988)
Three years of Chicago
house and jack trax ruling
the roost and suddenly
dance music found a whole
new underground. This



ground-breaking compilation, compiled by former Northern soul DJ Neil Rushton, was the first time many heard the radical departure that Kevin Saunderson, Derrick May and Juan Atkins had embarked on, where Eighties electro-pop bumped head-on with a harder, colder, more metallic take on house music. 'Techno' was now an official genre and dance music as we know it had just suffered its first fissure. (CB)

>> techno, Inner City

17. Public Enemy It Takes A Nation Of Millions To Hold Us Back

(Def Jam LP 1989) When most late Eighties rap groups bit James Brown breaks, it was funky enough. When PE



bent the Godfather's beats to their will, it was aural terrorism. Sonically it hinted at jungle's mangled breaknoise, lyrically it was political dynamite. Nobody who uses bass and breaks in their music would deny their debt to this. (FT)

>> jungle, big beat

18. A Guy Called Gerald

Voodoo Ray

(Rham 12-inch 1988) There had been plenty of British house records before this, most notably T-Coy's 'Carino' and Bang The Party's 'Release Your



Body', but this piece of off-kilter Mancunian acidinspired jiggery pokery showed that not only could we make house better here, we could do it in a considerably weirder way than our American cousins. The tune sounded like it was bashed out on lead pipes, with a girl moaning breathily over the top. It was alien and sexy at the same time. British house had arrived. **(FT)**

>> UK house

19. Rhythim Is Rhythim Strings Of Life

(Transmat/Jack Trax 12-inch 1988) At one point in 1989 it was mandatory at every club you went to to hear 'Strings Of Life' not once but two or



three times a night. A force for both good and ill in one piano-pumped, major chord blast, 'Strings Of Life' defined both the creative high watermark of the original techno producers, and signalled the way forward for the E-powered dymanics of rave. (FT)

>> rave, piano house

20. De La Soul Three Feet High & Rising

(Tommy Boy 1989) Three was indeed the magic number as this trio turned hip hop on its head in 1988. Before, it was all Glocks, gunshots and



gang turf bragging. Then along came three psychedelically twisted faux naïfs sampling Hall & Oates and The Turtles, running mock game shows through their records and talking openly about the 'Daisy Age'. Not only did they chime perfectly with the rave generation's newfound fondness for one-love hippy happiness, but they turned hip hop around, proving that the flower is sometimes more powerful than the flame-thrower. (CB)

>> Jurassic 5, The Pharcyde

21. Lil' Louis French Kiss

(ffrr 12-inch 1989)
In 1989 'French Kiss' had
dancefloors writhing like a
Roman orgy from school
discos in Derby to
warehouses in Chicago.
10 years on and the record



still fills floors, is possibly the sexiest house record ever written and went a long way towards inventing trance. Listen to any track that uses unrelenting, looped house grooves now and you can trace it back to this. Add the moaning, erotic slowdown which spawned a thousand sex records and you'll realise why Derrick May won't leave home without it. (RDB)

>> trance, minimal techno, breakdowns



22. Soul II Soul **Club Classics**

(Virgin LP 1989) 20 years of dodgy Brit-funk and ersatz soul were finally laid to rest as Jazzy B's loose-fit posse of singers, rappers, DJs and backroom producers conjured up an

album that, like 'Blue Lines', perfectly encapsulated a new British street take on an American domain. "Yellow is the colour of sunrays" became the Summer Of Love refrain, the concept of 'the collective' was no longer a by-word for 'shambling stoners' and 'Classics' proved it's always better to innovate than imitate. (CB)

>> nu classic soul, UK garage

23.808 State **Pacific State**

(ZTT 12-inch 1989) This sunrise anthem from 1989 ruled the airwaves, raves and house clubs all summer. Summing up the spirit of acid house, those fluttery birdsong noises still



evoke memories of tripping your nuts off in a pair of lime green dungarees, or losing it in a strobe attack. 808 State were hardcore party nutters who invented the ambient intro, bird tweet sound and the whole concept of the 'E tune' overnight. Cue plagiarism from The Orb to Deep Forest and even the dream trance of Robert Miles. (RDB)

>> intros, breakdowns

24. Primal Scream Loaded

(Creation 12-inch 1990) Along with the Stone Roses and Happy Mondays, Primal Scream switched on to the rock 'n' roll hedonism of club culture and in doing so expanded dance music's



parameters to include guitars and an altogether different sensibility. 'Loaded' - unquestionably the finest indie dance record ever - was Andrew Weatherall's remix of 'I'm Losing More Than I'll Ever Have', looping the Stones-style horns of the song's climax and layering them over the top of a ceiling-punching shuffling beat to create something akin to 'Sympathy For The Devil' for the Egeneration. Rumour has it Creation boss Alan McGee originally didn't want to release this, proclaiming "Primal Scream are a rock 'n' roll band!" Thankfully, right-thinking prevailed. (MB)

>> indie dance, big beat

25. The KLF **Chill Out**

(KLF Communications LP 1990)

Formed by Scottish situationist Jimmy Cauty and former Echo And The Bunnymen manager Bill Drummond, The KLF are



known for many things - burning a million quid, zany collaborations with Tammy Wynette and Gary Glitter, and their book on how to have a Number One single - but back in the day, they recorded this masterpiece of soft-focus ambience. Behind a cover depicting a flock of sheep grazing in a field was a trippy mix of pastoral sounds, Elvis samples and, of course, bleating sheep. Inspired by the

space cadet noodlings of Pink Floyd but filtered through post-1988 technological advances, 'Chill Out' - and its semi-successor, the 'Space' album is still the ultimate comedown album. (MB)

>> ambient

26. Massive Attack **Blue Lines**

(Virgin 1991) Formed from the ashes of Bristol's Wild Bunch sound system (named after the classic Sam Peckinpah western), which also



featured Soul II Soul's Nellee Hooper, Massive Attack's debut album was an instant classic. From the opening, rolling bassline of 'Safe From Harm', with Shara Nelson's luxuriant torch-singer vocals, to the incredible coda, 'Hymn To The Big Wheel', it's a work of rare genius - balancing effortlessly smooth production with Tricky's raw, smoky rapping evinced on the incredible, impassive stoned grooves of 'Daydreaming' and 'Unfinished Sympathy'. Oft imitated, never bettered, 'Blue Lines' paved the way for a slew of imitators and gave rise to trip hop. (MB)

>> Mo'Wax, Portishead

27. Joey Beltram **Energy Flash**

(R&S 12-inch 1991) Ask Fabio and Grooverider and they'll soon tell you - if one record sent the 1990 hippy hippy shake ideals of the rave generation towards the dustbin, this



was it. An intense wall of sound with a bassline that pulsed pure evil like Darth Vader's heartbeat. the "Ecstasy, ecstasy" chant was sorely ironic. 'Energy Flash' was a foreboding warning of the darkness that lay ahead on the rave scene, as the comedown began and both jungle and techno took on a decidedly nightmarish, darkcore attitude. (CB)

>> dark jungle, Euro techno

28. Leftfield Not Forgotten (Hard Hands Mix)

(Outer Rhythm 12-inch 1991) When Paul Daley took the master tapes of Neil Barnes' trippy house favourite 'Not Forgotten'



and added a new intro, funky percussion and breakdowns, he wasn't just forging Leftfield's production partnership, he was changing the whole direction of house music. With its combination of heavy, dubby bassline, tribal percussion and chugging instrumental rhythm, it was the polar opposite of the euphoric Italian house of the time. Progressive house was born, and everything played by Tall Paul, Judge Jules, Sasha, Digweed et alowes this record big time. (FT)

>> UK house

29. Lennie De Ice We Are IE

(Reel 2 Real 12-inch 1991) In the early Nineties, hardcore meant helium vocals, silly samples and breakbeats of furious velocity alongside heroic



doses of dodgy E. Harder, faster, nuttier: fuckin' ARDKOR!! In short, a blind alley ('Bonkers' fans please note: hate mail to the usual address). 'We Are IE' offered an escape route by fusing hardcore's raw white noise energy with the pungent skank of the reggae sound system, a potent recipe soon to be top of every junglist's menu-it's widely regarded to be the first jungle record proper. As Bryan Gee noted in Muzik's April 1999 issue, this was the anthem and the recent remixes on Distinctive resolutely failed to improve on the original formula. (TM)

>> jungle

30. The Prodigy Charly (XL 12-inch 1991)

Looked at one way, 'Charly' was influential for all the wrong reasons. It spawned a host of TV-sampling novelty records, which made rave a dirty word. On

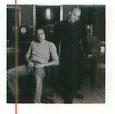


the other hand, 'Charly''s accessibility and chart success hooked thousands of new converts to dance music. Take away the "Charly says" vocal sample (nicked from a Seventie's road safety cartoon) and it's a surprisingly heavy record - the drums from Meat Beat Manifesto's 'Radio Babylon' tussling with fierce bass frequencies make for a pioneering breakbeat track. Big beat and nu skool breaks both owe a debt to precocious Essex b-boy Liam Howlett and his cartoon cat. (DL)

>> jungle, rave, nu skool breaks

31. Future Sound Of London Papua New Guinea

(Jumping & Pumping 12-inch 1991) FSOL's Brian Dougans and Gary Cobain sourced an ethereal vocal sample from Australian miserablists



Dead Can Dance and placed it over an elbow-deep bassline and a 'Funky Drummer' break to create 'Papua New Guinea': probably the only time the duo's music has lived up to their rather pompous name. An appearance on Top Of The Pops proved once and for all that there was more to dance music than mindless hedonists pillaging the countryside and the track's elegant, innovative mix of dub, techno and ambient has exerted an enduring influence on everything from progressive house to the current nu skool breaks scene. (TM)

>> electronic listening

32. Aphex Twin Didgeridoo (R&S 12-inch 1992)

The finest one-note bassline in living memory, blistering hardcore uproar drum programming and pure analogue future shock for everyone who heard it.



Richard D James couldn't find equipment to match the sounds in his head, so he built his own. 'Didgeridoo' pioneered a fiercely individual, uncompromising approach to making music and provided a wake-up call for a legion of bedroom producers, many of whom signed to James' equally idiosyncratic Rephlex label and coined a new genre they call 'Braindance'. (TM)

>> gabba, illbient





33. Gat Decors Passion

(Effective 12-inch 1992) Unquestionably the record which launched progressive house as a force to be reckoned with. While all around were lame pop-rave pastiches,



stomping techno and sing-song house, Gat Decors put the pulsing hypno-groove instrumental back onto the dancefloor with a bassline that jerked like a Cobra on acid and a devastating use of spatial atmospherics. It was trancey, happy, housey, slinky and underground. (CB)

>> progressive house

34. Jam & Spoon Stella

(R&S 12-inch 1992)
One of the most seductive records of all time, 'Stella' was probably the record that first put Frankfurt on the map as the epicentre of the first wave of trance music.



Rather than going for the hips, it went straight for the cosmic parts of your head, with gushing sexual sighs and a transcendental sound. It took the concept of the build-up to new highs, working dancefloors into a truly tranced-out state of mind. Eye Ω built a career on trying to better it. **(CB)**

>> trance

35. Hardfloor Hardtrance Acperience

(Harthouse 12-inch 1992) When this came out Harthouse was the most exciting underground trance label in the world and you'd buy everything on it. The squealing 303 lines in this



had never been heard at such a pitch before, taking the acid house sound, cranking it up a notch or 10 and launching the new sound of trance. Josh Wink's success with 'Higher State Of Consciousness' and Misjah and Tim's 'Access' are just two of hundreds of tunes that milked the Hardfloor formula dry. (RDB)

>> acid trance

36. DJ Shadow

(Mo'Wax 12-inch 1993) Whether he likes it or not, Shadow invented the trip hop genre in 1994 and then wrote its anthem. Caned by everyone from Weatherall to Peshay this is one of



those records you had to have the first time you heard it. The long, loping hip hop beats crammed with hundreds of samples proved Shadow's expertise at digging in the crates and influenced everyone from Leftfield to Mr Scruff. (RDB)

>> UNKLE, Air

37. LTJ Bukem Music

(Looking Good 12-inch 1993) Like a small glowstick of light in a vast dungeon of darkness, 'Music' was the first ever truly 'ambient jungle' record. At the time,



the rave scene had splintered and jungle was dominated by gunshot breakbeats, ragga patois and horror-core strings. You weren't dancing if you weren't shitting your pants. 'Music' was brave beyond belief, introducing great soothing washes of sound to envelop the listener, a warm cocoon of aural soak that pointed the way out of the darkside. (CB)

>> Speed, Logical Progression

38. Marmion Schöneberg

(Superstition 12-inch 1994)
Taking its name from the
Austrian classical composer
Arnold Schoenberg who
invented 12-tone serialism,
or, for want of a better
phrase, 'atonal' music



which didn't bother with a good tune your mum could whistle. Which doesn't really have much to do with Marmion's take on his philosophy, a blast of unstoppable major chord euphoria that did for the new German trance what 'Strings Of Life' did for techno. And it still rocks today. (FT)

>> Paul Van Dyk, Ferry Corsten

39. Dave Clarke Red 2

(Bush 12-inch 1994) It may have taken its influences directly from 1991 Kevin Saunderson productions, like 'Inside Out' and 'Funk, Funk, Funk', but no record quite



catalysed Nineties techno like 'Red 2'. Trebly frequencies, back-winding drums and an overlap of filtered effects led to legions of imitators all trying to emulate the 'Red 2' sound. Arguably the last monster techno hit of the Nineties, it cropped up everywhere from Berlin's Basic Channel to Detroit's minimal nationalists. (CB)

>> The Advent

40. Dust Brothers Chemical Beats

(Junior Boy's Own 12-inch 1994) With club culture becoming dominated by increasingly turgid house music and ridiculous dress codes, the arrival of the (soon-to-be)



Chemical Brothers and the Heavenly Social in August 1994 blew it all apart. Exploding with a spirited attitude embracing everything from punk to funk to mad old school acid, the Chemicals proved a force to be reckoned with. 'Chemical Beats' – taken from their second 12-inch, the '14th Century Sky EP' – was an astonishing debut of hard slamming beats, a colossal drop bassline and what seemed like hip hop breaks on steroids. No one had ever heard anything like it before, and the record irrevocably changed the face of club culture. (MB)

>> big beat

41. Goldie Inner City Life

(ffrr 1994) Not the first jungle record by any means, 'Inner City Life' was, however, the first drum & bass track to cross over to the mainstream. Where previous jungle had



been hard, fast and underground, Goldie used

Diane Charlemagne's sublime vocals to push a more 'intelligent' sound. Every drum & bass act that followed owes Goldie, even if only because he opened the door to a whole new world.

Miraculously, the song actually had a serious message too. (RDB)

>> drum & bass albums, Bond films

42. Robert Hood Minimal Nation

(M-Plant 12-inch 1993) The name says it all really. Of course now Jeff Mills is all you hear, but if any one record provided the manifesto for Millsian techno, this was it. A



double pack of harsh, metallic interlocking grooves that were fierce, pounding and uncompromising, Hood turned down the lights and ushered techno away from its jazzier, hi-tech sound of yore. The blueprint for a generation of techno that still echoes across dancefloors everywhere. (CB)

>> minimal techno

43. Basic Channel Phylyps Trak II

(Basic Channel 12-inch 1995) Basic Channel had spent two years building their reputation with records that fused the rough textures of



minimalist techno with the sonic depth of dub reggae. Like all their previous records, this barely changes from beginning to end, but its pulsing groove became a landmark deep house record. It proved so irresistible that even Masters At Work couldn't help themselves and nicked it for their Baaba Maal remixes. (BT)

>> Paper Music, Deep Dish

44. DJ Trace Mutant Revisited

(SOUR 12-inch 1995) Just when jungle was heading up a blind jazz alley, in came Trace to blow the scene wide open. Ironically, this started life as a remix of T-Power's starry,

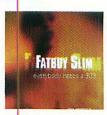


jazzy, trip-hoppy original and ended up inspiring a generation of Ed Rushes and Opticals. It was that incredible, burping backward bassline which did it, along with a tearing break and an uncompromising desire to scare its listeners witless. Jungle was pant-shreddingly challenging or ce again. (CB)

>> Doc Scott, Optical, Grooverider

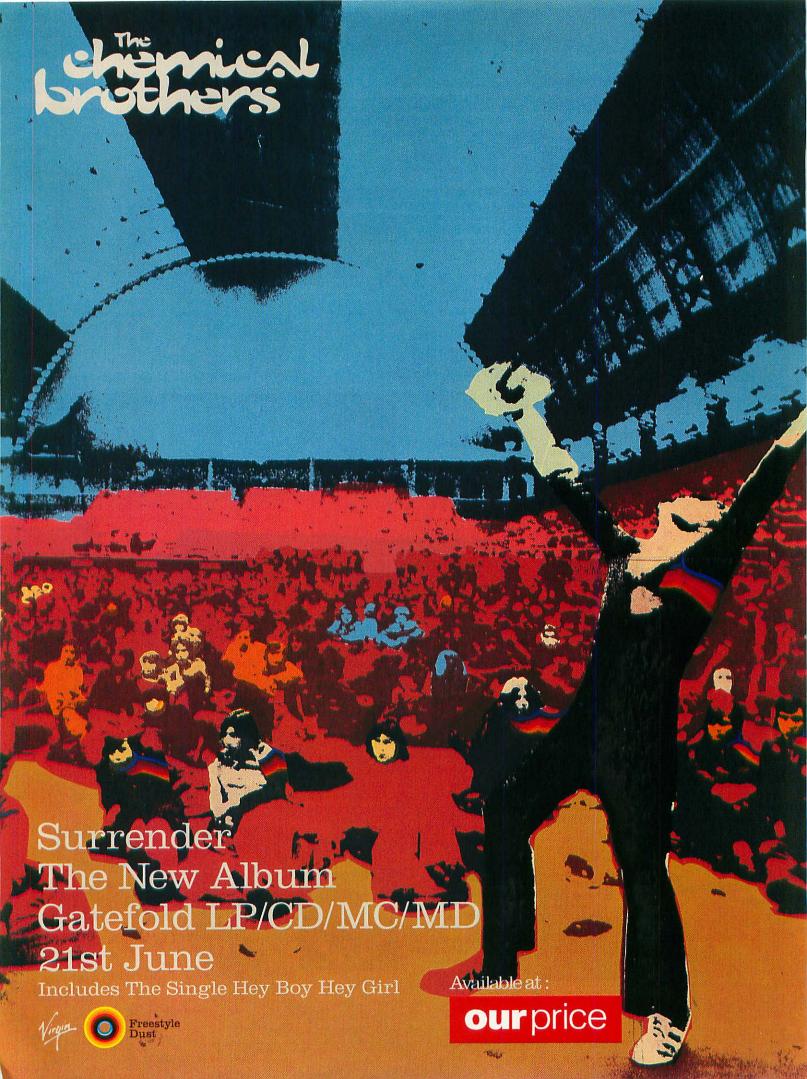
45. Fathoy Slim Everybody Needs A 303

(Skint 12-inch 1995) Looking at him now no one would guess that after Beats International folded, Norman Cook didn't have



a clue what he wanted to do. A couple of trips to The Social to see The Chemical Brothers and the Fatboy was born. When big beat was still a tag to be proud of, Norm laid the most massive funky bass break under a Hardfoor style acid

>>



>> line which both revived and killed the 303 sound forever. What it also did was create a blueprint for nearly every other big beat record ever and showed the acid line wasn't just a trance thing. (RDB)

>> 'Rockafeller Skank', Zoe Ball

46. D'Angelo **Brown Sugar**

(Chrysalis 12-inch 1995) When American r&b was dominated by the crunching drum programs of Teddy Riley and his acolytes, D'Angelo brought love, sex and romance back to the



fold, with this nod to the halcyon days of Marvin Gaye, Curtis Mayfield and Aretha Franklin. Followed swiftly by the swoonsome soul of Erykah Badu and Maxwell, Britain's Trevor Nelson dubbed the sound nu classic soul. Standing up for live instruments in harmony with computers, thoughtful lyricism and understated style, this showed a sophisticated way forward. (FT)

>> Lauryn Hill, Cherokee

47. Misjah & Tim Access

(X-Trax 12-inch 1995) Where Hardfloor's 'Hardtrance Acperience' left off, this harder Dutch duo took up the running with



another acid anthem, this time one that went harder and faster than ever before. Huge in England with DJs like Coxy and Jules, 'Access' killed off handbag and piano lines in many clubs and turned the British on to the harder European sound now heard in places like Gatecrasher. (RDB)

>> acid trance

48. Double 99 RIP Groove

(Northwestside 1997) Taking their influence from Van Helden's exceptional mix of Tori Amos 'Spin Spin Sugar', Tim and Omar RIP stole his bassline concept,



whacked a massive one under their twostep beats and broke speed garage to the masses. This spinback anthem boomed out all over the place, from London's Twice As Nice to John Kelly playing two copies back to back wherever he went and for six months after every single major label A&R man just had to have a speed garage mix. (RDB)

>> speed garage

49. Tina Moore Never Let You Go

(Delirious 12-inch 1997)

When it was first released, this saccharine sweet r&b tune barely set the world alight. It was only a

year later, when white label remixes were all over London's underground garage scene, that it took off. Its off kilter rhythms, deep booming bass and sickly lyrics brought the girls back onto the dancefloor and took the underground off into the two-step groove that rules today. (FT)

>> two-step, MJ Cole

50. Stardust Music Sounds Better With You

(Roulé 12-inch 1998) When the first dub plates of this dropped at the 1998 Miami Music Conference, A&R bods, clubbers and DJs alike all



TINA MOORE

clambered into the booth like biranhas to see what it was. The first house track for ages to really get everyone chanting along, Stardust opened the floodgates for a hundred feel good house tunes, Daddy's Favourite's 'I Feel Good Things For You' and Phats & Small's 'Turn Around' being just two. A rare record that united everyone from Grooverider and Juan Atkins to Squarepusher in one big group hug sing-a-long. (RDB)

>> filter disco

10 for the future The records you'll be calling classics in 2009



1. MJ Cole - Sincere

Pointing the way forward for British soul – expect this to be the 'Unfinished Sympathy' for the coming decade.

2. Basement Jaxx - Remedy

Just when you think you've heard it all before, a completely different mix of influences redefines house music.

3. Daft Punk - Homework

Redefining studio sound effects as a musical instrument, this took Cajmere's blueprint and married disco and minimal techno. Will be rated for years.

4. Da Hool - Weet Her At The **Love Parade**

Proving that trance could be funky, minimal, layered and incessantly driving all at once. The future's happening now.

5. 2 Phat Cunts - Ride

Who'd have thought it'd be BT and Sasha who'd

end up fusing electro, deep house, breakbeat and good old fashioned trance to invent the perfect fusion for the 21st Century? Daft name though.

6. Terry Francis - Architecture

Sublime mix album that opened ears to the insular but beautiful world of tech-house.

7. Missy Elliot - Supa Dupa Fly

The Timbaland production which caused everyone from Basement Jaxx to the Chemical Brothers to take notice of the new r&b. The old skool suddenly appeared to be just that.

8. The Beta Band - The Three EPs

The Lords of misrule - pastoral folk music with the beating heart of acid house.

9. Air - Moon Safari

Modern classical music that crosses all generational boundaries.

10. Shy FX - Bambaataa

Just as everyone was about to write off jungle, this funky fusion was beamed down from Mars.

Under The Influence

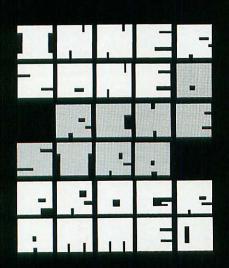
How this list was made

uzik wanted to define the records that had shaped the music we love today. The music that made Easement Jaxx, The Chemical Brothers, Roni Size and System F all possible. Not necessarily the best records ever, although they were hardly going to be stinkers, but the ones which pushed forward a genre, or fused styles to create a new hybrid. The qualities we were looking for were:

- Effect on today's music
- OriginalityFusing of existing genres to create new musical styles
- Music that changed the club scene as well as

Chosen and written by Ben Turner, Frank Tope, Rob Da Bank, Calvin Bush, Dorian Lynskey, Tom Mugridge and Michael Bonner.





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Cyprus is hotter, cheaper and cleaner than Ibiza. It's also got the biggest garage scene in the Mediterranean. We know where we're going this summer >>

words KIERAN WYATT pics DANIEL NEWMAN



LUB Inferno is living up to its name as MC Double Trouble rinses out the lyrics on the mic. Pure garage pressure booms from the speakers as impossibly beautiful blondes in stretch white hot pants get with a little booty shakin'. Chaps in designer shades and expensive gold jewellery make sure the Moet flows freely. It must be a London thing, right? Think again. Right now the two-step is hottest in Cyprus and we can feel sweet like chocolate seven nights a week. Where have you been?

For the past decade everyone's been searching for 'the new Ibiza'. Lisbon, Mykonos, Malta, even bloody Majorca have been bigged up over the years as clubbers have grown a little older, wiser and tired of the White Island's charms. Now the spotlight's fallen on Cyprus – and Aiya Nápa in particular – as promoters trip over themselves in a frenzied rush to get in on the island's booming nightlife. Well, let's get something straight right away. Cyprus is not the new Ibiza. It's far, far better than that.

Cheaper clubs. Cheaper booze. Fewer beer boys. Fewer drug casualties. Less attitude. Better climate. Fantastic beaches. More varied music. These are just some of the reasons why top DJs and promoters are saying Aiya Nápa is set to be *the* clubland destination this summer. Catering for a more sophisticated and garage-friendly crowd, there's been a real buzz about Aiya Nápa's nightlife for a couple of years now. And clubs like Twice As Nice, Pure Silk, Cream, Freedom, The Experience and It's A London Thing are all heading out there this year to take up residencies alongside the flourishing local outfits.

"We started our night at the P'Zazz in August last year and basically emptied out every other club in town!" says DJS, co-promoter and resident at London garage mecca Pure Silk. "Now everyone is looking to bring in promoters from Britain, and London in particular. It's cheaper than Ibiza, cleaner than Ibiza and the music is much more mixed up."

A midnight excursion into Seferis Square, the picturesque meeting point next to the town's centuries-old monastery, confirms that. From every bar you'll hear two-step anthens and cool funky house rather than banging trance. Pete Heller's 'Big Love' and Armand Van Helden's 'You Don't Know Me' nestle alongside Shanks et Bigloot's 'Sweet Like Chocolate', Shola Ama's 'Sweetest Taboo' and James Brown's 'Funk On A Roll'. It's not a total UK underground garage mix but still a more than welcome change.

Steve Gordon, from London's top Sunday session Twice As Nice, is also bubbling with enthusiasm for the Aiya Nápa scene. "We're still trying to educate Ibiza into garage but in Aiya Nápa they're already on it," he says. "In fact, they have been for the past five years. It's much more controlled than in Ibiza and nowhere near as druggy. In Ibiza last year we had a warm-up club, the main event and an after party – and there was no real energy. People were just fucked after spending all day in the sun. In Aiya Nápa

everyone knows they're getting thrown out at 4am so they really go for it."

The high visibility of UK garage in Aiya Nápa has much to do with north London's sizeable Cypriot population. Tuning in to pirate radio stations like Passion FM and Freak FM, they've exported their love of the two-step sound back to their homeland. You won't hear the crowds in Aiya Nápa baying for Judge Jules or Tall Paul, they'll be getting down to The Dreem Teem, Matt 'Jam' Lamont, Karl 'Tuff Enuff' Brown, Norris 'Da Boss' Windross and other implausibly-monickered DJs. And although clubs like Freedom and Cream will be ploughing more banging house furrows, they're the exception rather than the norm.

Kyri from Passion FM is a British Cypriot who's taking two-step to Aiya Nápa this year, both in the clubs and on the local English-speaking Nápa Radio (90.9FM). As well as the bigger garage names, they'll be providing a platform for Passion producer/DJs like Lady Spirit and Classy and the likes of the soon-to-be-massive MC B-Live. "It's funny but Aiya Nápa is now the biggest market for UK garage outside of London," he says. "But then again, garage is sexy music and Cyprus is the island of love!"

Most of the decent clubs are within a five minute walk from Seferis Square, places like Black & White, Inferno, Ice Ku, Pascha, Faces and The Spot. The only exception is the P'Zazz club which is a five minute cab ride to the east and the venue where many of the big British promotions are residing this year. Club opening hours are usually 10pm-4am, although they really kick off around 1am, and entry is around CY£6-10. Which makes a change from paying 30 notes to watch a glorified porn show with 10,000 other people.

The clubs combine the energy and enthusiasm of a northern night out with the sophisticated London garage sound. It's a result of the relatively short opening times (condensing and concentrating the clubbers' energies) and intimate venue sizes (P'Zazz holds 2,000 people but the rest have capacities of a few hundred). Last year the clubbing season in Aiya Nápa wound up around the beginning of September but this year demand is such that it's set to continue right through to the end of the month.

The powerful and influential Mellas family control much of the entertainment, bars and nightclubs in town. Brothers George, Linos and Finos Mellas own several clubs, including the Black & White (mainly soul, swing and r&b), P'Zazz (for the big UK promotions), Inferno (house and garage) and Ice Ku (a new, themed club "for the millennium"); the Waterworld theme park; the Quasar lazer-zone; many central watering holes and Nápa Radio. They're also opening a new post-4am beach club this summer. And if that wasn't enough, do you know who the top jock in Cyprus is? It's one DJ Melfin, aka Finos Mellas.

Linos, a former competition-winning disco dancer, is passionate about the nightlife in both his home town and his country. "I want to create a good environment for clubbers. We honestly try to make Aiya Napa much better than Ibiza. That's our target. When I go >>



A clubber takes this 'two-step' thing a little too literally

"Garage is sexy music and Cyprus is the island of love"





The rough guide to Cyprus



Where is it?

Cyprus is an island about the size of Wales situated in the far eastern corner of the Mediterranean. It has a population of roughly 750,000, most of whom speak decent English. Just as well, cos Greek's a bugger to learn. Even harder than Welsh in fact.



A brief history

Legend has it that Cyprus is the birthplace of Aphrodite, the Greek goddess of love. Her older brother Kronos had a big argument with his dad Uranus, chopped off his knackers while he was asleep and cast them into the sea. The testicles flowed all



the way to Cyprus where Aphrodite rose out of the white foam. As a result fertility cults and ritualised shagging flourished on the island for centuries. That's Greek mythology for you. After many centuries of Roman, Ottoman, Turkish and Byzantine rule, the Brits took over in 1878, runnin' ting until 1960 when the island

became an independent republic. The Turks invaded Cyprus in 1974 and occupied the northern third of the island, which they still control today. The border is patrolled by UN soldiers but there's nothing to worry about - the dispute between Turkey and Greece over who owns what has reached a stalemate and looks like staying that way for a long time yet. The only military action you'll see is when you drive close to one of the two

British army bases on your way from Larnarda airport to Ayia Nápa - the bases are a throwback to British colonial times The capital of Cyprus is Nicosia, situated in the middle of the island, and the airport is at Lárnarca on the south coast. Avia Nápa is in the far south-eastern corner of the island.



Getting thereCyprus Airways (0181-359-1444) is the island's national carrier. British Airways (0345-222-111) also operate flights out there, or you can organise a package deal though a high street travel agent. Flying time is a little over five hours (it's usually shorter but planes are currently detouring slightly due to the Kosovo crisis).



The unit of currency is the Cypriot Pound (CYf.). There are 100 cents to a pound and five cents equals one shilling. Cash machines are dotted all over the shop and banks open 8.30am-1.30pm and 4pm-6.30pm. Current exchange rates mean you get about CY£83 for UK£100.



Telephones & useful numbers

To Cyprus from the UK: 00-357 From Cyprus to the UK: 00-44 In both cases the initial '0' of the local area code should be omitted (eg to dial Muzik's office from Cyprus, the number is 00-44-171-261-5993).

Local dialling codes

Ayia Nápa: 03 Lárnaca: 04 Nicosia: 02

Cyprus Tourist Office, London: 0171-734-9822 Cyprus Tourism Organisation, Ayia Nápa: 03-721-796

British High Commission, Nicosia: 02-473-13 Lárnarca Airport: 04-643-288 Emergencies: 199 Police, Ayla Nápa: 03-721-553



Temperatures

It can get very hot in Cyprus - it's significantly further south than Ibiza. In July and August, temperatures are consistently above 30°C/86°F but can reach up to a sweltering 40°C/104°F. A coastal breeze brings welcome coolness but you'll still burn badly if you're not careful. So remember to stock up on the sunscreen.



Beaches

The best beaches and finest sand are around Ayia Napa, Nissi Beach in particular. Topless bathing is allowed on most beaches. Restaurants hire out sun loungers and umbrellas on the main beach at Aiya Nápa for CY£1



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>>

to a club and see people laughing and smiling and jumping up and down then I'm satisfied. They're on holiday and they want to have fun. Everything is allowed here." Still, even if you're the hardest of the hardcore, there's going to be a point when you'll want a little break from all this boozing and clubbing. It is supposed to be a holiday after all.

You must definitely take a trip out to the Cape Greco peninsula, 8km to the east. It's the place to watch the sunset and the moonscape-style rock formations on the cliff top are quite breathtaking. A round trip in a taxi from Ayia Nápa will cost around CY£10. Incidentally, Cyprus is going to be the first European country to see the new millennium sun so start booking your flights now.

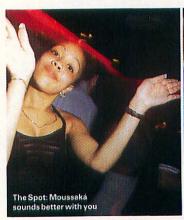
Cape Greco is also home to some weird and wonderful sea caves. You can take a day trip to them in one of the many boats which depart from Aiya Nápa harbour. For CY£10-18 per person, you'll get a three or six hour trip that takes in a bit of fishing, snorkelling and marine life-gazing (try for one of the excellent glass-bottomed boats) plus all your food and booze included. Try Honda Marine (03-827-348) or the Zorbas Boat (09-658-280) where man-about-town Peter will offer you his nightlife tips!

Head inland and you'll see how Cyprus is such an island of contrasts. Cool, pine-clad mountains, small, timeless villages and acres of unspoilt countryside make a refreshing change from the sun-kissed beaches and tourist resorts.

Meanwhile, back in Aiya Napa and on the tail-end of an all-night Saturday session, we've ended up at a cool post-club hoedown, River Reggae. Set in a natural amphitheatre decked out with palm trees and mad flora, the club has a river-shaped pool in which a pan-European selection of frazzled clubbers frolic about. Meanwhile the air hums to the sound of Bob Marley, Lee 'Scratch' Perry and other roots controllers as the faithful carry on the party until 7am, basking in the rays of the rising sun. After which it's straight back down to the beach to top up the tan and do it all over again. "The best thing about Cyprus is that it's all Greek to me," laughs one tattooed lass. And that's just fine by us.



"Everything is allowed here"





The rough guide to Cyprus



Accommodation

Hotels, tourist apartments and self-catering villas on the island are carefully monitored by the Cyprus Tourist Organisation (CTO). Hotels are categorised from one to five stars with prices per person in a double room with breakfast ranging from CY£10-17 (one star) to CY£17-33 (three star) to CY£55-80 (five star). Apartments range from Category C (CY£8-18) to Category A (CY£20-30). There are also numerous unclassified 'guest houses'. If you're staying in Ayia Nápa, try and get a place slightly out of town because the centre can be very noisy and hectic – but maybe you like that sort of thing! Try the Nissi Beach complex (03-721-823), a five minute taxi ride along the coast. It boasts 270 rooms including beach bungalows and garden view bungalows, plus a host of bars, pools, sports facilities and the best beach on the island. Accommodation in Alya Nápa is in very short supply during the

high season. You're strongly advised to sort your bed out before you leave rather than chancing it when you arrive.

4

Getting Around

Cypriots drive on the left-hand side of the road so car and scooter hire is a particularly attractive proposition. All the major vehicle rental firms have offices at Lánarca airport, including Hertz (643-388), Avis (643-1120) and Europear (515-157). There are loads of smaller rental firms in Ayia Nápa (Hertz on 723-338 or Leos on 723-360) and the other tourist towns.

Taxis are dirt cheap. It's about 25 miles from Lárnaca airport to Aiya Nápa and a taxi costs about CY£15 and takes about 40 minutes. Prices for the journey are supposed to be fixed but make sure you agree a fee first. Within Ayia Nápa, taxi rides should be no more than CY£2-3. A round trip from Ayia Nápa to Cape Greco to watch the sunset costs CY£10-12.

If you're on a real budget, you can catch a bus from Lárnaca airport to Aiya Nápa, operated by EMAN (Athens Street, opposite the Sun Hall hotel). It's only a few quid.



Eating & drinking

Because of Cyprus' unique location at the meeting point of Europe, Asia and Africa, the variety of cuisine on offer is splendid. Your best introduction to local grub is the *mezé*. For CY£6-7 you get between 20 and 30 hot and cold dishes including such delicacies as *féta* (ewes' milk cheese), *loúnza* (smoked pork) and

the yummy talattóuri (sliced cucumber with garlic in yoghurt).

Also worth checking are stifádo, not a Greek version of Viagra but a tender beef stew with onions, and moussaká – layers of fried aubergine and sliced potatoes with minced meat and a tasty sauce. Or head down to the Alya Nápa harbour and try some kalámari (squid), oktapódi (octopus) or astakós (lobster).

Booze-wise, everyone drinks the locally-brewed Keo lager (CY£1-1.50 a pint) or Carlsberg. Try the aniseed-flavoured spirit Oúzo or a vodka and M150 (this alternative to Red Bull is banned in Britain because it contains ephedrine, an amphetamine-like substance!).



Confirmed clubs

Cream – Sundays & Mondays @ P'Zazz Pure Silk – Fridays @ P'Zazz Twice As Nice – Tuesdays @ P'Zazz Freedom – Mondays & Thursdays @ Pascha Experience – Thursdays @ P'Zazz It's A London Thing – Fridays @ The Spot Club Fantastic – Thursdays @ P'Zazz Bad Taste – Wednesdays @ Faces



Plus local clubs like Inferno, Black & White and Ice Ku, open most nights of the week.



Bluff your way in Greek

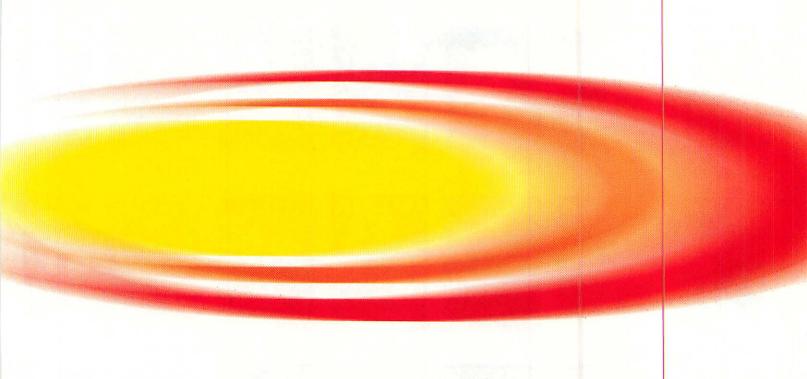
Do you speak English? Omilite angliká? Thank you. Efkharistó. Good morning! Kaliméra! A bottle of champagne please,

Mian boukála Shampánia felé.

Would you like to try my sausage?
Theles na thokemases to loukaniko mou?
Come baby come!
Ela mana mou ela!
Let's get with the two-step!
Ela na harebsoumen sto!

I'm going right off-key tonight!

En na bao na laotho bopse



FREEDOM

LONDON'S ULTIMATE CLUB EXPERIENCE 4 ROOMS OF UNRESTRAINED, UNLIMITED, UNRIVALLED ENTERTAINMENT

JULY: LONDON

Ariel's 8hr solo session Darren Pearce Lisa Pin-Up Graham Gold The Sandmen Norris Da Boss Mike Ruffcut Lloyd Colin Aubrey Dominic Spreadlove

10/07/99 Ariel's 8hr solo session Lisa Pin-Up Andrew Galea The Sandmen Andy Manston Norris Da Boss Colin Aubrey Danny Foster Andy Haplin

17/07/99 Ariel's 8hr solo session Lisa Pin-Up Alex P Mr Spring (Ireland) The Sandmen Dean Savonne Norris Da Boss Colin Aubrey Mr Do

Ariel's 8hr solo session Lisa Pin-Up Steve Johnson Steve Harvey The Sandmen Norris Da Boss Dem 2 Colin Aubrey Laurence Bagnali

31/07/99 additive Ariel's 8hr solo session

Lisa Pin-Up Steve Lee Kevin Robinson Jason Ellis Guest DJ: Hardy Heller Colin Aubrey & David Howard Back2Back 4 Deck Pro Show Norris Da Boss + Grant Nelson Back2Back 4 Deck Pro Show

FREEDOM SUMMER SESSIONS

FRIDAY FREEDOM: PARTY IN THE FOREST
First Friday of every month at Atlantis / Epping Forest Country Club, Chigwell, Essex

FREEDOM: @ PASHA / MONDAYS & THURSDAYS / AIYA NAPA / CYPRUS

DJs for the season:

John Kelly, Phatts & Small, Danielle Davoli, Andrew Galea, Lisa Pin-Up, Ariel, Linden C, Roy The Roach, Graham Gold, Smokin Jo, Norris Da Boss, Grant Nelson, Mark Moore, Mikee B, Ramsey & Fenn, Ray Hurley, Timmi Magic, Mike Ruffcut Lloyd, Dem2, Richie Fingers Bump N Flex, Mr Buzzard, N&G

FREEDOM: @ ES PARADIS / FRIDAYS / SAN ANTONIO / IBIZA

DJs for the season:

Nancy Noise (Resident), Miss Bisto (Resident)
Jon The Dentist, Al Mackenzie, Andrew Galea, Lisa Pin-Up, Steve Lee, Lottie, Danielle Davoli, Luke Neville,
Ariel, Phatts & Small, Pete Wardman, Rachel Auburn, Dave Lambert, Darren Pearce, Roy Tissera

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Issue 1 Chemical Brothers



Issue 2 Junior Vasquez



Issue 3 Dave Clarke



Issue 4 Carl Cox



Issue 5 Josh Wink



Issue 6 Roger Sanchez



Issue 7



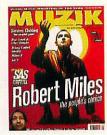
Issue 11 LTJ Bukem



Issue 12 Faithless



Issue 13 Slam



Issue 14 Robert Miles



Issue 15 Underworld



Issue 16 Danny Tenaglia



Issue 17 Sasha & Digweed



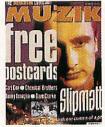
Issue 21 Daft Punk



Issue 22 Masters At Work



Issue 23 Laurent Garnier



Issue 24 Slipmatt



Issue 25 Armand Van Helden



Issue 26 Erykah Badu



Issue 27 Ballistic Brothers



Issue 31 Black Grape



Issue 32 Best Of 1997



Issue 33 Goldie



Issue 34 Propellerheads



Issue 35 Acid House Special



Issue 36 Tony De Vit



Issue 37 Derrick May



Issue 41 Save The Vinyl Special



Issue 42 Muzik Dance Awards Special



Issue 43 Air



Issue 44 Stardust



Issue 45 Tall Paul



Issue 46 Underworld

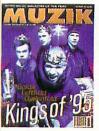


Issue 47 Basement Jaxx

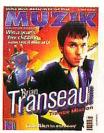
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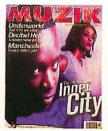
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lssue 28 Speed Garage



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Issue 30 Paul Oakenfold



lssue 38 Norman Cook



Issue 39 100 Best Clubs Of All Time



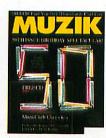
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ssue 48 Judge Jules



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InterGroove 99.1



Dynamic House Edition One



Here it is, the second long player "The House that Halo Built" from Halo, aka Chris Liberator and Dave the Drummer, which can only be described as brilliant. DJ Magazine said that Halo "Take you into the phresh and phunky end of Planet Techno" and this is what they do. Let this album funk you up now! The House **That Halo Built**



The latest in the Tinrib label CD compilation series, with 14 prime cuts from the tastlest rack of RIBS in town

'If you like your trance packed with bpms and more NRG than 50 Red Bulls, Tinrib is the label for you. No surprise, then, a shirts off, shake-yer-ass stormer, AN ABSOLUTE CLASSIC OF ITS GENRE, infact'. Muzik 'The Latest from the mighty Tinrib label. Guaranteed to fry your brain cells, Full of the usual Tinrib nuttiness. TINRIB KICK ASS AGAIN'. M8

Tinrib Recordings Fish Tales Volume 3



DJ Ferry Corsten a.k.a MOONMAN, SYSTEM F and GOURYELLA is already known for his outstanding trance productions. This, his mix CD showcases some of the best tracks and remixes in the trance scene today. Including Kamaya Painters, BT, Breeder, Hybrid, Armin, Liquid Child etc... **Ferry Corsten Mix Solar Serenades**



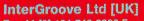
Much has been said & written about the breakbeat revolution in the last eighteen months. Some of it is true, some of it rubbish, and all of it is nome way connected to Rennie Pilgrem.

Rennie Pilgrem Explicit Beats



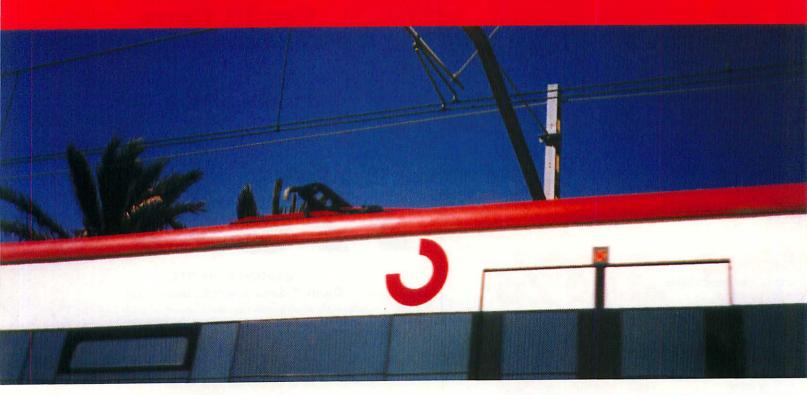
Marc Et Claude, the label managers of Alphabet City, Le Petit Prince and Go For It deliver their first 150 minute journey into melodic, progressive club trance. Hot on the heels of their No. 28 Hit Single 'La'.

Marc Et Claude's **Trance Mix Volume 1**



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CHARTS THE MUZIK SWEEP

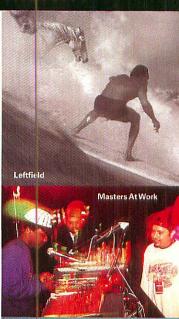


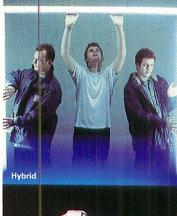
The Muzik Sweep is broadcast exclusively on Dave Pearce's Dance Anthems Show on the Sunday four days before Muzik hits the streets.

Dance Anthems can be found on 97-99FM B B C RADIO 1 every Sunday 7-10pm

THE 20 BIGGEST TUNES ON BRITAIN'S DANCEFLOORS THIS MONTH

| So it was worth the wait, eh? Awesome next level in progressive house w | rith a heavy breakbeat tinge | **Code-4001 |
|---|--|--------------------|
| 2 LEFTFIELD Incredible return to form, the soundtrack from That Guinness Advert bode | at Planet (Hard Hands/Higher Ground) s well for the album | a code-4002 |
| 3 MASTERS AT WORK Stuck in licensing limbo for years, the garage anthem finally gets a re-relea | To Be In Love (Defected) se | a code-4003 |
| 4 BLANK & JONES Paul Van Dyk's remix makes this double-whipped and ultra-rich | Cream (Deviant) | ☎ code-4004 |
| 5 ECLIPSE Blatant rip-off of 'Big Love' that still tears the roof down like an Oakey hurr | Makes Me Love You (Azuli) | a code-4005 |
| 6 DA MOB FEATURING JOCELYN BROWN The latest buy-in from Subliminal is garage-pop sing song heaven | It's All Good (INCredible) | ☎ code-4006 |
| 7 HYBRID New school breakbeat goes soundtrack epic with the best new band on th | Finished Symphony (Distinctive) e block | a code-4007 |
| 8 BUFFALO CLUB Screechy house on Guy-Manuel from Daft Punk's label | TITTS (Crydamoure, France) | a code-4008 |
| 9 VARIOUS ARTISTS Jadell, Pepe Deluxe, Bronx Dogs and Deadly Avenger all on one record | Battlecreek EP (Illicit) | a code-4009 |
| 10 MAS COLLECTIVE FEATURING SU SU BOBIEN Follow-up to 'You Don't Know': large-as-you-like Italian garage anthem | Joy (Slip 'N' Slide) | ☎ code-4010 |
| 11 CJ BOLLAND The Belgian veteran goes breakbeat for the opening track of 'Human Traffi | It Ain't Gonna Be Me (London) | ☆ code-4011 |
| 12 THEE MADKATT COURTSHIP Felix Da Housecat returns with a double pack album sampler | Welcome 2 Thee Lite (ffrr) | a code-4012 |
| 13 HARDRIVE Sweet soulful garage from another Masters At Work alias | Never Forget (Strictly Rhythm) | a code-4013 |
| 14 SALT TANK Fat, funky, dreamy progressive house from the old stalwarts with a Hybrid | Dimension (Hooj Choons) remix | 7 code-4014 |
| 15 BEASTIE BOYS Remote Contr The Ganja Kru get to grips with America's shouty rap brat pack | ol/Negotiate (Remixes) (Grand Royal) | ☆ code-4015 |
| 16 SPACE BROTHERS Ladies and gentlemen. We are now in trance orbit. Fasten your seatbelt | Legacy (Show Me Love) (Manifesto) | 7 code-4016 |
| 17 ROMANTHONY The best record Prince never made gets a welcome re-release | The Wanderer (Solemusic) | a code-4017 |
| IS BREAKBEAT ERA Another limited sampler to preview Roni Size's new single | Ultra Obscene (XL) | ™ code-4018 |
| 19 LANGE UK trance that's as good as anything those Lowlanders can throw at us | Believe (Additive) | ☎code-4019 |
| 20 FULL INTENTION The nu disco kings cut up 'Body Music', the old disco classic with Erick Mo | I Need Your Love (Subliminal) rillo's Dronez on the remix | 7 code-4020 |









THE MUZIK HOTLINE **089**

THE BEST WAY TO HEAR ALL THE HOTTEST TUNES: Calls cost 60p/min. Service is pro-

GLOBAL CHARTS



Fly Away (Basement Boy)





RESIDENT'S CHART

PIERRE MANSOUR (CHECKPOINT CHARLE, READING, UK)

- PROTEIN BOY Trackheads Delight (Remixes) (Checkpoint)
- NATHAN COLES & BIG HAIR Flobado (Wiggle)
- 3 PETER Funk 4 Funks in A Pod (USi)
- 4 JOYSTICK Keep On Groovin' (Yoshitoshi)
- FPURE SCIENCE Balanced EP (Pure Science)
- 5 JASON JIX The NY Experience (Subliminal)
- SIGNAL FEDERATION Airbrakes (Mighty Atom)
- : MAD POWDA DRUMZ (Direct Styles)
- AZTEC MYSTIC Knights Of The Jaguar EP
- 10 SILVERLINING Precision Spanner

READER'S CHART SPIKE (SOUTHAMPTON, UK)



TONY DEVITThe Dawn (Trade)

- 299TH FLOOR **ELEVATORS** Hooked
- (white label) 3 MARC ET CLAUDE
- LA (Positiva)
- 4 MOONMAN Don't Be Afraid (white label)
- 5 DESTINY ANGEL

- **SPETE WARDMAN** Tragically Glamorous
- 7 OD404 Block Party (Tripoli Trax)
- S JONESEV Independence (Massive Drive)
- SIGNUM What Ya Got For Me (Tidy Trax)
- O RR FIERCE Almost There (DP Recordings)

TEST PRESSING CHART

SUPPLIED BY AMATO DISTRIBUTION

- SOUND CHECK Mindrive (Ferry Corsten & De Bos Mixes) (Tsunami)
- 2 RAPID EVE Alderaan (Thrillseeker Mix) (Trance Communications)
- SMOKIN' BEATS FEATURING REVERLY TiFeel Good (Smokin' Beats)
- 4 VINCENT DE MOOR Between Two Fires (Uniforce)
- THE THRILL SEEKERS Synaesthesia
- G BIG RON Let The Freak (Spot On)
- SHAWN CHRISTOPHER Another Sleepless Night (Sharp Mix) (99 North)
- S JARK PRONGO Shake It (Club 69 Remix)
- S CRESCENDO Volume 5 (Crescendo)
- 10 CIRCA Sun Shining Down (Big Ron Mix) (Disco Biscuit)

| FRANKIE KNUCKLES (NEW YORK, USA) | |
|----------------------------------|---------------------------------|
| 1 DEBORAH COX | It's Over Now (Arista) |
| 2 DONNA ALLEN | He Is The Joy (Soulfuric) |
| 3 VANESSA MITCHELL | Higher (Silk) |
| 4 BYRON STINGILY | Happy (Nervous) |
| 5 JOHNSON | Say You Love Me (Higher Ground) |
| 6 CHARLES DOCKINS | Journey (Slip 'N' Slide) |
| 7 ALL FOR ONE | One Summer Night (Blitz) |
| 8 THE MESSENGERS | Spread Love (Undiscovered) |
| 9 TEDDY DOUGLAS | The Violin (Basement Boy) |
| | |

10 JASPER ST COMPANY

| DOPE SMUGGLAZ (SHEFFIELD, UK) | |
|-------------------------------|---|
| 1 DOPE SMUGGLAZ | 88/99 (Perfecto) |
| 2 DOPE SMUGGLAZ | Double Double Dutch (Perfecto) |
| 3 MICRONAUTS | The Jag (Science/Virgin) |
| 4 NIGHTMARES ON WAX | Carboot Soul (Warp) |
| 5 DOPE SMUGGLAZ Sgt Pepp | erWe'd Love To Take You Home (white label) |
| 6 BUFFALO BUNCH | Music Box/TITTS (Crydamoure) |
| 7IDJUTBOYS VSQUAKERMAN | The Shoeing You Deserve (Glasgow Underground) |
| 8МОГОКО | Sing It Back (Dope Smugglaz Mix) (Echo) |
| 9 LACIENDA HONOURAS | Fettan (Gungelegung) |
| 10 INTERFEARANCE | S/T (Electronically Enhanced) |

| 1 GREG MUSSO | Won't U Think (Laplage) |
|--------------------|--|
| 2 VARIOUS | Battlecreek EP (Illicit |
| 3 ALEX GOPHER | The Child (Solid/V2) |
| 4 GROOVE ARMADA | At The River (English Riviera Mix) (Pepper |
| 5 GUCCI MOB | Born To Funk (Pimp Gold |
| 6 SPACE RAIDERS | (I Need The) Disko Doktor (Skint |
| 7 MR LONE | Just Listen To The Record (Internal Bass |
| 8 RAHZEL | All Know (MCA |
| 9 FRESH COOL JUICE | Feelin' Strong (Guidance) |
| 10 ORGANIC AUDIO | Speed Cabbage (Tummy Touch) |

| 1 LES NUBIANS | Makeda (DJ Spinna Mix) (Omtown) |
|----------------------|--|
| 2 GANGSTARR | Full Clip (Nootrybe) |
| 3 JIGMASTAS | Lyrical Fluctuation (Beyond Real) |
| 4 DJ SPINNA | , Rock (Rawkus) |
| 5 COOLY'S HOT BOX | What A Surprise (DJ Spinna Mix) (Sole) |
| 6 BEAT NUTS | Turn It Out (Relativity) |
| 7 EPMD | Check One Two (Def Jam) |
| 8 POLYRHYTHM ADDICTS | Motion 2000 (Nervous) |
| 9 CARON WHEELER | Star (Air Tight) |
| 10 RAPHAEL SADDIQ | Get Involved (Hollywood) |

| MATTHEW ROBERTS (WREXHAM, UK) | |
|-------------------------------|---|
| 1 SHABOOM | Sweet Sensation (Shaboom) |
| 2 KING UNIQUE | Chane (Cactus) |
| 3 MASTERS AT WORK | To Be In Love (Defected) |
| 4 ECLIPSE | Makes Me Love You (Azuli) |
| 5 CELEDA | Be Yourself (Twisted) |
| 6 VIDA SIMPSON | Fuck Me (Nervous Dog) |
| 7 PHUNKIE SOULS | The Music (Strictly Rhythm) |
| 8 DA MOB | It's All Good (Future Shock Mix) (INCredible) |
| 9 SMOKIN' BEATS | Nothing Stays The Same (Smokin' Beats) |
| 10 SUPAKINGS | Back 'N' Forth (Peppermint Jam) |

| JOET VANELLI (MILAN, ITALY) | |
|---------------------------------|---------------------------------|
| 1DAMOB | It's All Good (Subliminal) |
| 2JOETVANNELLIPROJECT Can You Fe | el What I'm Feeling (DreamBeat) |
| 3 SUNKIDS | Rescue Me (Yellorange) |
| 4NERIO'S DUBWORK Sur | shine & Happiness (Spotsound) |
| 5 RALPHI ROSARIO | Wanna Give It Up (Afterhours) |
| 6 PHUNKIE SOUL | Tha Music (Strictly Rhythm) |
| 7 PETE HELLER | Big Love (Essential) |
| 8 TEDDY DUGLAD & LOUIS RADIO | The Violin (Equal) |
| 9 EDESIO VERSUS BORIS DUGLOSCH | Blen Blen (Rise) |
| 10 DJ SPEN | Disko Dream Vol 1 (Black Vinyl |

| ANTHONY PAPPA (LONDON, UK) | |
|----------------------------|---|
| 1 NALIN AND KANE | title unknown (Superfly) |
| 2 SASHA | Xpander (Superfly) |
| 3 KAREN RAMIREZ | Lies (Tilt Mix) (Manifesto) |
| 4 GYPSY | l Trance You (Pappa & Gilbey Remix) (Limbo) |
| 5 VOYAGER | Time Traveller (Cosmic) |
| 6 GERD | Arkest's Blaze (Music Man) |
| 7 PLANISPHERE | Deep Blue Dream (Green Martian) |
| 8 ORBITAL | Nothing Left (Way Out West Mix) (London) |
| 9 MARA | Lateral Horizon (Choo Choo) |
| 10 THE LIGHT | Opium (White) |

| SWAYZAK (LONDON | I, UK) |
|----------------------|--------------------------------------|
| 1 TRACKMAN | Soothing (Ideal) |
| 2 ARIL BRIAHA | Art Of Vengance (Transmat) |
| 3 DENON | My Theme/City (2000 ST) |
| 4 NU SPIRIT HELSINKI | It's Alright (Guidance) |
| 5 THE PERSUADER | Stockholm EP (Svek) |
| 6 VICK LAVENDAR | PM Blues (NLC) |
| 7 TERRY FRANCIS | Love In (Pagan) |
| 8 NURTURE | Now Come On Into The World (Nurture) |
| 9 BIT STREAM | Double Density (Signal) |
| 10 BOBBY KONDERS | Heads (Mercury) |





aut 2nd Wednesdau of every month



SPECIALIST SHOP CHARTS

| MILES HOLLWAY (MANCHESTER, UK) | |
|--------------------------------|---|
| 1KNIGHTS OF THE JAGUAR | Jaguar (UR) |
| 2 SANDY RIVIERA | The Path (Bass Clef) |
| 3 H20 | Dee Jay (Liquid Groove) |
| 4STRYKER | Can't Stop (Paper) |
| 5 CHIAPET | West World (Yoshitoshi) |
| 6MRGOVE Jus | st Listen To The Record (Internal Bass) |
| 7 I:CUBE | Pooh Pah (Versatile) |
| 8 FELIX DA HOUSECAT | Madkatt Courtship (ffrr) |
| 9 DUBTRIBE SOUND SYSTEM | Samba Dub (Imperial Dub) |
| 10 SHAW HEIGHTS ASSEMBLY | Reflections (In Demand) |

| SEB FONTAINE (LONDON, UK) | |
|---------------------------|-------------------------------|
| 1NEEDLE DAMAGE | That Zipper Track (Moonshine) |
| 2DJJAMX | Das Light (Chaos) |
| 3DEJURE | Sanctuary (Spot On) |
| 4 CARL COX | Future 2000 (Ultimate) |
| 5 HI TECH CHILD | Taifum (white label) |
| 6 MAURO PICOTTO | Lizard (Nucleuz) |
| 72DIGITAL | Because Of My Dreams (XXX) |
| 8 YVES DERUYTER | Feel Free (Bonzai) |
| 9 ATLANTIS | Fiji (Subterania) |
| 10 ARRAKIS | Acidstuck (Acid Trax) |

| 1 JARK PRONGO | Moving Through Your System (Hooj Choor |
|--------------------|--|
| 2 CHANT | Sweet Images (Dritte Raum Remix) (Virg |
| 3 JAS VANHOUTEN | There It Goes (Big Buck |
| 4WANKERS ON DUT | Wankers On Duty (B-Side |
| 5TIMO MAAS & IAN | VILKIE Promo (Hope Recording |
| 61-CHING | Soul Storm (Platipu |
| 7 BC CREW | The Deputy (Formaldehyo |
| 8BASEMENTJAXX | Red Alert (X |
| 9 CEVIN FISHER | The Freaks Come Out (Hooligan Remix) (Ed |
| 10 BRAINCHILD VERS | USEBTG Missing '99 (single sided white lab |

| 1 NALIN INC | Magic Fly (Kosmo Rec | ords. |
|--------------------|---|--------|
| 2 SADIO GLUTZ | Sexy Sadie (Starcase Remix) (Silver Pl | anet |
| 3 DEEP DISH | Summer's Over (Deep | Dish |
| 4RR WORKSHOP | Da Difference (Jou | rney |
| 5RED DEVIL Game | lan (Maras Dirty Hooker Remix) (Cho Cho Rec | ords |
| 6 DELIRIUM | Silenco (Nettwerk Car | nada) |
| 7 DER 3 HAUM | Polarstorm (V | irgin) |
| 8SASHA | Belfunk (Deconstruc | ction) |
| 9 STONEPROOF | Everything's Not You (Quivver's Space Mix) (V | irgin) |
| 10 HENDRIK R PRESE | NTS INTE BARA B Later (Planet T | own |

| DARREN PEARCE (LONDON, UK) | | |
|----------------------------|---------------------------------------|--|
| 1 MAURO PICOTTO | Lizard (Nukleus) | |
| 2 JDS | Destiny Calls (acetate) | |
| 3 KAI TRACID | Sync Source (Suckplasma) | |
| 4 CMS | Light In Your Eyes (acetate) | |
| 5 ILLUMITIOUS | Hope (Avantgarde) | |
| 6 ROY HAGEN & PASCALLY | Forever (Mea Culpa Mix) (white label) | |
| 7 BREEDER | Rokstone (white label) | |
| 8 MIKE OLDFIELD | Far Above The Clouds (Warners) | |
| 9 AURORA | Hear You Calling (Additive) | |
| 10 SOL | Quartunsprung (Platipus) | |

| 1 DUBTRIBE | Samssa (Imperial Dub) |
|---------------------------|------------------------------------|
| 2 INTERFEARANCE | All Day (Remix) (acetate |
| 3 GENTLEMAN THIEF W | e Generate Love (Master Detective |
| 4 SANDY RIVIERA | The Path (Bass Clef |
| 5 FELIX DA HOUSECAT | My Fellow Boppers (ffrr |
| 6 UNDERWORLD | Jumbo (Jedis Mix) (JBO) |
| 7 CIRCULATION | Turquoise (Circulation) |
| 8 RANDOM NOISE GENERATION | Instrument Of Change (430 West) |
| 9 NEW MUSIC MOVEMENT | Don't Be Afraid (After Midnight) |
| 10 FEMIKUTI | Truth Don't Die (Sound Of Barclay) |

| PETEWARD | IAN (LONDON, UK) |
|-------------------|--|
| 1 WIKET B | Yayo (Floorshow Remix) (Southeast |
| 2CADENZA R | ck Your Enemies (Sister Suck Remix) (Friction Burns |
| 3P&Q | Wanting You To Hold Me (acetate |
| 4 COMMANDER T | M Are Am Eye (95 Millennium Remix) (Noom |
| 5 DJ TEAM | Go Ahead London (Hot Potato |
| 6 VICTOR IMBRES | Bass Funk (Smile |
| 7 MARK NRG | Brain Is The Weapon (Tripoli Trax |
| 8 PETE WARDMAN | The Badness (acetate |
| 9 DIRTY MINDZ Psy | nedelic Vibrations (Chiller Productions Remix) (Freebass |
| 10 THE PELOITAC | CS Asking The Questions (Spearhead |

| DAVID MORALES (NEW YORK, USA) | | |
|-------------------------------|---|--|
| 1BACKSTREET BOYS | I Want It That Way (Morales Remix) (Jive) | |
| 2BASEMENT JAXX | Rendez-Vu (XL) | |
| 3 FUNKY GREEN DOGS | Body (Airplane) | |
| 4 JIMMY SOMMERVILLE | Something To Live For (acetate) | |
| 5 DONNA LEWIS | He Is The Joy (Soulfuric) | |
| 6 CRESCENDO | Crescendo (white label) | |
| 7 DEBORAH COX | It's Over Now (Arista) | |
| 8 AVALANCHE | Keep On Dancing (label unknown) | |
| 9HARRY'CHOO CHOO' ROMER | OJust Can't Get Enough (Pete Heller Mix) (Subliminal) | |
| 10 PAULJOHNSON | So Much (Moody Records) | |

TUNE INN (SELBY, UK)

- DJ MISHKA CMS Remix (Black Liquid)
- CHARLIE DON'T SURF The Sin Drome EP
- 3 JAV B HA28 (37 Gods)
 4 TRASH COMPACTER Anti Disco EP
- STAR POWER X-Ray Remixes (Stay Up Forever) CACID TED Acid Overdose (Acid Test)
- DAWN PATROL Chinese Six (Cluster)
- 3 KEKTEX Inner City Junkies (Tec)
 9 LIBERATOR DJs Radio On One (Stay Up Forever)
- O SHLAG Traffic Lights (Hazchem)
- Tune Inn. 2 Wren Lane, Selby, Y08 4PH. 01757-212-592

ATAPULT 100% VINYL

- ED RUSH & OPTICAL Watermelon (Virus)
- SHANKS & BIGFOOT Sweet Like Chocolate
- (Pepper)
 3 VARIOUS ARTISTS The Beyond Real
- Experience (SSR) LISA PIN-UPRock With Me (Tidy Trax)
- SUNKIDS Rescue Me (Yelforange)
- VARIOUS ARTISTS The Ultimate Battle Wagon (Voc 4)
- BLANK & JONES Cream (Paul Van Dyk Remix) (Ganggo)
- 3 AUBREY Liquid Funk (Offshoot) 9 JIMPY & WOLFF Voices (white label)
- I WOVING FUSION The Beginning EP (Ram) Catapult, 22 High Street Arcade, Cardiff. 01222-228-990

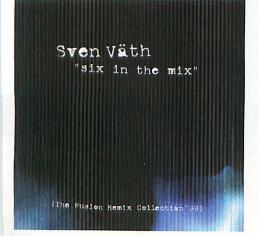
RHYTHM EXPRESS (CARLISLE, UK)

- BOC PRODUCTIONS Fall In Love (Chez)
- BMR Dance With Me (Peppermint Jam)
 DERYUS Grass Ain't Greener (Arista)
- JD BRAITHWAITE Give Me The Night (Cause
- 'N' Effect! 5 GZ & DL Joy & Pain (Good As)
- RHYTHW MASTERS You (Discfunctional)
- 7 HI RISE Givin It Up (Phuzz)
 3 LIL DEVIOUS | Feel (Natural Selection)
- BUFFALO BUNCH Music Box (Crydamoure) O VICTOR IMBRES Bass Funk (Smile) Rhythm Xpress Records, Unit 4, Courts Walk, Lowther Street, Carlisle. 01228-598-527

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- PLAYBOY REVOLUTION Burning Chrome
- (Matrix Remix) (Eruption)

 = KONFLICT Roadblock (Renegade Hardware)
- GHYPE untitled (Global Thing)
- GROOVERIDER Who Is Jack The Ripper (Origin Unknown Remix) (Higher Ground)
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THE **DEFINITIVE** SHOPPER'S GUIDE

Album Of The Month MEGASTORE



Peshav

Miles From Home Blue

Debut album from veteran junglist is best jazz-tinged crossover affair since 'New Forms'

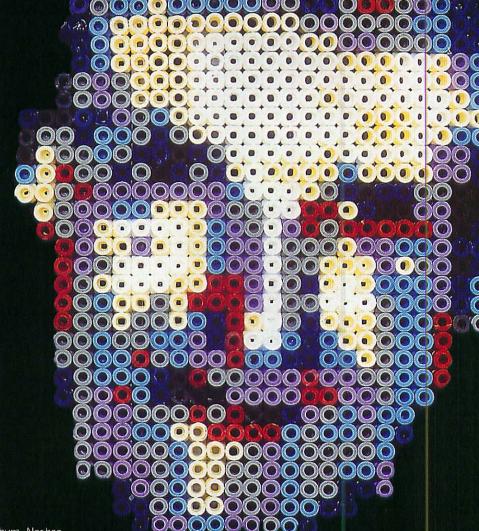
FBASEMENT Jaxx' 'Remedy', Muzik's album of the month in April, was "like listening to the best pirate radio station", Peshay's radio is stuck fast at Jazz FM.

But hold on, no channel-flipping just yet. This isn't jazz of the noodly, whimsical, burps of wind variety. On the strength of this, Peshay's first album, it's more about the future and not some dusty old wax cylinder cranking out clarinets and cornets.

The rolling, brassy liquid funk of the title track is proof positive that Peshay has shifted the jungle agenda. If you remember the erections that sprung up when Roni Size's revolutionary 'Brown Paper Bag' came out you'd better sit down now because this is even more lithe. It's as if Peshay's taken stock of his surroundings and his sizeable record collection and strung his jazz heritage through hip hop, soundtracks, house and well... jungle. It's like fingering a well-stocked record bag and finding all your favourites.

There's hip hop with Yank MC J Live backed by more twanging Size-style bass on 'End Of Story' – Rawkus eat yer heart out. Kym Mazelle gets dusted off for the hands in the air jazz funk classic 'Truly', a feelgood anthem and hit single waiting in the wings. This track more than any other proves that Peshay's been keeping one ear tuned into Masters At Work and Basement Jaxx while the other scans older influences.

The swinging Carl Craig beats of 'Pacific' will have the Gilles Petersons of this world tripping over their spats as they rush onto the floor, first single 'Switch' is a hi-tech Schiffrin soundtrack with a massive walking bassline and 'Summer In The City', featuring ex-Galliano chanteuse Valerie Etienne, could easily have been on the Nightmares



On Wax album, Nor has Peshay forgotten the diehards, as proper fierce jungle cuts 'P Vs P' and 'Vegas' prove.

This won't come as a surprise to anyone who's followed Anglo-Italian Paul Pesce's rise. One of jungle's original pioneers, Peshay worked with Bukem in 1992, had some of the first releases on Metalheadz, Good Looking and Reinforced, broke jungle to many with 'Piano Tune' and would already have won us over if he hadn't had to take two years off due to illness.

The only throwaway tune is second track 'Live@2'37'. Seedy, smoky piano bar jazz, it's the album's most freestyle track, a bit "hmm, jazz. . . nice", unless your name's Dizzy Gillespie. But once you've overtaken that, it's a thrilling, pedal to the metal. high-rolling cruise along the cutting edge of Nineties beats.

Not since 4 Hero and Reprazent has one album so resuscitated faith in a genre. Whether you've never liked jungle, always liked it or used to like it, you won't be able to ignore this album for long. 'Miles From Home' and all the better for it.

Rob Da Bank

ALBUMS

DEBBIE J BRAGG

pic

dark, apocalyptic and endowed with absurdly heavy breakbeats. Todd Terry Although it's obvious that Todd's been stocking up on UK

Innocent/V2 A resolute triumph from junglist convert Todd

AMERICANS making drum & bass? The idea's as ludicrous as us Limeys making decent hip hop. And if the Yank in question happens to be Todd Terry, a man more usually associated with handbag house than rolling breakbeats, chances are the results will be infinitely more risible than danceable.

But just as the world of pop rarely runs on logic, so 'Resolutions' is an album that will smash preconceptions on both sides of the Atlantic. The opening track, 'Blackout', with its solid steel drum & bass beats and sinister overtones sets the mood for what's to come. Of the 14 tracks here, nearly all are

jungle over the last couple of years, this is no pale imitation. He's grasped the elements of moving the junglist dancefloor, sure, but he's taking the music to places that scene politics and fashion simply forbid over here. Why shouldn't a class ragga jungle rumbler like 'Merderah' rub shoulders with 'My Style' (half speed garage, half excitable breakbeat house) or the Aphex-like 'Buzzsaw'?

What's more, the rappers and MCs on the hip hop/drum & bass tracks (Cash Money and Spragga Benz in particular) spit out their parts with all the urgency that most rap's been missing of late. Whatever Todd's motives for making 'Resolutions' are, he's produced a brave, forward-looking album which could outclass almost anything the Brit-junglists can throw at him.

Ben Willmott

Trevor Loveys Presents Second Nature

Era Alola

House Of 909 man goes solo into deep house territory

FIRST there was KLE's 'Chill Out' and the ambient boom, then the rather ludicrous 'intelligent techno' genre was followed by trip hop. Now, it's coffee table house that's all the home-listening rage. And to be fair to Trevor Loveys, when it comes to jazz-flecked, sensual house muzak, he's right up there with the best of 'em. In the right context, this is every bit as soothing as a nice long Radox soak. But 'Era' lacks the pain that makes good music great and so ends up being too polite to really touch the soul and make a lasting impression.

Dave Mothersole

Ha-Lo

The House That Ha-Lo Built Fukatech Second album of across-the-divides techno from UK duo

HERE'S a title to take at face value. Not that this is strictly 'house', mind. Ha-Lo's



Chris Liberator and DAVE The Drummer are, after all, on more than speaking terms with the kind of fearsome, pounding techno that frightens small children and animals. Rather, this is their take on house. So for every single-minded, sparse 'Rapid Descent', there's a 'Life Force' where the scary control's set to low and traditional house ambitions are allowed to flourish. Genres get a further busting on the guite massively funky 'Regenerate House' and 'La Nes Est Grande' where whispers of Rod Stewart (really!) worm their way in to a tune that, like the rest of this truly head-opening

album, will tear up any dancefloor, regardless of persuasion.

Andrew Holmes

Celeda

This Is It Twisted

Debut album for Tenaglia's tranny diva



THE eternal problem of club music on a home listening format raises its head once again. This long player from Danny Tenaglia's diva has her

voice over trademark Tenaglia beats - all k-hole rumbling sub-bass and piercing snares. Tracks like 'Try Again', the funky breaks-driven 'Beat Me Down' and the new, stripped-down version of last year's 'Music Is The Answer' all work in that dark, moody, 5am lost-it way. The Miami anthem 'Be Yourself' is exemplary. Others, like the vacuous hi-NRG pastiche 'Happy' are pointless. But why sit through an hour of this when you can listen to the current 'Boxed' Tenaglia mix CD instead?

Frank Tope

Justice

The Greatest Hit Recordings Of Substance Luton-based drum & bass pioneer takes a trip back into the jungle



ONE year on from the glistening underwater grooves of 'Viewpoints', Tony Bowes has taken a step back. Having recorded for labels such as

Moving Shadow, Creative Wax and Echo Drop, 'The Greatest Hit' is a stop-gap collection of vinyl rarities and recent remixes from the Justice vaults. They're shot through with all the same subaquatic splendour of their smoothedged predecessor, so fans of LTJ Bukem and Blame will lap up every flute-inflected break. From the spiralling chrome-plated funk of 'Aeronautics' to the stunning downtempo mix of 'Breaker One Nine' by Justice himself, 'The Greatest Hit' rarely misses its mark.

Ralph Moore

Telex

I Still Don't Like Music SSR

Electro pioneers get a re-rub from cutting edge Nineties stars

TELEX made electro records at the beginning of the Eighties, after which time everyone (except for every Detroit producer of note! -Ed) forgot about them. Until last year that is, when 'I Don't Like Music' re-stoked interest with a bunch of remixes from various techno bods. Now there's a follow-up collection. Quite how much resemblance any of these tracks bear to the originals, I couldn't say. But they sound fine nonetheless. Morgan Geist and Buckfunk 3000 offer deep, twisted house licks, Stacey Pullen and Eddie 'Flashin" Fowlkes twist the techno screws while The Tellurians, T-Power and Ian Pooley stick closer to the electro blueprint.

Kieran Wyatt

King Kooba Enter The Throne Room Second Skin Well-chilled second album from moody jazzcore duo

CHARLIE Tate and Matt Harris don't just want you chilled out, they want you pinned to the throne room floor with this smokily atmospheric second collection of polished beats, hookah-friendly Arabesque frills and midnight soul vocals. There's no defence. Your spine melts with the eerie snake-charming vibe of 'Bitro' and funky gasping flutes of 'Terminal X', leaving you pathetically unfit for the energetic Roni Size-style roller 'Fraternity' and the Metalheadz drum onslaught of 'Throne Room'. By the time 'Koobesq' drifts along you're lying helpless at the king's slippered feet.

Simon Lewis

Fela Kuti

Box Set Volumes One & Two Talkin' Loud/Barclay Timely reissue for the Afrobeat master

FORGET whatever you thought of that pointless phrase 'world music'. Fela Kuti's music is no worthy social worker bollocks, it's raw, exciting, rebel funk. The recent Masters At Work tribute EP should point you in the right



direction, but interest in the Nigerian Afro-beat originator was building even before his death last year. Talkin' Loud's reissue programme has already become a vinyl junkie's fashion totem. but these fiery jams are more than chinstroking territory. His trancelike grooves burn over 20 minutes, building like a good house set to ferocious vocal climaxes. It's all worth hearing, but the classic albums 'Shakara', 'Upside Down', 'Sorrow Tears & Blood' and 'Expensive Shit' are the essential starting points.

Frank Tope

Ozomatli

Ozomatli Almo Sounds Jurassic 5 meets the Gypsy Kings in multi-racial West Coast project



HOW weird have things got when a leading hip hop MC jumps ship and joins a full-on Mariachi band? Be warned, while Jurassic 5's Chali 2na may

be on the mic, this is no place for serious bboys. 'Cut Chemist Suite' and 'Super Bowl Sundae' are accessible enough, Jurassic-style raps over cool batucada beats. But then things go all Latino, as if a gang of Peruvian buskers wandered into the studio. And if you can sit through that, you get what sounds like The Pogues' 'Fiesta' sung by a pissed-up Brazilian barman. It's a culture shock, definitely, but they're having fun and it'll probably all make perfect sense once summer finally arrives.

Simon Lewis

Regular Fries

Accept The Signal Junior Boys Own Storming debut album from JBO's hipster space cadets



THE sound of a decade grinding to a halt and falling over, this is a modern, druggy rock album characterised by grimy production, narcoleptic beats and

mantra-like vocal refrains. Everything is faintly seedy and world-weary, from the haunting 'Supposed To Be A Gas' to the sinister noises which scrape across 'Welcome To The Brainwash'. The lush textures on 'Dream Lottery' sound like a cross between Can and the first Psychedelic Furs album, while 'Dust It Don't Bust It' starts all husky and smoky, adding layers of effects to reach a thunderous climax. Heavy mellow, this is a fine debut.

Michael Bonner

Impulsion

Love Addict Veteran French duo make their belated debut trip across the Channel

CAST your mind back to the pre-Daft Punk

days when, Garnier aside, Paris wasn't even on the dance music map. That's the environment in which Impulsion first appeared. Consequently, 'Love Addict' owes its sound to rave and 303s rather than post-Punk twisted disco. The titles 'Acid Addict' and 'The Trip' leave nothing to the imagination: intense, bubbling acid with catchy hooks and rush-inducing breakdowns. There's a more electro-inclined avant garde side, too, as evinced by 'C'est Magnifique! and 'Chill Out', but Impulsion are happier tweaking and peaking. Imagine classic Hardfloor with a camp Gallic twist.

Dorian Lynskey



The Beta Band

The Beta Band Regal Disappointing debut from much-praised indie innovators



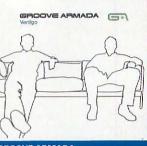
IT could have - no. it should have been better than this. After their first three. extraordinarily

inventive EPs, The Beta Band have been widely touted for future greatness. Unfortunately, on the strength of this, their much anticipated debut album, they've not so much lost the plot as completely turned their back on it.

The opener, 'The Beta Band Rap', sets the tone, sounding like a fish finger commercial circa 1975. It's like comedy rock - one step beyond the avant garde or the innovative. 'Round The Bend' sounds like the Bonzo Dog Doo-Dah Band, which gives you some indication of the depths this album regrettably sinks to. Only on the plaintive melodies of 'It's Not Too Beautiful' do the band achieve anything as striking as 'Dry The Rain' from their first EP. But after 60 minutes of selfindulgent musical buffoonery, you feel like the unwitting victim of some elaborate and depressing practical joke.

Michael Bonner





GROOVE ARMADA

Vertigo

'Vertigo' boasts choice samples, atmospheric breaks and a healthy dash of brass and features the hit single 'If Everybody Looked The Same' and the sought after 'At the River'.



funk, including the singles 'IRM', 'Dog in the Piano' and the latest '66 Meters' which features the fine vocals of Shahin Badar.



FUZZ TOWNSHEND

Far In

Taking inspiration from everything from old skool reggae & dub to 60's TV themes, 70's funk and dark techno beats, a funky slice of sunshine just in time for summer.



CREAM IBIZA

Various

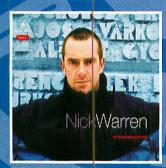
The '99 Ibiza season starts here with the UK's best superclub flying 'clubclass' to the island of Dance. This album features the cream of the season's Ibiza club anthems.



MR SCRUFF

Keep It Unreal

Surprises and delights from the long awaited debut full-length album on Ninja Tune. Stuffed to the gills with mad magical musical mayhem, dancefloor rockers and...fish!



NICK WARREN - BUDAPEST Various

Based on his set at the Korona club near Budapest, Nick Warren is stoking the furnace of meticulous trance, flery and dramatic music that never loses it's head. Double CD.

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ALBUMS







Innerzone

Orchestra

Programmed
Talkin' Loud
Detroit's renaissance man
Carl Craig returns with a grand
opus about... We haven't the
foggiest, actually

ON his inaugural Innerzone Orchestra album, Carl Craig has become Blakula. A bit like Dracula except he craves 'new levels', not blood. He's joined by various fast-fingered musos; the PR blurb rarely makes it through a paragraph without name-checking Sun Ra or John Coltrane.

It should therefore come as little surprise that Craig's quest for the evasive 'next level' has drawn him towards freeform jazz. For anyone who saw his show at Tribal Gathering in 1997, it would also come as no surprise if this was a painfully dull episode. Yet here he switches to the eccentric ways of his wigged-out forebears without creating a complete turn off for those who'd rather associate him with crisp electronics. Let

go of expectations that a stomping club tune will eventually emerge and there's pleasure to be had amid his folky cover of The Stylistics' (People Make The World Go Round' and the fluctuating tribal vibes of 'Manufactured Memories'.

Less successful are the hackneyed atmospherics of 'Architecture', on which Richie Hawtin collaborates and, boringly, 'Blade Runner' provided the inspiration. And the new versions of benchmark Innerzone missives 'At Les' and 'Bug In The Bassbin' are so frilly they're no match for the raw originals.

So 'Programmed' is not the disaster which often comes with artistic detours of this kind, yet isn't as exciting as it believes it is. Presumably, Craig now feels he's surfing the cosmos with the Afrodelic greats. But many thought he was doing that anyway, without being quite this contrived about it.

Andy Crysell

A limited box set of 'Programmed' is out on July 5th, with a full release on August 2nd



Omnivore

Black Smoker Hydrogen Dukebox Phunky disco and ambience from London-based producer Jonjo Keys

THERE are echoes of Depeche Mode, DJ Shadow and Daft Punk on 'Black Smoker'. Crucially, though, it's all wrapped up in a thick, late Nineties sheen. 'On The Pull' sounds like 'Raspberry Beret'-era Prince getting jiggy with Massive Attack. 'Still Hears Voices' is The Delfonics on downers. And the baggy shuffle of 'Radio Free Thinker' fuses some seriously twisted bass to slow-motion squelching and well-judged scratching. 'Black Smoker' is a schizophrenic fella. File under languid, late-night listening.

Ralph Moore

Plaid

Rest Proof Clockwork Warp No 'Rest...' for the wicked – the latest chapter in Plaid's chequered history

FORMER Black Dogs Ed and Andy have zipped up their boots and gone back to their

roots: fusing impeccably produced, funky electronica, fusing hip hop, ambient, Detroit techno, Eighties pop and Michael Nyman soundtrackery to their trademark tricky time signatures. If there's something odd about 'Rest Proof Clockwork', it's not the Dr Who sound effects on '3 Recurring', the Latin fairground feel of 'Pino Pomo' or even the 'Sparky's Magic Piano' intro to 'New Bass Hippo' (eh?). It's the singularly angst-free self-assurance of a duo who may not be breaking any new ground but are totally at ease with their own distinctive sound. Dead men may not wear Plaid, but 'Rest Proof Clockwork' is certainly immaculately executed.

Tom Mugridge

Fuzz Townshend

Far In Fruition

rition
Collection of wigged-out,
throwaway breakbeat from Bentley
Rhythm Ace's drummer



ANYTHING Norman Cook can do, Fuzz Townshend can do, only more annoyingly and cheesily. So if you don't like Fatboy Slim, you'll detest

Fuzz Townsend. If you do like Fatboy Slim, you may still detest Fuzz Townshend, with his uncanny ability to find the most excruciatingly wheedling chord change, silly sample or naff synth noise. Lurking among the pissing about, however, are occasional gems: the languid 'Summertime' sounds like brilliant electronic pop, 'Get Yerself' is wiggy, lo-fi punk and 'Tasty Big Ed' is an abandoned moment of moptop-shaking fuzzerama. It's a pity the silly asides outnumber these instances of refined, energetic madness.

Kevin Braddock

Si Begg

Commuter World
Caipirinha
Si Begg, aka Buckfunk 3000, off

Si Begg, aka Buckfunk 3000, offers an ode to tube trains, RSI and other marvels of modern living



BEGG sounds like a technohead who's about to crack. The sleeve notes describe this as a fond appraisal of life in London's

suburbs, but the tranquillity-razing strains of 'Office Politics' and 'Signal Failure' speak of a new Travis Bickle. 'Commuter World' is all non *compos mentis* tones, angular beats and flourishing lunacy, a combination which only those sufficiently electronic that wires sprout from the back of their heads will be able to approach without gritted teeth.

Andy Crysell

Snoop Dogg

Topp Dogg Priority

Fourth album and a return to the Dr Dre fold for the G-funk originator

EMINEM should consider this a cautionary tale. Gifted rapper plucked from obscurity by Dr Dre to make one of the decade's biggest hip hop albums. Gifted rapper falls out with Dre, makes two shabby follow-up albums and gets relegated to the sidelines. But for 'Topp Dogg', Dre is back on a handful of tracks to try and rescue his old mucker from being just another one of Master P's 'soldiers'. There are some signs of that old sinister swagger, but elsewhere Snoop is smothered by guest rappers and in a lyrical dead end. No new tricks for this old Dogg then.

Dorian Lynskey



Jadell

Gentleman Of Leisure Ultimate Dilemma The exciting new sound of Brit b-boy culture representing straight outta, like, Twickenham

AS if having a guru whose real name is Quentin rather than the far more plebglamorous Norman wasn't enough, big beat has finally given up all 'street' pretence and admitted that, yes, it is just mute hip hop done by deeply unfunky white nerds from suburbia. Phew. Now that's out the way, let's leave the likes of Jadell to get on with tailoring their own take on b-boy culture into something new: namely a post-big

tailoring their own take on a boy clinito something new, namely a post-big beat sensibility as likely to namecheck Brian Auger and 'Get Carter' as DJ Spinna and 'Lyricist's Lounge'. With parodic mid-skool hip hop ('Beat Of Ages') and shuffling mod swingalongs ('Keep On') bookended by outright funkadelic belters (like previous singles 'Brand New Sound', 'Sure Shot' and 'Space Bed'), it's a mindset you'll find eminently agreeable.

Kevin Braddock



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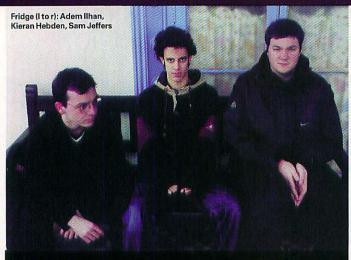
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ALBUMS



Fridge

Eph Go Beat Post-rock trio avoid 'difficult' third album syndrome

FRIDGE, arguably, are the other best new band in Britain.

That's 'band' in the traditional sense: three friends with a guitar, a bass and some drums between them meet at school, play a handful of gigs to five mates and a random Camden crusty, then quit university to pursue their musical ambitions full time. So far, so NME. And as for 'new', they've already released two acclaimed albums ('Ceefax' and 'Semaphore') and a double CD compilation of singles ('Sevens & Twelves'). So why the lofty claims and the lead review in Muzik? Because 'Eph' is the album which

Because 'Eph' is the album which finally fulfils Fridge's potential, the one which most successfully straddles the divide between self-imposed indie exile and the diaspora of dance music. Even at a mere 41 minutes, there are

more ideas and tangents here than you could shake a stack of scratchy cosmic chill out albums at. Opening track 'Ark' is almost a Seventies space-rock parody with its squalling guitar, metronomic rhythm, organ drone and BBC test card melody. 'Transcience' and 'Bad Ischl' are the kind of disciplined jazz odysseys postrock behemoths Tortoise would produce if they weren't so burdened down with self-importance. 'Of' is like Autechre played by an Eastern European folk band, while the lilting bossa rhythms of 'Yttrium' recall Stereolab's less irksome moments. 'Eph', like, say, DJ Shadow's 'Endtroducing...' is very much a product of its influences. But while Shadow's ostentatious vinyl cut-ups tell us everything about his record collection and nothing about him, Fridge transcend their reference points to create genuinely new music that's simultaneously playful and awkward, accessible and unique.



MINIMAL techno – it's hardly rocket science. A couple of growling loops over a relentless pounding groove and Jeff's your uncle. Which is probably why

errant nephew Anthony Child has taken to tempering his dancefloor 'force' with the more cerebral, experimental 'form' he's displayed on his various abstract side projects. So while the customary breeze-block layers of rhythm remain, they're interwoven with subtle, organic textures, disembodied voices and sundry strange noises, spread over four lengthy 'pieces' with titles like 'Returning To The Purity Of Current'. It's halfway between a night out at Lost and completely losing the plot, but none the worse for that.

Tom Mugridge

Soul Ascendants

Variations Nuphonic

Debut from London-based Afro-beat influenced funky house groovers

AFTER the Afro-beat of their Fela Kuti-inspired 'Tribute', and the Latin guitar grooves of Rise', 'Variations' sees the Soul Ascendants exploring their funky Afro sound in more detail. Fela drummer Tony Allen joins the fold for three tracks, while the occasional Moog or breakbeat is thrown into the equation, just for good measure. There's no doubt that the Ascendants' Nick The Record and Tim Hutton have da fonk - check out the relentless wahwah which drives 'Pachacuti', while the mix of 'real' instruments (trumpets, guitars, percussion) and contemporary technology proves to be seamless. With most tracks over six minutes though, a little judicious editing would have been a good idea.

Michael Bonner

Homelife

Cho Cho Madwaltz

Extremely chilled debut from Manchester behind-the-scenes heroes



IF you'd played with the likes of 808 State, Lionrock and Lamb, you could probably put together a chill out supergroup too. Manchester musos Paddy

Steer, Tony Burnside and Simon King are the main Homelife honchos, but 808 State's Graham Massey and Lionrocker Justin Robertson both stick their oars in as this understated, eclectic debut meanders quietly from underwater jazz ('Zeds') to oriental soundtrack music ('Tractor Chain') via bizarre hippy blues ('La Hiri Mayasaya') and strange B-movie alien wailing ('Nervous'). Imagine Talvin Singh under heavy sedation, or Beck after a 10-year round-the-world trip. It's relaxing, like a Goa beach but without the trance nutters.

Simon Lewis

Andrea Parker

Kiss My Arp Mo' Wax Long awaited debut from Mo' Wax producer, DJ and cellist

A SOUNDTRACK for those post-club, predawn hours of paranoia; the beginnings of the

I-F

The Man From PACK
Disko B
Dutch space cadet seeks out
electro's final frontier with the
follow-up to 'Fucking Consumer'



EXTRA-TERRESTRIALS. They're a funny lot, aren't they? One minute the 'Space invaders Are Smoking Grass', the next

they're re-establishing cosmic communication with Earth, saving civilisation with the aid of Dutch electro eccentric l-f.

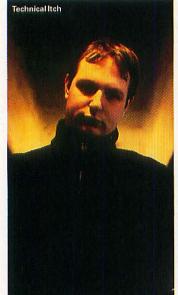
'The Man From PACK' is a sci-fi concept album. But rest assured, this war of the worlds is more B-movie noir than airbrushed Asimov epic. Tracks like 'Theme From PACK' and 'Eyes In The Sky' smack of twilight rendez-vous in deserted parks, Cold War paranoia and shadowy men from a shadowy planet. 'Weightless Approach' and 'Floating Away in A Hole Darker Than Yours' offer freezedried Detroit ambience, while there's a bona fide follow-up to the highscoring 'Space Invaders...' in the form of 'Secret Desire'. Only trouble is, this time round it's a game we may have played once too often.

'The Man From PACK', then: he'd like to come and meet us, but he may not blow our minds.

Tom Mugridge

comedown, the start of a hangover. Too much of certain chemicals, not enough of others. Fear and loathing in your own front room. A leftfield world of dense techno pulses, stuttering electro and sweeping strings mapping out the same film noir soundtracks as Barry Adamson and Craig Armstrong. Andrea Parker's put 'em all together in a debut which stalks the dark recesses of the Sabres' 'Haunted Dancehall' and prowls the territory of Björk's 'Homogenic'. A troubled yet compelling collection of smoky, sinuous beats.

Jim Fletcher



Technical Itch

Tom Mugridge

Diagnostics Moving Shadow New slants for the Bristol darkside



TECHNICAL Itch, aka Mark Caro, has been hammering out his heavy tech drum & bass on his own Bristol-based imprint for a couple of years. Now, with this

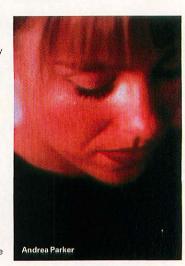
debut album, the heavyweight is made accessible to all – the butchered breaks and phat snares are simple enough even for the faint-hearted to get their ticker around. But 'Diagnostics' is less predictable than many of its contemporaries, with beats wild enough to give any pacemaker trouble. The crafty low bass shifts on 'Led' and thundering drum patterns on '1310' show that Caro sure knows how to instigate the dramatic.

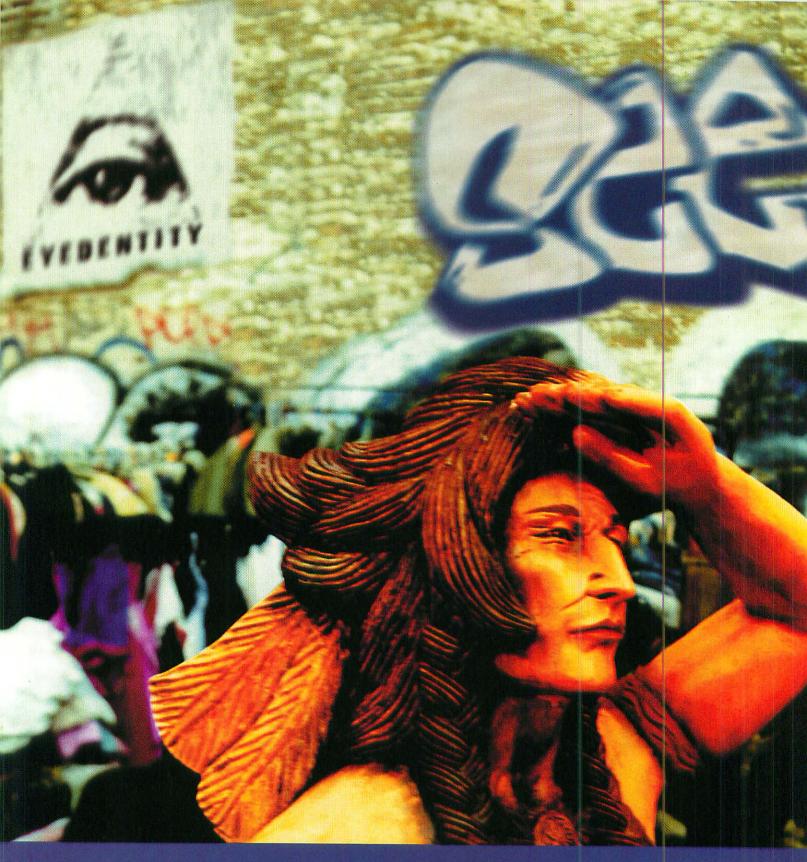
Huria Choudhari

Surgeon Force & Form

Tresor

Brum's leading techno practitioner shows off his sensitive side





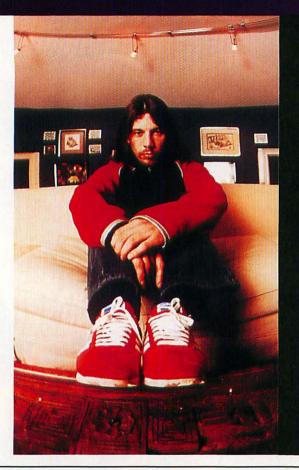
EYEDENTITY

The debut album from the rising stars of West Coast trip hop... released on 26th July on CD

includes the single HEAVY INTERFERENCE



ALBUMS



Jamiroquai

Synkronized Sony S2

The cat in the hat goes dancefloor-bound for his fourth album

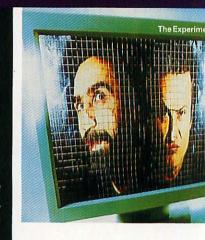


IF you don't like Jamiroquai by now then chances are you probably never will. But for fans, 'Synkronized' may well be his strongest album yet. While there's no single here as obviously huge as 'Virtual Insanity'.

here as obviously huge as 'Virtual Insanity', in every other department this is a great leap forward. Sonically the album takes a big step towards the Nineties with a harder, more digital edge to many of the tracks, a development from the layered synth-heavy sound of last summer's 'Deeper Underground'. The key track in marking this change is the didgeridoo-led 'Supersonic' which almost wanders into trance territory and will apparently be remixed by Liam Howlett in the near future. Meanwhile, the first single 'Canned Heat' betrays the album's other main influence, classic disco, with sumptuous string arrangements spread thickly all over the album.

For old soul boys the beautiful 'Butterfly' will no doubt be the standout. Though you could just as well argue that the reproachful, bittersweet 'King For A Day' steals the show as it benefits from one of Jay Kay's best set of lyrics to date. With future singles like the taut 'Black Capricorn Day' ready for the plucking, it's incredible that the whole album was recorded and scrapped following bass player Stuart Zender's departure. This, its replacement, was put together in little over four months. Which just goes to show that right now, Jamiroquai, despite all the brickbats, remain an outfit at the top of their game.

Tony Farsides



The Experiment What Goes Up Hydrogen Dukebox Former Doi-oing pair go all sci-fi on our asses for their debut

LIKE the relaxed openings to those classic Seventies disaster movies, it's inevitable that the quiet lull before the storm is merely a brief respite before the tower's ablaze and that skyscraper collapses. Creating a nu skool soundtrack for those Towering Infernos and Poseidon Adventures appears to be the reasoning behind Nick Hale and Gez Dewar's 'What Goes Up'. The result, a mash up of wah-wahed Primals funk, rubbery breakbeat and a littering of sci-fi B-movie samples, spirals towards a meltdown of pulsating sirens and a beat like shagging rhinos before returning to a





rest proof clockwork

"the best plaid album to date" - NME released 21st june on 2xLP/CD



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ALBUMS

brooding, menacing calm. As the great disaster movie adage goes, 'What Goes Up' will always explode in a spectacular fashion.

Jim Fletcher

Wild Planet

Transmitter 430 West Mini-album of cubist, third wave electro-house from Detroit

ASSEMBLED from intelligent elec-tricks, 'Transmitter' handles funky, aquatic, electronic, lush and widescreen with instinctive ease, and is guaranteed to take you wherever you want to go if you're searching for wired-in house music with deeper musical morse codes. With its defined sound placement and special kind of bionic engineering, 'Transmitter' is one of those rare records that defines its own territory. From the glacial asteroid shower of 'Hemisphere to the Fighties-influenced acid-electro amalgam that is 'Infinite', it jumps like the devil's commander boy, stewing its ideas in liquid superfunk and sending them out again into the astral discotheque. Exceptional.

Position Normal

Sherman

Stop Your Nonsense Mind Horizon Recordings Oddball samplemania from Epping Forest

EASY listening, lunatic laughter, punk guitar, vinyl crackle and children's voices. Those are

some of the ingredients of the bizarre debut offering from Epping Forest's mysterious Baillff. On first listen it sounds like a joke, and a disturbing one at that, but soon its rampant and esoteric sampler abuse begins to enthrall. Like a 35-minute medley of the eccentric inserts from the first two Saint Etienne albums, 'Stop Your Nonsense' is variously funny, haunting and excruciatingly annoying, as mockneys, market traders, hammy TV announcers and German cabaret singers are woven into breezy grooves that stumble and collapse without warning. Original and oddly fascinating, but weird as hell. Be warned.

Dorian Lynskey

Total Eclipse

Access Denied
Blue Room Released
Gallic trance threesome go down
the Etienne De Crecy route

ONCE upon a time Total Eclipse were gung ho trance soundtrackeers to the kind of nights where it's impolite to keep your shirt on. For the 1999 version, though, the French trio have brought things on a tad. Yes, some sweaty elements are still intact, but 'Access Denied' is post 'Super Discount' cross-Channel dance, bringing sophisticated drum & bass into the fold for 'Quandary' or coming over all jazzy house on 'Midnight Suspects'. Okay, so the occasional clunker like 'A Piece of Cherry Cake' meanders dangerously into pointless muso nodle territory, but if this is the dawn of a new era of duvet disco trance, then bring it on.

Andrew Holmes



London Elektricity

Pull The Plug Hospital

Refreshingly relaxed collection of drum & bass singles and mixes from London-based musical chameleons



AND tonight, ladies and gents, a miracle. London Elektricity have made a drum & bass album devoid of moody posturing and

darkcore attitude.

Take, for instance, the cheeky flute line and twanging double bass of instant

floorfiller 'Songs In The Key O' Knife' or the plucky guitar and soulful vocal line of 'Rewind'. If those don't have you grinning like Goldie's dentist check the joyful Cuban trumpets and rocking Rhodes line on 'Do You Believe' or the John Barry-onspeed orchestration of the title track, all string swirls and car chase horn stabs.

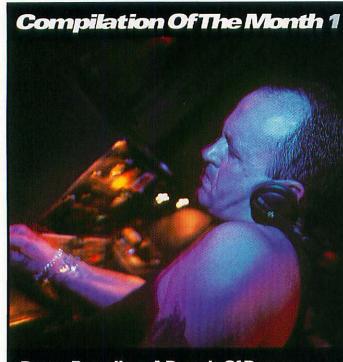
This lot are regulars in Japan's Top 10, unaffected by what's hip in the world of jungle, keeping it jazzy without resorting to cliches and putting a smile on the face of drum & bass. Thank the Lord.

Rob Da Bank

featuring your forecaster rakim
& remixes by roni size and rhythm masters
available on 2cd. 12
taken from the forthcoming album
the seduction of claude debusey
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Partial

all new! all art! all of! all noise!



Danny Rampling - A Decade Of Dance Virgin

A DECADE on from the hazy, happy Shoom club and Danny Rampling has transformed

himself from sweaty acid house evangelist to slightly cuddly Radio 1 presence. So this excellent double compilation comes as a timely reminder of just how much Rampling has contributed to the house scene over the last decade. The mix of underground and overground anthems reflects both his shiny happy positive singalong side, and the heads-down trackhead business. It runs from Marshall Jefferson's ever-exciting 'House Music Anthem' to Paperclip People's 'Throw' via Masters At Work's garage and Lil' Louis' trance blueprint 'French Kiss'

Pumping British sounds are represented by Sunscreem's 'Perfect Motion' and Slam's 'Positive Education', but if there is any complaint to be made, it's the slightly revisionist approach to Danny's music policy. You can almost hear that Euro trance cock crowing thrice. Which, when Rampling was one of the first DJs to champion both Italian house and the harder trance sound from Holland and Germany, currently so much in vogue, is a bit of a shame. Still, when you're confronted with a mix of this quality, livened up by live percussion overdubs and some sneaky spoken word samples, who are we to grumble? A compilation of great records that sum up the last 10 years spent smilling on the podium better than any other album we've heard.

Frank Tope

Ruffhouse Records Greatest Hits Ruffhouse/Columbia

WHAT'S IT ALL ABOUT? The

Philadelphian label salutes itself for 10 years of chart-penetrating hip hop endeavours. WHAT'S ON IT? Big 'uns from the Fugeesboth united and with their various solo projects - Cypress Hill and Kris Kross, plus lesser known works such as The Goats' unfeasibly bassy 'Typical American'. Highly silly sounding, Jason Nevins' awkward house mix of the Hill's 'Insane In The Brain' is best skipped, however.

ANY COPTHEN? Though not revered in quite the same fashion as Def Jam or Tommy Boy, you can't argue with Ruffhouse's knack for turning out credible, platinum-shifting tunes. Should appeal to devout rap fanatics and dilettantes alike. (AC)

Take Home The Club -**Mixed By Tony** Humphries

Caus 'N' Ff-Ct, Germany

WHAT'S IT ALL ABOUT? The New Jersey garage king spotted in rare mix album high jinx

WHAT'S ON IT? Surprisingly little in the way of obvious anthems, with the exception of Jazz 'N' Groove's 'Deliver Me', one of the all time greats from a couple of years back. Apart from that, it's thumping high-energy, rip-roaring nu disco all the way, as Native Rhythms, Street Players Volume 2 and The Fibre Foundation deliver high-octane filtered grooves and soaring sing-alongs.

ANY COPTHEN? Just about, not just for Humphries himself, but also because this is proper underground NY style vocalism. And it rocks. (CB)

Trance Nation

Ministry Of Sound



WHAT'S IT ALL ABOUT? System F man and Dutch nu

trance hero Ferry Corsten mixes up 36 trance anthems of now and yesteryear.

WHAT'S ON IT? A great range of both the historically relevant (welcome back long-gone classics like Age Of Love's 'Age Of Love', X Cabs' 'Neuro'. Sasha & Marie's 'Be As One' and especially Future Sound Of London's 'Papua New Guinea') and the currently banging (Blank & Jones' 'Cream', Art Of Trance's 'Madagascar', Pulp Victim's 'The World 99' and ATB's '9PM').

ANY COPTHEN? Blindingly obvious but blindingly good, especially for picking a neat thread through trance history. (CB)

Human Traffic

Essential Recordings

WHAT'S IT ALL ABOUT? The soundtrack to the club movie of the year, as assembled by Pete Tong

WHAT'S ON IT? Cheekily large numbers of tunes from the London label stable aside (Tong's the A&R man there), there are a few compelling reasons for getting this: Sasha's all-new remix of Orbital's 'Belfast', Brother Brown's upcoming deep house vocal beauty 'Under The Water' and CJ Bolland's opening credits 'It Ain't Gonna Be Me', plus sundry belters from Underworld, Liquid Child, Olmec Heads and Lucid.

ANY COPTHEN? Seen the film? Get the soundtrack. Not seen the film? Get it anyway, then go see the film immediately. (CB)

Pure Silk The Album

Pure Silk



WHAT'S IT ALL ABOUT? London underground garage don Norris 'Da Boss' Windross soundtracks one of London's hottest UK garage clubs over

two CDs.

WHAT'S ON IT? The first CD is the scorcher with a jolting, endlessly twisting mix of trad screamers (Gerideau, Van Helden) and the best of the two-step sound (Bump 'N' Flex's terrific James Brown remix, Munchie MC's 'Kickerz'), while the second is more conformist, with familiar names like Todd Edwards, New Horizon and Groove Chronicles' brilliant 'Stone Cold'.

ANY COPTHEN? The true sound of underground London, even if it doesn't quite stand out from the glut of similar comps out there right now. (CB)

Euphoria 2 - Deeper **Dance Dept**

WHAT'S IT ALL ABOUT? Hooi Choons boss Red Jerry mixes up two CDs' worth of deep trance and hard pump house stuff. WHAT'S ON IT? The Lange remix of DJ

Sakin's 'Protect Your Mind', Tilt's take on 'Children', Jam & Spoon's golden oldie 'Odyssey To Anyoona', Blue Amazon's 'The Javelin', System F's 'Out Of The Blue', former Muzik Single Of The Month 'Storm' by Storm and Three Drives' unmissable 'Greece 2000' from Jerry's own label.

ANY COPTHEN? Get this and 'Trance Nation' (see above) and you won't need another trance album all year. (CB)

DJ Romanthony In The Mix

Distance

WHAT'S IT ALL ABOUT? House music reclusive and Daft Punk hero mixes up new and exclusive material from his Orange. World and Black Male labels

WHAT'S ON IT? When it comes to dirty New York house with filters, funk, slinky vocals and swoontastic songs. Romanthony is the master. There are at least three moments of God-like genius here that'd have the Punkies mewling in their cots at the old master's audacity: 'Floorpiece', 'Under/Main' and 'Down 4U'. There's rarely a dull moment between these belters either.

ANY COPTHEN? Essential listening for anyone who thinks 'Homework' was the final word in innovative house music. (CB)

Reactivate 14

React



WHAT'S IT ALL ABOUT? 14 (22 on the double unmixed CD) liquid trance tunes mixed by the ascending star of the genre and new Cream and Sunnyside Up

resident Jon '00' Fleming.

WHAT'S ON IT? Exclusives from Cascade and Transa share space with massive drum roll driven anthems like Push's icy 'Universal Nation', Vincent De Moor's 'Shamu' and Pablo Gargano's dark 'Soul System' which all hit the spot. But efforts by Akira Inc and System F are akin to hearing Jean Michel Jarre masturbating with a cheese grater.

ANY COPTHEN? A journey from Euro to no-no, Reactivate 14's sole purpose is to make you raise your hands in the air. It certainly achieves its objective. (CT)

Extreme Clubbing 2 **Torture Garden**



WHAT'S IT ALL ABOUT? Hardcore fetish and body art club The Torture Garden gets Max Alien Trax to pump 15 trax of house, NRG and trance, all

prefixed by the word HARD.

WHAT'S ON IT? All the hottest producers on the scene: OD404, Barabas & OD1, Lab-4, Max himself alongside Amino, Tinrib, BK & dBM's mix of the 49 'ers 'I Got The Music' with its funky guitars, throbbing basslines and slicing hoovers is easily hard house choon of the year and a mystery track which, if you can name it, could win you a trip to Paris.

ANY COPTHEN? Extreme clubbing. extremely pleasurable. (CT)

Nick Warren - Budapest Global Underground

WHAT'S IT ALL ABOUT? Ex-Cream man Warren has been out and about in Hungary's capital. This mix gives us a flavour of his sets there.

WHAT'S ON IT? Far and away the standout cut is the Bedrock mix of Danny Tenaglia's Turn Me On' with that gorgeously uplifting and nagging piano riff set to a right old pulsing bassline. The rest is Warren's usual trance fare with material from Tilt, Novocaine, LSD and Breeder in the mix

ANY COPTHEN? If you're a fan of 'real' house music then give it a wide berth. On the other hand, if you usually have it large down at Gatecrasher then this one's for you. (KW)

COMPILATIONS

Necessary Pieces

Nordic Trax

WHAT'S IT ALL ABOUT? Deep house moose-ik (arf) from Canada, mixed up by improbably-named Vancouver top jock Tyler T-Bone Stadius!

WHAT'S ON IT? Scene stalwart Pete Hecher crops up no less than four times with his discofied workout grooves. Nordic boss Luke McKeehan throws down the understated bassline attack of 'Work It Out' and there's additional deepness from Dino & Terry, Sea To Sky and Aaronz.

ANY COPTHEN? Damn, this is funky! The true sound of the Canadian dance underground comes alive in glorious 3-D surround sound. (KW)

The Beyond Real Experience

Beyond Real/SSR



WHAT'S IT ALL ABOUT? An introduction to Rawkus's new challenger as hip hop label most likely to take over the world. WHAT'S ON IT? Kansas

geniuses the Basement Khemists, poetic label founders the Jigmastas, freestyle champions I G Off and Hazadous, plus a guest appearance from Blackstar's peerless

Talib Kweli. ANY COPTHEN? Definitely. Mixing the summery vibes of Jurassic 5 with the indie credentials of last year's 'Lyricist Lounge' comp, this won't leave your stereo all summer. Blinding. (SL)

Thievery Corporation -DJ Kicks

Studio K7

WHAT'S IT ALL ABOUT? Sofa-friendly sounds selected and mixed by sharplydressed Washington DC duo Eric Hilton and

WHAT'S ON IT? The jet-setting twosome have selected an esoteric international crew who share their ganja-fogged world view: Germany's Jazzanova and A Forest Mighty Black, France's DJ Cam and Indian vibes from Fun-Da-Mental and Mathar. Sitars, dub and lounge vibes are the Corporation's favoured ingredients, with highlights from The Karminsky Experience, Lazyboy and the boys themselves.

ANY COPTHEN? Smoker's delight from start to finish. Those oft-made Kruder & Dorfmeister comparisons are well-founded. (DL)

Off-Centre.//cd

Palm Pictures WHAT'S IT ALL ABOUT? The leftfield

delights of popular Hoxton Saturday nighter Off-Centre, co-selected by resident and founder Patrick Forge.

WHAT'S ON IT? Bugz In The Attic and Blaze get their pipes and slippers out for some perilously bland noodling, but DJ Die's 'Reminisce' and Roots Manuva's 'Motion 500' give the collection some teeth. A policy of favouring rarities and exclusives bears fruit with Treva Whateva's orchestral 'Dangerous Disco' and DJ Spinna's remix of Cooly's Hot Box, a minor classic of hip hop soul.

ANY COPTHEN? Safe and largely unadventurous, but a thoughtfully compiled treat for club regulars. (DL)

Mixmag Live -Deejay Punk Roc Anarchy In The USA

WHAT'S IT ALL ABOUT? Mr Punk Roc unleashes his 'Anarchy In the USA' hip hop breakbeat funkathon.

WHAT'S ON IT? Breaks and beats abound as hip hop, electro and big beat get mished 'n' mashed up to produce a mix veering from the vocoder madness and plasticine funk majesty of the Lo-Fi Allstars' 'Lazer Sheep Dip Funk' to the classic hip hop stomp of Stetsasonic's 'Talkin' All That Jazz' and 45 King's '900 Number' via Punk Roc's own messy 'I Hate Everybody'.

ANY COPTHEM? Neither dark and dirty nor classically old skool but none the less scores highly on the block rockin' party scale. (JF)

Tech-House Phenomena 2

Eukahouse

WHAT'S IT ALL ABOUT? Nathan Coles, resident DJ at London's tech-house mecca Wiggle, showcases their sound.

WHAT'S ON IT? Bizarrely named if rather effective minimal underground tech-house from the likes of Big Hair, Get Fucked, Soggy Plop, and Mashed Up Headz. Muzik fave Pure Science makes an appearance, alongside an Asad Rivzi remix of Kurtis Blow's classic 'The Breaks' and a top electro doodly number from nutter Anthony Rother.

ANY COPTHEN? Good tunes, but more an 'everyday occurrence' than a 'phenomena'. (CB)

Big Beat Royale Revisited

Kickin'

WHAT'S IT ALL ABOUT? The sons and daughters of Fatboy Slim gather together one final time before the millennial big beat cull. WHAT'S ON IT? Two tracks by Fatboy Slim

('Right Here, Right Now' and Mulder's mix of 'Rockafeller Skank') and 10 tracks trying to sound like Fatboy Slim. The Wiseguys' 'Start The Commotion', Shut Up & Dance's mix of 'Burning Disaster' by Language Lab and Cornelius' rerub of Coldcut's 'Atomic Moog 2000' are the main attractions, with Sniper, Surreal Madrid and Sparky Lightbourne among the pack.

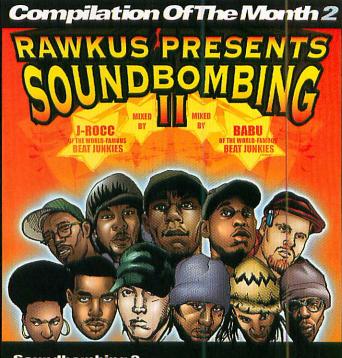
ANY COP THEN? Nothing you haven't heard before, but a great soundtrack to such big beat-related activities as drinking, fighting and wanking. (KB)

On The Floor At The Boutique Lo-Fidelity Allstars Skint

WHAT'S IT ALL ABOUT? Skint's disco machine gunners lick their wounds after the departure of two members and bounce back with the sequel to Fatboy Slim's 100,000selling Boutique mix album.

WHAT'S ON IT? Familiar Skint types like Space Raiders and the Lo-Fi's themselves take the floor alongside rave-friendly oldies from The Prodigy, Silver Bullet and Stakker, with fantastically unexpected highlights such as Blackstreet's 'No Diggity' and The Tams' soul anthem 'Be Young Be Foolish Be Happy'. ANY COPTHEN? As a DJ set it builds

erratically but the fine track selection and eclectic party vibes confirm the Lo-Fi Allstars' versatility. (DL)



Soundbombing 2

IT still seems strange that two white guys with funding from self-confessed 'billionaire tyrant' Rupert Murdoch became the hub of the independent hip hop scene and a magnet for fellow mavericks like Kool Keith and Prince Paul. There's been talk of an independent hip hop revival for years, but Rawkus were the ones with the A&R vision to walk it like they talked it. 'Soundbombing 2', the latest step towards hip hop domination, is both more confident than its predecessor and more accessible than the weighty 'Lyricist's Lounge', and there's not a single duff track.

Trip hop first found favour among Britain's beatheads because so few hip hop instrumentals were up to scratch, but the production here is so consistently eventful and hook-laden and so deftly mixed by the Beat Junkies, that even without the MCs this would leave most trip hop for dead. With the MCs it's masterful: Company Flow's bruising polemic, Ra The Rugged Man's spittle-flecked obscenities, Mos Def's lyrical aerobics, Medina Green's conscious storytelling and superb guest spots from the likes of Eminem, Common and Bahamadia.

Slicker and brighter than the tune-free rawness of most underground hip hop, sharper than Jurassic 5's old skool moves and, needless to say, a world away from Fuffy karaoke. In short – the hip hop sound of 1999.

Dorian Lynskey

My Left Pussyfoot Pussyfoot



WHAT'S IT ALL ABOUT? Sequel to 1995's 'Best Foot Forward', boasting rarities and exclusives from Howie B's Hoxtonites.

WHAT'S ON IT? Howie tops and tails the album with the so-so 'Five Days' and 'Freedom''s magnificent hip hop blues. Dobie drops by with 'B-Boy Anthem''s lazy day hip hop and Deep Cops impress with 'OI Diablo', an epic piece of technoid breakbeat. Spacer, Sie and Naked Funk, plus acts from Ireland, Iceland and Bosnia, complete the package.

ANY COPTHEN? Dedicated Pussy-hounds won't be disappointed but what the label really needs is an all-guns-blazing showcase for the uninitiated. (DL)

Jump Up Drum & Bass **Master Dance Tones**

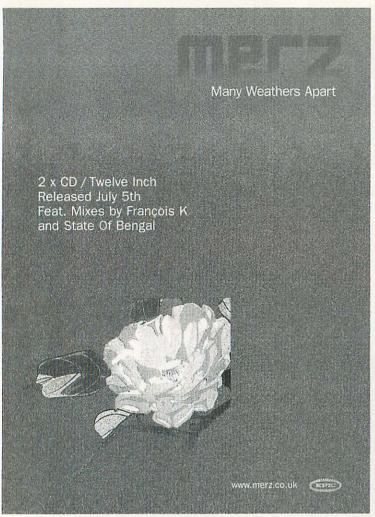


WHAT'S IT ALL ABOUT? "Pure underground jump up drum & bass" is what they say and it's no idle boast. This is indeed jungle of the most

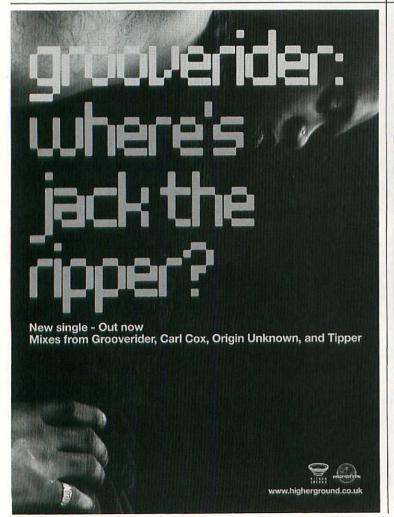
rinsing variety.

WHAT'S ON IT? Four artists we've never heard of, namely Kapricorn, Recoil, Twisted and Freeze each supplying a couple of fat, infectious and rolling jump up humbers. Proper Nicky Blackmarket style and not for the faint-hearted.

ANY COPTHEN? Although it looks like they've scrimped on licensing any big tunes (where are Mickey Finn or Hype?), this still does what it says. Strictly for the hardcore fan, though. (RDB)











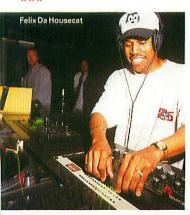
ERLINDJ/producer PAUL VAN DYK has been making trance for most of the decade but the combined might of 'For An Angel' and his remix of Binary Finary's '1998' plus his six-hour sets have finally made him one of the biggest DJs in the world, everywhere from Gatecrasher to Twilo. He doesn't like disco, cheesy vocals, hip hop or swearing and prefers Prefab Sprout to Air. He also hates having to review other people's records in print, but you can't always get what you want.

Madkatt Courtship

Welcome 2 Thee Lite

A VOCAL intro packed with Vasquez style NYC queenery is an appropriate start for Felix Da Housecat's new double pack sampler for his new album, 'Welcome To Club Strobe' sounds like a ketamine-crazed Giorgio Moroder, and the whole package is similarly camp Eighties synth-disco with a darker. filtered twist. Odd but kind of cool.

Paul Van Dyk: "[Looking deeply confused at the introl Skip the intro. [Plays main mix] Not too much happening here. Hmm. I don't know. That would be one of the records I probably would sit down and listen to in a quiet moment and try to see how it fits into a set. It has something. The bassline is catchy. It's one of those records I think you have to listen to from beginning to end to see if it's getting boring or if the build-ups and downers kick. Hiked 'In The Dark We Live' by Felix Da Housecat."



Friends Of Matthew Out There

Serious

THE old rave classic that always sounded like the best record Opus III never made gets the 1999 remix treatment. That 'lickle-girl-in-theclouds' vocal never fails to bring out the goosebumps and Lange's remix works a treat on updating it, while Cosmopolitan Junkies turn in a neat piece of Hybrid-style epic breakbeat.

Paul Van Dyk: "I used to play the original. [Vocal comes in] Actually, 10 years later it all sounds a bit. . . [grimaces] It's probably massive in clubland. [Plays Cosmopolitan Junkies mix] Definitely that one. That's pretty cool. I like breakbeats a lot. I'm not much into the too confusing kind of breakbeats, where every note there is something on there and you just get bombarded with sound. Here they've done it cleverly with a lot of space to move. It's chunky.

★★★★★ (for the Cosmopolitan Junkies mix)

Lange **I Believe**

Additive

AS the press release points out, Lange's in danger of becoming the UK's biggest trance exporter right now, even though both his name and his sound (all spangly, epic trance) indicate serious Germanic leanings. Van Dyk's right, the vocal version here ain't great, but DJ Tandu's harder, acid-tinged mix sure rocks.

Paul Van Dyk: "[Nods along until vocals come in, then yanks the needle off] Forget it! Sorry, was that really harsh? Usually Hike the way he arranges his mixes and everything but I'm not keen on the vocals. It's almost like he had a cool, basic track and needed to make it more catchy and accessible. It's just completely not my kind of music, this diddly-diddly easy-going trance kind of thing. Hike pop music and I think a piece of cheese in a record is really important to keep the momentum, but not if it's the main expression of the song.

Afrika Bambaataa & Westbam (IFO) City Of Shamballa

Mute

IN which the godfather of electro and Berlin's technolectro titan join forces for a kind of Fatboy Slim megamix - big beats, 'Brimful Of Asha' style bassline, whopping great guitar riff, the lot. A bouncy party monster clearly untethered by shame. As for the PF Project mix, one sample from Trainspotting is no basis for a career

Paul Van Dyk: "I really respect Westbam for his work and I respect Afrika Bambaataa for what he did a few years back but it just doesn't sound right in my head. It doesn't come together musically for me. I'm not one of these electronic musicians who's like, 'there's a guitar in it so I don't like it', but it's like they took the whole sample of a guitar and put a breakbeat on it. I don't think that's anything special because I know how easy it is.

Romanthony

The Wanderer Solemusic

'THE US answer to Daft Punk," say Glasgow's Solemusic but on this re-released classic Romanthony sounds more like a twostep Prince - hormonal and hypnotic. The Club Anthem Mix by the man himself adds dancefloor weight.

Paul Van Dyk: "One thing that always makes me a bit nervous is it if it says 'Club Trance Mix' or, like it says here, 'Club Anthem Mix'. I'm already scared. I'll put it up to plus eight to give it a decent speed. It's a really laid back club anthem, no? This is the kind of house music I like to play when I open one of my 10 hour sets and people are coming in. One guy who never lets me down is Terry Lee Brown Jnr. He's actually doing exactly the kind of house music I would do if I got into doing proper house music."

Eclipse Makes Me Love You

Azuli

THE next 'Big Love' is now departing for Ibiza. All aboard. Azuli struck Ibizan gold last year with 'Needin' U', and this, their 100th release, is no less irresistible. Italy's Gianni Bini does things to Sister Sledge's 'Thinking Of You' that make you wonder why no one did them earlier. Obvious, maybe, but utterly fantastic all the same.

Paul Van Dyk: "Ilike this a lot. It's got a real open air summer house vibe. A bit more concentrating on the production side I would have wished, because it's really wishy-washy and you lose the actual impact. When it's coming in you're sort of like, 'Yeah!' but the actual 'Yeah!' never comes in. The vocal's really cool, but to be honest I'm not a disco fan at all. My musical background is not disco and

hip hop, but more Smiths and New Order. Did Hike Stardust? No.



SINGLES

Da Mob Featuring Jocelyn Brown It's All Good

Subliminal

MS Brown does not lie. The latest sassy garage effort from Erick Morillo's dream team is indeed all good, with Full Intention taking a piano-fuelled trip to disco heaven (A mix which isn't on the UK release - Peeved Ed. Hands in the air, people.

Paul Van Dyk: "Can we skip some records? No? The problem is, I can't really get close to this kind of music. It would be as if I asked you to judge some German folk songs. You wouldn't have a clue. This might be a really good house record, I just wouldn't know. [Shrugs and sighs] I can't judge it properly."

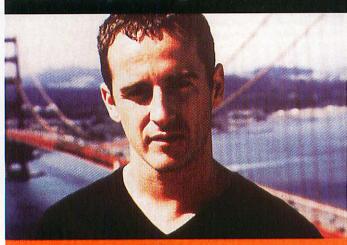
CJ Bolland It Ain't Gonna Be Me Essential Recordings/ffrr

BELGIUM'S trance traitor in big beat mode again, two years after the Prodigy-biting 'Sugar Is Sweeter'. Original? No. Bodymoving? Yup. It's the first tune from the soundtrack to much-anticipated Britflick Human Traffic, too, so you'll be hearing it

Paul Van Dyk: "It's ve ywellproduced and you just have to respect the artist. About a year ago I was in the studio with CJ trying to do some normal club tune which was difficult because he was all into big beat. For me CJ Bolland will always be 'The Fourth Sign' [his 1994 trance album]. He's going in a completely different direction now.



Paul Van Dyk's Single Of The Month



Sasha

Deconstruction

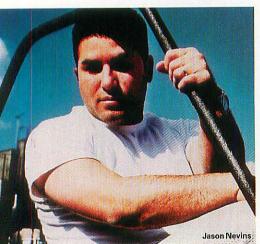
IT'S the return of the heavyweights this month, as Sasha, gone almost as long as Leftfield, finally gets down to pushing forward his new found, breakbeat-inspired direction in single format. 'Xpander' simply sounds like the best bits of every record he inspired over the last three years but rejigged with extra widescreen emotion and tingly drums. Flip 'Belfunk' goes deeper underground. Massive.

Paul Van Dyk: "Oh, I have the acetate of this. I first met him about six years ago and I've invited him over to our parties in Berlin a couple of times. This and Leftfield are the best two. It's a pretty Sasha-sounding tune and when you listen to it the first time it kind of passes by but when you play it all the way through and get the whole momentum you get goosebumps. I think this is Sasha's speciality. The best thing is to listen to it in a club and get into it.

Jason Nevins Versus Cypress Hill

Insane In The Brain (Remixes) **INCredible**

COME in, Mr Nevins. Your 15 minutes of fame are now up. This record reeks of desperation and cynicism as every kick drum pounds another nail into the coffin of the



short-lived hip-house revival. Lightning doesn't strike twice, buddy. Get your coat.

Paul Van Dyk: "[Throwing it on to the pile unplayed with a look of pure contempt] I've already heard this. It's a full zero. I don't think that there's anything good in taking old classics and putting a bass drum underneath it and trying to take all the credit. I didn't like the Run DMC makeover either. I think this guy should get into the studio and make something of his own. Jason Nevins played at May Day and cleared the place."

(Love) Tattoo History Of Disco

Essential/ffrr

ALREADY championed by Pete Tong on his last Essential Selection CD (and it's on his label! Fancy that!), this groovesome debut from Australia's Stephen Allkins liberally rewrites disco history by inserting 303s and snare rolls alongside 'sexy' moans. What would Larry Levan say?

Paul Van Dyk: "[Sings] Ooh, I like it. Ha ha. No I don't. I'm just singing the next part of the sample. It's cheesy. This is disco and I'm not into disco. We live in the Nineties, not in the Seventies. That was 20 years ago."

Space Brothers

Legacy (Show Me Love)

"WHO will take care of me/When the winter comes?" wails the singer on the new Space Brothers poomper. The answer, to be found on the flip, is kindly Matt Darey, who ups the ante with another of his trademark quality remixes that avoids any unnecessary cuddliness in favour of giving a harder edge to the original.

Paul Van Dyk: "Again, the vocal's too much the basic hook of the song. I'd rather have it as just an additional element. I don't have particular favourite producers who are always really good. They've done a lot of good stuff that I played a lot, but this sounds like they're trying too hard. I'd love to have an instrumental version of it. I'm pretty weird like this. You can't predict what I'm going to like."

Breakbeat Era

Ultra Obscene

SIZE, Die and Lennie Laws keep knocking out those promo-only album tasters like they're going out of fashion but, hey, they all rule. Like 'Rancid' and 'Bulletproof', the three tracks here are sexier, funkier and more thrilling than anything else in drum & bass except the Peshay album. Faithrestoring stuff.

Paul Van Dyk: "'Control Freak' is the track for me. The reason why I don't play drum & bass is because I don't have a feel for the records, but Histen to it quite a lot. This is a really cool one. I'm more into the ambientoriented drum & bass. The less hip hop-oriented drum & bass is, the better I think it is

Olmec Heads

Spiritualized

Neo

WARM Up stars this month and rightly so. Olmec Heads make it a hat-trick of killer singles with 'Spiritualized'. Easily bypassing Cheese Central but spending plenty of time down on Planet Mars, this piece of pump action is more haunting than the final scene of 'Carrie'.

Paul Van Dyk: "Pretty cool. I got a CDR of this over a year ago. Just a little bit of cheese in it. Usually I don't like the pizzicato sound at all, but I like it here. They just use a little bit of it to make it more accessible. I guess it's a pretty big club tune."

Mutiny UK

New Horizon/Dream Daze

Sunflower

AFTER the Jaxxy diversion of 'Bodybreaker', Dylan Barnes and Rob Davy get back on a girly sunshine tip, buoyed up by bouncy piano and vocalist D-Empress. Proper uplifting house music.

Paul Van Dyk: "Haha. This a pretty difficult selection for me. What did I say about the Jocelyn Brown record? I'll have to repeat myself. I wouldn't really call it house music - it's discon...usic."

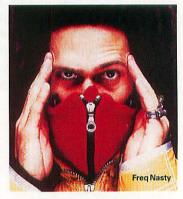
Freq Nasty

Move Back

Botchit & Scarper

THE great thing about ex-pat New Zealander Freq Nasty is that he doesn't fear the cheese. This typically brash fusion of hip hop, acid and drum & bass commands "Move back, motherfuckers" with all the authority of a violent drunk brandishing a broken pool cue. Judging from his remix, you wouldn't want to spill T-Power's pint either.

Paul Van Dyk: "There's pretty cool sounds in here, in a big beat style. People probably won't hear me playing this record. Another thing I don't understand is this 'motherfucker' kind of thing in a record that's there for you to have fun in a club. It doesn't make sense to me. Last weekend I was playing this record in Switzerland that suddenly stopped and went, 'fuck off'. I was really embarrassed because I hadn't noticed it before."



Smokin' Beats Featuring Beverley T | Feel Good (Remixes)

Smokin' Beats

FRESH from remixing Joe Smooth's 'Promised Land', the Luton duo lend their vocal anthem some UK garage roughness and (on the flip) bubbling filter disco on these superior mixes.

Paul Van Dyk: "You've brought a lot of disco stuff over. Because it's really funky and really dubby. I'd give it a cool two. Hike it more than the others. It has that speed garage thing."

Juno Reactor

Pistolero (Remixes)

Blueroom

BLIMEY. Trance troopers Juno Reactor return clutching a Spanish guitar and a sultry Latin lovely. Fluke's chugging version, presumably unintentionally, sounds like a Hispanic answer to The Grid's 'Swamp Thing' but Headrillaz's beefed up Balearica works just fine.

Paul Van Dyk: "It's quite interesting because I haven't heard from Juno Reactor for ages and I haven't heard from Fluke for ages, and now it's a Fluke mix of Juno Reactor. [Laughs as the Spanish guitar comes in and starts playing air guitar] It's different. Like a Café Del Mar compilation. The Headrillaz mix is more what I like. I've

probably played some of their stuff but I'm really bad with names. I used to play Juno Reactor, too. It's pretty summerish.

Beastie Boys

Remote Control **Grand Royal**

'HELLO Nasty' spawns another winner, backed with the old skool tomfoolery of 'Three MCs And One DJ' and a fearsome tearout of 'Negotiate' by the Ganja Kru, hip hop's remixers by appointment.

Paul Van Dyk: "I like 'Three MCs And One DJ' most because it's really pure, old skool sounding hip hop. It's one of those records I would never play but I'd probably enjoy listening to on the radio. The Beastie Boys are always something special - not the normal hip hop. It's kind of funny what they do. [Pause] But I wouldn't buy any of their records.

Dan Jones Presents Creative Impulse You Better Listen

Bush

THE consistently promising Mr Jones gets the horns a-parping and double bass a-twanging over a stuttering house groove on his most dancefloor-friendly offering yet. A rare case of someone taking his jazz influences somewhere more interesting than up his own arse.

Paul Van Dyk: "I like the Organic Mix. It's something I would play at the beginning of a long set. It's cool."

Salt Tank

Dimension

Hooi Choons

FUNNY to think this lot have been around for eight years, yet they're more relevant than ever. Then again, 'Dimension''s professional trance, while lacking the killer punch that'd really make it stand out, is still perfect for those summer Sundissential sessions, while Hybrid's remix is another tantalising glimpse of the future of breakbeat trance.

Paul Van Dyk: "It's a summer record for Ibiza. I can imagine this sitting on a terrace by the sea when the sun is shining. The Hybrid mix is the kind of breakbeat I'm not too keen on. Hike them when they're chunky and loose. [Sighs] Oh, shit. I don't like doing this. They're really cool guys and I think they have a lot of potential. They just didn't find their own sound yet. They're close and the backing track is really beautiful but then this really cheesy sound comes in and you think, 'Why?' They sound too much between the chairs.



Nightmares On Wax

Warp

A HORDE of remixers descend on two of the highlights from Muzik's recent Album Of The Month. Alex Gopher makes the seductive 'Finer' even more delicious and DJ Spinna strips 'Les Nuits' down for the headnodders, while US rapper OC and Basement Jaxx collaborator Corrina Joseph guest on two excellent new cuts

Paul Van Dyk: "If this is the record! saw on TV the other day it should be record of the month. [Plays every mix and decides that it isn't] Hmm. It's probably an old one I was thinking of. It's good chill out - not summery chill out, more smoking chill out. I'm a nonsmoker but the people on the Marijuana Parade (annual pro-legalisation event in Berlin] would like it."

Alex Gopher

The Child Solid/V2

A BILLIE Holliday-sampling beauty from Air's erstwhile bandmate. As strange and soulful as anything on 'Super Discount', 'The Child"s chilled downtempo beats get a remix leg-up from Romanthony (average), Source Direct (moody), Search (groovy), Gopher's own Wuz alias (wiggling) and Demon (heartbreakingly luscious).

Paul Van Dyk: "This could be a first tune of the night for me - people coming into the club. It's really beautiful. The Demon version, five points and the other stuff two [Plays Demon mix again] It's amazingly deep. It's just beautiful! Really laid back. [Starts waving his hands about and conducting the music] It's amazing. The French have a pretty good production standard and I like the catchy elements in Cassius and Daft Punk. Air's okay but if I like to listen to fluffy stuff I prefer to listen to Prefab Sprout and Saint Etienne

**** (for the Demon mix)

Blank & Jones

Cream Deviant

ONE from the Dykster himself, but we'll do it anyway because we're nice like that. The pumping original doesn't hang about, but it's Van Dyk's treatment that looks set for anthem status in the footsteps of Binary Finary. When it finally drops halfway through there's nowhere to hide.

Paul Van Dyk: "What can I say about it? The original is more German sounding and my mix is more global in a way. Jules is playing the original and Pete Tong is playing my mix. When I do a mix I always ask what song inspired them to ask me, and they said 'For An Angel' and Binary Finary. Hike building tension. (Lengthy explanation of his production techniques] What many electronic producers forget is there has to be a song, there has to be something down to notes

Rae & Christian

Swansong

Grand Central

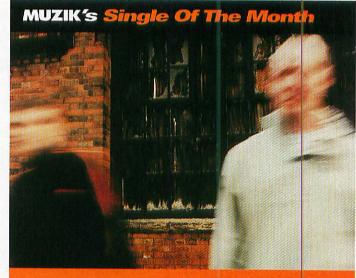
ANOTHER delectable offering from the Manc duo's hip hop soul opus, 'Northern Sulphuric Soul'. Added incentives to buy in the form of



'Time To Shine''s guitar-slinging hip hop and a lovely Two Lone Swordsmen remix that's as blunted as Cheech & Chong in a coma.

Paul Van Dyk: "[Plays it at the wrong speed for a while] It's getting pretty guitarish, everything you brought over. [Plays it at the right speed] You can hear that they have so much passion for the music and they're really into what they're doing. They've found their

sound and they're putting all their energy into their music. I wasn't much into trip hop. I like Massive Attack but I think they're a class higher than this. To chill out I mainly listen to electronic-oriented stuff like Pentatonik. [Agonises at length over what mark to give it] The Two Lone Swordsmen mix is really good. [More deliberation] Give it a four!



Leftfield

Phat Planet

Higher Ground

THEY'RE not dead! And they're back! On an advert for Guinness with horses and stuff! And spelling 'Fat' in a hip hop stylee! After the disappointing 'Swords' (featured on the Go soundtrack), this second taster for the album delivers the goods. Drums of thunder and a whole array of crazy ass noises make this heavyweight cyborg funk a dead cert for dancefloor ubiquity. Okay, we're cheating a bit cos there are hardly any of these around, but if you have to mug a DJ, tell 'em we sent va.

Paul Van Dyk: "That was pretty cool. I think it's got the big beat vibe as well with the distortion. I think I would give it a try in my set. They should definitely send me one. I don't think they've left it too long. I think that it doesn't make sense to put out a record just to be in time. It makes sense to put out a record when the artist feels right. If they feel comfortable releasing the album in September, and it's a good album, then cool. It doesn't really matter. I'm keen on hearing the new Leftfield album anyway, whether it comes out this year or next year.

black ut

let(it) ride todd terry

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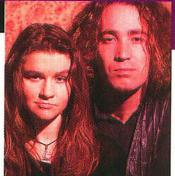
TRAINSPOTTING 10 PAGES OF UNDERGROUND REVIEWS

VitalRelease

Dubtribe Sound System

Equitoreal (Mariachi Dub) Jive, USA

San Francisco's finest, Sunshine & Moonbeam Jones, drop a little teaser from 'Bryant Street'. This dub heads deep into a mash-up of carnival beats and Latin horns and is already hitting the spot with Francois K and Joe Claussell Looks like being a summer smash. (KM)



Singles

Cricco Castelli

Life is Changing Again Kult. USA

Remixes of Cricco's large one from last year. There's no info on the label but whoever did the mixes has done a killer job. Badass beats and some cleverly looped Rhodes samples make the groove while Castelli's trademark booming bass rides underneath. Imagine Mateo & Matos meet Daft Punk, (KM)

Aubrey Presents Phil Owen

Inner Feelings EP

Ferox

Russ Gabriel's excellent Ferox label hits back with a killer 12-inch from Aubrey, Featuring Phil Owen, a jazz guitarist who Aubrey discovered one day when he (the guitarist) was busking, this takes the best of Kevin Yost and pisses all over it. Up there with that Claussell dub of Ten City's 'Nothing's Changed'. (KM)

Alexkid/Jori Hulkkonen

Soul College/Detach Yourself **F**Communication

F Comm kick-start the summer with two deep 'n' funky numbers from label favourites Alex and Jori. Alex swings in with the blissedout Rhodesy disco of 'Esmerelda' while Jori roughens things up with a darker bassline journey. Quality shit. (KM)

Greg Musso Change It

La Plage, France

Greg is from France. And it's very obvious his music is too. I'm sure one day I'll get sick of this jerky filter groove that our friends across the water are so good at, but until then records like this will fill in time rather well. Think Daft Punk, Cassius, Motorbass - you get the picture I'm sure. (KM)

Watkins/CS Rozza Nouveau Cider/Mani

The latest two singles on Shaboom really hit the spot with some prime-time techno-influenced house. Watkins makes records that sound like a French producer without any disco to sample

and only some squeichy old analogue gear to bump the groove while CS Rozza drops a hypnotic, Wild Pitchy groove that old Danny Tangleberry would be proud of. (KM)

Mutiny UK

New Horizon/Dreamdaze Sunflower

Mutiny UK continue their rise to the top of the garage groove with another super-soulful workout. 'New Horizons' offers a fine vocal follow up to 'Bliss', their MAW fave from last year while 'Dreamdaze' will no doubt endear them to a whole host of funky deepsters with its irrepressible summer schwing. (KM)

Ben Mayes Presents Live From Chicago It's Jazzv 3

Voodoo

Pure old school Windy City, right down to the retro-looking label and the cool 'Johnny Hammond' sample. Ben Mayes mixes up samples 'n' loops with live jazz noodling and some vocals courtesy of Alize. Definitely one for the purists and heads. Original Warehouse style. (TF)

Maddkatt Courtship III My Life Music

Something's happening over at ffrr-it seems that quality house is coming back to one of the majors. Seemingly lost to the cause for a while, my man Felix Da Housecat is back in his electronic (almost Eighties) guise with the beautiful 'My Life' standing out as a possible summer smash. Look out Ibiza. (TF)

Joe Montana

Dancin' Girl Discocaine

Another classic voice, this time Terry Callier, gets caught up in a groove -trap courtesy of new kid on the block Joe Montana. The soul purists will hate it, garage heads will dig it, while twisted house floors will scream for it. Essential spring shit. (TF)

Ralphi Rossario With India Clifford

Wanna Give It Up After Hours

Speaking of divas, real divas that is, Linda

US - DEEP HOUSE

'Runaway Love' Clifford teams up with the always funky Ralphi for an excellent package with some great Ralphi mixes, some so-so Joe T Vanelli ones and one awesome CJ & CO one, sampling DJ Lego. The way the lady sits on that bassline is just so... Oh my gosh! (TF)

Martha Wash

No 5

white label, Italy

Another soul diva gets caught up in one of those Italian bootlegs which gets London house heads in such a spin. Two Tons Of Fun's 'Just Us' is slightly filtered with a twist of Nineties production values. Modern soul for house modernists. (TF)

Classen Collective Close To Greatness

Jazzanova Compost Records

Effectively a Black Science Orchestra record without Ashley Beedle but with Tonny Svenssen, a Danish DJ with similar musical leanings. And what you get is a funky clubhouse groove that's big on basslines, vocals and live instruments. Add to that a deeper, mellow version and a jazzier break version and you've got quite a tasty twelve indeed. (KM)

Love Tattoo History Of Disco

Essential

More quality shit from ffrr as Sydney's original old school househead Stephen Allkins delivers a superb bass-driven, sexy sleazy groove with vocal interludes and great percussion. And it should give him the recognition he deserves this side of the world. (TF)

Beautiful

Beautiful white label

Mary J Blige's 'Beautiful' mixed apparently by DJ Spen of the Basement Boys crew. I'm a sucker for house mixes of r&b females. Much more contemporary than out-of-workover-here wannabe divas, this is as fine an example as you get. Buy it, it's beautiful. (TF)

Diesel SI Projects

Diesel, that London stalwart of sartorial and musical quality, steps out of his X-Press 2 style and into a much dirtier, funkier mode. Three tracks of cool DJ tools with the Ron-Hardy'sghost-sampling 'It's Magic' my fave. (TF)

Label Stable

Alec Greenhough & Paul Ingall guide us through their TOKO imprint

What can people expect when they pick up a Toko release?

The only criteria for us putting out a record is that we, personally, think it's shit-hot and hopefully like-minded people will think the same. Some releases may be deeper or funkier than others on the label but hopefully they retain the quality.

Which artists have you released records by?

Attaboy, Weekender, Just A Groove, Pat Barry, Klarky Cat.

What's been your most successful release?

Weekender's 'Lost In The Loft' and Attabov's 'New World'

What is inspiring you at the moment?

New Chunky Kit Kats, our friends, James Bond and the fact that the sun has started shining

What makes Toko different?

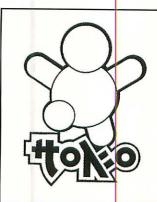
We are a bit of a collective, the people we work with are really close friends and we all help each other out but there's no philosophy or trying to be different, we do our own thing, enjoy ourselves and

hope that people like what we do.

And, finally, what can we expect from Toko over the coming months?

Singles from three new artists - Mettle Music from Manchester, Mavanelli Project and one unnamed.

Toko's first compilation 'Soul in your Spacesuit' (a Compilation Of The Month last issue) is out now



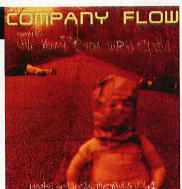


VitalRelease

Company Flow

Little Johnny From The Hospital Rawkus

Co Flow call this an album for freestyling to, but these instrumentals are so well worked and so full of surprises they stand up to repeated listening in their own right. With the trademark off-centre funk augmented by industrial noise, electro squelches and a heavy dose of psychedelia, it's an awesome record. (WA)



Singles

Rahsheed & III Advised

Internal Affairs Quake, USA

More Philly fiddling, 'Internal Affairs' has a string twizzle underlying its funk and straightup lyricals that add that little bit of class. Over, the '1 9 8 6 Remix' features Blackthought and Malik B, but never reaches Rootsical heights. Nice, though. (WA)

U-Cef

Hjira

Apartment 12

Some crazy Anglo-Moroccan hip hop thing, producer U-Cef having travelled to Casablanca, recorded local rhymers Dar Gnawa in their front room and returned to London to mix it with harder beats and the words of Johnny Biz. Aworthwhile experiment. (WA)

Vinyl Dialect

B-Boys Rock The World Primary

Self-released from East Anglia, and taking their chorus line from Mos Def, this EP displays a combination of funky beats, wiggly cuts and sharp raps. Whether anyone needs to be told again about hip hop's True Path remains to be seen, but they certainly know their peanuts from their cashews. (WA)

Alien Nation

Return To Cybertron Celestial, USA

Brooklyn's own Space Program, featuring Supernatural and Phoenix Orion, have relocated to LA and hooked up with sometime drum & bass boy Hive. The result is a tight, tight beat and fine space rhyming. We have lift off. (WA)

The Pesky Varmints

The Super Human Coliseum EP Cid

The Edinburgh-based Varmints come on much darker and techno-logical (all spurts of synth rumble and slo-mo orchestra) than their lighthearted name suggests. As a result, this isn't easy listening, but it's a fine Scottish counterpart to the likes of Chicago's Rubberoom. (WA)

Jerry Beeks

Hungry

Bad Magic

Most of the UK labels currently making monies from licensing US hip hop at least

keep their heads down. Wall Of Sound sublabel Bad Magic, however, makes much of its 'integrity', which is certainly an original word for pimping. At least Jerry's effort is produced by WOS boy Touche, and despite its selfregarding nonsense, it's good. (WA)

Braintax

Easter Island

Low Life

The Low Life crew return in force as Lewis Parker, Supa T, Braintax and Profound all attack the atmospheric, flutical music with venom. More than just stone heads or stoned headz. (WA)

Superstar Quamallah Don't Call Me John

ABB, USA

Beni B's latest punt is the son of organ legend Big John Patton and as usual he doesn't disappoint. Superstar has a super laid back rhyme style, almost falling off the track, but adding humour and a production style so basic it seems difficult. Overall, it's an eight-tracker with such a nice feeling to it, you'll love it despite any technical reservations. (WA)

Aim True To Hip Hop

Grand Central

Featuring that man AG, Aim builds up his tune around one of those double-bass loops that pull your spine to pieces and a little bit of heavenly chorus kitsch. AG meanwhile just runs through verse after verse of metaphor and punchline. Excellent. (WA)

Haych The Debut

Dappa Dann

Formerly known as HMD, the Birmingham boy from MSI goes solo and abandons much of his awesome attack in favour of a smoother, more commercial style. It's effective, but certainly not what you'd expect from one of the Microphone Stranglers. (WA)

EPMD

Check 1, 2/Crossover

Def Jam promo

A forthcoming double album from the reunited Erick and Parrish promises half and half new material and a greatest hits set. The same concept is used here, with the sturdy if unremarkable 'Check 1, 2' adding little to the EPMD legend while their near hit 'Crossover' lurks on the flip. (WA)

Jungle Brothers

Gee Street/V2

The first fruit from the JBs' forthcoming Alex (Propellerheads) Gifford-produced album is a bouncy, bubbling chunk of summer funk with 'HIT' written all over it in great big loveable letters. Imagine Dream Warriors' 'My Definition...' remixed by Aphrodite and you won't be a million miles away. Irresistible. (AB)

MaSe Featuring Blackstreet

Get Ready Bad Boy/Arista

More production line chart fodder from Puffy's camp, with Teddy Riley and co helping out with the chorus, this time purloined from Shalamar's 'Night To Remember'. Ma\$e is quitting music because he's found religion. Sadly not before recording this. (AB)

Public Enemy

Do You Wanna Go Our Way??? www.public-enemy.com

This first single from June's 'There's A Poison Goin' On' album is initially only available over the Internet, free of charge. It's a devastating return -eerie atmospherics, noise and a blistering new take on the funk framing another must-hear Chuck D lyrical bomb. Magnificent. (AB)

Mounts

Various Artists

Son: Year One Son

An overview of the first year of the most prolific hip hop label in the UK and a glance into its future. An excellent 17-tracker where individual tunes gain from being placed in the context of the whole. (WA)

Various Artists

Fortified Stereophonic

Vapours

It's a shame that this collection of "hip hop instrumentals for the 21st Century" starts with such a familiar drum break, because there's much to enjoy here nevertheless. High on atmospherics and crawling tempos. Groove Criminals, Khroma and Form provide the highlights. (WA)

Mindbomb

Great British Beef Ruf Beats

While Dave The Ruf's Jeepbeat Collective project has taken him way beyond a straightup hip hop audience, his vocal project Mindbomb has stayed resolutely underground. Partly it's his sense of humour, partly his delivery, but despite its merits, this won't be the album to change that. (WA)

Various Artists

Tags Of The Times Version 2.0 Mary Joy/SSR

A Japanese label with its own understanding of the US underground scene (and some excellent releases from its own nation) licenses to SSR so we get the likes of the Grouch, J-Treds, Mike Ladd (a spectacular rework of 'Blade Runner'), Apani B-Fly, Rubberoom, Talib Kweli and Shingo2, the maker of 'Laid In Japan'. All the long way round. (WA)

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Producer Profile

EL-P of COMPANY FLOW is usually considered an MC rather than a producer. But he and Mr Len have just released an instrumental album

How would you describe your production style?

Hard drums. And I don't really loop shit. I use lots of little bits and pieces and try to form them into something that sounds cohesive. I subscribe to the chaos theoryshit that sounds like chaos at first but has a method behind it. It's old skool influenced but it doesn't come out like that.

What was your first ever production? And your most recent?

The first thing I ever produced was 'Juvenile Techniques' in 1993 by Company Flow and the last one I did was, I guess, 'Patriotism' on the new 'Soundbombing' compilation, plus the next Company Flow album.

What's influencing you at the moment? I've been listening to Spooky Tooth, which is an obscure old band. Kinda like some

rock shit but it's got some good drums. I been kinda going through a rock stage because I never listened to rock back in the day. I'm discovering it for the first time.

Who would you most like to work with? Björk. And MF Doom.

What did you grow up listening to?

Ever since 'White Lines', I was listening to hip hop. But I was also listening to whatever pop music was out at the time. Like Michael

Jackson and whatever came out that was hot, from Falco 'Rock Me Amadeus' to The Bangles' 'Walk Like An Egyptian'.

What's the relation between your production and your MCing? They're synonymous. I feel like I have the

chance to be a full artist because of the fact I can relate the two together completely. My music, since it's designed by me or Len or the crew, is very personal and very cohesive to what we do. I feel like I can completely express myself.

'Little Johnny From The Hospital' by Company Flow is out now on Rawkus



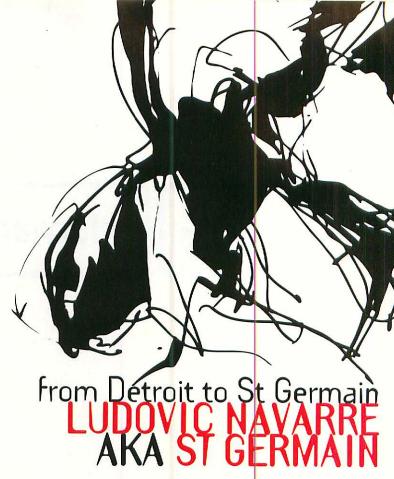


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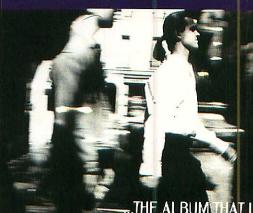


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| | GRIM — MY LAST REQUEST |
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| | DILLINJA — NEVER BELIEVE |
| | FIRST BORN — THE MOOD CLUB |
| | WILLIAM ORBIT — OGIVE |
| | INTERFEARENCE — ALL DAY |
| 113 | DEADLY AVENGER — KING TITOS GLOVES |
| | ORBITAL — BELFAST |
| | MATTHEW HERBERT & ROBERT MELLO — HUMAN TRAFFIC THEME |
| | ARMAND VAN HELDEN — FLOWERZ FEAT ROLAND CLARK |
| | BROTHER BROWN — UNDER THE WATER |
| | PETE HELLER — ATLANTA |
| 204 | QUAKE — PUSH IT |
| | DURANGO — 5:55 |
| | THEE MADDKATT COURTSHIP — MY FELLOW BOPPERS |
| 207 | THE AGE OF LOVE — THE AGE OF LOVE |
| | ENERGY 52 — CAFE DEL MAR '98 |
| | LIQUID CHILD — DIVING FACES |
| | SYSTEM F — OUT OF THE BLUE |
| | CARL COX — THE LATIN THEME |
| 212 | UNDERWORLD — KITTENS |
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Vital

Embreo

Touch Me Conceive

If you like tech-house but find a lot of the records a bit soulless then step this way. The work of one Gideon Jackson, Touch Me' is a rare beast indeed. Strong enough to rock any decent dancefloor but literally overflowing with a wonderful sense of deep understated emotion. Could be big. (DM)



Peter Dildo

Untitled Trackdown

More DJ orientated club grooves from Rozzo's vibrator-obsessed alter ego. Okay, so there's not a lot to this, but if you're into chunky stripped down tech-house with more bump and grind than a stack full of Jenna Jameson videos then this will do nicely. (DM)

Transparent Sound Freaks Frequency **Abstract Dance**

Top drawer electro throbber that marks the very welcome return of both Transparent Sound and Colin Dale's Abstract Dance imprint. All three tracks are very much in the Anthony Rother mode with gyrating synth patterns and sparse funky beats set against sinister pads

and Orson's pitched down vocals. (DM)

D'Lubb Macheen

Low Rider Outside, USA

The first release on this North Carolina electro label was promising but slightly lacking in the production stakes. This is another matter entirely. In fact the mad abstract beats, off kilter sounds and almost housey pads on display suggest this is a label for any discerning 808 enthusiast to keep an eye on. (DM)

Mark Ambrose

Da Doo Crayon

It's always touch and go where Ambrose is concerned. At times he's just average, at others absolutely wicked. This falls into the latter category with weird Fifties sci-fi sounds and a dreamy female vocal on one side and a monstrously fat, seriously intense tribal workout on the other. Also check his mixes of 'Keep Doing That' on Chicago's Onmi AM label. (DM)

Mantrac Hydro-Panic Plink Plonk

Crikey! Mr C (in his Mantrac guise) certainly wasn't holding back when he put this, the first Plink Plonk release in three years, together. Undoubtedly the loudest, brashest, most in yer face track he's recorded in ages, 'Hydro-Panic' is the sound of Mr C in full-on 'avin it mode. Killer Loop on industrial strength steroids. (DM)



Clique Let It Flow

Pacific

A curious but worthwhile four tracker from Sweden's Joe Santos. Pitched somewhere between US style techno and the cooler end of European house, these quirky grooves won't set dancefloors alight but as club tools go, they're certainly a break from the norm. (DM)

DJ K-Alexi

Essence Of A Dream '99 Nepenta

A timely re-release of one of the greatest Chicago house tracks of all time. Originally recorded way back in 1985, this has got it all a killer bassline, rocking percussion, wicked strings and a dark, romantic, spine-tinglingly sinister vocal. The remixes, of course, aren't much cop, but who cares? Classic. (DM)

Soul Motion

Things

Former Shiver man Eric Van De Broch ditches the acid/electro mayhem and turns in a bouncy P-Funk floorfiller. A change of heart? Not really. The best thing about Van De Broch has always been his quirky eccentricity, and that is still very much in place. (DM)

Beyer/Lekebusch/Mull Sudden Scene EP

Tortured

Slammin', big room style four tracker from Sweden's premier techno stormtroopers. The A-side tracks are very much in the classic Hybrid style: tough and tribal, uncluttered yet busy. The flipside cuts are slightly thinner, but equally energetic. Good, solid techno that does exactly what it's supposed to. Thumpin'. (DM)

UCYU

FP Qube

Easily this month's most adventurous release. The lead track here, Masa's aptly titled 'Walk In Space', is a truly remarkable alliance of broken beats, renegade snares and strange hypno pulses shot through with lashings of twisted analogue madness and the occasional burst of Eighties-style slap bass. (DM)

CIM

Service Park Delsin, Holland

Another beautifully fragile, lush release from a label that specialises in the very deepest strands of electronica. Recorded by Headspace's Simon Walley (CIM) and

mastered by Stefan 'Pole' Betke, this is chill out techno of the very highest quality. (DM)

Space DJz

Solaris

Soma

Potential's Ben Long and Bandulu spinmaster Jamie Bissmire crack the bubbly on their debut long player with this polished three track/two 'scoop' loop affair, 'Solaris' builds delicate washes around a pounding beat while 'Colt 45' and 'Comet X' steal the show with their Millsian thrash metal racket and wild hip hop throwdown. Scorchio! (SJ)

Craig Walsh Behind The Scenes EP

Fragmented

Scott Braithwaite's superbly diverse Fragmented stable hits 18 with long-time collaborator Craig Walsh at the helm, dishing up his strongest release yet. By blending DJ friendly beats into hip hop influences with deep, textured flourishes and no-nonsense, speaker shredding bass, Walsh takes a right saucy peek behind the scenes. (SJ)

Artist Unknown

XX3 Molecular

A quality minimal two tracker from the mysterious XX series which shows how the subtle use of delicate fluctuations in rhythm and sound can move arses without even trying. If you thought it had all been done before, then yes, but rarely so effectively. (SJ)

Gain

Synewave 43

Synewaye

With a dark and twisted pulse pumping through four tracks, Gain takes Damon Wild's Synewave through scraping, swirling techno

I don't know who it's by, but 'Dynamic

and menacing electro bubble-tunk, barely pausing for breath. Like they say, no pain, no gain. (SJ)

Justin Berkovi After The Night

Force Inc. Germany

Further proof, if proof were needed, that studio know-how and technical ability can never take the place of actually having some original ideas. Everything here is very well produced, but with the exception of 'The Juice' and 'Carine' it's all excruciatingly dull, so what's the point? (DM)

Bluetrain

No Lightweight Stuff Bluetrain

An excellent collection of 10 previously released tracks and two all new exclusives courtesy of Steve O'Sullivan's cult label. Pitched somewhere between 430 West, King Tubby and Pole, the Bluetrain sound is fat, clean and often quite deeply trippy, but the main attraction for many here will doubtlessly be the album's wonderful sense of space. Recommended. (DIVI)

Theorem lon

Minus

Detroit's Dale Lawrence picks the highlights from his superlative, four singles-strong 'Elements' series to create an album of sublime, rhythmical majesty that turns texture into music and atomic fission into soft melodic atmospheres that fizz e into a circuitinduced molecular meltdown. Minus proves once again that less is in fact more. (SJ) ****

In The Bag

SPACE DJZ Ben Long and Jamie Bissmire's choicest cuts

Jamie

Voltage EP' (Subvoice) has this mad clicking noise running through it and really does the damage on the dancefloor. Another new one I've been playing a lot is the UMEK remix of Adi Fenton's new record on Potential. It's an absolute smasher, it devastates any dancefloor. I'm well into Umek's stuff. He's from Slovenia and he's out and out techno, he lives, eats, breathes, shits and pisses it. ADI FENTON's own 'Urban Influence' (Advanced) is definitely one for the box always does the damage. The DERRICK MAY remix of 'Sueno Latino' (DFC) is an old classic that's just gone back in my box It's a great summer record and it always puts everyone on a nice light vibe. Tuse it as my second to last record and then come in with some rip roaring, rough mad tune,

It's good to ram raid 'em at the end!

Ben

I like the scratches and the cuts on DJ RECTANGLE's 'Battle Weapons Volume One' and I like the way they speed up old electro tunes so that you can drop them in to a techno set. Me and Jamie are into cutting it up and scratching in a techno versus hip hop style. I'm well into 'The Rituals' by OLIVER HO (Meta), it's techno but it's got a pure African flavour. The Indigo Kennedy remix of ROBERT ARMANI's 'Attack EP' (Urban Substance) is another favourite, it's a really good tune in a stomping Chicago style. And my last record is the new CRISTIAN VOGEL tune, 'Shoe Renounce Soul' (Loaded), Hike it 'cos it's in a semi-minimal style, but it's got some really nice undercurrents. There's loads of different drops and stuff in it, it's not your standard techno tune

'Solaris' by Space DJZ is out now on Soma





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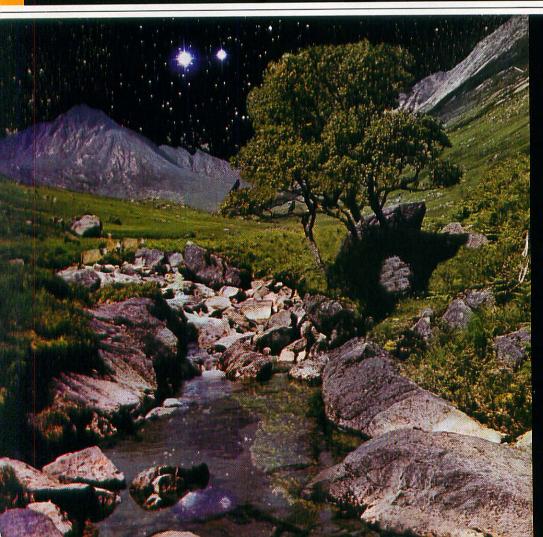


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DOWNTEMP

VitalRelease

Blue States

Your Girl EP

Memphis Industries

This great label once again throws new angles on the Kruder & Dorfmeister/ Thievery Corporation formula. The lead cut is the most beautiful swoon Kid Loco never laid down, while 'Blue' is an organ workout so shifty its eyes point in different directions. Watch out for Bullitnuts and Danielsan remixes too. (CB)





Rae & Christian

Swansong **Grand Central**

Almost a 'Spellbound Part 2', 'Swansong' is the Manchester duo in summery sultry soul mode, effective if not exactly spine-chilling. Two Lone Swordsmen's surprisingly gentle, Kid Loco-style remix hits the horizontal spot, while new track 'Time To Shine', all broody menacing trip hop, shouldn't be ignored. (CB)

Nine Yards

I'll Be Your Dog **Groove Attack**

Nothing to do with Iggy Pop, thankfully, this is Holistic's two main men, Max 'Fretless AZM' Brennan and Pnu Riff's Paul Butler digging in their vaults for five tracks of the top notch free range nu jazz riffing this pair excel at. The Fela-inspired organ mantra of 'Follies In Soft Shoes' (!) is particularly neat. (CB)

Numbers Featuring Doug & Jean Caramouce No More Room

Main Squeeze

Second single on this new label should stick it firmly in the limelight. Tinged with Afro chants and backed up with a wondrously loose Neon Phusion-style jam, it surfs the cusp of the West London nu jazz-funk sound immaculately. Great electro-flecked Son Of Scientist remix on the flip too. (CB)

Miyazawa

Afrosick EP

A couple of great remixes on this sampler from the 'Showa 64' compilation of strange Japanese tunes through the ages. As One are inventive as ever on the remix of 'Em Busca' while top German bod Rainer Truby transforms 'Anjos Irmaos' into a glorious stroll along Copa beaches. (CB)

Mr Gone Just Listen To The Record Internal Bass

Another killer 12-inch from the label that gave us Mr Gone's 'Mosquito Coast '98'. The original is a soft-shuffling funky workout with gentle vocal snippets and a glistening bassline groove, while Roc Hunter's 'Rebuild' mix adds some dancefloor oomph. Bonus cut 'The Duke' is 'Shaft'-style blaxploitation soundtrack wah-wah funk. Listen and love. (CB)

Assembled By #33 Melodic

A new Manchester label to add to the city's already burgeoning experimental scene that boasts Badly Drawn Boy, Votel, Twisted Nerve and Dakota Oak Trio. Like the latter, Pedro deals in exquisite, almost bluegrass acoustic pickings, like a traumatised Tortoise with Steve Reich tendencies. Irresistible. (CB)

Thievery Corporation

Eighteenth Street Lounge, USA

No change in sound for the Washington lounge lizards as they ease themselves into another smooth two-track ambient dub tub with an overload of soothing Radox atmospherics. The lead cut is the best, the flip 'Meeting With His Majesty' a white boy dub that's not quite rough enough to work. (CB)

Thomas Fehlmann Blow Up Chimp Over Flow Minus Two Apollo, Belgium

Another 'hey wacky!' name for a remix package from Fehlmann's similarly daftlytitled album. To Rococo Rot do themselves proud as ever, with an angel's sigh of a mix, while Plug Research LA come up with the kind of multi-spatial dubby echo chamber the Orb used to do so well. Investigate. (CB)

Mr Hamano

Caxixi

Disorient

A brilliant track which captures perfectly that warm Mediterranean night time feeling without having to resort to contrived cheesiness. Spanish guitars, live bass and a melodic piano are worked around a shuffling midtempo rhythm to great effect. (PM)

Soulmate **Peaceful Morning**

Flower, Japan

A light and breezy mellow groove which combines elements of Bob James and Pat Metheny and occasionally veers into easy listening territory. The DJ Nori remix works a vocal around the Rhodes and percussion, giving it a live jazz feel. (PM)

Regular Fries

King Kong (Remixes) JRO

Regular Fries get the remix treatment from Kid Loco and Ellis Island Sound. The Kid adds his twist of downtempo distortion and effects over the dirty guitars and vocals, while Ellis Island

turn in a sonically challenged mix complete with their trademark warped noises. (PM)

Pierre's Final Thought Two Songs By Lucky Pierre

Lucky

A rather strange seven-inch, 'Chloe' starts with a gently plucked guitar loop and builds with a quietly pulsing beat and bizarre vocal sample, while the oddly titled 'Sometimes I Feel Like A Motherless Child' features a gentle piano and lilting operatic samples combined with electronic beats. (PM)

Albums

Neon Phusion

The Future Ain't The Same As It Used 2 B Laws Of Motion

After the awesome 'Space Jam' single, a whole album from West London's finest new cosmic funkateers. Fusion with a distinctly Seventies lick, as echoes of soul, Afro-heat and NY disco reverberate around the studio 'Time Code' and 'Hot Ice' prove that the future is actually doing just fine, thanks. (CB)

Thievery Corporation

Abductions And Reconstructions Eighteenth Street Lounge, USA

Washington DC's finest chill-out meisters showcase their obtuse choice of remixes from the last couple of years. Still, whether it's David Byrne and Baaba Maal or Stereolab and Pizzicato 5, you know you can always rely on

this pair to cook up the skunkiest of smokin' ambient dub vibes. A useful companion to their current 'DJ Kicks' album. (CB)

Various Artists

The New Latinaires Ubiquity, USA

A strange but effective combination of golden soul/funk/Latin classics (Har You Percussion Group's spanking 'Welcome To The Party', Johnny Blas' 'Picadillo') mixed in with original and remix material from ace nu jazz strutters like Beatless, Jazzanova and Modaji. Not a duffer in sight. Don't miss. (CB)

Lobe

Hibernation Swim

Exactly the kind of pillow-soft electronica you need to soothe your over-active head after a hard night out. Rarely rising above a gentle pulsing twinkle of dreamy digital dub, Lobe's nine tracks flow mesmerisingly into one delicate chill out whole. Floaty goodness. (CB)

David Axelrod 1968-1970 An Anthology

Stateside

One of the truly inspirational out-there producers of way back, Axelrod has inspired (and been sampled by) everyone from Gang Starr to James Lavelle and DJ Shadow. So this 18-track compilation (the perfect companion to last year's 'Heavy Axe' reissue) is a great way to discover more, particularly as the originals would each require a separate mortgage. (CB)

So Who The Hell Are...?

FRIDGE

Fridge? Fond of chilling out, are they?

They are, though in ways quite unlike anything you've heard before. A trio comprising Kieran Hebden, Adem Ilhan and Sam Jeffers, Fridge's new album 'Eph' may come as a surprise even to those familiar with the band's previous work.

Why's that?

Because, as Adem points out, "we're not recording on a broken eight-track anymore," for a start. If you've heard the earlier 'Ceefax' and 'Semaphore' albums, or the 'Sevens And Twelves' singles compilation, you'll be aware of the lo-fi charm of their studiously funky, abstract instrumental sketches. But a new deal with Go Beat has allowed them to take a more considered approach to producing 'Eph'. "We had a sense of what it would be like before we even started it," Kieran emphasises. The result is a lusher, more detailed sound with an array of instrumentation ranging from the standard guitar, bass and drums to trumpet, banjo, saxophone and violin.

Sounds like there's a bit of a cosmic jazz vibe going down (man). Is there?

Among other things, yes. But the beauty of Fridge lies in their ability to appropriate almost any style or sound and make it their own. "We wanted this album to sound like a combination of Alice Coltrane, Jeff Buckley and Funkstörung," Kieran confirms. There's even a distinct whiff of

underground garage on current single 'Kinoshita Terasaka' and the forthcoming re-workings of, um, 'Of' from 'Eph'.

Anything else we should know?

Plenty. Fridge feature on the new Arthur Baker-produced Electronic album, while Kieran also records under the names Four Tet (check the current 'Dialogue' album on Output) and Joshua Falken (retro Eightiesstyle pop) and has "a secret yearning to make a floorfilling dance track". And all three members are still barely into their twenties. Cool enough for you? words Tom Mugridge

'Kinoshita Terasaka' and 'Eph' are out now on Go Beat. The 'Of' remixes follow in July





VialRelease

A-Sides

Step Back NACII

This guy must have a twisted mind. A-Sides' debut for Randall's fine label is a blinder. Minimal to the core, with just a bizarre loop and the odd FX to detract from the seething bass hook and stunning breakbeat collage, it's spellbinding and totally neurotic.





Singles

Technical Itch

LED

Moving Shadow

As a warm-up to the 'Diagnostics' album, Technical Itch return to inflict their brand of rockhard noise terrorism on us with the analogue nightmare that is 'LED', built around a searing warbling bassline and plenty break power. There's more agitated electronics on 'Arced'.

Prolog

External Verification Hardleaders

Who are Prolog then? Well, they've produced one of the best Hardleaders releases for a while. 'External Verification' is a hotbed of hallucinogenic electronic experimentation writhing around some finely chopped beats. One deep twisted mother.

Decoder & Substance Encounters EP Breakbeat Culture

The double pack frenzy continues with the trusty Bristolians delivering another solid performance. Three cuts on the minimalistic funk side, highlighted by the off-key musical textures of 'Nemesis'. Substance also goes it alone with the deep mystical loops of 'Exotica'.

Q-Project

Slow Down

Creative Source

After recently bagging the vital slot, the Project shines once again with a long-awaited debut for old friend Fabio. Delicate melodies and heavenly chords meet a rambling acidic bass groove on 'Slow Down', while 'Spectrum City' dives headlong into Detroit waters.

John B

We Like The Music

Beta

No info on this one, but I assume it's Mr B's own brand new label. It's a good start as this one's already doing its work on the floors with its heavy grinding tones and smoking brass riding a furious rhythm track. Check 'Heatseeker' for some driving, hypnotic bass growling.

Konflict

Road Block Renegade Hardware

Debut for this duo from Scotland, promising to be ones to watch judging by 'Road Block': sparse, tripped-out but retaining that dancefloor energy with its slick stepping groove and unrelenting distortion. Flip to 'State Of Mind' for more gripping bass contortion, peppered with dark textures.

Playboy Revolutionary

Difference Engine (Usual Suspects Remix) Eruption

Following up the Chemical Pilots album with their second major remix project, Eruption unleash this double-header as the Usual Suspects continue their rise with a full-steam ahead contorted interpretation that should set dancefloors alight. Matrix takes things deeper on 'Burning Chrome' with some subheavy atmospherics.

Funk Inc Son Of Koiak

Renegade

With a name like Funk Inc you won't be shocked to learn that 'Son Of Kojak' is firmly in the land of the slapping bassline, riding a solid groove with plenty of retro stabs for that authentic lollipop-licking flavour. Flip to 'Funky Feel Good' for more bell-bottomed vibes.

Chromatix

Jive At Five

Ultra Violet

More funky goings on, this time from the Audio Blueprint stable which is getting in on the act with its new Ultra Violet imprint. Chromatix debut to good effect with all the necessary ingredients of driving double bass, roaring brass licks and even the odd organ hook. It looks like this sound is here to stay for a while.

Big Bud

State Of Mind **Good Looking**

LTJ Bukem's camp is still pouring them out at a fairly healthy rate, and this is one of the best for a while. It's still based around the timehonoured formula of floating chords and epic breakdowns, but Big Bud adds a melancholic vibe and a lightly stepping groove to the

Rayner 50K Watts Of Funk

atmospheric euphoria.

Urban Takeover

New signing Rayner fits firmly into the Urban Takeover agenda. Lots of looped-out stabs, mashed-up rap snippets and booming bass for a typically feverish stomper. Expect no less from 'De Funkt'.

Ice Minus

Torment

Audio Couture

Ice Minus delivers his best yet for his solo debut on Moving Shadow's sister label. 'Torment' is just that, mean and moody with plenty of manic bass interplay and deep revolving textures, but it's the spaced out 'Technoid' vibes that win out.

DJSS

Lost In New York (Remix) **New Identity**

The man from Formation gets 'Lost In New York' once again. That's a bit careless. They don't come much harder than this one with its clattering drums and mammoth noise surges. The angles are covered with 'Shockwave' satisfying the funkier bassheads.

Dark Soldier

Challenge Dread

More solid dancefloor dealings from the Dread camp with a touch of depth thrown into 'Challenge''s mystical intro before letting rip with a healthy helping of roaring distortion. 'Servo' digs into the classic sample collection, breaking into a rolling 'Amen' groover.

60HZ Double Zero

Second Skin

Another mix of styles from Second Skin with 'Double Zero' being the light, stepping techfunk drum & bass offering. It's actually BLIM's rework of the nu skool beats of 'UK Fresh' that

comes out tops, but that's for a different page.

Basic Unit Blown Angle

Audio Couture

Haven't heard from this lot for some time, since we had some harsh words to say about their debut album. They've been answered in the best possible fashion with an absolute cracker in the cavernous technoid narcotics of 'Blown Angle', Excellent.

Alkaeurun.

Cyba Space Featuring Shanie

The Abstract

Cvba

The culmination of a string of remix twelves. If you already own the Dillinja and Dom mixes, you'll still want this for Ray Keith's variations and two massive interpretations from men of the moment Moving Fusion. If you're new to Cyba Space, this is a must.

Various Artists

Mission Control Trouble On Vinyl

Surely you know what to expect from this lot by now. Hard rolling jump funk from the likes of DJ Reality, Usual Suspects and Moving Fusion, under the guise of Outta Dynamics. An all-star exclusive dancefloor assault.

Producer Profile

Read this manual and you too could end up like Ram Records' hottest new property MOVING FUSION

How would you describe your sound? Upfront, in your face, a few secrets. That's

about it. Hard, upfront and original. What were your first and most recent productions?

The original 'Combat' and 'Turbulence'. 'Combat' was first, on dub, and a lot of people were playing it. The track means a lot to us and we remixed it for the last EP. The most recent is coming out on the 'Ram Raiders' EP in July or August. It's got a really old skool feel to it, but it's really new.

What labels have you worked for?

Ram, Cyba and Trouble On Vinyl (as Outta Dynamics).

How did you learn the ropes?

We just sat down in the studio, got some really basic equipment, opened the manuals and read and read. We fed off each other. Shimmon was always around so we would get the odd tip off him. It was just perseverance and a lot of hard work. It was two or three years before we put together a decent track.

Who's influencing you now?

There's different inspiration every day. Musically, I guess over the last year or so, Andy, Ant and Shimmon. Also, Bad Company are doing it.

Who would you most like to work with?

Janet Jackson. Wu-Tang or Cypress Hill would be incredible as well. There's talk of us working with Bad Company, which would be very productive and experimental.

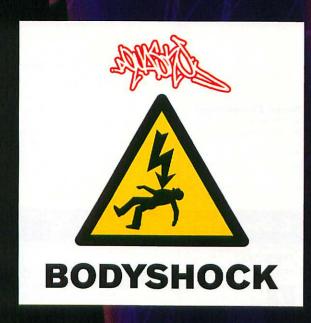
After the Shanie Experience, any more plans for more vocal work?

We'd love to. Vocals are always good. Shanie's going to do some stuff for us and there's no reason why we can't go on as a threesome.

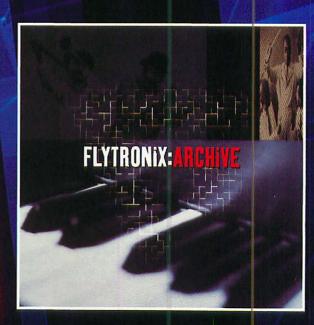
Cyba Space Featuring Shanie's 'The Abstract' is out now on Cyba



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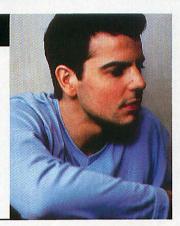
SOUL & R&B

VitalRelease

Jordan Knight

Give It You Polydor

The New Kid On The Block completes a hat trick for a back-on-form Jam & Lewis, following TLC's 'I'm Good At Being Bad' and Chante Moore's 'Chante's Got A Man'. Imagine a Beatles style arrangement produced by Timbaland and you get the idea. A great pop song and fine vocal make for an intriguing record that's already blown up Stateside. (TF)



Mase Featuring Blackstreet **Get Ready**

Bad Boy Entertainment

As a Ma\$e fan this comes as something of a disappointment. Blackstreet lend a hand on the chorus but can't really lift a workaday Bad Boy take on Shalamar's 'Night To Remember'. It would seem that Ma\$e still shines brightest on other people's tracks. (TF)

Blaque Ivory

Columbia

Looked after by Lisa 'Left Eye' Lopez of TLC, Blaque Ivory are a trio very much in the same mould as Atlanta's finest. Originally produced and written by R Kelly, Tone and Poke give the track a complete Miami bass style overhaul. A solid dancefloor cut from a so-so album. (TF)

Lauryn Hill

Everything Is Everything Columbia

Very nice but by no means the obvious, choice for third single with both 'Superstar' or 'When It Hurts So Bad' surely more radio friendly. No remixes are promised which is probably a good thing given how disappointing the mixes have been so far on the previous releases. (TF)

Destiny's Child Bills, Bills, Bills

Columbia

A bit too close to 'No Scrubs' territory for comfort and produced by that track's producer Shekespere. This song carries on with the theme of tight-fisted men not paying their way in the world but never really connects. Another hit? No, no, no. (TF)

Petal Pusher Breakin' It Down (Original Mix)

Naked Music

This was the cut that turned heads and made dancefloors jump at the last Southport Weekender (not in the house room but in those featuring a more eclectic selection). Full of all the things that make you smile and more besides, this, my friends, is pure soul personified. (BJ)

Neon Phusion How Times Fly

Laws Of Motion

Another bunch of talented UK music lovers who always deliver something fresh. This soulful dancer comes with mixes courtesy of MPD and the immensely underrated Bugz In The Attic crew, but it's the original album mix that glides smoothly across the floor with breathless vocals from Don Ricardo. (BJ)

Cherokee Ooh We Wee

RCA

We're just recovering from hearing her debut album when along comes the first stunning single. Almost whispered vocals sweep over a jerky backbeat with minimal ease, drawing the listener in. One of the most beautiful songs you will hear this year. (BJ)

East West Connection Love Music

Chilli Funk

A highly attractive and enticing slice of Latino soul originally recorded by Sergio Mendes. The Connection's smooth delivery, aided and abetted by the powerful lungs of Hayley Mills, brings this club classic into the Nineties and it could become one of the summer's dance anthems. (BJ)

Albums

Light Of The World Inner Voices

MVC/CD

Back in the early Eighties the horn section of this extremely credible Brit-funk collective could blow anyone away and even give Maceo Parker a run for his money. 15 years on and they've got together for another session of top steaming jazz funk. Brilliant music delivered by top musicians. (BJ)

Ivan 'Boogaloo' Jones Sweetback

Luv 'N' Haight

Famed for his amazing guitar licks on 'Black Whip', Ivan is undoubtedly one of the most underrated musicians ever to strike a chord. Eclipsed by Wes Montgomery and George Benson, this humble giant of the jazz guitar shows here why he's up with the best of them A must have. (BJ)

Various Artists

Club Africa

Strutt

Hot on the heels of 'Africa Funk' is this Afrobeat compilation put together by Russ Dewbury. It continues the funk safari, giving you a history of all things African with contributions from New York, Columbia, Ghana and even downtown Harlesden. One club you cannot afford to miss. (BJ)

Various Artists Our Faces

Flower, Japan

I can't praise this label enough for its musical content and ability to reach the parts that need spiritual enlightenment. The only downer is how hard you have to search for its releases. The formula is simple enough - wholesome deep grooves laced with soul, jazz and musicianship of the highest order. (BJ)

Betty Wright

Live/Travellin' In The Wright Circle Westside

Digging deeper into Miami's TK motif, Westside deliver a double-barrelled onslaught of the diva of southern soul. Her surreal vocal range brings a tear to the eye, especially on the live rendition of 'Tonight Is The Night' which is utterly superband makes this duo essential listening. (BJ)

New Direction New Direction

World Entertainment

A highly-charged choir presents us with a truly inspirational set encompassing all of today's dance styles and joins the dots from the church through hip hop to swing. Featuring among the 30-odd voices is the mighty power of one Chris Murray, Nu-soul grooves, gospel style, from the beginning to the street, (BJ)

The Spinners

At Their Best

1) John Edwards replaced Philippe Wynne as lead vocalist with one of the most influential Detroit collectives ever. 2) During the halcyon days of Sixties and Seventies soul, no one could get near them for sheer gut-wrenching soulful grooves. 3) The use of totally meaningless Nineties rap in their rehash of the classic 'I'll Be Around' is a sad reflection of what has been. Retitle 'At Their Worst'. (BJ)

Various Artists

Warp Factor 2 Kingladze

Pulling in cuts from the far corners of the planet, this collection of space funk and cosmic jazz beats is full of future underground classics and a few exclusive unreleased tunes. Top eclectic production from the likes of Joe Claussell and Jazzanova fits easily alongside lesser known gems from Brazil to Manchester via Yugoslavia. One of the better compilations on the street. (BJ)

Dave Hollister Ghetto Hymns

Polydor

Originally in Blackstreet, Hollister scored a solo hit last year with the Erik Sermon collaboration soundtrack cut 'Weekend'. 'Ghetto Hymns' follows in a similar vein with good songs and stripped down production. Highlights include the D'Angelo-like 'Came In The Door Pimpin", street ballad 'Babymamadrama' and the drifting 'Missin You'. Astrong set. (TF)

Label Stable

DESCO's motto is guaranteed no bullshit, heavy, heavy funk. Head honcho Phillip Lehman helps us get ready for the get down

NITIALLY pretending that their records were genuine old funk rarities, Desco now makes no secret of the fact that their tunes are brand new but recorded with old funk legends such as Lee Fields on ancient technology. Like the label say - if you don't like funk you'll hate Descol

Why did you start Desco?

We started it three years ago. We had always been collecting funk and I thought it was impossible to make funk sound as good as it did in the late Sixties. Then I met my partner, Gabriel Roth, who's a sound engineer. He showed me how to do it. So we started Desco. The first release was The Revenge Of Mr Modaji', a kind of soundtrack thing. Initially nobody was interested, but we stuck with it.

What's the best selling release so far?

The Daktaris' 'Soul Explosion'. We recorded it about two years ago, but didn't release it at first because people weren't ready for Afro-funk. It's become the biggest seller by far.

What's the secret of making funk sound like it was made 30 years ago? Use only one mic on the drums and one mic

per instrument. Record it on a four track or eight track mixer. Our studio has pretty shitty equipment. If you want your funk to sound rough, you have to use rough equipment.

What's next for Desco?

We have the Mighty Imperials, a band of 16 and 17 year olds from New York who sound halfway between The Meters and Mickey and The Soul Generation.

Lee Fields' new album 'Let's Get A Groove On' is out now on Desco

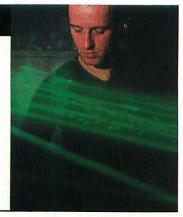


VitalRelease

Sasha

Xpander EP Deconstruction

The long wait for the latest Sasha single has produced possibly the most complete package ever of the man's unique sound. 'Xpander' is a wonderful end-of-night anthem, 'Belfunk' the heady inspirational mid-set monster. 'Rabbitweed' a cheeky breakbeat workout and 'Baia' an awesome ambient track. From the beautiful to the sublime. (P)



Qattara Qattara '99

Steelfish

Classic progressive house revisited with a new twist for 1999. Each of the new mixes adds to the original. One with a harder but just as uplifting feel, the other deeper and more minimal, using the melodies in a more subtle vein. (P)

Olmec Heads

Spiritualized

Already the Olmec Heads have found great support from the likes of Pete Tong, Paul Oakenfold and Paul Van Dyk. This follow-up to last year's hugely successful 'Lift Off' follows the same theme with its tweaking 303 bass and teasing piano chords before erupting into euphoria. (P)

Hybrid Finished Symphony Distinctive

This is the new and improved revamp of the original version of 'Symphony' from two years ago. This one boasts tighter, sharper beats and fuller instrumentation. Available with 'Theme From Wide Angle' on the B-side, it's another momentous melodic breakbeat fusion from Hybrid. (P)

DJ Go Go

The Cyber EP **Hooi Choons**

Hooj do it again! A superb collection of DJ Go Go's greatest releases and mixes from the Dutch label Cyber. For those who missed out, you can now get your hands on Yin & Yunk, Sequenza and Go Go's own remix of

Sam Mollison's 'Cry'. (P)

Cabala

Dark Blue

Whoop!

Whoop! always bridge the gap between the underground and the more commercial. 'Dark Blue' and B-side '333' are perfect examples. Driving, atmospheric progressive house full of melodies that keep you humming from morning till night. Produced by Nick Muir and already a firm favourite with John Digweed. (P)

Static Rhythm

We Exist

Little Fluffy

Crammed full to the brim with breakbeats, analogue basslines, quirky vocal snippets and more synth lines than we care to mention. The overall picture is of a club rocking trancer which flows well considering all these elements. (P)

Art Of Trance

Easter Island Platipus

This one really optimises the Platious sound. Swirling 303 acidic basslines with full-on underground melodic trance make it one of the finest examples in recent times. Flipped by the more progressive and less acidic Cygnus X remix, it's an absolute must. (P)

DJ Taucher

Bizarre

Additive

Everyone's favourite wetsuit-wearing lunatic and Gatecrasher monthly resident returns to the fray with production partner Torsten Stenzel. 'Bizarre', flipped by the perhaps even catchier extended re-rub of 'Child Of The Universe', looks set to be as huge as the duo's recent 'Ayla'. (DF)

DJ Tiesto

Magic Volume 3 **Planetary Consciousness**

Four cuts feature on this superlative slice 'presented' by the new Dutch trance master Tiesto: Allure's 'Cruising', Roze's 'Our Love', Stray Dog's 'Mirror' and The Hammock Brother's 'Sea'. Not quite sure how much Tiesto had to do with each of them... But when the cuts are this good, who cares? (DF)

X-Tra X

Plan 94 (The Voyager Remixes) **Pied Piper**

'The Glorious' originally appeared on 'Northern Exposure 1', hence these new mixes. Sunset Sky Versus Sneaker go for a typical Euro-trance mix with plenty of UK progressive house flavours, and Sloshi give it a deep tech edge. Both useful and worth checking out. (P)

Steve Porter The Launch EP

Fade

After a long break. Fade return with a superb

four-track EP from new guy Porter. Each track has its moments. 'Adaptor' has the largest appeal with solid bass and melodic synths. 'Pipe Dream' has a deeper swirling minimal groove, 'The Catch' is a funkier techdriven progressive house number and 'The Droning' a simple set-builder. (P)

Fridge

Ralf Fritsch (Ralf Fridge!) met his musical partner Detlef Halstik at Franfurt's legendary Dorian Grey club, formed Komakino, and enjoyed Euro trance smashes like the 'Energy Trance' EP and 'Feel The Melodee' Paradise is an updated 1999 version of their trademark feel licensed from the Alphabet City imprint. (DF)

Transfer Injection

Aquarius

Roy Aquarius remixes an epic trance scorcher aimed squarely at the outdoor summer market. Knob-twiddled in the same studio as Binary Finary's '1998', apparently, although perhaps not quite as strong as that particular brain-frazzler. Definitely worth a spin all the same, though, (DF)

Synchros

Drugs

Tipworld

The Tip crew are back in business, at last, as Tipworld, and what better way to start off proceedings than with this aptly-named monster-crunchy piledriver from Synchros. If twisting, morphing acid techno is your thing, look no further. Cool. (DF)

The Captain & Karim Show Them We Can Do This

There's nothing like a hoovers-at-dawn classic to get the juices flowing, and that's exactly what you get from this trademark Tinrib stormer. On the flip there's more fun with a siren, and 150 beeps a minute. For the Melt/Trade crew and other adventurous souls. (DF)

Microbots Cosmic Evolution

Tide

The excellent original cut, reviewed on these pages a year or so ago, gets three remixes from Microbots, Mijk Van Dijk and Timo Maas to update it for 1999 floors. The Van Dijk mix in particular has been doing it lately on the nation's harder floors. (DF)

So Who The Hell Are...?

THE BRAINBASHERS

Sounds like some demented medieval torture group to us.

Actually it's Graham Eden and Rachel Shock, the successful DJ and production team behind Shock Records, the Milton Keynes-based imprint they also own.

So why the crazy name?

"It's not that crazy," explains Graham.
"After all, we bash our own brains right out most Saturday nights and so do the people who come to listen to us. The style of banging trance we play is pretty much that... brain-bashing NRG. Our first three releases were picked up by Tony De Vit for the Trade compilations, and since then we haven't really looked back.

So they bang it, but can they cut it when it comes to record sales?

Too fucking right. The Brainbashers have released 40 records over four years, with total sales in excess of a quarter of a million. Add to that the licensing deals they've struck and the figure doubles.

So which tracks will I have heard?

Probably the infamous 'Feel The Rush' (Remixes); 'Fifth Element', the cut which was licensed to Jon The Dentist's Phoenix Uprising imprint; or 'Control Transmission', another heads-to-the-floor classic that had them gagging for more at Trade.

'Feel The Rush'? Brainbashers? Shock are hardly subtle when it comes to names, are they?

Er, nope. Not when you consider that other choice Brainbasher singles you might have jumped around to include 'Sex' 'Ecstasy', 'LSD', 'Do It Now' and 'Let It Take You Higher'. Let's just say that Graham and Rachel get right to the point. . . But then they're the first to admit 'our

Brainbashers' 'Dance The House' is out now. A three-disc 'Best Of Shock compilation is due out in October



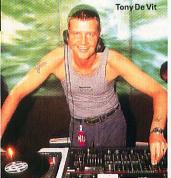
HARD HOUSE

VitalRelease

Phenomania

Who Is Elvis? (Tony De Vit Remix) Tripoli Trax

What better way for Tripoli Trax to celebrate its 50th release than with the last unreleased remix from the greatest hard house DJ? Tony De Vit's classic mix of 'Who Is Elvis?' finally sees the light of day, together with awesome new mixes from Steve Thomas and OD404. (MK)



Singles

Caveman

Perfect Pervert Polar State, Holland

From the reliable Tsunami stable comes a tasty three-tracker worth investigating. The renowned Vincent De Moor's classy and uplifting house mix is overshadowed by the flipside's more potent and full-on 'Original Mix' and the fiercely pounding 'King's Cross Mix', both of which gallop along with the aid of some seriously infectious Signum-styled synth hooks.(MK)

Da Junkies

Can't Wait

Remote's second salvo is the first Da Junkies single in a year, delivering their trademark deep, tribal beats and bass of the minimal and funky kind with the same swagger and style as imminent Remote singles from Smokin' Jo and Daz Saund. A label to watch. (MK)

Barabas & OD1

Feel The Beat (Check This Out) **Phoenix Uprising**

The latest Jon The Dentist creation is one of his finest. Typically tough beats, bouncing bass and offbeat stabs build superbly, before the full-on assault of the breakdown throws Doc Scott hoovers into the ring with reversed beats and berserk crowd noises galore. The all-out climax and Jon's fresh floor-friendly arrangement will please the punters and the players alike. (MK)

Nylon **New Forest**

V2K

A stunning third release from Y2K, with what could well be the world's first gothic trance record! Taking The Cure's seminal single 'The Forest' for inspiration, this house-trance fusion rocks like Paul Van Dyk meeting Signum on a good day for both. In other words, it's massive! (MK)

Wiket-B

Yavo

Southeast

A timely UK release for this cheeky and cheerful Luis Junior and Dr Kucho creation, licensed from Spanish label Toki Music. Making it an essential purchase is a stunning new remix from the hugely underrated Kev 'KGR' Bird and Rich 'The Ditch' Pearson in

their Floorshow guise, an infectious dub house delight that goes for the dancefloor jugular and succeeds, with bells on. (MK)

Ian M

The Dreamer **Tidy Trax**

Rivalling only The Sharp Boys in the partying stakes, Ian M's sharply produced (and long overdue) debut single matches all of his peers in the creativity stakes. 'The Dreamer' perfectly sums up everything that's great about Trade: it's hard but funky, banging yet groovy, tough but sexy, and oh so energetic, (MK)

Cortina

Music Is Moving

Set to be one of the biggest records of the summer, with this storming 12-inch a prelude to a full post-lbiza release. On the 'Amber Mix', Ben Keen and dBm bed the vocals from the early Nineties Italian house anthem into one of their most accomplished and floordestroying productions yet. And there's a hoover-tastic 'Slingshot Dub' for good measure too. (MK)

Zone 3

Dancefloor Crisis

Central Line Records

Belfast's DJ Modelle steps up a gear in his bid to conquer the mainland, teaming up here with Irish expatriate Paul Masterson (of Candy Girls fame) for two pumping hard housers with a Dutch flavour. The first goes for a full-on bouncy Euro rhythm, while the second cuts a subtler groove, and both make the most of a Ferry Corsten modelled synth hook. (MK)

Captain Tinrib

Lost The Signal

Tinrib

The sight of Steve Thomas playing his and Captain Tinrib's awesome 'What Is Love?' as an end of night encore to rapturous applause at Cream is a measure of how far the hard house scene has travelled in recent times. Captain Tinrib has always been at the forefront with his creations, and this experimental and percussive head-fuck keeps him well ahead of the pack. (MK)

Transformer 2

Just Can't Get Enough Rude Boy

Now, how many times has this been out? Not enough! Last time we could remember was on Positiva back in 1996 - so it's long overdue a dusting off - and who better to get their Mr

Sheen out than Alan Thompson and Diddy? Suffice to say this one looks rather large. (JB)

Tall Paul

Duty Free

The tall guy bangs out his debut release on his own label, and pretty smart it is too. The 'Tormentor Mix' will please fans of his own DJing style, while lovers of all things power trance will delight in the 'Sentinel' reworking Paul's best outing since 'Rok Da House'. (JB)

DJ Sakin & Friends

Nomansland

Positiva

The Titanic gets sampled (that's the film, not the restaurant, people) as Sakin and his chums roll out another Top 10 stonker. The original 'Polaris Mix' is an uplifting hardish affair while Lange gets all moody and moodswingy on the flip. Choice. (JB)

Charlotte Skin

Nervous

Look, this one is so huge that if you haven't heard it you must have been stuck in Mogadishu, Milton Keynes - or even Dublin for the past month. Still, all is not lost as this quality slice of uplifting house - much like 'The Silence' - goes on sale right about now. (JB)

Chicane

Saltwater Xtravaganza

Last year's 'Offshore' sold in excess of 100,000 copies. No surprise, then, that Chicane (Nick Bracegirdle) is trying to repeat that success with a similar cut featuring the Clannad tune from 'Harry's Game'. Epic trance house or just crass commercialism? Love it or leave it, matey. (JB)

Geri Halliwell

Look At Me (Remixes)

The UK's Sharp Boys and pumpathonic producer Mark Picciotti from the States turn a pig's ear into disco pearls via three of the most inventive mixes around this month, with the Boys' 'Queenie Dub' being the pick of the slate. Let's hope they were paid good wedge for dealing with such a moody product. (JB)

Nightcrawlers

Never Knew Love

River Horse

From the tribal Amber workout via the classic piano groove of Colour Sound Inc to the pumping sounds of 'Mash Up' Matt Darey, this one is a peak-time dropper's delight. Nice to see River Horse with such a stallion on their hands.

Camisra

Clap Your Hands

Virgin

Weirdest re-release of the month as Virgin reissue a Tall Paul number from ages back with 187 Lockdown and Jonesy remixes. Hardly the mixes to propel this chartwise or floorwise, we would have thought, but then what the hell do we know? Very little, after last Friday night. (DF)

State Of The Artist

Freek Fontein on running 10 labels and being half of THE FREAK & MAC ZIMMS, Holland's most in-demand production team

NYONE who's been to a house club in the last few years will know the work of the highly

respected Dutch duo The Freak & Mac Zimms, but little is known about the men behind the name. Since they first teamed up in 1996 they have been responsible for some of Europe's most inspiring hard house grooves: the seminal 'Make A Move', the hypnotic 'L'Annance Des Coleurs' and the funk-filled 'Spin Me Wild' are just three of the timeless productions which have won them praise much further afield than the London Underground.

"We are influenced by the UK hard house sound," confesses the BPM Dance A&R manager with 10 labels under his wing. Freek Fontein. "But we are also influenced by people like Olav Basoski and Armand Van Helden. We make powerful, groovy club music, perhaps best summed up by our Silvio Ecomo single 'Uprising'. Freek first encountered Willem Faber

BPM Dance in 1995. 'Willem first released tracks as Flax and Incisions on our linx label. We then teamed up on 'Distant Stab', which was the first release on our own 2-Play label. Willem also records as Wishbone, and set up his own label, Bango."

(Mac Zimms), when he sent a demo to

Looking after 10 labels means Freek

doesn't get into the studio as much as he'd like, but he hopes to address that as this year progresses.

"Mac Zimms is the number one producer in Holland right now, and we hope to work more together this year as we know exactly what to expect from each other in the studio. Our intentions are to change our style and make it a little harder and faster. The future looks very exciting indeed."

The Freak and Mac Zimms remix of Cunaro & Dean's 'It's About Time' is out now on Tidy Trax. A new Scott Mac and Mac Zimms single is released on 2-Play later this month

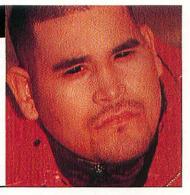


VitalRelease

Junior Sanchez **Featuring Dajae** B With U

R-Senal, USA

Junior Sanchez ventures into the world of vocal productions and what better way to kick off Roger Sanchez' new label than with the excellent Dajae. A cool filtering groove with just the right beats and sounds. (SH)



Timeykes

Willy Washington

Rescue Me white label

Apparently this elusive promo is a Mood II Swing production and it certainly bears the duo's hallmark. The rich female vocal is well produced and the music grooves along in a very classy vibe with just the right amount of bass end to keep the girlies' hips moving. (SH)

Kim English

Unspeakable Joy

Nervous, USA

One of the stronger tracks from Kim's album gets remixed by Bobby D'Ambrosio who gives it a little kick up the rear for today's dancefloor. Moving away from the typical Def Mix sound, he's done a rather nice job on a song which is uplifting in all the right ways. (SH)

Mutiny

Sunflowers

Originally, I thought this was a remix of D'Influence, but now all is clear. The sensual female vocals have been wrapped around an infectious loop taken from First Choice's 'Doctor Love', topped with a few musical touches and underpinned by some crisp beats. Very MAW. (SH)

Fire Island

There But For The Grace Of God (Remix) DMC

Only available on DMC's Remix Culture promos, Farley and Heller remix a song that's as important now as it was back in its day. A high-octave bassline sets the pace for their typical hypnotic groove that certainly works the dancefloors. (SH)

Romatt

Froggy's Congaz Chez, USA

A deep tribal groove produced by DJ Romain and Matt Keyz for a promising new label. Matthias Heilbronn steps in to remix it and takes it to another level. The production is second to none and his 'Jazz Remix' is highly musical but with enough pump for the dancefloor. For a darker vibe, hit the 'Club Mix'. (SH)

Supakings Back And Forth

Peppermint Jam, Germany

Already out on limited promo, it's now been

remixed by the up and coming Sounds Of Life from Mousse T's homeland. The main mix has a catchy disco hook that's been going down very well, while the alternative version has a cooler key-led vibe that's also very useful. (SH)

Markus Enochson Missin' U

Released For Pleasure

Hailing from Stockholm, this promising producer sounds very much influenced by MAW. The production here is tight and the mood deep and jazzy, with some nice trumpet interludes. Frank Adahl's vocals ride the groove well, slipping in and out of Nu Yorican beats. Nice comeback for this label. (SH)

Mateo & Matos

The Real Thing

Glasgow Underground

Mostly known for their instrumentals, this NY duo have come up with a tasty male and female vocal cut that's been remixed by KOT. The 'Classic' vocal mix has a very live feel while the 'Underground Dub', my favourite, rips the bassline from KC Flight's 'Let's Get Jazzy' and uses the raw ad libs to good effect. I like this one a lot. (SH)

Da Mob Featuring Jocelyn Brown It's All Good

Subliminal, USA

This doesn't have as tough a production as 'Fun' and will appeal to the more soulful bods with the 'Dronez Dub' catering for the track heads. Full Intention turn in a disco-driven remix which is really a dub - a vocal mix would have been nice, though when it comes out over here, there'll probably be enough mixes to keep everyone happy. (SH)

Bump & Flex Got Myself Together

Heat

Grant Nelson slaps up dancefloors once again. With mixes for all flavours, it's the 'Meltdown Mix' which is smashing underground clubs, while the filter-tough 'Dancing Beavers Mix' gets the girls doing just that. The original is included, which is reminiscent of the old Grant sound, spiced up with extra vocals. (MJL)

De-Ryus Grass Ain't Greener (Remixes) Arista

Originally on a limited promo last year, this 20year old's debut gets a welcome full release. The much sought-after MJ Cole remixes are

here, along with a CJ Mackintosh dub which uses a smooth filtered melody underpinning strong drums and top class production. (MJL)

Stanton Warriors Versus DJ Scribble

Everybody Come On

Causing a massive stir on the garage underground, this two-step/breakbeat/hip hop number is crossing more boundaries than the Yugoslav army. With the vocals of Busta Rhymes and Rampage giving it up over tough, well programmed beats, moody keys, G-funk basslines and a live sax. (MJL)

Unknown Plastic

Ве Нарру white label

This old Mary J Blige classic gets a UK garage revamp courtesy of someone somewhere with a sampler. There are four-to-the-floor and two-step mixes both sounding fairly well produced with a dark dubby bassline working.

its way round Mary's sweet vocals. An exception to the overdose of badly produced r&b two-step around at the moment. (MJL)

Hardrive

Never Forget (When You Touch Me) Strictly Rhythm

After the big underground hit of 'Deep Inside' Hardrive return with not just a couple of megs but a couple of gigs! The percussive intro leads into some sweet vocal ad libs which gently immerse you into that wonderful instrument, the Fender Rhodes, topping it off with live bass. High quality, soulful inspirational garage. (KB)

Black Puppet

Ruff Stuff Records

'Flat Eric' has definitely been used here and, by the sounds of the bass, rounded at the edges. This was handed to me by a wellknown producer. With its ska intro and ragga vocal samples, it sounds weird, but it works. Interesting. (KB)

Doolally

Straight From The Heart (Bump 'N' Flex Vocal Mix) XL/Locked On

Bump 'N' Flex deliver another 'Funk On A Roll' with similar drums and organ, obviously keeping up the buzz which has made the James Brown track so massive. Also included is the Bump 'N' Flex dub and our own vocal mix. (KB)

4BZ Party Vibe

Britsstonian Beats

Phat 'n' skippy drums which skim nicely through the track and this track is just one of two on this sweet little EP. Deep and dirty, it sounds like it's got samples from our man Todd. It's the simplicity and samples which really give this its flava. (KB)

Dub Syndicate

I Need Your Love '99

Casa Trax

Originally out on Dubz 4 Klubz, it's now got new mixes from Groove Chronicles and ourselves. The original MJ Cole two-step mix sincluded for good measure, so there's something for all garage tastes in this package. (KB)

Producer Profile

Y-TRIBE's Ali Jawando toughs out his technique

How would you describe your sound?

I'd have used the term 'speed garage' but some people aren't happy with that term, so let's say it's underground and it's garage.

What other names do you record under?

Y Tribe, Restless Natives, and sometimes just any name that comes to mind. I've got a white label out there right now, using a 'Slim Shady' sample under the name Basehead.

What labels have you recorded for?

I used to have a major deal with Deconstruction, Now I put out most of my stuff on my own North West 10 label. We're on our 20th release now, and I've done all of them myself or with the help of an engineer. We actually started off more Euro and hard house, but shifted to garage around 1997.

What's currently influencing you?

I'm getting really fed up with the speed garage sound because it only reaches the underground. I like Stardust style stuff and I'd quite like to reach further out into the mainstream. I like lots of Morales stuff, some MJ Cole and Tuff Jam stuff too.

Who would you really like to work with? Bob Marley or Louie Armstrong. I grew up on jazz and reggae.

What were your first and most recent productions?

My first was called 'Champagne Going Down' as F&A. Right now I'm working on a remix of my own tune, 'Enough Is Enough', trying to make it more mainstream, for a Judge Jules crowd.

Which production are you most proud of?

I still think 'Enough Is Enough' because the vocalist, Elizabeth Troy, is brilliant.

'Thanks To You' by Restless Natives on North West 10 is released this month. 'I Wanna Know' (Remixes)' by Restless Natives is out now



VitalRelease

Various Artists

Battlecreek EP

Illicit

Verily, we are blessed: Deadly Avenger, Bronx Dogs, Jadell and Pepe Deluxe together, rubbishing the big beat blueprint and forging stunning breakbeat tracks. Deadly Avenger's steroidal disco/hip hop exercise 'The Brawl' is the finest and catchiest, but cuts by the Dogs and the 'Dell both rock a fat one. (KB)



Mint Royale

From Rusholme With Love Faith & Hope

Wide-trousered Mancunian big beat that's determined to cram as much across 12 inches as possible. There's something for everybody here: double-rude ska riddims, droning sitars, amply-proportioned breaks and a cheese topping only the most cynical could turn their noses up at. (KB)

Baby Elephant

The Moove

Plastic Raygun

The Valleys are alive with the sound of big beat! This massively competent take on square-bashing vocoder funk by Cardiff's Baby Elephant is a sure sign that south Wales shall be ignored no longer. Mixes from locals Phantom Beats and the criminally overlooked DJ Scissorkicks also do the right thing. (KB)

Freska Allstars Keeping Our Hand In EP

Freskanova

Dancefloor pleasers from The House Of Cheese with everything you'd expect from Freskanova and some good music as well. At least that's the case with Lentilheads' Status Quo-sampling 'Matchstick Men' and Cut 'n' Paste's remarkably controlled 'Watch This Sound'. Otherwise, it's huge breaks, phat basslines and snare rollery ahoy. (KB)

El Loco Gringo

Watchuwanna

Finger Lickin'

A silly idea - 'Tequila'-style mariachi guitar riffing locked down with junglist sub-bassbrilliantly executed and 110% certain to drive dance purists to the point of apoplexy with its perky pop attitude. But like Norman Cook says, fuck 'em if they can't take a joke. (KB)

Nick Faber

Something For You

Responsible for the breathtaking 'Get Yourself Together' from 1998's Common Ground project, Nick Faber's back with more sample-chopping action guaranteed to ignite dancefloors and imaginations alike: a simple but delirious Hammond jam tussling with clattering, superfunk percussion. Check the interludes and downbeat B-side too. (KB)

DJ Trax

Define Funk

Lacerba

Atmospheric funk that walks a tightrope between rinsing drum & bass and more reasonably-paced breakbeat fodder. Trax has an impeccably deft touch and his sound is polished beyond perfection, but the gloss is at the expense of groin-level oomph. (KB)

DJ Scissorkicks

Clap Yo Hands

Fused & Bruised

Thoroughbred breakbeat tweakery from Ant Chapman with all the subtlety of Serbian foreign policy. No, it's not breaking any moulds, pushing envelopes or overhauling formulae, but what would Friday night be without records like these? (KB)

Ceasefire

Cruising Wall Of Sound

A year since his last joint ('Evel Kneivel'), Derek Dahlarge is back with this remarkably restrained piece of bottom-end wah funk embellished with Italo-piano and, improbably, a saxophone solo. As they say, Derek's always had the horn (groan)... (KB)

Meat Katie

Everyone Is Gay/Dead Slow Kingsize

The follow-up to the soon-to-be-classic 'Can't Hear Ya' has two supremely funky licks which follow on in Meat Katie's almost tech-funk style very nicely. Machine funk rhythms, low bass throbs and an endless groove are backed up with a nifty mix from Dark Globe. (AF/RP)

Unknown

white label

A very naughty bootleg that sounds like it could have come from an Uncouth Youth DJ set. Swearing, booty chants and that Eminem vocal sample all feature as electro meets the Amen loop with plenty of clever chops and edits. Massive. (AF/RP)

Waywood Soul

Wild Child

Waywood

Some say Waywood Soul is a skinny Scottish guy, others he's a phat dude from Texas. Whoever he is, this is a rapid-fire dose of twisted breakbeat science with the 'Real Wild Child' rap, raw pounding beats and a bassline that chips away at your brain till your feet take over. (AF/RP)

Solid Ground

Open Sky

Hard Hands

Solid Ground return with a classy three-tracker The lead features Lisa Hadley on vocals with dark basslines and angry beats. 'Fanatic' is a cool experimental instrumental and 'Mind Over Matter' is mellower, with summery synths and splifftastic beats. (AF/RP)

Jedis

Time Machine/Nuts In white label

Britain's genius producers return as the plain ol' Jedis after George Lucas objected to the name Jedi Knights. 'Time Machine' is a beautiful live jazz breakbeat mash-up sitting between breaks and drum & bass in tempo. The flip sounds like a classic funk track. Not as obviously floorfilling as previous Jedis work, but great pieces of music. (AF/RP)

Free Fall Sky Dive

Crucial Cuts

Fresh production from Melbourne's Andy Page who has recently worked with Sasha and BT. This is an exquisitely produced "big sound system tune" that fuses hard hitting beats and gnarly sub bass with the acid and ambience of progressive house. More great breakbeat from Down Under! (AF/RP)

Tekjam & Inzekt

Premiere

Random Accoustics

A four track EP on a new label from Switzerland, this is electro breakbeat fusion with stunning

musical depth, yet keeping the underlying funk. Amust-have. (AF/RP)

REVIEWS BY KEVIN BRADDOCK, ADAM FREELAND & RENNIE PILGREM

Various Artists

Electric Kingdom EP

Language

Language dive fully into the new breakbeat arena with four moody bass blowers taken from their new compilation album. Sons Of Mecha, T-Power and Buckfunk 3000 all donate new works, but the highlight is Tipper's remix of 'Disakeaust' (AF/RP) ****

Various Artists

Freebase Breakz

Planet Breakz

A new label from the people who brought us Blue Planet and Plug. Head straight for the General Midi Versus Lurch track where excellent drums build and build in a very dancefloor friendly way. A technoid bass sound makes for good all round club breakz. (AF/RP)

Mental Blox

First One The Blox

Air Dog

Back to '82 electro collection from the same stable as Deejay Punk-Roc, the only concession to the advance of time being the Anthony Rother-style bliperama of 'Electrofunk Techno'. Head this way if sizzling, irony-free electro is your thing, or if you take your electronica with a dash of New York pavement. (KB)

Producer Profile

Representing straight outta tha illest 'hood in breakbeatland - that's Twickenham, y'all - it's smooth groove practitioner NICK FABER

When did you start producing?

The first actual productions I did were about four years ago as Hightower Set for Bob Jones' Black On Black label.

Who do you record for?

I've got so many things going on: I'm doing some tracks for Regal's Marble Bar label and for Pussyfoot, I've been helping with production on some of Jadell's album on Ultimate Dilemma, I did 'Get Yourself Together' as Common Ground last year and I'm remixing an old Hightower Set track because Bacardi are using it for an advert.

What are your most recent productions?

'Something For You' on Rex records, which is a subsidiary of XL. They've got a lot of money through having Prodigy and Basement Jaxx and I think they wanted to have a cool 'street' label that would be like Mo' Wax was when it was starting out.

Which DJs play your tunes?

All of the Fifth Column: Theo from The Wiseguys, Regal from Bronx Dogs, Deadly Avenger, Johnny Morris and The Herbaliser. We basically all know each other from going to Richmond College together.

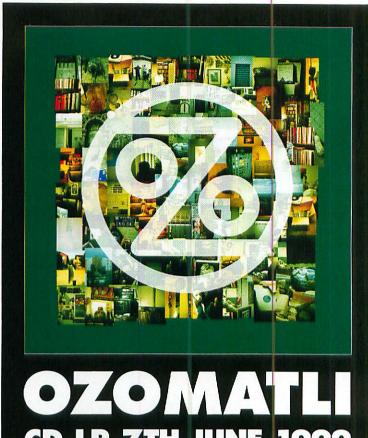
Who would you most like to work with?

John Mayall [of Bluesbreakers]: he was funky, but he was a terrible singer and he surrounded himself with people who were good, which is a clever move. I did actually work with [Beatles producer] George Martin for a while. I was the lowest of the low in his studio and I kind of fell in love with him a bit. He's very tall and gentle with big hands and a fantastic aura of authority.

Nick Faber's 'Something For You' is out now on Rex Records







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edited by Rob Da Bank



Decks, Es & Midnight Runners

UNNIEST moment of the month had to be The End's Mr C running down the road outside his club chasing a pigeon. Cue contact with the pavement and the daft punk broke his leg. What a Shame(n). From pigeon shit to bullshit of the month which has to go to the Hanover Grand who, in promoting their excellent Future Perfect night (every Saturday at London's Hanover Grand), are sending out information about how a prisoner escaped from jail just to go and see Sister Bliss spinning at the club. Absolute bollocks. The good news this month is Creamfields have announced that their annual event will be held at the old Liverpool Airfield, Speke Road with six arenas hosted by Cream, Bugged Out, Big Beat Boutique and Metalheadz with 50 DJs and 20 acts. Those bastions of dance culture (?) the Pet

London's Freedom club are doing their bit for the war effort after one of their punters, CPL Steve Francis of 604 SIG Troop, wrote to them while holed up in a muddy bunker in Kosovo. Freedom ressie DJ Lisa Pin-Up is even sending him out mix tapes. Poor lad, stuck in a bunker, miles from home and that's all he gets (I hope she enclosed a signed photo). Freedom also organised a go-kart race last month with loads of celebs driving round trying to kill themselves. Needless to say Muzik thrashed nearly everyone with help from the Ministry's Gareth Cooke and Stretch (of ... & Vern).

Shop Boys will be headlining, playing their first gig in two years.

New venue alert in Manchester. Planet K will be an 800 capacity 'multifunctional environment' which basically means it will be a bar, club and venue. Check Insomnia for listings of clubs moving there like Counter Culture and Paper Records' Robodisco. Thanks to whoever sent me a piece of toast in the mail, please carry on with the full breakfast as the toast's going cold. Bugged Out have announced they're rocking and rolling at Amnesia on weekly Saturdays in Ibiza with Basement Jaxx and the like already confirmed. Meanwhile 'Dangerous' Dave Pearce has announced his classic Dance Anthems will take him to Ibiza with eight nights at Eden in San Antonio.

The London Club Awards were a joke-no one knew about it. Blocko

& Peasy were so bored they went off with some lap dancers and missed two senior dance music players having fisticuffs. Children, please.

Almost as daft was pioneering Studio 54 DJ Nicky Siano who turned up at Si Long's (formerly of Wobble) new venture Sugar in the heart of clubland, Learnington Spa, in a coffin. Bizarre fellow.

Wolverhampton's Mezzanine club is still firing off with promoter Charlie Chester having just secured his very own Mezzanine Bar for the summer, based near El Divino and Pacha. See you there. While we were talking, young Charles was on the bow of a yacht sunning himself in Ibiza, no less. Apparently the middle of May there has been like 1998's July with Pacha and Amnesia rammed, so by July we'll all be struggling for space. Can't wait.

Cream have just notched up a record amount of hits on their web site when Oakey played, with a million people from all over the world tuning in to hear their Lord's sermon.

Great to see clubland rallying behind Muzik's appeal to change Ireland's licensing laws. We've had loads of letters of support and please keep them coming.

Good to see lightstick madness continuing apace. We're totally behind you, whoever you are, and we'll see you all waving them at the Gatecrasher Summer Ball in association with the excellent Muzik on June 19th.

Lastly the Millennium looms ever closer. Scant details of Gatecrasher, Ministry and Cream's do's are emerging. Cream 2000 is staging events at Liverpool Pier Head (Tong, Fatboy Slim, Sasha, Oakey and Seb Fontaine, £75), Cream at Nation (Tong, Slim and Fontaine, £99), Trentham Gardens (same as Nation) and Brixton Academy (Tong, Sasha and Fatboy, £99). Tickets are not yet on sale. Gatecrasher meanwhile holds forth at the 25,000 capacity Don Valley Stadium with tickets at £100 and Judge Jules and Paul Van Dyk exclusively booked. The Ministry Of Sound stay put in London with a Def Mix weekend based around Morales, Knuckles and Satoshi Tomile with satellite links with Fiji and India among others. Apparently they won't be charging anywhere near as much as the others. More next month. Happy raving.

HOW TO GET YOUR CLUB LISTED IN MUZIK

Please send details to Insomnia, Muzik Magazina, King's Reach Tower, Stamford Street, London SE19LS. Or fax Insomnia on 0171-261-7100. Or e-mail rob_da_bank@ipc.co.uk All club listings are free, but are included at the editor's discretion.

All dublishings must reach Muzik by the following dates: June 7th for club dates July 14th to August 11th, July 2nd for club dates August 12th to September 13th, August 6th for club dates September 14th to October 11th



Boxman, Europe's leading on-line music retailer, is launching a UK site on March 29th. Over 400,000 titles will be available at up to 40% cheaper than high street stores and selections are delivered to your door within 48 hours. Wherever you see this symbol throughout Insomnia, the relevant album is available at www.boxman.co.uk Music by i



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SATURDAY 3RD JULY 1999
LIVE ON STAGE:
RHYTHM DIVISION-ALSO
"SLAM THE BRAKES ON"
LP LAUNCH PARTY FEATURING
DJ ACTION IN THREE ROOMS FROM:
CUT LA ROC (SKINT)
BARRY ASHWORTH (DUB PISTOLS)
KRAFITY KUTS (FSUK)
MEAT KATIE (AVENUE A)
CLOCKWORK VOODOO FREAKS (SKINT)
SOUL OF MAN
ROUNTE US, SIR DREW (KINGSIZE)
DUBZ DELUXE (ATHLETICO)
PLUS UP TOP: MOB WARFARE WITH
CHRIS ROCK
FERGADELIC
CHRIS HEADSHOPPE

BLIND OLLY AND BEN FUEGO

WOLF BOY MATT

SATURDAY 10TH JULY 1999
LIVE ON STAGE:
KING RIB
DJ ACTION IN THREE ROOMS FROM:
ROB PLAYFORD [MOVING SHADOW]
RICHARD NORRIS [EX-GRID]
BARRY ASHWORTH [DUB PISTOLS]
KAREN PARKER [ONE TRUE PARKER]
MIMI FREESTYLE
LISA WEAPON (SME]
DISASTRONAUT
NIGKY MILAN &
HOXTON CREEPER [SME]
THE HIHILIST
US BAZAAR [USA]
SLIT AND SLUT (HO'S HOUSE)
PLUS UP TOP:
THE SOUL JAZZ SOUNDSYSTEM

SATURDAY 17TH JULY 1999
LIVE ON STAGE:
DARK GLOBE
DI ACTION IN THREE ROOMS FROM:
RICHARD FEARLESS (DEATH IN VEGAS)
MEAT KATIE (KINGSIZE / R&S)
BARRY ASHWORTH [DUB PISTOLS]
VINI (BOTCHIT & SCARPER)
NIGKY MILAN &
HOXTON CREEPER
HEADCLEANER
THE NIHILIST
BUCKS
US BAZAAR
PLUS UP TOP: MOB WARFARE WITH
BLIND OLLY & BEN FUEGO
WOLF BOY MATT
FERGADELIC

SATURDAY 24TH JULY 1999
LIVE ON STAGE:
NO JAHODA
DJ ACTION IN THREE ROOMS FROM:
JON CARTER (MONKEY MAFIA)
THE PSYCHONAUTS
GARY (B.A.D.)
MEAT KATIE (AVENUE A)
KAREN PARKER (ONE TRUE PARKER)
ENVIRONMENTAL SCIENCE
BREAKNECK (DJ VLAD)
MIMI FREESTYLE
NICKY MILAN &
HOXTON CREEPER
PLUS UP TOP:
WEIRD BEATS COLLECTIVE

SATURDAY 31ST JULY 1999 LIVE ON STAGE: BOARD X PRESENT THE URBAN GAMES PARTY DJ ACTION IN THREE ROOMS FF HARRY LOVE (SCRATCH PERVERTS) BARRY ASHWORTH (DUB PISTOLS) RICHARD NORRIS MEAT KATIE [AVENUE A] LISA WEAPON US BAZAAR BIG MUFF SLIT & SLUT HELLS BELLS NICKY MILAN & HOXTON CREEPER THE NIHILIST PLUS UP TOP: MOB WARFARE WITH WOLF BOY MATT FERGADELIC TOMMY SMOOV BLIND OLLY & BEN FUEGO

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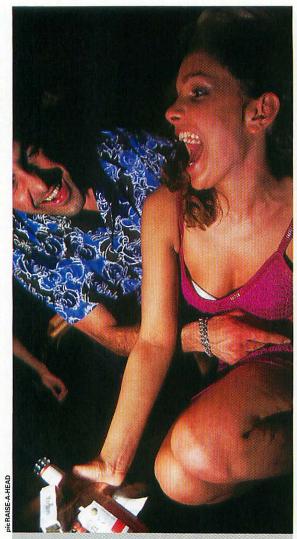
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Club Of The Month: Space, Dublin

Weekly Saturdays at Temple Theatre, Temple Street, Dublin. 00-353-1874-5088 www.templetheatre.ie 9-2am. £10

T MAY finish at 2am, but a night at Space will stay with you much longer than that. One of the most impressive venues we've ever seen, the Temple Theatre is quite bonkers. Wandering up to it in Dublin's happening Temple Bar area, the 200-foot steeple is enough to get you excited, never mind the massive old organ that covers the whole back wall

When Faithless said 'God Is A DJ' they must have been thinking of him as the resident here. Sasha and Tongy have both called it the most impressive venue they've ever played in and the 2,000 odd punters who flock there every Saturday seem to agree.

Other fascinating facts include the 14 dead bodies found left in the crypt when they were refurbishing the

basement; they have the biggest in-house lighting system in Ireland; there's a cameraman who films the audience and projects their mugs onto massive screens and... Well, it's a right hoot

down there. Resident DJ Paddy Sheridan, ex of The Pod, drives the main room nuts alongside guests like Coxy, Green Velvet, Tong and Liam Howlett while the basement rocks to acid house. Only going since February, Space has already stamped its mark on Irish clubbing and if our campaign works to help clubs over there stay open later (which it will), Space must be next on your list of nights out.

Upcoming guests are Des Mitchell (BCM) (June 12th), Stretch & Vern (19th), Tall Paul (26th), Anne Savage (July 3rd), Best Of Irish with Liam Dollard, Mark Kavanagh and Francois (10th) and TBC (17th) Dress Code: Make an effort Capacity: 2,000



Muzik's Essential Nights Out:

Drop The Bomb

Saturday June 12th at The Bomb, Nottingham Expect: Weatherall and Andy Smith (Portishead) at the UK's finest alternative Saturday night

• Progress
Saturday July 10th at Time, Derby
Expect: Rampling on form with mad ressies Pete and Russell

• 2 Kinky Saturday June 26th at The View, Frodsham Expect: Mental party action from hardbag to trip hop in a sublime location

Friday

Capacity: 1,000

• Access All Areas Weekly Fridays at Flaming Colossus, 57 Welford Road, Leicester. 0116-233-4788. 10-3am. £8/£7/£6. Jo Mills every week plus guests spinning housey doings for the brethren of Leicester. **Dress Code: Clubwear** Capacity: 700

Atomic Jam Friday June 25th at Subway City, Livery Street, Birmingham 0121-233-0310. 9.30-6am. £8. Three rooms of techno, drum & bass and whatever for a crowd of firm followers. Space DJz and Billy Nasty join Nathan Gregory playing the techno room, Kenny Ken, Ratty, Neil Trix and Fallout revup the bass-heads and Rob Lynch Jem Atkins and Detective Inspector Rude Bill Blafford hot up the Melting Potroom. Dress Code: Make an effort

Boogie Down Brum Weekly

Fridays at Bonds, Hampton Street, Hockley. 0976-374-753. 10-3am. £4/£3. Joining the huge line-up of usual suspects on the beats are Madden, Chris M, Adam Regan (June 11th), Bentley Rhythm Ace, Fuzz Townsend and Cooler live (18th), Steve Gerrard, Side Show Rob (25th), Bud, Dean Smith, Simon DK (July 2nd) and Steve Bridger (9th). Dress Code: None Capacity: 600

Bosh Friday, June 11th at The West Indian Centre, 159 Spon Street, Coventry, 01203-447-099, 9.30-22am, £4. Residents Toka, Saul and Earwax are joined by

special guest Bedroom Bedlam DJ Murray Richardson taking it deep and funky. Dress Code: As you like

Capacity: 300

Breakdown Friday July 16th at The Bomb, Bridlesmith Gate, Nottingham 0115-950-6667, 10-3am, £8. Tony Global, Goodfella and Tummy Touch DJs Tim 'Love' Lee and Groove Armada spin ess Code: Whatever Capacity: 450

• Easy Tiger Weekly Fridays at Jalians, Byard Lane, Nottingham. 0115-910-9642. 8-12.30am. FREE. Funk, hip hop, old skool house, big beat and

drum & bass in surplus brought to you by residents Ian Stewart and Osborne plus guests. Dress Code: No worries

• Flashback Friday June 18th upstairs at Crunch, The Venue, Branston Street, Hockley, Birmingham, 0121-472-0777, 11-6am, £8. Raving, we're raving mad! Yup, back again with The Ratpack, DJ Shock Cand Mistress Mo. Dress Code: Smart trainers welcome

God's Kitchen Weekly Fridays at The Sanctuary, Digbeth High Street, Birmingham, 01604-459-506, 9.30-4am, £6NUS/£7 members before 11/£8. No washing up and no dirty pans in this Kitchen Just Cakey and Scott Bond (June 4th), Blocko and Peasy (11th), Jules, Fontaine and Sonique (18th), Tall Paul and John Kelly (25th), Boy George and Jeremy Healy (July 2nd) and Blocko & Peasy (9th). Dress Code: No effort, no entry Capacity: 1,400

• Horry Weekly Fridays at Bakers, Birmingham, 0121-633-3839, 10-3am, £7/£6. Phats And Small with Jon Hollis and Allist Edmunds (June 11th), Leap Magazine (18th) and Dave Pearce (25th).

Dress Code: Make an effort

Capacity: 550

 House Of God Friday June 11th at Subway City, Livery Street, Hockley, Birmingham, 0121-233-0310, 10-6am, £10/£8, Ben Simms, Surgeon, Tube Jerk (live) and the ressies heat up the techno plates. **Dress Code: Whatever**

Capacity: 700

• Insight Friday July 23rd at The Bomb Bridlesmith Gate, Nottingham. 0115-950-6667. 10-3am, £8.

Jungle business with Blackmarket Records and nu skool breaks DJs. Dress Code: Whatever

Capacity: 450

• Rebei Mass
Weekly Fridays at Studio 5, 450 Moseley Road,
Birmingham. 07977-405093, 9 30-late. £4/£3.
Residents Kieran Jay and Feva on the jump-up
vibes in the drum & bass arena with Birmingham
Bass Odyssey in the backroom.

Dress Code: You're having a laugh? Capacity: 400

S.L.A.G. Weekly Fridays at The Steering Wheel, Wrottesly Street. Birmingham. 0121-242-6607. 10-2.30am. £6 members/£7. NUS/£8. Price includes admission to Hush tershow party at 55 Station Street every Friday

Top house locks aplenty each and every Friday. Dress Code: Fresh 'n' funky

Sound 5 Friday July 30th at The Bomb, Bridlesmith Gate, Nottingham, 0115-950-6667, 10-3am, £8. Surface Noise courtesy of Kelvin Andrews and guests from punk to funk. Dress Code: Whatever

Trance In Yer Pantz Friday June 11th at The Playground (former Dielectric Club), Rutland Street, Leicester. 0797-132-2952.

12-7am. £tbc. Residents Jimmy Tango, Eye and Mr Rob trance in their pantz alongside guests Shawnodese and Freebass (Elemental).

Dress Code: Trance pantz, of course Capacity: 600

Travelling Without Moving

Fortnightly Fridays at The Blue Note Club, 14a Sadler Gate, Derby, 01332-343-817, 10.30pm-3am. £4/£3NUS/£2 with flyer. Funky US house and garage with residents Scott Lorimer, Lee Whitehead, Marcus Shukla and Dave Weatherall . Dress Code: Absolutely none whatsoever

Capacity: 470

TyrantFriday July 2nd at The Bomb, Bridlesmith Gate, Nottingham. 0115-950-6667. 10-3am. £8.

Those little tyrants Craig Richards, Lee Burridge and Kelvin Andrews house it up. Dress Code: Whatever

Capacity: 450

Saturday

Access All Areas Weekly

Saturdays at Mezzanine, Wolverhampton, 01902-450-021, 9,30-late, £9/£8/£7. Access romps through the Midlands like an out of control joyrider. Check new resident Kiddo and Jo Mills with Guy Ornadel, Parks & Wilson and Pete Heller (June 12th), Alex Pand DJ Sneak (19th), Brandon Block and Angel (26th), Tall Paul, Andy Morris and Alister Whitehead (July 3rd) and Phats & Small, Lee Burridge and Smokin' Jo (10th) and Ultimate Base with Coxy, Jim Masters and crew (17th). Dress Code: Dress to impress

• All Points North Weekly Saturdays at Flaming Collossus, 57 Welford Road, Leicester, 0116-233-4788, 10-3am, £8/£5/£3. Residents Simon Hunter and Jeff Allen run night of no cheese Transatlantic house and garage while DJs Mark Fuccio and Colin Thompson get funky in the Souk Bar to hip hop and breaks. Check Pete Heller on June 26th Dress Code: Smart

The Bassment Weekly Saturdays • The Bassment Weekly Saturdays, at Conaught Hotel, Tettenhal Road, Wolverhampton, 0.1922-632-139, 9-2am, E5/23. An upfront night of twisted, filtered disco-influenced house and garage with guests Ade Robinson, lan Bowyer, Jem Akins, Jlune 5th), Keith Nicholson, Kev Hunt, Glenn Aston (12th), Colin H, Phil Costley, Lea Taffe (19th) and Ade Robinson, Cameron, Dave Oldershaw (26th) Robinson, Cameron, Dave Oldershaw (26th). Dress Code: Relaxed Capacity: 600

•Drop The Bomb

Weekly Saturdays at The Bomb, Bridlesmith Gate, Nottingham. 0115-950-6667. 10-3am. £9/£7. Hooray for The Bomb, bringing Weatherall, Andy Smith and Kelvin Andrews together (June 12th) plus Luke Solomon & Kenny Hawkes, Pussyfoot DJs (19th), Gene Farris, Mr Scruff and Kelvin Andrews (26th), Mateo & Matos Univ

3rd), Mr C (10th), Muzik mag club tour with Rick Hopkins and special guests and Charles Webster (24th)

Dress Code: None Capacity: 600

Eden Monthly Saturdays at The Quarry, Heath Lane, Matheringham, Lincs. 01526-832-507, 9.30-4am £10/£8. Very hard to find (phone for a map), but a very

good party every month with new DJs and Bedroom Bedlam DJs alongside bigger nam DJ K, Steve Gerrard and DJ Elite spin (June 19th).

Dress Code: As you are Capacity: 600

Enigma Weekly Saturdays at V3, Stow Hill, Newport, South Lancs. 01633-222-555, 10-4am. £7/£5 before 11pm.

Garage, house and trance at Enigma's First Garage, House and talloed Chilghild 3 hist Anniversary with surprise guests (June 12th), Anthony Pappa (19th) and Miles Hollway & Elliot Eastwick (26th). Dress Code: Smart clubwear

Capacity: 800

Gold Presented By God's Kitchen and Cream

Saturday June 12th at The Milton Keynes Sanctuary, V7, Saxon Street. 01604-474-591. 8.30-7am. £27

Two of Britain's meatier nitespots converge on each other likeltwo vast club-eating predators in Milton Keynes Sonique, Jules, Paul & Seb, Boy George, Blocko and Peasy and John Keily plus Daniel Soto, Sleve Lawler and Dean Wilson all give it a bash. The Garage Room hosts Mike Ruff Cut' Lloyl, Norris Da Boss, Timmi Magic, Jason Kaye, Mark D and Glen Woods. Phew. Dress Code: Make the effort

Capacity: Alot

• Hotelog Weekly Saturdays at Junction 21,13 Midland Street, Leicester 0966-119-498, 10-3am. £10/£9/£8.

Hotdog rocks with resident doggy Lonsdale plus guests John Keily (June 12th), Lisa Lashes, TWA and Huggy Burger Queen (19th) and Mark Moore (26th).

Dress Code: Smart

Wiss



Moneypenny's Veekly Saturdays at Raymondo's Ganal, Wolverhampton, 0121-693-6960. 10-2.30am. £12/£10.

Moneypenny's have really hit on something with The Canal, a stunning club space with superb decor. Other people who have noticed this are John Kelly and Andy Ward (June 5th), Jim 'Shaff' Ryan, Jeff Jefferson, Dan 2 Funky (12th) p us Tom Wainwright, Simon Sun, Ashleigh West (19th), Norman Jay, Maisy, Shittikka (26th), Erick Morillo, James Garrett, Matt Blyth (July 3rd) and Sonique, Kiddo, Shuffle, James Tennett (10th).

Dress Code: Smart Capacity: 800

 Wiotonik Weekly Wednesdays at Ministry Bar, 55 Broad Street, Birmingham. 0121-643-2812, 9-2am. FREE. Beatz and breaks with residents Del'Agua and

D'Electric.

Dress Code: Whatever Capacity: 700

• N*Joi Weekly Saturdays at Essence. Goldsmith Street, Nottingham. 01159-115-094. 9.30-3am.£6 NUS/£7 members/£8 others. Enjoy the silence 'cos they haven' tsent us anything to write about this month.

Dress Code: Clubweau

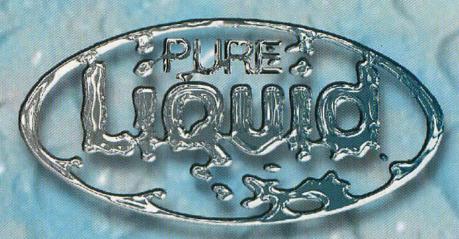
MuTonik Weekly Saturdays at The Rizla Cuite, The Venue, Hockley, Birmingham, 0121-684-8389, 11-4am, last entry 12.30am, £8/£7. Top geezers all round with Wil White (June 12th), Mr Scruff (19th), Scratch Perverts (26th), Deejay Punk Roc (July 3rd), Andy Smith (July 10th) and The Scratch Perverts (17th) joining ressies. **Dress Code: Don't wear one** Capacity: 300

The Outrageous Theatre Of Dance

Weekly Saturdays at The Temple, St Georges Street, Bolton, 01204-406-640, 10-4am, £10/£8 Residents Jay Floyd, G-Child join Sean Joyce (June 12th), Nigel Benn and Tony Walker (19th) Jay Floyd and G-Child and Pat Drury (June 26th). Dress Code: Dress with finesse, no

Capacity: 1,600

Passion Weekly Saturdays at Emporium 67 Bolvoir Road, Coalville, 01530-815-278, 9-3an, £11/£9 non/members. Behind the calm exterior of Coalville lies a monster-mash-up of a clib in Passion. Mark Moore, Sonique and Luke Neville (Juy 3rd), Scott Bond, JFK and Tall Paul (Only 18 Juy 3rd), Scott Bond, JFK and Tall Paul (10th) and Blocko and Peasy (17th) Dress Code: No jeans/sportswear



The arches, 9-11 Walker Street, Shelkield, South Yorkshire, 83 8G2

Line Upp

June 12th

Al Mackenzie Rhythm Masters

June 19th

Tim Lennox Andy Farley

June 26th

Mathew Roberts Fergie

Inde Independence Day Partyarty

July 3rd

Mathew Roberts Angel

July 10th

Sarah Chapman Deep Fried Beat Collectives
(Hubba Haymes & Aaron Curtis)

infoline 0114 2722900 - 0976 981194

Residents

Dave Thompson Marshall Law Tom Trouble

Koom Funky House

Si Yates Steve Clarke Dave Coombs Matt Aston

doors Tax

£12 guests £10 members 10pm - 6am casual - smart no jeans

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ticket price

22 hours of Pure House

Win a Holiday in Ibiza for 2 Firework and light display massive marquee extension

0976 981 194

Empire, Middlesborough

Expect: Oakey and Jon Pleased with an up for Sugar Shack Friday July 2nd at Peterson and Andy Votel playing funk and ting.

Fridays

Absolute Havok

Manchester 0161-272-5921, 10-4am, £6, Formightly Fridsys at The Phoenix Precinct, Oxford Road,

Hamis cause absolute havok with their notous blend of scid techno trance and breakbeat dub. What rebelst Hesident DJs Medicine Man, Beatle and Andy

Dress Code: None

Capacity: 500

Dress Code: Whatever

breaks and rechlowing guests Green Veiver, François (Revorker, Falph Lawcon, James Muskin and Fasel-Action live (June Stiff) and Justin Robertson, James Holroyd and Rob Bright bus elive past from All Seeing I (July 30th). Proses Charley Whatever Top firling, nice one, do one, let's have it beezer with James Holdoyd and Rob Bright joining Lustin Robertsoh and Bave Clarke for a frenzy in Nation, Wolstenholme Square, Liverpool 0161-950-3556, 10-6am, £12/£10. Bugged Out Monthly Fildays at

Change Weekly Fndays at The Mint Capacity: 3,100

Gaseme Park's weekly with Buckley mixes up 10-4am, £8. on S (1961, Leeds, 0151-487-8252,

electron's music alongside monthly residents
DLese and Rickard Frost.
Dresse and Rickard Frost.
Smart clubwear, no jeans,
sportswear, tra ners, checked shirts or
T-shirts. Willaryone get in?

Capacity: 550

Hird pass the sixth birthday and attempt to recover before summer. Guests the. ynns Terry Deja Vu and Danny 93/11/83 Hut 01482-323-154, 10-38m.

Deja Vu Weekly Fridays at

Anuebearaxe Dress Code: Make an effort. Free bottle of champers for anyone who dares to dress

Wha' gwan at DUB is m? Feelin' in eare residents

28m. £6/£5.

Capacity: 400 Dress Code: Effort required

Island fantasisers are Nev Johnson, Dean Wilson, Rob Tissera and Rick B spinning their desert island discs.

■ Fantasy Island Weekly Fridays:
Holy City Zoo, Manchester, 0421-452-337, 10-

Capacity: 1,100

.E3/93 .msE-\

Spacity: 500

rabacity: 450

.83 .916!-01 .769

Fluid, Ducie Stre

Capacity: 1,150

Dress Code: Just a smile

.43 msS-01 .667-718

Dress Code: Make an effort

Dress Code: Smart clubwear

Residents Craig Burger Queen and Tex

Lacuna Weekly Fridays at Legends, 77 Grey Street, Newcastle, 0191-232-0430.

Giant Step follows in the footsteps of legendary inghts like of library bowls to successful or the courtesy of transful or the Spaed plus guests.

These Code: None courtesy of steps of steps of successful or the successful or successful or

Giant Step Weekly Findays at Dry Bar, Oldnam Street, Manchester, 0973-767-593, 10-San, FREE

Future Retro rotatas between David Dunne, Rob Tissera, Tim Lenndx, Jay Floyd, Miss Bisto and Emma Fraco Joining the residents Paul Taylor, Jay Lee Lloyd, Jan'es Sempie and Lee Green.

-rom proper club diassics to jazz funk and beats

Future Hetro Weekly Fridays at

tust see pid ou their bests in the backroom.

Peed bne nozgrnorff ge poed eLG Indepise At ni age seg bne seu bran Itan i ac som we Mewn toon will be seen a sew a the crowd

Sugamouse Alley Lancaster, 10-2am, 01772-

, Manchester, 01282-778-

esbacith: enn

Mr Scruff, Dubism Dom and Guy Gondwana taking dub to de roots with special guests. **Dress Code: Rastafari**

Maism Monthly Fridays at The Music Oxford Road, Manchester, 0161-273-3435, 10-3am, £6.

repacity: /uu

rebecut): pnn Dress Code: New skool trousers

Golden, Stoke On Trent

• Melange Weekly Thursdays at The Gallery, 76 Smallbrook, Queensway, Birmingham, 0121-2x0-2700, 8-11pm, FREE.

Residents Anton Debiage and Perry play funky breaks, choice grooves and classic cuts with live percussion. There's also a free glass of wine for the ladder.

Capacity: 350 Dress Code: Trainers acceptable

10-late, £5/£4. Technique Weekly Thursdays at The Loft, 110 Friargate, Derby, 01332-381-169.

rom Bristol, London and Skegness. Residents Simon 'Bassline' Smith, Ratty, John P. D. Boy and J.S. just love their "Ituture funkin' bieaks and bears.". Expect the cream of jungle

Vocal Booth Weekly Thursdays at Dress Code: None

Ministry Bar, 55 Broad Street, Birmingham. 0121: 643-2812, 9-2am, FREE. Resident Andy Ward is joined by guests each week for a hallilly stretch of these chards

Dress Code: Whatever VEEK TO'R RESILRY STRETCH OF TROSE Chords

Capacity: 700

Expect: New home for the Cultured with Gilles

Expect: Digweed playing a rare slower set at

Basics Friday June 19th at The Mint,

Muzik's Essential Nights Out:

AMOM SATT

Counter Culture Saturday

Aepsinu Gary Funky Monkey chopping up the Bomb.

The space age cocoon they call The Bomb.

Canyelve Monkey chopping up the Bomb.

ysng əyl

rapacity; 600

Capacity: 200

High jinks with A New Funky Generation and

•High Jinks Weeky Wednesdays at The Bomb, Bridlesmith Gate, Nottingham. 0115-950-6667, 10-3am, ES/£4.

Dress Code: Depends on what skool ya

nos pue excosé eses Ayunt seu tige du son;

rednies, vomit, pass out, piss yoursell,

Lime, salt, house music, tequila, dancing, another tequila, girls, beer, another two

• Tequila's Weekly Wednesdays at

162 Broad Street, Birmingham.

Resident Chris Allister plays uplitting house with

Birmingham, 0121-633-3839, 10-2am, £3.

Osbourne hand pick The best Bedroom Bedlam talent about and show them off to an appreciative audience. All for a good cause, appreceding the spirit and show the spirit and spi

resident Steve bridger, Steve Gerrard and Louis Bar Bedlam Weekly Tuesdays at Circo, 5-8 Hollowsy Circus, Birmingham, 0121-643-1400, Midday unti Sam, FREE,

 Sessing Midday unti Sam, FREE,

 Sessing Sing Bridger, Saw Gersandard Jour

Progressive Incuse with Les Hemstock and Meil Fitzgerald. Plus AJ Gibson (June 21 st) and Meit Hardwick (July 12th). **Dress Code: Club casual**

Mondays at The Place, Bryan Street, Hanley.

Gold 'W' Delicious Weekly

at Ministry Bar, 55 Broad Street, Birmingham 0121-643-2812, 9-2am, FREE. Join resident Pete Gooding plus guests.

• Balearic Vibes Weekly Mondays

Chips, Sonny Love, Anton, Shafe and lan Aston Wave your toast in the sir. **Dress Code: Messy**

with rotating guests James Fierce, Unad Lewis, Three rooms of riotousness at Brum's best breakfast club with ressies Beki La Femme, Stave C, Mick Kirch, Jon Tut and Chris James With relations rests in Paras Fisher C Paal Law

• The Zoo Weekly Sundays at The Paradise Club, Exeter Street, Birmingham.

upfront house in the main room and funk, garage, cleastics, hip hop and beats in the back rooms.

Dress Code: Whatever September 18 (2005)

Matt Irax continues where Saturday left off with Leicester, 0116-537-077, 7-12am, E7/E5/E3.

The Sunday tonic to Saturday's vodka with residents Dave Melin, Golden Child and Miss Vic.

Me Continue... Fortnightly
 Sundays at The Factory, 72 High Street,

With Scratch Perverts and breakdancers reguistly throwing it down or whatever you say buildin' gives the sick children of Birmingham compatibute per User.

something to get their teeth into.

Dress Code: Illin'

-HEE. Open until 10.30pm.

.63/43 .ms2-06.9.967-386-3760

Dress code: Smart casual Capacity: 1,200

0121-633-3839, 10-2am, £5/£3,

Wednesday

Capacity: 500

Capacity: 200 Dress code: None

Tuesday

Capacity: 1,800

Capacity: 700

Dress Code: Whatever

Monday

dam-Noon, Eb.

capacity: 450

Capacity: 200

Dress Code: None

drest Das each week

measueu be Jeaday

ike the lick down at lony One louch's residency

at 6-8 Holloway Circus, Birmingham, 0121-643-1400. Midday until Zam, FREE. Old soul boys get slick and nu scool rebels carry on

• Funkalicious Weekly Wednesdays

e, The Weekly Thursdays at Union 1, Willow Row,

Denby, 07977-810-169, 10-2am, E6/E4/E3.

Beraphint to you by the makers of Progress, Thy
hop and breaks to housey business.

Dress Code: How you like

Conseily with the Transparent of the Transparent of the Transparent of Transpare

A new residency for the drum & bass and nu skool breaks heads.

The Jungle Brothers

Ottice on: 0870-1212-700 Ottice on: 0870-1212-700

nckets torali events marked , are

(19th) and Maidstone Atomics (19th)

TROUBLE ON VINYL WITH

11th), Dublin The Kitchen (25th) and

10th), Bournemouth The Manor (June

Shimon, Red One and Moving Fusion plus guests Manchester Music Box

K (1 1th), Belfast Empire Music (12th) and Dublin Music Centre (13th) RAM TRILOGY with Andy C,

a (June 10th), Manchester Planet JUNGLE BROTHERS Leads

• Just Illin' Weekly Sundays at Circo, 6-8 Holloway Circus, Birmingham, 0121-643-1400.

Resident Roy Webster gets all delitious in his dencing snoes fno trainers allowed). Dress Code: Smart, casual. No trainers Cogers (Snapstys 200)

Boom Ciub, Sadier Gate, Derby, 01332-380-448

Dress Code: Clubwear/trainers welcomed.

Fig. 1, Hamson Dariels (May Zhu), Hamson Dariels (May Zhu), Eastwick (May Zeith), Ashley Beacle (May Zeith) and Price Charles and Ayato lensity (Lenu) do bot (Lenu) (May Zeith)

Mobble Weekly Saturdays at The Venue. Branston Street, Hockley. 0721-233-0339. 11-6:30am. £10/£7. £0.NUS.
 Sasident DU Phil Gifford joins The Lovely Helen.

Residents Phil Morley, Andy Vessey and Miss Vicky play house and garage classics. Dress Code: Smart, casual. No trainers Capacity 300

Voluptuous Weekly Saturdays at The Boom Club, Sadler Gate, Derby, 01332-380-448, 10.30-3em; E3/E4/E5.

Vane Das (bis ylut) strabies (, int Bis) sed Ressies Ashey Cooper, Tom Antenucci, Vilck Vorman and Matt Ryder dig deep into house slongside guests Jay Friction, Stand & Dom Alburo 12(h), Les Loud and Jason Biro (19th), K

seigle i upm/Lb affet/Lb non-members. • Ultra Vegas Weekly Saturdays at The Loft, Winter Gardens Complex, Millton Keynes, 01908-354-407, Jesm., Members E5 Tellore Lower, Esselves, socrampage.

beats, hip hop and drum & bess (June 26th).

Dress Code: Dress to thrill

Inree rooms of hardoag, funky disco, future EXTRAVAGABNEA Monthly Seturdays at The View, Overton Hill, Frodsham, Cheshire. O161-278-5757, 92an. £1)(83.

desidents Shockproof, Kosmik Neil and Mike B

12th) and James Ruskin and Solar X (June 26th)

Ho, Oliver Way and People Like Us live June

Techno and breakbeats from guest DJs Oliver

e'nste2 is 515 July 3nd 31 Setan's Paradse, 464 Moseley Road, Birmingham. 737/31 est-01.534 July 31 Setan's 84 Marajald July 31 Setan's 84 Setan's 84

ZKinky/BPM

Dress Code: None

rsbscuk: 4nn

Dress Code: Relaxed

bjak uew skool breaks.

Delirious Weekly Sundays at The

C3/23 etel-01

Xepuns

Capacity: 300

capacity: 800

Capacity: 900

Rampling (10th). Dress Code: Clubby

Nurses' outlits essential Capacity: 700

tone Atomics (26th)

anous Dus. Swindon Fruit Club (June

Arena (16th), Glasgow SECC (17th) and (June 9th), Manchester Evening News Centre (1 1th), Birmingham NEC (12th), Hull Arena (14th), Newcastle Telewest entre Drough Brighton Centre Sheffield Arena (21st)

EVENING News Arena (2011) and

Wembley Arena (15th), London Docklands Arena (17th), Manchester

(December 10th), Newcastle Telewest Arena (11th), Birmingham MEC (14th),

BARRY WHITE Glasgow SECC

and Brighton Boutique with Jeff Moon,

Botchit & Scarper and speakers (22nd)

Psychonauts, Phil Mison, Daz Brothers and speakers (20th), Birmingham

(June 16th), Manchester Might & Day with Justin Robertson and speakers (17th), London Scala with Harvey,

Ralph Lawson and speakers including Miranda Sawyer and Irvine Welsh

ARTHROB Leeds Back To Basics with Kris Needs, Dope Smugglaz,

Wembley Arena (24th Sold Out) and London Wembley Arena (25th)

(18th), Sheffield Arena (21st), London

Evening News Arena (12th), Glasgow SECC (15th), Cardiff International Arena

elewest Arena (June 9th), Manchester

AL GREEN Manchester Apollo

Disoff and no

The Sky Club, Alfreton Road, Nottingham. 0115-910-9883. 10-2am. E5.

16 ayebhute2 ylidginno? rrvvo bvvorif 1 @

Dress Code: Hrnm, over to you Madders Capacity: 1,500

Boy George, Jeremy Healy, Guy Ornadel and Lisa Lashes (26th).

See Tall Paul, Seb Fontaine, Stave Lawler and Andy Fatley (June 12th), Alex P. John Bishop, Jon Pleased Wirmmin and Andy Fatley (19th),

Sundissential Saturdays
 Weekly Saturdays at Pulse, Hurst Street,
 Immingram, 0121-236-8277/0930-113-333,
 Sundisser, 0121-236-8277/0930-113-333,
 Sundisser, 0121-236-8277/0930-113-333,
 Sundisser, 0121-336-336,

Another Bomb for the UK, perhaps? Phone for

New venture from Wobble man Si Long with excellent hip hop and house guests each week like Wealtherall, Runaways and Dave Clarke

223 9:30-2am. E8.

and Rob Tissera (19th) and Taucher and Andy Passman (26th).

Hepublica Weekly Saturdays at

www.warwck.ac.uk/ents/keuench 9-2am. E5/E3.50. Wark Brackley play uplifting trancey house at Wark Brackley play uplifting trancey house at

Ouench Fortnightly Saturdays at The

Judge Jules and Andreaman (26th), Pete and Bussell plus guests (July 3rd), Danny Bampling and Joole (10th) and Blocko (177h). Inand: Smart

bius Brandon Block, Jon of the Pleased (19th)

dam £10/£8/£6 with tlyer before 10pm.

esteeug abiagnols attach natzebW doR L Ginabiae R lieseuR bris este Yylevi J o Lesi M. aegroeb yog this Jusq Bia Jusq Jusq Bis (titz enul.) ang Nyasang Garth pon Yoo Bris Angaraga ilib

Progress Weekly Saturdays at Time. Mansfield Road, Derby, 01332-600-700, 9,30-

Chris Analow with guests Andy Caroll, John Locke and K Klass (July Stah, Perl & Dean (10th), Dress Code: We jeans/sportsweat

pue eque regue reacob' names Frerce and Beruvia Weekly Saturdays at Bonds, Birmingham, 0121-236-5503, 10-late, £8/£6.
 Beridstrepsen lesses

Cooler, Warwick University, Coventry.

Ornedel and Scott Bond (June 12th), John Kelly E7/E5 members. Join resident Andy Cleeton with Alex P, Guy

met-01 .ecsc-cca-1s10 .metlgnimiB

ridays and Saturdays at Sugar, 5-9

9:30-49m. £12/£10.

сарасцу: 450

avens.

Capacity: 550

Baker

Dress Code: Smart clubwear

Dress Code: Refreshing Covenity's newestinght

Capacity: 1,100

Capacity: 800

Dress Code: Whatever

ALL SAINTS Newcastle

Miranda Sawyer and Katie Puckrick

Medicine Bar with Athletico and

MIZOW LTL

<<

Premier League Clubs

The ones to visit week after week



1 (1) GATECRASHER (Weekly Saturdays at The Republic, Sheffield)

The good ship Gatecrasher cruises into summer fully laden, with the Gatecrasher tribe recruiting like mad. So if you want to go soon you'd better start queueing now.

(4) BEDROCK (Monthly Thursdays at

Heaven, London)

Digweed's five hour set last month was a spectacle with punters refusing to leave. And the breakbeat room upstairs attracts a totally different crowd to see Adam Freeland.

3 (-) THE BOUTIQUE (Monthly Fridays at Scala, London)

Latin drumming outfit Ozomatli and Mixmaster Mike were just two of the highlights of last month's London outing of the Boutique, now working even better at the Scala. Big.

4 (--) LUSH! (Weekly Saturdays at Kelly's, Portrush)
Still jammed by 10pm, with another party for people who
can't get in, in the car park. Col even has to warn people to leave home early to beat the trail of cars snaking up there.

5 (3) ACCESS ALL AREAS (Weekly Saturdays at Mezzanine, Wolverhampton)

Three months after first opening, Mezzanine continues to cause traffic jams. Recent contributions from Blocko, Deep Dish and Bedroom Bedlam DJs have all been gratefully received,

6 (10) TWICE AS NICE (Weekly Sundays at Club Collosseum, London)

With 3,000 people trying to get into a venue half that size on Bank Holiday weekend, south London came to a standstill with a convoy of BMWs, boy racers and glamour girls.

7 (8) BUGGED OUT (Monthly Fridays at Nation, Liverpool)

3,500 piled in last month to see Coxy and Dave Clarke. Finally a major club where you can hear indie and soul mixed up with Basement Jaxx and Jeff Mills.

8 (A) RAYMONDO'S/

MISS MONEYPENNY'S (Weekly Saturdays at

The Canal, Wolverhampton)

Some said the confusingly renamed Moneypenny's might suffer when Mezzanine opened but quite the opposite has happened. A recent visit saw gorgeous dancers driving everyone wild plus a sterling performance from Jim 'Shaft' Ryan.

9 (-) DROP THE BOMB (Weekly Saturdays at The Bomb, Nottingham)

Dave Congreve and Reverend Carbootleg head up a strong residents' field with two rooms of acid house, tech house and weird things. Our Muzik party last month was a lockout.

10 (-) HEADSTART (Weekly Saturdays at Turnmills, London)
Saturdays at Turnmills have been just as mental ever since the Heavenly posse headed for smaller quarters. The Chems, Leftfield and the Fatboy himself have all proven why this venue works so well. Ói oi!

• Numbojumbo Fortnightly Fridays at V Nightspot, 111 Deansgate, Manchester. 0161-232-1251, 10-3am. £5/£3. Daniel Dwayre, Steve Cato, Barney Doodlebug and guests playing all sorts from Afro funk to hip hop and electro. June 4th, 18th and so on. **Dress Code: As you are** Capacity: 350



Capacity: 600

NY Sushi Weekly Fridays at The Unit, Milton Street (behind the Forum), Sheffield. 0114-2671-869, 10-3.30am, £8/£7/£6.

No nooding allowed at one of the strongest alternative nights, planking jungle boys next to soul DJs. Join Howie B, Doble and DJ Stav (June 11th), Bryan Gee, Christopher Bibby (18th), DJ Tony Vegas and Ruth Joy live (25th), TK, Stavro, Sushi (July 2nd) and Rob Playford, Dani Sushi, Christopher Bibby and Gods Of The Winged Shoe (9th). Dress Code: Raw like sushi

Ootchy Kootchy Weekly Fridays at Club Millennium, Widnes Road, Cheshire. 0151-424-0901/www.bedroom-bediam.co.uk/ootchy. 9.30-late. £4/£3. All kinds of house courtesy of the excellent Bedroom Bedlam resident DJ K and Ash plus loads of Bedroom Bedlam talent, Barry May, DJ Kand DJ Ash (June 11th), Ootchy Kootchy versus Eden with DJs Elite, Kand Ash (18th), Energy Flash Club Classics Night (25th), Steve Gerrard on a Bedroom Bedlam night (July 2nd) and Martyn Davies (16th). Dress code: No attitude please

Perfect Monthly Fridays at Legends, West Walls, Carlisle, Cumbria. 0385-571-025. 9.30-3am. £8/£6.

Residents Peter James Leejay, Alexand Kevin Dunne operate a no cheese policy with Steve Lawler, Peter James and Patrick (rwin in the house and garage room plus Tim Lennox (June 25th). Dress Code: No wellies, shell suits or boiler Capacity: 700

 Sugar Shack Weekly Fridays at Empire, Corporation Road, Middlesborough, 01642-253-553, 9-2am. £10/£8. Join Sugar Shack residents playing alongside CJ Mackintosh and Pete & Russell (June 11th), Paul Oakenfold, Jon Pleased Wimmin (July 2nd) and Jeremy Healy and Huggy Burger Queen (July 9th).

Dress Code: Smart and sexy

Capacity: 1,200

Voodoo Fortnightly Fridays at Le Bateau, 62 Duke Street, Liverpool, 0151-728-9200, 10:30-4am. Last month's Club Of The Month rocks with

resident Steve Shiels joined by David Holmes (June 11th), Scott McGilland Ste Bass (June 18th) and Voodoo-X and BC Futurebound (25th). **Dress Code: None** Capacity: 450

Saturday

· All Points North Weekly Saturdays at The Unit, Trafalgar Court, Milton Street, Sheffield, 0114-278-2540, 10-4am. £10/£8 with flyer/£5 before 11.
Bringing US garage, UK house and hip house to northern heights are residents Tony Walker, Simon Brown and Dan Metcalf in the main room. ress Code: Smart and sassy

Basics Weekly Saturdays at The Mint Club, Harrison Street, Leeds, 0113-244-9474, 9.30-4am, £10/£8.

Basics residents Ralph Lawson and James Holroyd are joined by special guests Pierre, Rocky and Diesel (June 12th), John Digweed (19th), Doc Martin (26th) Terry Farley and Pete feller (July 3rd) and TBC (10th).

Dress Code: Smart clubwear, no jeans portswear, trainers, checked shirts, T-shirts apacity: 550

Casa Loco Weekly Saturdays at Casa

• Casa Loco Weekly Saturdays at Casa Loco, 19 Lady Lane, Leeds, 01132-955-731.

12.30-9am, £9/£8. Upitting funkly house with Mark Leaf, Steve Mason and Paul Rough every week plus guests Tario, Carlos, Mark Howarth, Lloyd Roper Lune 12th, Timmy B Lune 19th), Tario Qure 26th), Mark Howarth Luly 3rdl and Jimmy B Luly 10th. Dress Code: Attitude and demeanour more important. Oob, mothers important. Oooh, mother! Capacity: 400

 Counter Culture Monthly Saturdays at Planet K, Oldham Street, Manchester. 0161-834-9200. 10-3am. £7/£5. Counter Culture runs on the second Saturday of each month with residents Mr Scruff, Gilles Peterson and Sprina alternating with their brand of beats & breaks. June 12th is Monsieur Peterson himself, Andy Votel, DJ As-If and Q'n'C (live). Dress Code: None Capacity: 800

• Cream Weekly Saturdays at Nation, Wolstenholme Square, Liverpool. 0151-709-1693. 10-4am. £11/£8 NUS & members. Residents Steve Lawler, Seb Fontaine, Paul Bleasdale and Dean Wilson play alongside the guests Sasha, Judge Jules, Sonique, Craig Richards (June 12th), Seb Fontaine, Jeremy Healy, Parks & Wilson, Guy Ornadel (June 19th) and Brandon Block, Alex Pand Ferry Corsten June 26th), Oakey, Boy George, John Kelly, Dope Smuggiaz and Danny Howel's July 3rd and Seb Fontaine, Judge Jules and Guy Omadel (16th). Dress Code: Strictly no sportswear

 Culture Weekly Saturdays at Club M, Tall Trees, Yarm, Cleveland. 01642-781-050. 8.30-3am. £10/£8.

Capacity: 3,100

8.30-am, 1.10/L8. Culture resident DJ Kareem alongside Paul Taylor, John Waddicker (June 12th), Gordon Kaye and Matcassar (19th), Smokin' Jo and Tony Waker (June 26th) and Norman Jay and Jim Shaft' Ryan (July 3rd). Dress Code: Noblue denim or sportswear

Capacity: 750

Devotion Weekly Saturdays at Holy City Zoo, York Street, Manchester 0161-273-7467.10-late. £12/£10.

Residents Dave & Huey, Marc Cohen and Martin Glynn are still smashing it in Manchester every Saturday and on June 19th they don their khakis as the club is transformed into a safari wilderness. Are you game?

Dress Code: Stethoscopes and anything sauce

 Eardrum Weekly Saturdays at Dry Bar, Oldham Street, Manchester. 0161-237-9829. 9-2am, £2

Join residents Sam Duprez, Sneaky (Rae & Christian), James 'Mad Drums' Ford, Richard Keys and Jenna for some earbending tunes. Dress Code: Whatever

• The Electric Chair Monthly Saturdays at The Music Box, Oxford Street, Manchester, 0161-819-5205, 10-4am, £6/£7, The Unabombers reside with hip hop, Latin and downtempo beats. On Saturday June 26th François Kevorkian has finally given in and decided it's time to sit on that chair Dress Code: None Capacity: 600

Federation Weekly Saturdays at Main Entrance Club, Palatine Buildings, Central Pri Blackpool. 01253-292-335, 9-2,30am, £7/£5 Upfront house and garage with residents Rick Bonetti and Grant Holmes plus Nigel Benn (June 12th), Jeremy Healy (19th), Graeme Park (26th). Dress Code: Smart clubwear, no sportswear Capacity: 900

• Freakin! Monthly Saturdays at York Arts Centre, Mickelgate, York, 9-2am. £6. Check Melt Records party with Moondog (live) (June 12th) and their first birthday with Chris Duckenfield (July 10th).

Dress Code: None Capacity: 400



Fresh Jive 99 Weekly Saturdays at The Faversham, Leeds. 0113-245-8817. 9-2am.

Scratch Perverts, Deejay Punk Roc, Tim Utah, Tim Y, Klubber Lang versus Baron Greenback are residents making this one of the

£5/£3.

best beats and hip hop nights about. Dress Code: B-bwoy stylee Capacity: 760

Garlands Weekly Saturdays at 1-3

Eberle Street, Liverpool. 0151-236-3307, 10-late. £8/£6. The weekly glamour therapy continues apace with Dave and Huey on the wheels, Tanya and Kensi on the hostess trolleys and Matron Amber and DJ Sik Tray doing something else quite daft. It all sounds very confusing and rather fun. Dress Code: Anything from doctors and

nurses to fairies



GatecrasherWeekiv Saturdays at The Republic, Sheffield, 0114-249-3093, 9-6am, £13.50/£11.50 NUS.

Gatecrasher residents Judge Jules, Scott Bond and Matt Hardwick are joined by Sonique in The Future with Ricky Chopra, Andrew Clarke and Deno in The Plasma Lounge (June 12th), Tall Paul and Seb Fontaine (19th), Taucher and Norman Jay (26th), Pete Tong and Superkings (July 3rd), Sasha (four hour set) and Bob Sinclar (10th) and John Kelly (17th).

Dress Code: Smart clubwear – no

sportswear. Think about it! Capacity: 1,320

 Golden Weekly Saturdays at The Void, Glass Street, Hanley, Stoke-On-Trent, 01782-621-454, 9.30-3/4am, £9/11 if open till 3am, £10/12 if open till 4am, Residents Pete Bromley and Hardy & Edwards

residents Fete aromiey and malory a cowards steer the good ship Golden with guests Sasha, Lee Burridge and Hybrid live (June 12th), Sonique (19th), Alex P and Jeremy Healy (26th), Pete Tong (July 3rd) and Judge Jules and Seb Fontaine (10th).

Dress Code: No sportswear. Music fans only Capacity: 1,150

 Green Weekly Saturdays at Solid, Great Shaw Street. 01771-257-041. 10-late. £6/£5. Join Green to celebrate their second birthday with guest Dick Johnson playing the best from Shaboom Recordings or join the residents party (June 19th) or Freak Convention (26th). Dress Code: Make an effort

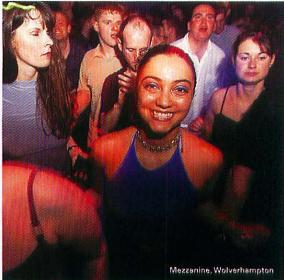
• Keep It Unreal Monthly Fridays at

Planet K, Oldham Street, Manchester, 016 273-3695, 10-2am.£4. Mr Scruff mucks about monthly playing all manner of funk, hip hop and chip shop. Dress Code: Make an effort Idham Street, Manchester, 0161-

Capacity: 600 The Meaning Of Life Weekly

Saturdays at The Foundation, Market Street, off West Gate, Wakefield. 01924-368-881 10-3am. £7/£5. In the name of house, residents Neil Metzner and Steve Mason get down. Dress Code: Be daring

 Wolotov Pop Weekly Saturdays at The Boardwalk, Little Peter Street, Manchester, 0161-273-3435, 10.30-3am, £6/£5 before 11 pm. The Molotovall-star residents are Mark 1, Richard Hector Jones, Rackit Funk Boutique and Chris Blue playing funk and hip hop with bi monthly Derek Dahlarge (June 19th) joining in Dress Code: Whatever Capacity: 600



>>

PORTRUSH, NORTHERN IRELAND

Summer 1999

JUNE

- jeremy healy allister whitehead
- 12 john digweed (3 hr set)
- 9 nick warren steve gerrard

26 danielle davoli

JULY

- 3 laurence nelson
- john cecchini (4 hr set)
- 7 pete tong luke neville
- 24 col hamilton (4 hr set)
- 3 roger sanchez (3 hr set)



resident: col hamilton



WHITE ROCKS BEACH, PORTRUSH, VOTED ONE OF THE TOP TEN BEACHES IN EUROPE.

LUSH! VOTED:

BACARDI THAT'S ENTERTAINMENT CLUB OF THE YEAR 1998/99.

BASSLINE CLUB NIGHT OF THE YEAR 1998/99.



Colours of Lush!
Thursday 12th August
Es Paradis, San Antonio, IBIZA

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book your Ibizan holiday with

Avant Garde Travel (Clubbers Specialists) and receive Free Tickets to our Ibizan Party.

Contact: Andy at 0171 240 5252

Bedroom Bedlam

Directory

• The Orbit Weekly Saturdays at The Afferdark, South Queen Street, Morley, 0113-252-8202, 8-2am, £10/£6.

Dress Code: None tax machine is proken. Techno night so underground it hurts. They can't even tell us who's playing in case they might lose some credibility. Either that or their might lose some credibility. Either that or their fax machine is broken.

Outrageous Theatre Of Complete Outrageous Theatre Of Complete Of C

Capacity:7,500

The funk hirs the fan with DJ Elliot Eastwick kicking some raw soul and Mew York disco plus guests. Beet belies welcome. Minkydink Weekly Saturdays at South, 4s South King Street, Manchester, 0161-831-7756, 10-2.30am, £6.

acity: 220

/Bununoo s oum Ben Davis head up the mullet crew for Paper's return to their trance and gabba coots. Alright, so they play hip hop, great house and beats but hopes on the mannings. • Hobodisco Saturday June 19th at Planet K, Manchester, 0161-237-5661, 9-3am. £6. David Holmes, Miles Hollway, Erik Rug and

Dress Code: Whatever

Every Saturday with Tom Wainwright, Tony • Salvation Weekly Saturdays at Fluid, 35 Duole Street, Manchaster 016-1228-2222. 10-10/18

Capacity: 1,200 and Dave Baxter all pitching in on three rooms bringing you hip hop, Irouse, disco and all sorts. **Dress Code: No trainers, armart, casual** Walker, Mr Green, Andy Young, Dave Hasiam

Tim Lennox (June 26th). all that's best on the house and techno front with guests Chris & James and Craig Dewson (June 12th), Darren Stokes and Veil Massey (19th) and Join Scott and Scoopy for a Geordie eye view of Newcastle, 0191-222-1925, 10-3am, £9/£7/E6.

Tangled Weekly Saturdays at The

Dress Code: Make an effort

Phosphix, Oxford Road, Manchester, 6161-272-5921, 10-3am. £8,68.5. Manchester's leading resident team is Phil Mores, Terry Pointon, Herbie Secceni and Steve Programmers, Terry Pointon, Herbie Secceni and Steve

Records party on 19th with Olmec Heads live, Tyrant Sound System with Craig Richards (26th) and then the residents take over again. Dress Code: Tangled Thorpe, June 12th is the residents, a Neo

0

TJOYER COUC. 26th at The View, Bellmont Road, Overron Hill, Frodsham, Cheshire. 01928-773-108.9.30Hare. ● S Kinky Saturday June

equel, Jackmaster, Funk steps up with his

Very highly recommended.

Dress Code: Kinky kinkiest tunes to inject 2Kinky's usual suspects David Dunne, Paul Taylor, Mark Currie, Big Danny plus new residents the Slammin' boys.

Sation, Market Street, Wakefield, 01274-

547-973 ms. 9-3am. £10/8 NUS http://www.mooflnisMenTingering.pns.ezuoH

MIGITO Weekly Saturdays at The

esidents Danus Syrossian, lain layior and

Capacity: 700 James Aparicio. Dress Code: Smart clubwear (stylish trainers acceptable)

striid flids Mightingsle, Lovvet Essex Street, Birmingham. C1726-827. Thiddeyt mortically from there. That Albour Sundissential regulars down here. That and success, weirdo groovers and supplies the supplies of the sup May Weekly Sundays at The

Code Club Weekly Sundays at Tower

Stuck in an old warehouse with a pukka sound system check Oliver Ho (June 20th) and Chris preschort (27th).

Diese Code: Whatever

Rotating residents Miss Isle, Andie Fenner, Hans

Mice Weekly Saturdays at Bockshots, Waterloo Street, Newcastle-Upon-Tyne, 0191-221-2551-36m, 10-38m, E8/E7.

record choices by the end refring Chairle Dais from Africa Bruss, Jee from Replies, Remand Cliff Chouchury on June 19th

Funky beats, his hop, electro and house mash up with technical skills and refined

781 694 2419/0181 766 7357 9 2am

The Antidote Steel 13 Charlethouse Steel

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Ootchy Kootchy Club Millennum, Widnes Rd, Widnes, Cheanne, 0151 424 0901 10 late, 16/15.

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freel, Edmourgn (1:31-539-928
gbelwaltz@cablaner.co.ns. 9-1 am
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Bar Bedlam

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 Orange Monthly Saturdays at The Roadnouse, Newton Street, Manchester. As Ed WUS.
 (20 P.S.) 104:9: Es (£4 WUS).
 (21 P.S.) 104:9: Es (£4 WUS). Capacity: 500 and Skew. Simon Owen (June 12th) plus K klass. John '00' Fleming (June 26th) St Peter and Heaven (July 3rd) and Norman Jay (July 10th). **Dress Code: Smart, casual, trainers are okay**

WOZEK 144



Deep and funky progressive house comes counesy of Matt Trousdaie, Alex Alterskye and Kevin Clarke with Bentinck Brothers in the Bar blus guest Jamie Garry (Up Yer Ronson) and JUK

Capacity: 250

Collective with a live PA (July 29th).

Dress Code: Dancefloor gear

• Rendexvous Monthly Thursdays at York Arts Centre, Micklegate, York. 0403-307-183. 8-2am. £3.

new Fencemasher room plays host to house and garage courtesy of Tom Wainwright.

Dress Code: Whatever

Capacity: 300 Cross. 0973-669176. 9.30-3am, £5/£4.

OOT:ytiosqs

month, Line-up for June the. Dress Code: None

Assistance of the second of th

The Scale, 275 Pentonville Road, Kings Cross, N1,0171-833-2022, 10-late, Etbc. The Skint lads move their Enday bears to the humingous Scala every first Friday of the

The Boutique Monthly Fridays at

The Big Blue Monthly Fridays at The Crossbar, 257-259 Pentonville Road, Kings IAY Sushi) remember the disco daze whilst the Residents Chris Hewett and Danny Woodison

Wright plus special guests.

Dress Code: Whatever Sundays with Leeds man-about-town Lee

The Republic, 112 Arundel Street, Sheffield. 0114-276-6777, 9.30-2am. £3.50/£2.50/£2.

Disco 2000 Weekly Thursdays at

playing just about anything and everything. Dress Code: Well dressed Capacity: 300

and Latin alongside special guests.

Capacity: 300

Thursday

week residency in the UK. Dress Code: Whatever Capacity: 650

Capacity: 400

Capacity: 250

and flatchek Partisan delve into their collections • Medes Decepeer
Weekly Thrusdays at The Oronia Nightclub,
2A Carvet Steed; Shedfield, 1041 1-679-432.
17-27a.

• BBE Weeky Thursdays at Po Na Na.
2 Waterloo House, Assambly Steet, Leeds.
2 Waterloo House, Assambly Steet, Leeds.
Bright-813-0013, 8-2 km. Exit.
Bright-813-0013, 8-2 km. Exit.
Leeds even Thursday for 1821, soul, funk, house
the steet area of the steet of the ste

Bentinck Brothers in the Bar plus guest Charlie Floyd (live PA). **Dress Code: Dancefloor gear**

Deep and techy progressive house with Matt Trousdale, Alex Alterskye and Kevin Clarke with

30th at York Arts Centre, Micklegate, York. 0403-307-183, 8-2am. £3.

eunc Kepseupe M SHOAZ Pue e

Luvdup stay on home turt for their only mid-

ch 66, Whitwo

and Si Wildewith electronics from Andy Harris. Dress Code: Whatever Capacity: 2,000

Four arenas of full on breakbeat, drum & bass,

• Domasin Wednesday June 9th at Rockwohld/Music Box, Oxford Street, 1910/E8. Wanchester 0161-257-3294, 10-6am, \$10/E8

July 7th is the next one to check with guests tenging from the Scratch Perverts to jungle DJs.

The style of tonkin' house, as invented by Ralph Lawson, gains more support with residents John Beesley and Bob Beach. Meet Dino & Terry (15th) and Chris Duckenfield (June 29th).

• Tuvisted Disco Fortnightly Tuesdays at Fruit Cupboard, Call Lane, Leeds, 01904-764-605, 10-late. EA/E3.

Dress Code: Absolutely anything goes

Wednesday

Dress Code: Whatever

Tuesday

techno, trance and electronics with a fine line-up to match. Rennie Pilgrem, Fred Nasty, Technical Itch, Decoder, DAVE the Drummer, Laurie immersion

edT te aysbeenbeWqubvud.

Manchester, 0161-236-4418, 10-2am, £4/£3/£1.

Capacity: 800

YEBIH

Subterana, London Expect: Deep groove maestro Phil Asher and Stuart Patterson in a house style

Expect: Pete Wardman, Lisa Pin-Up and Ariel at London's most popular Saturday night house up

16 rise dom Saturday June 12th at

that rocked last month

Boutique Friday July 2nd at The

Muzik's Essential Nights Out:

conupes

Home

8 nobnol

shindig from residents Migel Preece and Paul Junior plus guest DJ Taucher. **Dress Code: No checked shirts or moustaches**

Riverside, Melbourne Street, Newcastle-Upon-Tyne, 0191-232-9729, 10-3am. £6/£5 NUS. Upiliting melodic trance to die for at this monthly

To Die For Thursday June 24th at The

Wight on the residents tip playing an eclectic

• Starsh Weekly Thursdays at NATO, Boar Lane, Leeds, 0113-217-2551, 10-2am, £4/£5. Dave Needham, Johnny Goodlellas and Lee

• Smarkless Weekly Thursdays at Unit.
Trialigat Court, Million Street, Shetfield, 01 14278-4540, 1.0-2am, £3/£3.

Thuse, gaisege and funk with Little Anthony, the
Funky, Mohner, Brothers and Jonny Stevenson.

Dress Codes Themdy student aftire

Capacity: 300

mix from house to drum & bass.

Dress Code: Casual, trainers okay
Capacity: 900

Capacity: 900

s Soulsonic Saturday June 19th at

• Bad Magic Launch Party

Dress Code: Smart clubwear

Works, Water Lane, Leeds. 0778-875-3609. Zem-9am. £8/£7. Leeds has a new techno club and it doesn't start.until Zam on a Sunday. That's more like it.

Capacity: 800

Resident Tony Weaver's funky house, garage and disconight is a fruity promise every first Saturday of the month.

Press Code: None

Capacity: 350

<<

Spinning r&band sticated

Dress Code: Sophisticated

Capacity: 500 or Nelson, Dodge and Ronnie Herel

• Funk Weekly Fridays at the Sound Republic, 10 Wardour Street. 0171-287-2526. 10-4.30am.

Tobi One, Ashley Beedle, Andy Sand Jett Ward host the Main Room with The Ballistic Brothers, Plestic Soul and Phil Asher fooiling

11th at The End, West Central Street, W1. 0171-624-2889, 10-5am, £12,

FOr Your Pleasure Friday June

alongside residents on rotation Mole, Rikky Rock, Terry Francis, Danny and Steve Blonde. Special guests weekly. Dress Code: Pleasantly phat

Da Paul Arnold (Certificate 18) getting priat Brixton Hill, 0850-116-508. 8-3am. ES/E3/free before 9pm. Far bests and breaks Brixton style with resident 7.0 LBsul, forcely 18 a factor orbits. The property of the propert

● Fat Weekly Fridays at The Bug Bar,

provided by residents Ross Clarke, Lee Bright and some fishy business monthly from mop

hop, reggae, funk, Latin, disco and drum & bass Neither bar nor club, Extended Family boasts hip Extended Family Weekly
Fidays at The Islington Bar, 342 Caledonian
Road, 0973-726-409, 9-2am, £3 after 9.30pm.

Wishot Figure 4,09, 9-2am, £3 after 9.30pm.

Postor 4,09, 9-2am, £3 after 9.30pm.

Lisa Unique, Donna Dee, Ernma Feline, Phoenix and Danni B on rotation, Saucy.

Dress Code: Sexy
Capacity: 500

The Gardening Club, The Piazza, Covent Garden. 0171-497-3154, 10-late, £10/£9. Underground garage from an all female cast of

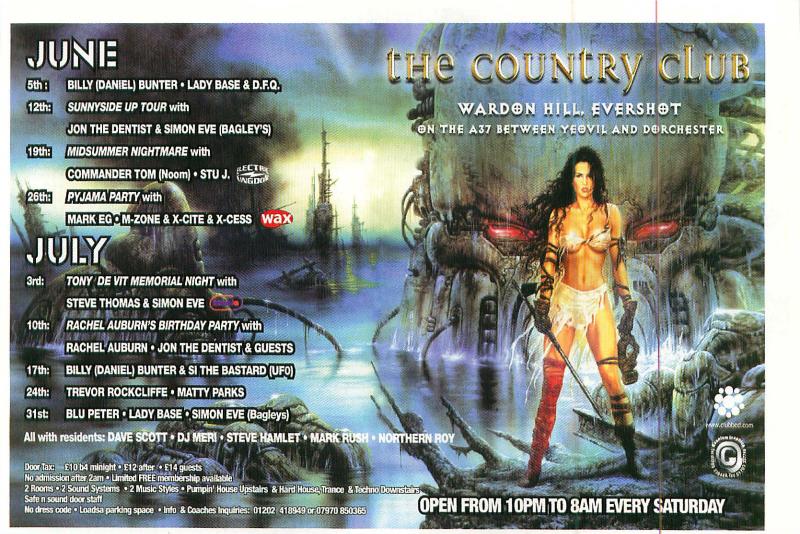
DOILY MIXEUFOWERLY Fridays at

Dress Code: Scruffy head Mr Scruft.

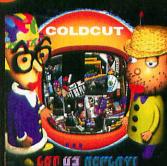
Dress Code: Whatever Capacity: 800

around in The Lounge.

be short off by Kenny's laser beam eyes) and expect some kicking guests. Dress Code: Make an effort



Ninja Tune Summer Sale 🐺







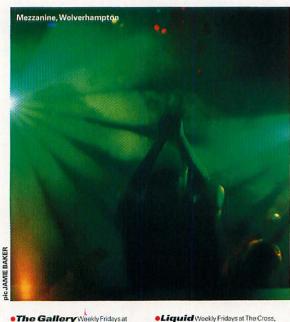






CD £10.99
LP £9.99
most other
Ninja albums
available at
£9.99 CD & LP
at participating
outlets while
stocks last...

ummer Bazaari From June 14th - July 10th : All Ninja Tune, Ntone & Big Dada albums 69,99 (D. & Vinyl, except ZEN CD22, CD26, CD30, CD33, CD38, CD39, CD40, CD41, BD CD010 - £10.99 [excluding Mr Scruff] from CWNN stores listed be ow and other selected independent stores, ores, fopp - Aberdeen, One Up - Aberdeen, Andy's - Aberystwyth, Omeya Music - Allnincham, So What - Aylesbury, Cob Accords - Bangar, Replay - Bath, On Robert - Bellast, Slipped Discs - Billericay, Tempers - Bilmingham, Swordfish - Birmingham, Swordfish - Birmingham, Swordfish - Birmingham, Hastic Factory - Bilmingham, In Sounds - Dairingham, Surface - Shipped Discs - Bilmingham, Swordfish - Birmingham, Hastic Factory - Bilmingham, In Sounds - Allnincham, So What - Aylesbury, Cob Records - Caldebury, Spillers Records - Caldill, Fink Pather - Carlide; Loco Records - Challendam - Cheeke - Croydon; Int - Groydon, Solid Sounds - Dairington, Sound House - Deal, Cool Discs - Derry, Revolution - Diss, Track - Doncaster, Banstorm - Dumline; Concepts - Durham, Jingles Music Store - East Grinds - Rendulum - East Refford, Powerphy - East Doumne, and the Concepts - Durham, Jingles Music Store - East Grinds - Caldeburgh - East Grinds - Caldeburgh - East Bangar - East Grinds - Caldeburgh - East Bangar - East Grinds - Ea



Kings Cross Goods Yard, York Way. 0171-837

The Cross's newest and brassiest night is set to please and tease progressive house boys and babes courtesy of residents Kieron Bolton,

Nippa 'Deep' Downey and Djam joined by the supreme Funk D'Void (June 11th), a must for those of a twisted techno persuasion, or the

superb Alison Marks (18th) or even our very

own David 'he's so' Suave (25th).

Dress Code: Cool sophisti-kats. Pardon?

Move Weekly Fridays at Ministry Of

Movin' on up to 2000, the Ministry keep on

with Blu Peter, Gilles Peterson, The Sharp Boys and Paul Jackson and A Man Called Adam (June 11th), a Muzik mag party and the

launch of our Bedroom Bedlam residency with

Oakey, Grooverider, Paul Jackson, Phat Phil

and Pariah (Bedroom Bedlam) (18th), Data Records party with Ferry Corsten, ATB (live),

lan Ossia, James Lavelle and Yousef (25th). Pete Tong, Slam, Freddy Fresh and Dave Beer (July 2nd) and Tyrant with Lee Burridge, Craig Richards, Justin Robertson and Dope

• Night People Weekly Fridays at

Bar Rumba, Shaftesbury Avenue, W1. 0171-287-6933. 9-4am. £12/£8. Ben and Pete BBE continue their world

domination with a new weekly concentrating on

super dooper black music from soul and hip hop

to house and Latin. No guests announced as yet

Overlikeafatrat Saturday June

26th at The Notting Hill Arts Club, 21 Notting Hill Gate, 0171-460-4459, 5-2am, £5/£3.

The rat people celebrate their first birthday with Bob Jones and St John De Zilva playing quality

Passenger Royale Monthly

Fridays at 333 Old Street, 0958-603-039, 10 5am, £10/£8.
Two rooms of breakbeat rinsing with resident

duo Steve Bionde and Lee Freskanova

crew chill in the upstairs bar on July 2nd.

Dress Code: Whatever

alongside the Slow Motion room ressies. J

Majik and One True Parker. The Mukatsuku

• Peach Weekly Fridays at The Camden Palace, Camden Road, 0171-729-8335, 10-6am

Residents Graham Gold, Darren Pearce, Dave

Lambert and Craig Dimech swing from banging hard house to trance in The Main Room with Adrian D'Age and MC Jubilee in The Garage Bar

11th) Brandon Block and Jack Slim (18th), Scott

Guests include Danny Keith and Milan (June

Bond and Danni B (25th), Danny Keith and Markie Fresh (July 2nd) and Danny Keith and

black music for clued up clubbers

Dress Code: Whatever

Capacity: 600

Mark Wright (9th)

Dress Code: Make an effort

Sound, 103 Gaunt Street. 0171-378-6528 10.30-late. £10/£8/£6.

0828. 10.30-6am, £8/£5.

Capacity: 500

Smugglaz (9th)

Dress Code: Make an effort

but my, they'll be specia

Dress Code: Whatever

Canacity: 450

The Gallery Weekly Fridays a mills, 63 Clerkenwell Road, 0171-250-3409.

10-7,30am. £10/£8. Tall Paul, Daniele Davoli, Mark Spoon, Steve Lee and Lottie with Carl Clarke, Del Agua and Groove Armada in Eclectronica (June 11th), Nick Warren, Parks & Wilson, Lee Burridge, Steve Lee and Luke Pepper with The Scratch Perverts in Eclectronica (18th) and Judge Jules, Danny Hussain and Kelvin Andrews (25th), Darren Stokes, Sonique and Andy Smith (July 2nd) and Tall Paul, Seb, Lisa Loud and Strike Boys (9th). **Dress Code: Yup** Capacity: 700

House Tha Wife Monthly Fridays at The Clinic, Gerrard Street. 0374-614-669. 9-4am, £8,

Resident Dave Mothersole with the usual mix of tech house and breaks with special guests
Dress Code: Whatever Capacity: 250

Inspiration Information

Weekly Fridays at The Notting Hill Arts Club, 21 Notting Hill Gate, 0171-460-4457, 5-2am, FREE before 8pm and then £5/£3.
Phil Asher and Patrick Forge attempt to outdo each

other with Latin, funk and easy house exercises. Dress Code: Relaxed

oft's On Monthly Fridays at Gossips, Dean Street, 0860-961-244, 10-3am, £6/£5. Residents Rowan, Bruce Sandell, Jake and Gareth wear record company T-shirts, play disco dolly music for popper addicts but heck, can they rock a crowd? Uhh, well, we'll leave that to you Dress Code: Fish tanks Capacity: 300



Jazbah Every Friday at The Project, 12 Sutton Row, W1.0171-738-6527. 10-3.30am, £5/£3. Residents Keith, Abbey, Richard, Airch B (Soul II Soul) and KCC spin

acid jazz, Afro, Latin, funk, rare groove and hip hop flavas for an up for it older crowd.

Dress Code: Whatever Capacity: 400

• Kult Monthly Fridays at George IV, Brixton Hill. 0956-200-273. 9-2am. £5.

Don't forget to claim your free tape if you arrive early at this house and techno night which brings the best in known and unknown DJ talent. Join residents Tom Churchill and Da Fly with Halo and Nathan Coles on June 12th and July 10th Dress Code: None

• Liberty Every Friday at Club Collosseum, 1 Nine Elms Lane, Vauxhall, SW8. 0171-627-1283. 10.30-6am. E8/£10. Residents Martin Larner, Moodles and Charlie Brown with three arenas of UK garage, old skool and classic garage. Special guests each week. Dress Code: Dress to impress – no trainers or caps. or caps Capacity: 1,100

*Lifted

First Friday of the month at The Complex, 1 Parkfield Street, 0171-207-5515, 10-5am, £10/£8. Bob Jones and his cohorts playing soul, funk and Latin to a upwardly lifted loved up crowd.

Dress Code: Smart Capacity: 1,200

funk and whatever takes their fancy on the ground floor while Steve Faulkner and ADJ break up in a sweatin the electro room Dress Code: Whatever turns you on

Perverted Science Friday June

18th at 333 Old Street, 0171-739-5949, 10-5am, £10/£8/£6, Residents The Scratch Perverts spin hip hop,

Capacity: 600

The Rock & Roll Bar Weekly Fridays at Ormonds, 91 Jermyn Street. 0171-404-4380, 10-3am, £7/£5.

Manchester's superb Rock & Roll Bar migrates topump out the hip hop, funk, punk and glam weekly. Check Mani, Phil Beckett, Richard Benson and Simon Williams (June 11th) for the opening party.

Dress Code: Rock

• Rotation Weekly Fridays at Subterania, 12 Ackiam Road, Ladbroke Grove. 0181-961-5490. 10-3am. £8/£5. Funk, hip hop, Latin, soul and reggae with DJs on rotation Dodge, Femi Fem, T-Money & Alex Baby plus special guests.

 Rupture Weekly Fridays at The Club, 125-127 Midland Road, Bedford, 01234-350374 9-2am, £12/£10.

Section 1 Lize 10. Resident Mutton Jeff knocks some breaks and beats into Bedford's private members "the one with an original name" club.

Dress Code: Smart Capacity: 500

Capacity: 600

Capacity: 650

Serial Records Friday July 16th at The End, West Central Street, 0181-450-4506. 10-5am, £12/£10.

erial Records welcome guest label Roulé with DJs Philippe Zdar versus Thomas Bangalter Dress Code: Whatever Capacity: 700

Soul Wovement Monthly Fridays at The Clinic, Gerrard Street, Soho. 0171-734-9836. 10-4am. FREE before 10pm otherwise £6. Residents Alan Russell and Seamus Haji get on the fonk tip with their disco, deep house, garage and soul night for the older Soho swingers.

Dress Code: No Moschino, no beards. Bit

The Source Weekly Fridays at The Zodiac, Cowley Road, Oxford, 01865-420-042, 9.30-2am, £6 advance, £7 on door, Jungletastic business with resident Jay Jay from No U Turn and MC Manik D, Grooverider (June 18th), Fabio (July 2nd), DJ Lee (16th) and DJ Suv (30th). Dress Code: None

Capacity: 400

• Subspace Friday June 18th at Open, 144 Charing Cross Road, WC2. 0171-377-5505. 10-6am. £8/10.

Luke Slater, Caspa, Matt Edwards and Deviant play techno. Oberon, Dave Randall, Rubec and DFQ play hard house. Simple. **Dress Code: Whatever**

Capacity: 700

 Sunflowers Weekly Fridays at The Chunnel Club, Tinworth Street, Vauxhall, 07788-537-101, 10-6am, £7 in advance or £10/£7 nembers/NUS.

harp Boys, Kenny Stone, Darren Poole, Luke Brancaccio, DJ 212, Brett Huxford, Hot Rod, Cozy and Kenny Stone kick sunshine and light into two rooms playing uplifting house and old Dress Code: None

Capacity: 700

• Thank Gass Its Friday Weekly Fridays at The Gass Club, Whitcomb Street,

Leicester Square, WC2, 0181-202-0250, 10-5am, E10/11. Underground garage with EZ, Jason Kaye, Richie Fingers, Mike 'Ruff Cut' Lloyd and Ray Hurley. Dress Code: Dress to impress

Whoop It Up! Friday at The Velvet Rooms, Tottenham Court Road, 0181-932-3030. 10-4.30am. £10/£7. Moving from The Gardening Club to the plush

Velvet Booms, the Whoopsters are doing alright with ressies Terry Marks, Andy Lekker, Nick Hook and Joel Xavier positively fighting off the very friendly crowd. Guests to be announced. Dress Code: To impress Capacity: 400

Saturday

 Afrodisia Fortnightly Saturdays at Al's Bar, 11-13 Exmouth Market, London. 0171-537-7445.9-2am. £4.

Residents Fithy Dirty Scumbags are joined by Lee Bright (Release The Groove) and Phil Bow (Hipster Flipster) for servings of funk, hip hop, Latin and whatever else is on the menu. It's all to raise funds for the Yellow Dragon International charity to help people by teaching Chinese arts. Dress Code: Whatever Capacity: 250

 A One Night Stand Weekly Saturdays at the Gass Club, Whitcombe St, Leicester Square, London WC2, 0181-202-0250. 10-5am, £8 members/£10 before 11 £12 after. Cool two step garage with residents EZ, Jason Kaye, Richie Fingers, Charlie Brown and Jon Manning plus quests.

Dress Code: Dress to impress

Athletico Weekly Saturdays at The Cross Bar, 257-258 Pentonville Road, Kings Cross, N1. 0171-837-8218. 9-3.30am. £8/£6/£5. Weekly beats and pieces. Dress Code: Style gurus Capacity: 350

Big And Clever Weekly at The Velvet Room, Charing Cross Road, 0171-439-4655, 9-4am, £8/10.

Residents Chris Good and Spencer Parker spin funky house and discerning disco with Jim 'Shaft' Ryan (June 12th), Paul Harris (19th) and

Kiddo (26th). Dress Code: Make an effort Capacity: 250

Clockwork Orange Saturday June 26th at The Ferryman Inn, Bablock Hythe, Northmoor, Oxon. 01865-790-093. 10-late. Etbc Brandon Block, Andy Manston, Danny Rose and Scott Mac churn out the house as regular as clockwork.

Dress Code: Whatever Capacity: 1,000

Clockwork Orange Saturday June 12th at The Cross, York Way Freight Depot, Kings Cross, 01708-345-535, 10.30-6am, £15. The last ever Orange at The Cross and they have the first ever DJ to do it: Blocko plus Seb Fontaine, Andy Manston and Ibiza resident Tom Antenucci. Dress Code: Make an effort

Coco Cuba. Purity & Smartie Partie Saturday June 19th at The Glass House, The Mermaid Building, Puddle Dock, Blackfriars. 0802-419-594. 10.30-5am, £tha

Three party promoters mixing up deep US house, garage and hard house under one roof. DJs include Scott Cuba, Mark Shimmon, Simon Hill and Carlos Francisco.

Dress Code: Whatever Capacity: 650

Come Shake The Whole

Saturday July 31st at Orange 2 (formerly Geor IV), 144 Brixton Hill, Brixton. 0956-945-847. 9-

Happy birthday to the Whole as they pass the second mark intact. Resident DJ Stan Fontan and hostess Lulu get together with guest nutters Miles Hollway and Elliot Eastwick for a long slow funk to disco, house, twisted people and lager at the now asbestos-free venue Dress Code: Whatever

Capacity: 500

Cookies And Cream Weekly Saturdays at The Leisure Lounge, 121 Holborn 0171-729-8335, 10-6am, £8/£6, Guests get down on it at C&C for all things sweet and slick in garage and r&b. Residents Mr Do, Steve Sutherland and Wale plus MCs Kie, Kombo and Delero join guests each week Dress Code: Smart gear Capacity: 700

Debbie Does Dallas Saturday

July 24th at Mermaid Theatre, Blackfriars Bridge, 07803-133-590, 9-5am, £15. Debbie celebrates her fifth birthday with a bash to remember with loads of free vodka, records and Fiorucci gear for the blaggers. Deep US house from Gene Farris, Ralph Lawson, David Suave and Joey Negro, techy gear from House Of 909 live and disco from Baldy & Bones, Frank Tope, Phil Quedo and DJ KC. Dress Code: Make an effort

Capacity: 700

Dynamite Fortnightly Saturdays at The Blue Angel, Torrens Street, EC1. 0171-734-3341. 9.30-2am. £4. The Soul Jazz Sound System (Scotty, Ethan Reid, Christine Indigo, Stuart Baker and Pete Reilly) continue to fire hot shots in reggae, soul

and funk to swing your rocks. Wilbur Wilberforce joins the Soul Jazzers on June 19th with Pete Holdsworth on July 3rd. **Dress Code: Whatever** acity: 500

•8th Wonder Saturday June 12th at The Alleycat, Gun Street, Reading. 0956-628-758, 7-4am. £9.

Hip hop, soul and breaks with Company Flow. Big Ted, Blufoot, Prone, Huw, Tom and Deano Jones. Better get there fast as these are instant sell-outs.

Dress Code: Whatever

Flava Monthly Saturdays at Shoel Joes, Temple Place, Embankment. 0891-339-911. 10-3.30am. £10.

A stunning riverside location plays host to the hottest r&b spot in town with DJs Dodge, Swing, Matt White and Ayo. Definitely

ress Code: Swinging

Capacity: 1,000

Focus The Wire Sound System Fortnightly Saturdays at Fluid, 40 Charterhouse Street. 07970-800-300. 8-2am. FREE.

Beau Monde records and Rikki Rock spin everything from deep house to breakbeat.

Dress Code: Whatever

Capacity: 300

Classic Club: Babylon, London

GILLES PETERSON remembers Babylon an' ting at Heaven



BABYLON is one club that doesn't really get spoken

about. It was three rooms on a Thursday night with Colin Faver in one, Paul Oakenfold and Future next door and I played upstairs with Marco from Young Disciples and Rob Galliano on the mic. It was a blueprint club at a time when everything was going crazy. It was the first club to

incorporate all the elements that were making clubbing so exciting, a very specific fusion of urban and suburban London. Spectrum took all the hype but Babylon was the most hedonistic time I remember. It was the early acid jazz years, so you had spliffed up jazzheads experimenting

with E for the first time to mental Balearic and techno. The Acid Jazz label came out of that rather than Dingwall's, because Galliano was doing all that mad stuff on the microphone. It was rammed every week and the queues were up to Charing Cross station. By then Shoom had become a PR thing, but this was more organic and real for me."



Chuff Chuff, Bristol

• Freak Monthly Saturdays at The Bug Bar, Saint Matthew's Church, Brixton. 7-3am

Every second Saturday of the month residents Stuart 'Badass' Noble, Vini and Seraphim cater for beatfreakelectrofunk-headz plus guests from the Botchit & Scarper label T-Power, Freq Nasty, BLIM, Kush, Tonic & NG. Dress Code: None

Capacity: 350



• Freedom Weekty Saturdays at Bagleys Film Studios, Kings Cross Freight Depot, York Way. 0171-278-2171. 10.30-7am. £12/£8 members. Check Ariel playing eight hours of house every

week alongside Pete Wardman, Lisa Pin-Un Norris 'Da Boss' and Karl Brown (June 12th), Rob Tissera, Jason Kaye and Femi B (19th) and Nick Halkes and Roy The Roach (26th).

Dress Code: None Capacity: 2,500

Funice Saturday June 19th at Mass, St Matthew's Peace Garden, Brixton. 0171-403-2177. 9.30-5am. £10.

Join the Ministers of Funkt Lol Hammond, Duncan Forbes, Justice, Mark Pember and The Pranksters for everything from deep house to echno and funk.

Dress Code: Whatever Capacity: 700

Future Perfect Weekly Saturdays at Hanover Grand, Hanover Square. 0171-499 7977. 10.30-5.30am. £15/£10.

An anything goes kinds party for London's more adventurous clubber with resident Craig Jensen in the main room plus guests Sister Biiss and Rocca (June 12th), Ian Ossia, Rhythm Masters and Steve Austin (19th) and Stretch & Vern and Steve Lawler (26th) for some 'scene building' Dress Code: Funky clubwear, nothing boring

• Garage City Weekly Saturdays at Bar Rumba, 36 Shaftesbury Avenue. 0171-437-0637. 9-6am. £6 b4 11pm/£10 b4 12/£12 after. Residents Bobbi & Steve, Chrissy T and Rude Boy Rupert are joined by Booker T and Paul Trouble Anderson (June 12th), Phil Cheeseman and Jeremy Newali (19th) and Phil Asher (26th). Dress Code: Smart Capacity: 450

Happiness Stan's Weekly Saturdays at Smithfields, Farringdon Road. 0171-329-0352, 9-late, £8/£5/£4. Northern soul, drum & bass, breakbeat, Postnern Soul, drum & Bass, break Beal, psychedelic and the lot over four rooms with Asnley Beedle and Matt Cantor (June 19th) and Passenger and Mains Ignition (26th). **Dress Code: No**

Headstart Weekly Saturdays at

Capacity: 500

Turnmills, 63 Clerkenwell Road, EC1.0171-250-3409 9-3 30am £8/£5 Get ahead with two rooms full of funky, techy and downright weird beats supplied weekly by special guests Dave Clarke (electro set), Adam

Freeland, Kahunas, Carl Clarke, Mr Scruff, Task & Bear and Matt Flint (June 12th), James Holroyd, Rob Bright, Jason Boardman, Unabombers and Jon & Paul Jockey Slut (19th), Derrick May, Phil John Arautosceva Julit (18th), bernick May, Phil Perry, Anthony Teasdale and The Scratch Perverts (26th), Justin Robertson, Richard Fearless and Nightmares On Wax (July 3rd) and Hardkiss, DJ Q and John Stapleton (10th), Dress Code: Funky club clobber

Capacity: 800

• Indulge Monthly Saturdays at Mass, St Matthew's Church, Brixton. 0171-737-1016. 10-6am, £10/£8/£6.

One of London's longest running house nights always entertains with some real house and garage provided by residents Tim Webster, Jon Tully and Brenden Downing with a special guest Dress Code: None

• The Laundry Monthly Saturdays at Studio 404, Arch 404, Lillford Rd, Brixton, 0171-610-2100, 10:30-6am, £5. Underground happening on the fourth Saturday of the month, Mad. Dress Code: Soiled, bio-degradable

clubwear only

• Metalbox
Weekiy Saturdays at The Annexe, 1 Dean
Street, Soho, 0171-494-2998, 9.30-4am,
£8/£5 before 11pm,
Intimate and sweaty new gaff for the Socialities
with Richards Sen and Fearless hosting a

with richards sen and reariess nosting a weakly hoedown with special guests from Justin Robertson (June 12th) to Andrew Weatheral (19th) and David Holmes (26th). Dress Code: None Capacity: 400

IVIovement Saturday July 3rd at Mass, St Matthew's Church, Brixton Hill, SW2. 0171-377-9494, 10-late. £10/£7 members and

NUS/£6 before 11. Playing drum & bass are Andy C, Optical, Bryan Gee, JJ Frost, Ray Keith and Peshay with MCs Moose and GQ plus Brazil's finest DJ Marky. DJ Swing, Ollie Twist & J'Son and Matt White play hip hop alongside a special guest. **Dress Code: Whatever**

Capacity: 900

 Wiy Generation Saturday June 12th at New Connaught Rooms, Great Queen Street, Covent Garden. 0171-388-5063. 10-late. £15. A bizarre celebration of Nicky Holloway's twenty years behind the decks, the bar, the door and anywhere else he's infiltrated since his sixteenth birthday in 1979 (work it out). Boasting Pete Tong, Chris Hill, Nicky himself, Brandon Block, Roy The Roach, Gilles Peterson and Alfredo, this is one not to miss. Dress Code: Birthday suits Capacity: Alot

Mymph Monthly on second Saturdays at Mass, St Matthew's Church, Brixton, 0181-767-9925. 10-6am. £8/£12. Nymphpurvey fine house grooves courtesy of Mousse T, Jay Chappell, Dominic Moir and Tom Dinsdale joining residents Tarun, Big C (June 12th). Dress Code: Glam Capacity: 800

• Off Centre Every 2nd and 4th Saturday of the month at 333 Old Street, London, EC1. 0171-739-1800 10-5am, £10/£5. Patrick Forge and Ross Clarke from Fat City sure know how to throw a party and they do so every fortnight with three floors covering all bases

Capacity: 650

• 100% Dynamite Fortnightly Saturdays at The Blue Angel, 1 Torrens Street, EC1. 0171-734-3341. 9.30-2am. £4. Soul, reggae and dub with Pete Reilly, Ethan Reid, Scotty, Stuart Baker and Christine Indigo plus special guests. One of the funkiest laid back clubs in London. Dress Code: Laid back Canacity: 450

Open To Torture Saturday Jun 12th at The End, West Central Street. 0171-419-9199. 11-7am. £14/£10. Techno fest with Jim Masters, Billy Nasty, Adam Beyer and Carl Lekebusch in the Main Room and The Lounge chilling with Paul Daley, Mark Ambrose, Jelford and Uncle Al. Dress Code: Whatever

PassengerWeekly Saturdays a The Islington, 342 Caledonian Road, N1. 0958-603039, 8-2am, £3. Steve Blonde, Ali B, Lee Freskanova and Mastomic swing it with their blend of fried funk

and baked breaks. Tasty. Dress Code: Whatever

The Phuture Saturday July 10th at The End, West Central Street, London. 0181-450-4506. 10.30-6.30am. £10/£8. Presenting the future of technowith Damon Wild, Thomas Krome, Kenny Hawkes, Envoy (live), Anthony Rother (live) and Access 58 (live) Cue 800 middle aged men in black Dress Code: Whatever Capacity: 800

Prototype Saturday July 17th at The End, West Central Street. 0171-419-9199 10-6am. £12/£10. Grooverider, Ed Rush & Optical, Frost, Fabio, Matrix, Dego, James Lavelle and MCs GQ & Flux. Dress Code: Whatever

Pure Silk Weekly Saturdays at SW1 Club, 191 Victoria Street. 0705-00787-37455. 10.30-6am. £12/£10.

Speed garage with resident EZ, Dean Dowl (Dem2) and Noodles plus guests. Dress Code: ROAR Capacity: 800

•Renaissance Saturday June 26th at The Cross, Kings Cross Goods Yard, York Way, 01782-717-872, 10-6am, £15, Andry Nalin, Anthony Pappa, Chris Fortier and Quivver rock the smoke this month, Dress Code: Yes Capacity: 500

•Rulin*Weekly Saturdays at Ministry Of Sound, 103 Gaunt St, SE1. 0171-378-6528. Midnight-9am, £10/£15. Midnight-9am. £10/£15.
With guests Full Intention, Eddie Amador, Yousef and Crazy Beat June 12th), Erick Morillo and Gareth 'orithday boy' Cooke and Jazzy M(19th), Rulin Italia with Ralf, Jazzy Mand Mark Wilkinson (26th) and Subliminal with Erick Morillo, Constipated Monkeys and DJ Digit (July 3rd). Dress Code: Smart casual

• Serious Saturday June 19th at The Cross, Kings Cross Goods Yard, York Way, N1. 0181-731-7300. 10.30-6am. £15/£10 members. Hot tip The Dope Smugglaz join Luke Neville, Commie and 2 Funky for some serious, but damn funky house.

Dress Code: Cool and sexy!

 Soulsonic Weekly Saturdays at Subterania, 12 Acklam Road, W10, 0956-470-210, 10-3am, £10/£6. Join some of the hottest Transatlantic house maestros makinga fly-by-decks appearance each Saturday, Check Ashley Beedle, Stuart Patterson and Jo Mills (June 12th), Phil Asher, Si Garcia and Seth Sanchez (19th) and Olle Abstract (26th).

Dress Code: None

Capacity: 200

Sound Of The Suburbs

Weekly Saturdays at The Lounge, Kingston. 0181-392-0242, 10-2am. £7/£5. Phil Perry and friends get pissed every week with special guests playing funk, house and party music, Join Chad Jackson (June 12th). party findst, 30m chaddecson (30m - 12th), Terry Farley (19th) and Urban Torque with Jason Moore and Leigh Morgan (26th). Dress Code: None

Strawberry Sundae Weekly

Saturdays at Cloud 9, 67-68 Albert Embankment, Vauxhall Bridge, SE1.0171-735-5590. 10-6am. £10/£8 before 11. Residents Ada James and Joe Blimmey warm up the house grooves under the arches for those hands in the air girls and guys.

Dress Code: Make an effort

Subterrain Saturday July 3rd at The End, 18 West Central Street, 0171-419-9199. 11-7am, £8/£5/FREE to members. Tech this, tech that, with Stacey Pullen, Pure Science (live), MrC, Murf, Grooverider, Layo and Bushwacka and Deano.

Dress Code: Tech-trousers

Trabt Monthly Saturdays at The End. 19 West Central Street. 0171-419-9199. 10-5am. £12/£10. DJ Sneak and Doc Marten are the deep house and twisted disco residents alongside hot lock DJ Heather on June 19th.

Dress Code: Tights

Tummy Touch Saturday June 19th at 333 Old Street, EC1.0171-684-9666, 10-5am, £10/£5. DJ Simba, Tim 'Love' Lee and his performing

beard, the Idjut Boys and Boomba Makao reside at one of London's sexiest clubs run by perverts. Los Chicharrons are the guests playing live pork scratchings and tequila drums to promote their excellent Tummy Touch album 'Conga Heaven, Bongo Hell

Dress Code: Handlebar moustaches and leather chaps Capacity: 600

 Ultimate Base Monthly Saturdays at The End, West Central Street. 0171-419-9199. 10-5am. £12.

Carl Cox, Jim Masters and guests turning up the techno in their nimitable style on the second Saturday of the month with great global guests Coxy picks up on his travels. **Dress Code: Whatever**

Capacity: 700

• Whistle Bump Every third Saturday of the month at The Clinic, 13 Gerrard St, Chinatown, W1. 0171-424-4261. 9-late. £5. Boogle classics to deep and soulful house with special guests.

Dress Code: None

Capacity: 250

 6ft-Stereo Monthly Saturdays at 333 Old Street, London EC1. 0171-739-1800. 10-5am. £5 before 11pm otherwise £10. More gameshow/nightclub hybrid nonsense

where you can bring your own tunes and flex those decks. The first Saturday of the month Dress Code: Your vinyl plateaus

Capacity: 600

Sunday

• DTPM Every Sunday at The End, 18 West Central Street. 0171-419-9199, 8-4am. £10/£7. Steve Thomas, Smokin' Jo, Alan Thompson, Guy Williams and Miguel share deck duties while the others go off and have it.

Dress Code: Come as you please, and you will Capacity: 700

Faith Sunday June 27th at Annexe, Dean Street. 0171-277-2385. 6-1am. £7/£5. One for the spiritual amongst us as Terry Farley, Stuart and Leo from Soulsonic, Bill Brewster and Dave Jarvis hang up their hang ups and spin pure soulful grooves from house to disco and

Dress Code: Whatever Capacity: 400

• FUBAR Weekly Sundays at The Velvet Lounge, Charing Cross Road. 0171-734-4687. 7-Midnight. £6/£5.

Originally running years ago, Brandon Block, Alex Pand Lisa Loud are reviving the mash-up club every Sunday playing their 'special' brand of house and things funky. Should be very messy. **Dress Code: Smart-ish** Capacity: 200

 Low Pressure Fortnightly Sundays at the Zd Bar, 289 Kilburn High Road. 0171-372-2544. 6-Midnight, £2 or free before 7,30pm Ressies Rocky and Clive Henry chilling out. Dress Code: Are you havin' a larf?

• Wetalheadz Weekly Sundays at Dingwalls, Camden. 0181-964-0898. 7-12am. £5 before 9/£5 members all night/£6 NUS after 9 or £7 without.

Ressies Goldie, Grooverider, Bailey and about a thousand others all converge every Sunday at Metalheadz new home. Big up! Dress Code: None Capacity: 350

Seven Weekly Sundays at AKA, West Central Street, WC1. 0171-419-9199. 1-10.30pm, FREE. Soak up Sundays over lunch (available 1-5pm) with guest DJs spinning each week. Dress Code: None

Sunday Best Weekly Sundays at Tearooms Des Artistes, 697 Wandsworth Road, Clapham. 0171-498-7025, 8-1am.£1.99. Residents Rob Da Bank, Giddy and the Loop Professor play anything from dub to disco and proper Balearic chill out gear with unannounced special guests.

Dress Code: None

Capacity: 250

Capacity: 350

Sunnyside Up Weekly Sundays at The SW1 Club, 191 Victoria Street, SW1. 01708-473-473, 12noon-9pm, £5 before 1pm, £8 after, Absolute lunacy with Darren Pearce and Drev. with MC K having it large "each and every God

given Sunday".

Dress Code: A smile

Capacity: 860

• Trade Weekly Sunday mornings at Turmmils, Clerkertwell Road, 0171-609-9080. 4am until late: £15/£10. Steve Thomas, Fergie, Malcolm Duffy and the rest of the boys (and the occasional girll at London's most pulmping night. Dress Code: Yes Canacity: 50.

Capacity: 500

• Twice As Nice Weekly Sundays at Colosseum, Nine Elms Lane, SW8 0171-272-4185, 9-3am, £8/6. Celebrate the two-step garage sound with residents DJ Spoony, Steve Sutherland and Fitzroy Da Buzz Boyalong with numerous

Dress Code: Nice Capacity: 1,000

Vertigo Sunday June 13th at The Cross

Kings Creas Freight Depct, York Way, 0171-837-0828. 9-late. £9 Supplying the best Italian house is Ricky Montanari with resident Daniele. *Arriba*, or whatever they say in Venezuela. Dress Code: Italian stallions

Capacity: 400

Monday

Boom or Bust Mondays at The Project Club, 12 Sutton Row, Soho, W1, 0171-388-5063, £5/£4. DJs Nicky Holloway and Fat Tony play house and

garage with a bit of techno, disco, funk and rap thrown in for good measures at the club that's changed its name more times than you've changed your underpants. Dress code: Whatever

Capacity: 350

That's How It Is Weekly Mondays at Bar Rumba, 36 Shaftesbury Avenue, 0171-287-6933, 10-3,30am, £4. Gilles Peterson, Ben Wilcox and a saucy mix of funk, drum & bass and Latin. That is how it is. Dress Code: Non Capacity: 450

Tuesday

Euphoria Formightly Tuesdays at The Zodiac, 190 Cowley Road, Oxford, 01865-420042, 9-2am, £5-6.

420042, 9-2sm. £9-6.
Oxford's mikwesk mash-up delivers 'nigh-octane upfront house' to your requirements courtesy of resident Adam H plus John Kelly Ulure 15th and Sep Fontaine (29th).

Dress Code: Smart and euphoric Capacity: 650

• WOFO Weekly Tuesdays at Borderline, Orange Yard, Manette Street, 0958-925-504, 11-3am, £5/£3. James Shaeffer and Pari breaking beats.

Dress Code: None Capacity: 275

●JazBah Weekly Tuesdays at The Project, 12 Sutton Row, W1, 0171-738-6527. 10-3am. £3.

There ain't no room for pretension at this midweek friendly specialising in lettfield jazz, hip hop, funky breakbeats, dancefloor Latin and nu jazz rhythms courtesy of residents Keith, KCC, Richard and Atch B plus resident live band,

Hip-Hip.

Dress Code: Whatever Capacity: 400



>> Wednesday

• The Loft

Weekly Wednesdays at HQ's, Camden Road. 0171-565-0324, 9-2am. £5. Paul 'Trouble' Anderson, Jeremy Newall and MC Supreme spinning garage. Dress Code: None

Space Weekly Wednesdays at Bar Rumba, 36 Shaftesbury Avenue, London. 0171-284-0499, 10-3am. £5/£3. Ressies Kenny Hawkes and Luke Solomon fool about with plump, deep grooves plus quests DJ Pierre (June 9th) A Man Called Adam live and Chris Coco (16th), Doc Martin (23rd) and The Problem Kids (30th).

Dress Code: Whatever Capacity: 450

Superfunk Heroes Weekly Wednesdays at The Dogstar, 391 Coldharbour Lane, 0171-737-1016, 9-2, 30am, FREE Deadly Avenger with the Kings Of The Wild Frontier drinking lots of lager and playing jump up beats and pieces. Dress Code: None

Capacity: 260

 Swerve Weekly Wednesdays at The Velvet Rooms, Charing Cross Road. 0171-424-0405. 9-2.30am. £6/£4. Resident Fabio and friends keep drum & bass on the funky side of things with Addiction, Beiley

and Grooverider (June 16th). State Of The Art Randall (23rd) and Bailey and Grooverider (30th). Dress Code: None Capacity: 250

Thursday

Bliss Weekly Thursdays at The Blue Note, Islington, 0171-437-0462, £7/£2 before 11/FREE for members.

Thursday's weekly dose of speed garage comes courtesy of residents Rude Boy Rupert, Shortee Bitz, Steve Courtney and JM. Dress Code: Smart & Sexy

Canacity: 650

 Bonzai Weekly Thursdays at Liquid, 52
 High Street, Wandsworth, 0181-580-9941. 10-late FE/F3

To sate, 107.3.

Quality uplifting house and trance with resident Graham Gold every week at south London's newest nightspot, with guests like Ferry Corsten or Passion's JFK. Dress Code: No scruffs

• Century Weekly Thursdays at Fuel, Covent Garden, 0973-912-601, 8-2am, £4/£2. The Bedroom Bedlam club par excellence continues apace with top techno and weird electronic quests each week. See Bedroom

Bedlam club guide for details. Dress Code: None Capacity: 300

Checkpoint Charlie First Thursday of the month at the After Dark Club, 112 London Street, Reading. 0171-439-2020. 9-2am f6/f5

9-2am, LoyLo. Residents Richard Ford. Pierre and Mat Carter at the club where they piss everyone off by not announcing the guests until two seconds before they popout of the wardrobe

ss Code: No pants allowed

Ocen Blue Monthly Thursdays at The Bug Bar, St Matthew's Church, Brixton, 0181-699-6100, 7-2am, FREE. Techno, jazz, house and all dat. Dates are

June 24th and July 29th and expect anyone oune 24th and outy 25th and expect anyone from underground house clubs across Europe joining residents Zak Frost, Adam (Sleaze Nation) and John Askew.

Dress Code: Whatever Capacity: 300

Electrocuted Thursday June 10th at The Crossbar, 257 Pentonville Road, London 0171-837-3218, 9-2am, £3/FREE before 10pm. Guaranteed japery with the in-house electri Sherman and Andrew Curley messing with electro-beat appliances plus quests Sons Of Slough (June 10th)

• Electronaughts Every 4th Thursday of the month at The Clinic, 13 Gerrard Street, 0831-106-315, 10-3am, £5. Resident Euroh from The Dusty Knights lays down a nice pattern of funk and beats. Lovely, Dress Code: None

Freak Out Thursday July 1st at The Crossbar, 257 Pentonville Road, London, 0171-837-3218, 9-2am, £3/FREE for members. A new monthly night of top-notch house and garage hosted by DJ Sean Johnston and friends. Dress Code: None



• Get Up On It Weekly Thursdays at The Dogstar, Colcharpour Lane, Brixton. 9-2pm. FREE. Lot Hammond (Drum Club, Girl Eats Boy) & Massimo (Dust 2 Dust)get up on it and then get extremely twatted themselves. Dress Code: Whatever

Kabuki Weekly Thursdays at The Orange Bar, 22 Kingsland Road, E2. 0181-520-3837, 8-2am, £2. Residents Martin Bates, Paul The Hat and Elliot Needham play beats, breaks, deep house and garage grooves at this new night for the Orange headz. You'll be tangoed.

Dress Code: None Capacity: 250

• The Lounge Weekly Thursdays at AKA, 18 West Central Street, WC1.6.30-3am. FREE. Sugarcandy joins forces with hardressing emporium The Lounge for 'a right old knees up' at this weekly session of jazzy beats, twisted disco and dirty breaks. Excellent start

Dress Code: Smart Capacity: 300

Shine, Belfast

 Wagnetic Beats Monthly Thursdays at Zd Bar, 289 Kilburn High Road. 0171-372-2544. 8-1am. FREE. Expect beats, jazz and funky Japanese house all expect bears, jazz and runky separatese nouse an night long with ressies Mark G, Neveleven and Marc & Rob. Dress Code: Whatever Capacity: 300

 Mashed Weekly Thursdays at The Annexe, 1 Dean Street. 0171-277-2385. 9-3am £6/£4.

Bun by the creators of Friction, Rennie Pilgrem, lan Williams and Tayo, Mashed continues to push out the new breakbeat sound to hungry mouths. Expect regular appearances from the leaders Freq Nasty, Vini Medley, Adam Freeland, Matthew B and Tom Middleton. Dress Code: Mash up

Capacity: 400

• Movement

Weekly Thursdays at Bar Rumba, 36 Shaftesbury Avenue, 0171-377-9494. 9-3am, £5/£4/£3. 9-3am, Es/L4/L3. Residents Bryan Gee, Ray Keith and MC Moose keep it strong alongside international ressie the almighty DJ Marky plus guests Bailey, Marley Marl and Rob Da Bank warming up (June 10th) Dress Code: None

Ookami Cuts

Monthly Thursdays at Notting Hill Arts Club, 21 Notting Hill Gate. 0956-149-740. 8-1am. £4/£3. DJ Afro, Marlon and Nik spin hip hop and funk. Dress Code: None Capacity: 250

Small City Monthly Thurdays at Smithfields, 340 Farringdon Road, EC1. 0171-739-8824. 9-late. £5/3. Switzerland's finest Rollercone and Alex Attias with DJ Cosmo (Body & Soul, NYC). A must for all groovers

Dress Code: Whatever

The Sprawl

Every Thursday at The Global Cafe, 15 Golden Square, W1. 0171 287-2242. 7.30-12am. £3/2. An eclectic mess of beats and mixing with special quests and host DJs Si and Bit Tonic. Check the Merry Pranksters with MK Liltra Xavier, Pete Yax and Antnee Dress Code: None Capacity: 150

Those Kids Fortnightly Thursdays at Ormonds, 91 Jermyn Street, London SW1, 0171-207-5515, 9.30-3.30am, £5/3 NUS. A definitive night for culture vultures fronted by the Mukatsuku Crew featuring a hip hop skills room with a host of cutters and scratchers getting busy on four decks. Down in the basement, it's full on breakbeat activity. Residents are Marion Celestine, Nik Waston. Mikkel and DJ Afro plus guests

Capacity: 400

 Ultimate Base Weekly Thursdays at The Velvet Rooms, 143 Charing Cross Road, London, 0181-960-8468, 10-3am, £6/£5/£8. Trevor Rockliffe, Jim Masters and Coxy are joined by some of the hottest breakbeat and techno DJs about. Halo live, Liberator DJs (June 10th), Richard Summerhayes and Mark Collins (17th). **Dress Code: None**

Capacity: 350

Underground Vibes Weekly Thursdays at HQ, West Yard, Camden, 0171-485-6044 10-late £5 485-6044, 10-late, £5. Soulful horny house and sexy underground garage laid on the decks by residents Double Jay, DJ Lockin and Ferni B.

Dress Code: Smooth

Valley Woods Monthly Thursdays at Po Na Na, Duke Street, Reading, 0976-301-399.9.30-2am.f3

Resident Lee Jones goes monthly and joining him on a journey into disco and deep house are

Dress Code: None Capacity: 420

• White Noise Monthly Thursdays at Time Bar, 10 Woodfield Road, Westbourne Park 0171-289-9727. 8-Midnight, FREE.

Those pesky varmints White Noise kick of anew night of breaks and beats with well known DJs playing bizarre tunes.

Dress Code: Whatever

Capacity: 250

 Wonky Monthly Thursdays at Zd Bar, 289 Kilbum High Road, NW6. 0171-372-2544. 8-1am, FREE.

Swayzak's D.Is Broon, Cookie and JT join friends owayaak bus blook, cookie and of partherio for a right musical run down playing anything and everything from deep dub house tech jazz hop disco. Every first Thursday of the month. Dress Code: None

Ireland

Muzik's Essential Nights Out:

 Heat Friday July 2nd at Brannigans, Expect: The sound of Trade on the Emerald

 Lush! Saturday June 12th at Kelly's. Expect: Diggers and Coi Hamilton ripping it up

Shine Saturday July 24th at QUBSU.

Expect: The master Derrick May

Friday

Choons

Weekly Fridays at Bourbon Street Nite Club, Waterford, abcpower@iol.ie, 9-late, £5. With resident DJ Com plus guests playing the full spectrum of house business. Dress Code: Clubwear

Capacity: 450

• Heat Weekly Fridays at Brannagans, Ennis. 00-353-65-20211, 10-2am. £6/£7. The sound of Trade with Pete Wardman, Ian M and Paul King now and again.

Heat Weekly Fridays at Liquid, Galway. 00-353-91-527-155, 10pm-2am, £6. Hard house with guests from Dublin like Alan Pullen and MK. Dress Code: Whatever

Capacity: 300

• JDP Weekly Fridays at The Kitchen, Temple Bar, Dublin 2, 00-3531-829-1894, 11-late, £7/£5. One of the best techno nights in the country with residents joined by anyone from Kenny Larkin to Green Velvet. Dress Code: Whatever

Capacity: 500



• Karma Weekly Fridays at Network Club, 11a Lower North Street, Belfast. 01232-237-486. 9-3am, £8/£5/£4.

Jay Kay resides with various guests each evek playing quality house.

Dress Code: Clubwear Capacity: 500

New House Nation Weekly

Fridays at Thompson's Garage, 3 Pattersons Place, Belfast, 01232-323-762, 9-3am, £6/£4. House with resident Stephen Boyd and his percussionist sidekick Jim Jackson. Dress Code: New house

Capacity: 350

• Pure Monthly Fridays at The Funnel, 24 City Quay, Dublin. 00-353-1-677-5304. 10-late. £7/£5 before 11pm. Join residents Twitch, Brainstorm, Dribbler &

The Bill, Sandy Paris and Jonny 'Quo'
McSainsbury plus guests for pure and
pleasurable house and techno every last Friday of the month.

Dress Code: None

 Quadrophonic Friday June 25th at The Kitchen, East Essex Street, Dublin. 00-353-1-668-4096. 9-late. £10. ree tap water and Andy C join DJ Razor cooking

Dress Code: Make an effort Capacity: 600

Teutonic Monthly Fridays at The Mezzanine, Robinsons, Great Victoria Street, Belfast. 01232-594-099. 9-2am. £5. Hard house and Euro from guests like Danny
Howel's and Marcus James on the last Friday of
the month.

Dress Code: Make an effort

Capacity: 350

• 303 Weekly Fridays at Lamberts Camolin, County Wexford. 00-3531-55-22-766. 11-2am. £6/£5.

Residents Emlyn Sheehan, Karl O'Keefe Brian Kinsella and Brendan Sheehan have just passed their second birthday with guests like Billy Nasty and those nasty Liberator boys playing filthy techno and hard house. The name gives it all away.

Dress Code: Whatever Capacity: 400

Saturday

 Beat SuiteWeekly Saturdays upstairs at Morrison's, Bedford Street, Belfast. 01232-248818, 9.30-late, fitoc. Belfast's finest DJs venture into soulful beats, block party hip hop, classic funk and deepest dub plus live showcases. Get there early. Dress Code: None

Capacity: 350

Breakdovvn Weekly Saturdays at The Front Page, Donegal Street, Belfast. 01232-247-028, 9-late. £tba. Breakdancers, hip hop, fellas like DJ Krush and all round good party beats.

Dress Code: Groovy Capacity: 400

• Bustin' Loose Monthly Saturdays at Temple Bar Music Centre, Dublin. 00-353-1-670-3771. 10.30-late. £10.

All mannner of beats and pieces from Dublin's finest with a good looking crowd to boot. Dress Code: None Capacity: 700

 Charged Weekly Saturdays at T Kitchen, East Essex Street, Temple Bar, Dublin. 00-3531-677-6635. 11 pm-late. £6. Deep house, electro and techno from Dave Clarke, Johnny Moy and Billy Scurry playing in U2's very own club. Dress Code: Whatever

 Crystalline Weekly Saturdays at The Brunswick, 10 Brunswick Street, Belfast. 01232-581-222. 9-3am. £7/£5.

Deep house and techno. Dress Code: Whatever Capacity: 350

Capacity: 500

Discotech Weekly Saturdays at The Network Club, 11a Lower North Street, Belfast. 01232-237-486. 10-4am £10/£7. Voted Belfast's Best House Club, the Network is home to Discotech's residents Mark Jackson, Earnon Beagon and Jay Kay responsible for this

long running house night. Dress Code: Strict, No sportswear Capacity: 800

• Earth Weekly Saturdays at 125-135 Strand Road, Derry, 01504-271-770. 9-late, £6. Funk, r&b, soul and hip hop with resident Greg Loughlin plus bi-monthly residents DJ Swing and Jazzie B.

Dress Code: None

• Fascination Weekly Saturdays at Ta's, Flax Street, 01232-753-329, 9-late, £varies, Mad house from Biko, Tom Costelloe and Bru (June 12th), Johnny Orange and Olly Macgregor (19th), Steve Lee (24th) and Eyecon (31st). Dress Code: Make an effort

 Fusion Weekly Saturdays at Fusion Strand Road, Londonderry, Northern Ireland. 0777-569-1260. 9-4am. £8. Big names fly in to get the Fusion crowd hopping like Jam & Spoon (June 12th), Michael Kilkie (19th), DJ Tiesto (26th), Rob Tissera (July 3rd) and resident Paul P (10th).

 Lush Weekly Saturdays at Kelly's Bushmills Road, Portrush 01265-822-027. 9-2am. £8/6. The Colonel Col Hamilton and John Digweed

Dress Code: Make an effort Capacity: 1,500

Dress Code: No sportswear Capacity: 1,000

Ministry Of Sound

Saturday June 19th at The Pod, Old Harcourt Street, Dublin. 00-3531-478-0166. 10.30-late. Craig Richards at the bi-monthly residency the Ministry holds on the lovely Emerald Isle. Dress Code: No

Wodern Art Weekly Saturdays Pod, Harcourt Street, Dublin 2: 00-353-1-478-0166: £8/£6 members. Besidents Robbie Butler and Davy Kave play pumping house among the glitterati.

Dress Code: Glitter Capacity: 600

sics DANIEL NEWMAN



Shine, Belfast

pic DANIEL NEWN

>> Renaissance Saturday June 12th at The Pod, Old Harcourt Street, Dublin. 00-3531-478-0166. 10.30-late. £10/£6. Ian Ossia and Nigel Dawson represent

Dress Code: Whatever Capacity: Loads

> Sanctuary of Sound Weekly Saturdays at Thompson's Garage, Donegal Square East, Belfast, 9-2am, £10. Resident Stephen Boyd housing the nation.

> Dress Code: Dress up or die! Glam or scram

Shine Weekly Saturdays at Mandela Hall. OUBSU, University Road, Belfast. 01232-668-615. 9.30-2.30am. E9/E8. Techno and deep house club of the moment,

Shine welcomes Chris Duckenfield (June 12th) Billy Nasty (19th), Andrew Weatherall and Keith Tenniswood (26th), Alan Simms and Simon McDermott (four decks) (July 3rd) and Derrick May (24th), Resident Alan Simms rules Dress Code: None but photo ID required for boozers Capacity: 800

 Sirens Lounge Weekly Fridays and Saturdays at 7-11 Ormonds Quay Upper, Dublin, 003531-872-1811, 9-2-30am, Free. Anything from ambient and jazz through to funky house with resident Mr Motto both nights. Dress Code: Make an effort Capacity: A few

• Slouth Saturday June 12th and June 19th at Fusion, Londonderry, 01232-292-368, 10-4am, £10/£8.

Sleuth Second Birthday Party with special guests Jam & Spoon with Mark Spoon's first appearance in Ireland joining Chris Cargo and Paul P, Part Two is on June 19th at The Network Club in Belfast with Chris Fortier and Jimmy Van Mullegan from Orlando spinning with resident Chris Cargo. Expect the best progressive house with Danny Howells (July 24th).

Dress Code: Your finest

Capacity: 600



SpaceWeekly Saturdays at Temple Theatre, Temple Street, Dublin, 00-353-1874-5088. 9-2am, £10.

House, techno and breakbeat with Des Mitchell (June 12th), Stretch & Vern (19th) and Tall Paul (26th).

Dress Code: No

 Sweat Weekly Saturdays at Sir Henrys, Cork. 00-353-212-79924, 9-2am. £6/£5. Residents Shane and Greg chop between club classics and techno to hip hop and soul. If you're heading to Ireland this has to be the night out. **Dress Code: None** Capacity: 1,300

Telefunkin Monthly Saturdays at Metropole Hotel, MacCurtain Street, Cork. 00-353-212-728-7800. 10.30-late. £10/£8. Exotica to house through hip hop with guests like Luke Vibert and Aim joining the residents Toni and Angie.

Dress Code: None

Transmission Weekly Saturdays at Privilege, Tralee, 00-353-66-23123, 10pm 2am, £5/6. Hip hop, breakbeat and drum & bass from

resident Paudi Cronin and guests like Johnny Moyand Adam Freeland.

Dress Code: No Capacity: 500

Tullamore Weekly Saturdays at Wiseguys, Tullamore. 00353-86-2515066 10-2am. £6. Hard house from quests from Dublin like Alan

Pullen with a mad crowd with whistles and horns still in fashion. Whoah!

Dress Code: No Capacity:400

Voodoo Weekly Saturdays at Magenni's, The Whiskey Cafe, 79-83 May Street. 01232-230-295. 9-late. £4. Hip hop, soul and house with guests like Mr Scruff joining residents and local breakers.

Dress Code: Relaxed Capacity: 250

Wildlife Weekly Saturdays at The Coach, 17-19 Church Street, Banbridge. 01820-662-195. 9-1.30am. £7/£5. Uplifting, hard house and trance with guests like Anne Savage, Guy Ornadel and Paul Van Dyk plus ressies Mark Wesley and Barry McConkey. Dress Code: Posh

Capacity: 450 Sunday

• Confession Weekly Sundays at The Inner Sanctum, Temple Theatre, Dublin. 00-3531-874-5425. 10-late. £4/FREE before 10pm.

New gay night for Ireland with resident

Paddy Sheridan.

Dress Code: Whatever Capacity: 650

Sutra Weekly Sundays at Thompson's Garage, Donegal Square East, Belfast. 9-2am. £14/£1 before 10. Resident Jay Kay plays old skool.

Resident Jay Kay plays old skool

Dress Code: Whatever Capacity: 400

Thursday

 Charged Weekly Thursdays at Kitchen, East Essex Street, Dublin. 00-353-1-677-6635. 10:30-late. £7. Join the Charged crew of Johnny Moy & Billy Scurry every week.

Dress Code: None

ITC Weekly Thursdays at The Pulse, Letterkenny, 00353-872-487-662, 10-2am.£6. Hard house and techno with regulars Dave Angel, Luke Slater, lan Mand Madame Friction. Capacity: 350

Phunk'd Up Weekly Thursdays at Club ZaZu, Eustace Street, Temple Bar, Dublin 10.30-late, £5/£4

Residents Dean Sherry, Barry Dempsey and Darren Nolan play deep progressive house to hard trance.

Dress Code: None Capacity: 250



Quadrophonic

Weekly Thursdays at The Kitchen, Essex Street, 00-3531-872-306-595, 11-2am, £10. Quality drum & bass with

Jumping Jack Frost, Ed Rush or Goldie plus resident Bazor

Dress Code: No

Strictly Spiced Weekly

Thursdays at Thompson's Garage, Donegal Square East, Belfast, 9-2am, £4/£6/£10. Resident Stephen Boyd on a house tip. Dress Code: A doorperson picks the crowd, lesser people have crumbled. Beware Capacity: 400

Vo! Latino Weekly Thursdays at The Half Moon Theatre, Half Moon Street, Cork. 00353-212-74308. 11-2.30am: £5. Latin, jazz, house and funk from Stevie G, Claire Maloney, Aran McCahon and Ray and Paul Dress Code: None Capacity: 300



Muzik's Essential Nights Out:

 Club 69 Saturday June 19th at Koh-I-Expect: Tartan techno with special guests

• Pressure Friday June 26th at The Arches, Glasgow
Expect: Top techno tackle with Claude Young,
Slam and Guy-Man from Daft Punk

Scratch Saturday July 3rd at Honeycomb, Edinburgh Expect: Superb hip hop night with Swollen Members, DJ Vadim and Mr Thing

Friday

Alaska Weekly Fridays at Alaska 142 Bath Lane, Glasgow. 0141-248-1777. 10-late. £6/£5. Nick Peacock cocking his pea with a bootleg selection of disco, funk, house and Latin Dress Code: Whatever Capacity: Perhaps about 300

 The Ark Weekly Fridays at The Tunnel, 84 Mitchell Street, Glasgow. 0141-204-1000. 10.30-3.30am, £7/£5. Room One has Michael Kilkie, Zammo and Scott Mackay and Room Two is Simon Foy and Duncan Reid playing garage weekly. Dress Code: Smart, no trainers

Buddasole Weekly Fridays at Budda Club, 142 StVIncent Street, Glasgow. 0141-221-2213. 11-3am. £5. Stevie 'Sole' Middleton has a bag of records and

he likes playing them. So there. So do Joey Negro, Phil Asher and Rainy City. Steve Wright used to... And John Peel. Dress Code: None

Capacity: 300

 Bughouse Monthly Fridays at G2, 474 Sauchiehall Street, Glasgow. 0141-353-3111, 10-late. £6/£4. Residents Dan and Chris are joined by Tony

Senghore playing a live set on June 18th Dress Code: Whatever Capacity: 400

Different Is Good Weekly Fridays at The Iguana Cafe Bar, 43 Lothian Street, Edinburgh. 0131 220 4288. 9-1am A blend of the best dance music from around the world hosted by Gareth Sommerville from Atomic Baby and Triptonite North

Dress Code: Smart casual

Capacity: 200

Capacity: 700-1,800

• Floorplay Weekly Fridays at The Arches, Midland Street, Glasgow. 0141-572-1477, 10.30-3.30am. £6/£8. Room One residents are Silicone Soul, Jim Hutchison, Funk D'Void and Laurence Hughes with great techno, house and hip hop guests. Dress Code: None

• Fridays Are Fresh Weekly Fridays at Blue, Rose Street, Inverness, 01463-222-712, 10-1,30am, £4/£3. Resident Gregor Fisher freshening up for the weekend house mainkey with Danny Rampling (10th) on a special Thursday one-off, Kiddo (11th), Colin Tevendale and Scott Langley (18th), Darren Stokes (25th) and Huggy Burger Queen (July 2nd). Capacity: 300

 Goodfoot Monthly Fridays at The Sub Club, 22 Jamaica Street, Glasgow, 0141-248-4600, 10-late, £5.

Grab your parka, park up your scooter and head of the your parket, park up your scottle ain feed to The Sub for a northern soul extravaganza with DJs Martin, Gavin, Andy and Scott.

Press Code: Parkas and desert boots mate

Capacity: 600

Higher Ground Monthly Fridays at The Honeycomb, Blair Street, Edinburgh. 0131-550-3716. 11-3am. £6/£5.

Deep house, garage, rare groove, disco and soul hosted by Mr Todd, Brian Turner, Lyley and Gino with guest Gemini from Chicago (June 18th). Dress Code: None Capacity: 450

 HyperWeekly Fridays at The Ice Factory, 6 Shore Road, Perth. 01738 630-011, 10,30-2 30am £4/3

2.30am. 14/3.
Pumpin' house and girly trance with residents
Coin Tevendale, Mark Stuart and Johnny Fraser.
Dress Code: Smart/casual Capacity: 1,250

 Weekly Fridays at The Shelter, 7 Dock Street, Dundee. 01382-500-609. 1.30-3am. £6/£4 Jazz, hip hop and Latin with residents Mark W and Rann Clann plus guests like Herbaliser and Mr Scruff. Dress Code: Whatever

Capacity: 450

• Manga Monthly Fridays at La Belle Angele, Edinburgh. 0131-220-5575. 11-3am. £7/£5.

The Manga massif DJ Kid, G-Mac, MC Feelman and VJ A-Dan flex the dex with drum & bass with Shy FX (June 11th).

Dress Code: Whatever Capacity: 450

• Platinum Fortnightly Fridays at The Vaults, Niddrie Street, Edinburgh. 0780 1062-827. 10.30-3.30am. £8/6. Residents Qureshi and McQuarrie with the Record Playaz playing hip hop and soul in the

backroom plus quests. Dress Code: None Capacity: 1,000

Pressure Monthly Fridays at The Arches, 30 Midland Street, Glasgow. 0141-221-9736. 11-3am. £13. Claude Young, Stuart McMillan & Orde Meikle, Guy Manuel de Homem Christo & Eric Chedeville release the pressure on June 26th

Dress Code: Smart

Pure Fortnightly Fridays at Calton Road, Edinburgh, 0131-557-3073. Residents Twitch and Brainstorm play house and techno with Claude Young (June 11th), Dribbler (25th) and Dave Clarke (July 9th).

Dress Code: None Capacity: 900

• Rebel Waltz Fortnightly Fridays at C2 City Cafe, Blar Street, Edinburgh, 0131-539-9759, 9-1am. FREE. Bedroom Bedlam jock (literally) Murray Richardson thrills the crowd with his unique deep house trickery. Dress Code: No ruffians Capacity: 200



• Relief Weekly Fridays at The Arches, 30 Midland Street, Glasgow. 0141-221-9736. 11-3am. £8/£6.

Ian Pooley and residents get all housey
Dress Code: Make an effort Capacity: A lot



Rhumba Club Weekly Fridays at Ice Factory, Perth. 01382-223-525, 9.30-late, £12. No rumba, just good hard house with a big one on June 11th with Danny Rampling, Nick Warren, Jeremy Healy,

Zammo plus guests.

Dress Code: No ruffians

Capacity: 1,500

• Scratch Fortnightly Saturdays at The Venue, Calton Road, Edinburgh, 0131-550-3716, £6/£5. Scratch celebrate the art of scratching with The Jungle Brothers (June 9th) and Scottish DMC Championship Heat (19th).

Dress Code: Relaxed Capacity: 350

Sundissential Scotland Friday June 25th at Ice Factory, Perth, 0930-113-

334 10-4am £10 Oakey, Lee Burridge and Lisa Lashes head up the first Sundissential north of the border. Dress code: None Capacity: 750

• Tangent Fortnightly Fridays at The Sub Club, 22 Jamaica Street, Glasgow. 0141-248-4600. 10-late. £7/£5. Edectic dance, house beats and electronica

with ressies DJA-Man and Panic Dress Code: Whatever Capacity: 600

 Test Monthly Fridays at The Sub Club 22 Jamaica Street, Glasgow. 0141-248-4600 10-late £7/£5

Every first Friday of the month residents Dave Tarrida and Shandy play techno plus guests. Dress Code: Whatever Capacity: 600

Think Again Weekly Fridays at The Pelican Club, 17 Market Street, Aberdeen, 01224-574-603, 9-2am, £5/£3.50 members & NUS. Residents Titch, CJ Knox and guests play Detroit house, funky techno and twisted electronica Dress Code: Think about it Capacity: 400

Saturday

 Atomic Baby Fortnightly Saturdays at The Honeycomb, Biair Street, Edinburgh, 0131-226-2134, 11-3am, £8. Usin 228-2134. This am. Ed. Euro house, New York garage and deep house is the bomb down at Atomic Baby with residents Michael Kilkie, Zammo and Gareth Sommerville spinning for a cool crowd. It's a guaranteed lockout so arrive early. Dress Code: None Capacity: 500

Clarb 69 Weekly Saturdays at Koh Noor, 40 New Sneddon Street, Paisley, 0141-552-5791, 10-3am, £5. Wicked techno underground massive collective

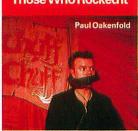
Wicked techno underground massive collects Rub-A-Dub Detroit thingamijig with residents Martin & Barrie playing stuff. Dress Code: Whatever

• Colours Fortnightly Saturdays at Club Mercado, Market Street, Edinburgh. 01698-276-866. 11-4am. £12/£10. Colours residents bringing the house down

every other Saturday. Dress Code: Glam Capacity: 600

Capacity: 200





 Paul Oakenfold at Happy Mondays gig, Brixton Academy, London Jon Pleased at Golden, Stoke Ozomatli live at The

Boutique, London Paul Bleasdale at

Cream, Liverpool •Klute at Virkni-Kaffi

Thomsen, Reyjavik, Iceland Danny Rampling at

Miss Moneypenny's, Birmingham Amalgamation Of Soundz, Phonic Hoop,

Brighton Carl Cox at Bugged Out,

Liverpool Bill Brewster at Faith. London

Phatts & Small at Hot Fudge, Nottingham

Those Who Failed To Show

 Juan Atkins at Renfrew Ferry, Glasgow



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Colours Monthly Saturdays at The Arches, Midland Street, Glasgow. 01698-276-866. 10.30-4am. £14. Housey doings with big name trance and hard

Dress Code: Whatever

Capacity: 1,700

• Cream Saturday June 19th at Potterow, Bristol Square, Edinburgh, 0131-650-2656. 9-3am, £8/£6. Boy George and Les Ryder play the cream of

house with residents Gaz Long and Neil McKay.

Dress Code: Smart clubwear

Capacity: 800

Disco Inferno Fortnightly Saturdays at The Venue, Calton Road, Edinburgh. 0131-557-3073. 10.30-3am. £7/£6/£5.

557-3073, 10.30-3am. E7/E6/E6.
The Highlands' longest running disco party is still riding that locomotion into delirious disco and fired-up funk with DJ Love, Nick Silver, MC Otis and Mr Lenny Love while Funkmaster Fryer cools down in the Lounge Bar spinning soul, rare groove jazz funk and Latin.

Dress Code: None, except there's a discount for fancy dress Capacity: 800

Do This Do That Week Saturdays at DUSA at Airlie Place, Dundee. 07801-553-088. 10-2.30am. £5/6/8.

Uplifting house with Neil Anthony. Dress Code: Smart casual Capacity: 650

Fire Island Weekly Saturdays at Wilkie House, Cowgate, Edinburgh, 01506-633-900, 10-late, £10/£7.

Steven Graham, Richie Vallenz, Gail Sellers play fiery house and in the Retro Shack Marco and

Rich cool things down.

Dress Code: Whatever Capacity: 750

• Hibiki Weekly Saturdays at The Iguana Cafe Bar, 43 Lothian Street, Edinburgh. 0131 220-4288. 9-1am. Hosted by Stuart Duncan who will be playing

groovy house to disko and beyond. Dress Code: Smart casual Capacity: 200

Homeless Weekly Saturdays at Th Shelter, 7 Dock Street, Dundee. 01382-500-609. 10.30-3am. £6/£4.

10.30-3am. Etyt.4. All things eclectic with Eat Not Sold and guests like Adam Freeland, Keb Darge and Chubby Grooves. Check Martin Strangebrew and Pete Atlas in June

Dress Code: Whatever Capacity: 450

Pure residents Twitch and Brainstorm spin alongs de special guests every first Saturday of the month. Neil Landstrumm joins the Purists for July 3rd. Dress Code: None

Capacity: 470

Scratch Weekly Saturdays at Top Floor, The Venue, Calton Road, Edinburgh. 0131-550-3716. 11-3am. £6/£5. Fresh and funky hip hop throwdown with resident DJs Lyley, Rufftone, Gino and The Dynamic Duo plus a line-up of guests hot enough to burn a hole in the sole of a b-boy's Adidas shell-toes.

Dress Code: None Capacity: 250

Naughty But Nice, Hereford

• Jungle Magic Monthly Saturdays at The Potterow, Bristol Square, Edinburgh. 0973-142-195. 9-3am. £7/£5.

10973-142-195, 9-3am. L7/Eb.
Saturday June 19th is your next appointment with residents DJ Kid, The General & G-Mac and MC Feelman, then a Metalheadz night with Gold e, Stormand MC Justiyo, Wild Child, Jo Jo

Knucklehead Presents

Wy Wachines Every Saturday at The Glasgow School of Art, Renfrew Street, Glasgow. 0141 252-4531. 10-3am. Residents Jonne Wilkes and Hamish McChiery

(Jikes and Hatch) are joined by guests giving you

reakvand funkv minimalism in techno and electro

Lizzard Lounge Fortnightly Saturdays at Cafe Graffiti, Edinburgh. 0131-550-3716.9.30-2am. £8.

Hip hop and funk maestros bring the block

parties to the Highlands with special guests each fortnight with breaks, beats and banter (June 12th, 26th and July 10th).

• Mingin Monthly Saturdays at Studio 24, Calton Road, Edinburgh. 0131-467-2551. 10.30-3am. £5.

Alan Joy spinning the latest hardbag and trance.

Dress Code: Mingin'

Ministry Of Sound Monthly

London club giant the Minestrone packs its bags and heads north for its only residency outside London with the divine DJ Lottie on June 12th. Dress Code: Whatever

Saturdays at The Potterow, Bristol Square, Edinburgh, 0131-650-2649, 10-late, £8/£6.

The Perfect Summer

Groove Saturday June 19th at Quee Margaret Union, Glasgow: 0141-339-8383

Perfect indeed with a big bash in three different

arenas with Room 1 boasting 4 Hero, Nick Peacock and Muchall, Room 2 with DJ Q, Silicone Soul and Neil McTaggart and Room 3 with Stevie 'Sole' Middleton, Laurence Hughes

and Daniel Ibbotson. No complaints there.

Pure Saturday July 3rd at Glow Belmon

et, Aberdeen, 0131-558-3824, 10-2am, £9/£7,

Dress Code: Whatever

Capacity: 1,500

Dress Code: Phat and phunky

Rock and Tanya Swift (26th).

Dress Code: Junglist

Capacity: 450

Capacity: 500

Capacity: 300

Capacity: 1,250

10-4am, £12.

Sub Culture Weekly Saturdays at The Sub Club, 22 Jamaica Street, Glasgow. 0141-248-4600, 10-late, £7/£6. Residents Harri and Dominic serve up house with a deep US flava plus international quests. Dress Code: Whatever

 Substance Fortnightly Saturdays at The Honeycomb, Blair Street, Edinburgh, 0131-225-5644, 11-3am, £10/£8, Residents Craig Smith, Mikey Stirton, Ross Keddie & Bootsy with 'electric sole', garage and house. Guests include Yogi Haughton (June 26th) and Matthias Heilbronn (July 24th).

Capacity: 450

 TNT Monthly Saturdays at Glow Nightclub, 9 Belmont Street, Aberdeen. 01224-648-000. 10-2am, £7/£5.

Andy D and Finnie are the residents joined by hip hop bod DJ Cam (June 12th) and Fabio (July 10th) at this excellent jungle and beats night. Dress Code: Tearin' Capacity: 500

Trade Monthly Saturdays at The Arches, Midland Street, Glasgow. 0141-221-4001. 10.30-5am. £12/£10.

10.30-bam. £12/£10. The next date to don the leather chaps and Trade tartan is July 3rd when Steve Thomas, Malcolm Duffy and Fat Tony take their sound north of the borde

Dress Code: Tartan Capacity: Anything

Triptonite North Monthly Saturdays at The Honeycomb, Blair Street, Edinburgh, 0468-038-052, 10.30-3am, £5/£6. Celebrating their second birthday, Triptonite North are joined by Terry Farley and Jay Chappell with residents Stuart Duncan, Gareth Sommerville and Colin Cook. Dress Code: None

Capacity: 450

Tribal Funktion Formightly Saturdays at The Venue, Calton Road, Edinburgh, 0131-550-3716, 11-3am, £7/£5. Resident DJs George T, H and Simone spin house, disco and techno alongside guests on June 19th and July 3rd.

Dress Code: None Capacity: 600

• Tricers ph Weekly Saturdays at The Tunnel, Mitchell Street, Glasgow. 0141-204-1000, 11-3.30am, £6/£8. Kevin McFarlane and Stephen Lee playing garage and vocal house and Colin Tevendale and Steve McCreery rock the club with progressive and eclectic Euro house.

Dress Code: Smart, lots of effort required! Capacity: 1,100

 Vegas Weekly Saturdays at The Grand Graffiti (upstairs at Mansfield Place Church), East Claremont St, Edinburgh, 0131-558-3824. 10.30-3am, £7/£5.

Intoxicating cocktail of swinging showtunes, libidnous Latin rhythms, delirious disco and good ole country. Say no more with residents Frankle Sumatra, Dino Martini and Bugsy Seagull.

Dress Code: None

Viva Fortnightly Saturdays at Club Mercado, Market Street, Edward Street

0131-550-3716, 10-4am, £8, Old meets new so expect a kitsched-up combo where disco and funk meet house and garage and cabaret divas meet resident DJs Amanda Lyons and Kenny Tomlinson.

Dress Code: Glam Capacity: 450

 Void Monthly Saturdays at Glow Nightclub, 9 Belmont Street, Aberdeen, 01224-648-000, 10-2am, £6/£12. Techno and electronic shenanigans with the man Carl Craig and Chris Knox (June 19th). Dress Code: Whatever

 Yo Yo Weekly Saturdays at The Pelican Club, 17 Market Street, Aberdeen, 01224-574-603, 9-2am, £5/£3.50 members & NUS. Residents Mo, Jonny 3D, Billy and Austyn Davidson play house, garage, funk and hip hop with special guests each week. Dress Code: Bring your yo-yo Capacity: 400

Sunday

 The Hip Trip Weekly Sundays at Alaska, 142 Bath Lane, Glasgow. 0141-357-5643. 11-3am. £3/£2. Phuturistic sounds from the queen of the easy beat DJ Mingo-Go playing lounge, exotica and all manner of electronic trickery. **Dress Code: Whatever**

Playaz Lounge Weekly Sundays at Bar-Ce-Lona, Sauchiehall Street, Glasgow. 0961-322-113, 9-Midnight, FREE. Ace pre-club bar with the Record Playaz Naeem and Kash spinning hip hop and soul weekly. Dress Code: Whatever Capacity: 300

 Tackno Monthly Sundays at Club Mercado, Market Street, Edinburgh, 0131-550-3716, 10:30-3am, £6/£5/£4. Join Trendy Wendy plus guests for full-on fun ind tackno with a special theme each wee Dress Code: Stars In Their Eves specialities Capacity: 450

Wednesday

 Ricochet Weekly Wednesdays at The Marquee Club, Constable Street, Dundee. 01382-462-888. 9.30-2.30am. £7/£6. Residents Jonny Mac and Ken Damage

spinning whatever they fancy.

Dress Code: Flip flops and flowers

Capacity: How long's a piece of string?



• Scratch Wednesday June 9th at the Top Floor, The Venue, Calton Road, Edinburgh. 0131-550-3716. 10-late. £8/£6. The Jungle Brothers play at this

one-off Scratch special. Old-skool b-boys get down there for some vintage hip hop. Dress Code: B-boy stylee

Capacity: 400

Thursday

 Alchemy Monthly Thursdays at Yang, Queen Street, Glasgow. 0141-248-8484. 10-late. £3. New monthly with Ray Knox, Mark Sharratt and

Chris Haley chopping up underground house and techno. We like it! Dress Code: Whatever

Capacity: 200

 Black Projects Monthly Thursdays at The Honeycomb, Blair Street, Edinburgh. 0131-220-4381: 10.30-3am. £4/£3 before 12. Every first Thursday of the month, residents Jamie Watt and Ross Duckering take you on a whirlwind trip through a decade and a half of house music. Richie Ruftone and friends play about with hip hop, funk, soul and drum & bass

Dress Code: No rules. The madder the better Capacity: 550

 Hi Karate Weekly Thursdays at The Glasgow School Of Art, Renfrew Stree Glasgow, 0141-342-4931, 10-2am, £1, lost DJs are Neil McMillan and Andrew Divine Dress Code: None

Capacity: 450

Jungle Nation Weekly Thursdays at The Pelican Club, 17 Market Street, Aberdeen, 01224-574-603, 9-2am, £5/£3.50 members & NUS. Resident DJs Tez, A La Fu, Gogs and special guests run things in drum & bass, hip hop and beats. Dress Code: None

Capacity: 400

 Kia-Aura Weekly Thursdays at Joy, Regent Quay, Aberdeen. 10-2am. £3/3.50. House, techno and the occasional breakbeat. Dress Code: Anything goes but something fancy would be good Capacity: 250

• Wanna Play? Weekly Thursdays at The Tunnel, Mitchell Street, Glasgow. 0141-204-1000. 10.30-3.30am. £2.50/£4. Kevin McFarlane and Scott Mackay in Room 1 and Lisa Littlewood in Room 2 every Thursday night.

Dress Code: Relaxed, clubby. Smart



Muzik's Essential Nights Out:

Glow Saturday July 10th at Adlib. Expect: A reborn Jeremy Healy rocking the

Hypersonic Thursday June 17th at

Expect: Jazzy beats from house to jungle

Temptation Friday July 2nd at Expect: Re-opening party with Judge Jules

Friday

trainers okay

Capacity: 1,100

• Garage Nation Friday June 25th at Rumours, Clacton. 01255-435-942. 9.30-2am. £7/£6. Resident DJ Dave Gray is joined by guests to be confirmed playing garage, of course. **Dress Code: Yes** Capacity: 1,000

 Harmony Monthly Fridays at The Attic Club, St Helens Street, Ipswich. 01473-259-906. 10.30-3am. £7. Jason Kaye, Danny J, James B and MC Flex making the garage harmonies work monthly Dress Code: No sportswear. Stylish Capacity: 300

 One Nation Friday July 2nd at Rumours, Clacton. 01255-435-942. 9.30-2am. £7/£6. Get there early for a drum & bass showdown with Randall, Bryan Gee, Nicky Blackmarket, Frenzic, Fluid and MC Skibadee.

Dress Code: Yes Capacity: 1,000

Temptation Weekly Fridays a Pegasus, 109 High Street, Newmarket. 01638-669-771, 9-2am. £8/£7.

1695-771, 9-2am. 18/1.7. The Grand Re-opening of the old Whitehouse venue takes piace on July 2nd with Judge Jules, Luke Neville, Alex Daniels and John Martin in Room One with Louis Dean and Stuart Banks in Room Two. Also check Boy George, Danny Rampling, Alex Daniels, Jason Petchell and Dave Bennett (9th).

Dress code: Smart/no trainers

Capacity: 600

• Two's Up Weekly Fridays at Zero, Aviation Way, Southend-on-Sea, Essex. 01702 540-117. 9-2am. £4/6. Uplifting and progressive house with Parks & Wilson from Renaissance and resident DJs Julian James and Jay Cooper.

Dress Code: Smart clubwear Capacity: 900

Saturday

Bon-Bon Every Saturday at Hollywood. Princes Street, Ipswich. 01473 230-666. 9-3am. £6/8.

Eastside's dance squadron never had it so large with three rooms playing garage, jungle and old skool and house plus special guests Karl Brown, Busta Brooker and Hype (June 12th), E-Z, Ramsey and Fen and Ratpack (19th) and Phats & Small, Matt Cassar and Timmi Magic (26th).

Dress Code: No sportswear

Cultural Vibes Weekly Saturdays at The Zero, Aviation Way, Southend, 01702-540-117, 9-2am, £6/£5. Speed garage with guests like Mike 'Ruff Cut' Lloyd and The Dreem Teem. Dress Code: No sportswear

Capacity: 900

 Glow Weekly Saturdays at Adlib, Lucy Road, Southend. 01702-615-487. 9-2am. E8/E6/E5.

Resident DJ Steve Cochrane keeping the house in order with Jeremy Healy (July 10th) and Boy George (17th). Dress Code: Fashionable clubwear

Capacity: 1.150

• Nouveau Weekly Saturdays at Rumours, 50 Rosemary Road, Clacton-on-Sea Essex, 01255-435-942, 9.30-3am, £8/£5, Resident DJ Tony Riley is joined by Brandon Block, Scott Cuba and Gary Sutton (June 12th), Jim Shaft Ryan (19th), Force & Styles, Slipmatt and Hixxy (26th) and Pam's House with Alex Pland Pete Walkden

Capacity: 950

Thursdays

Hypersonic Thursday June 17th at Alberrys, St Margates Street, Canterbury. 01303-210-600, 10-late. £3/£2. Residents Wesley Burden and John Ashman playing jazzy beats from house to jungle with guest Rebecca Ward (June 17th) and Mark

Wison (July 1st).

Dress Code: Whatever
Capacity: 350

Quadra Thursday June 17th at Alberrys, St Margates Street, Canterbury. 01303-210-600. 10-late. £3/£2. Residents Heath and Holdstock playing progressive house on June 10th, 24th and

Dress Code: Whatever Capacity: 350



Muzik's Essential Nights Out:

Escape Into The Mix

Saturday June 19th at Escape, Swansea

Expect: Local lads K Klass joining Danny Slade

• The Hippo Club Friday June 25th at Hippo Club, Cardiff

Expect: Seb Fontaine, John Kelly and Jon The

Dentist at the mental asylum

• Hustler Showcase Friday June 11th at Clwb Ifor Bach, Cardiff

Expect: Scratch Perverts hip hop trickery

Friday

• **Ascension** Weekly Fridays at V3, Stow Hill, Newport, 01633-211-807, 10-4am, £5/4.

Crispian Leigh, Dean Nightingale, Lee Wilbraham, Craig Simms and Neil Young with guests like Jim 'Shaft' Ryan and Mike Cosford from Fantazia. Dress Code: Definitely no dickheads

Aubergine Fortnightly Fridays at Club Loco, Hepburn Road, Bristol. 07899-993-909. 10-6am. £8.

Daft club name, excellent music which'll certainly leave you in a vegetative state the next day. Expect to dance your nuts off to upfront hard house and underground garage. Guests include Andy Farley, Uncle B and the residents (July 9th) and Marc Vedo (23rd). Dress Code: Make an effort Capacity: 450

 Euphoria Weekly Fridays at Crazy Daisy's, 424 London Road, Stretton-On-Dumsmore, Rugby, 01203-545-604. £10/£8/£6. House with DJ John Martin Dress Code: Make an effort

Capacity: 350

• Full Tilt Weekly Fridays at Claires, Torquay, 01803-211-097, 9-2am, £5/£4. Resident Ben McGowan plays hard trancey house alongside various guests like Scott Bond (June 18th) and Paul Oakenfold (25th). Dress Code: House gear

Hard EdgeWeekly Fridays at The Cavern, 83-84 Queen Street, Exeter. 01392-258-070. 9-1.30am. £3/4.

Drum & bass with resident Cookie plus guests ress Code: None

The Hippo Club Weekly Fridays at. The Hippo Club, 3-7 Penarth Road, Cardiff 01222 341-463. 9.30-4/6am. £8/£7. An essential club to check. Experience house and garage nippo style with Judge Jules, Sharp Boys and Ricky Stone (June 11th), Sonique and Brandon Biock (18th), Seb Fontaine, John Kelly and Jon The Dentist (25th), Scott Bond and Lisa Pin-Up (July 2nd), Jon The Dentist and Ricky Stone (9th) and Nick Warren and Graham Gold (16th) all joining the ressies Ollie James

Dress Code: Relaxed Capacity: 600

House Trained Weekly Fridays at The Widemouth Manor, Widemouth Bay, Bude 01288-361-263, 9.30-2.30am, £4/£3. Resident Mark Cotterell is joined by J Isis and Duncan Betts (June 11th) and Mrs Wood (25th) at 'the pub that cares'. We like the sound of that

Dress Code: None

Hustler Showcase Fortnightly Fridays at Clwb Ifor Bach, Wommarby Street, Caroiff, 01222-666-400, 10-3am, £6/£5, Hustlers round-up for some breaks, beats 'n' tricks at this weekly hip hop iamboree. Joining residents are the Scratch Perverts (June 11th). Dress Code: Baggy

Capacity: 1,000

• Karanga Weekly Fridays at Po Na Na, Theatre Square, Swindon, 01793 644987, 9.30-2am, 63 before 11/65 after. DJs Ben Hudson, Andy Fisher and Jon Grigg, Tristan and Stu Lawrence rev up the Swindon massive with a bang-up-for-it mix of house and people. Dress Code: None Capacity: 300

Kool Waters Friday June 18th at Dellers Wharf, Taunton, 0421-039-616. 9-1am f7 Jeremy Healy, Marc Vedo and Lee Stacey housing it up.

Dress Code: As you are Capacity: 800

Peak Monthly Fridays at The Cave Club, Queen Street, Exeter, 01392-225-8070. 8-1am £2/£3

Fun, banging on the drums and the bass.

Dress Code: None Capacity: 250

• P'Tang Yang Kipper Bang... Yeah! Last Friday of the month at The Emporium, 8-10 High Street, Cardiff, 01222-664-577, 10-3am, £8/£6. Johnny Acid, Neil Hinchley, Matt Jarvis and Rob Stagg plus guests display more lunacy both on and off the decks playing beats, hip hop, junk, funk and car boot oddities

Dress Code: None

 Silent Running Monthly Fridays at Clwb ifor Bach, Wommanby Street, Cardiff 01222-666-400, 10-3am. £6. Residents include Tommy, Guy and Chill All playing jungle on July 2nd with DJ Die and

Dress code: Rinsing gear Capacity: 450

Sundissential & Candy

Flip Friday June 18th at Club Rio, Mayflowe Street, Plymouth. 0930-11-33-34. 10-4am. £8 Plymouth is a barmy enough place as it is without lunacy from the Sundissential crew but what do they care? Jeremy Healy, Gordon Kaye Lisa Lashes, Nick Rafferty, Andy Farley and

Lottie all join in too. Dress Code: Make an effort Capacity: 850

Saturday

Beatz & Bobz Weekly Saturdays at The Cavern Club, Queen Street, Exeter. 0139-225-8070. 8-1am. £3. Beatz and Bobz, the boys responsible for worrying Cornwall's aged residents this summer with their Eclipse festival, are joined by Vini & T Power (June 11th), Tayo (19th), DJ Vodka and Dr Tonic (July 2nd) and chief rocker Adam Freeland (10th). Residents Darren Chapman and Tom Real Dress Code: None. Capacity: 250

• Blowpop Saturday June 18th and then monthly at The Blue Mountain Club, Number 2, Stokes Croft, Bristol. 0117-942-0341, 10-8am. £7/£8.

John Stapleton's award winning (for the sweatest root-down in Bristol) right out welcomes those chill-meisters Groove Armada alongside Stereo 8 and Mr Craig & Dr Moody. Christ, I think I actually got the day, the date and the DJs right this time.

Dress Code: No

 Delicious Monthly Saturdays at The Victoria Rooms, 1 Roft Street, Oswestry, 0802-332-508. 9.30-2am. E7/E6. Delicious celebrate their third birthday with a laser extravaganza plus Kiddo and Darren teser extravaganza plus Nicoto and Darren Christian spinning deep, funky house and garage with attitude. Hmm, a laser extravaganza. Doesn't exactly get the pulse racing, does it? I've got a friend from Oswestry though and they tell me an extravaganza of any licht stream. kind attracts crowds up there.

Dress Code: None Capacity: 500

Capacity: 400

Ted Brasco.

• Enigma Weekly Saturdays at V3, Stow Hill, Newport. 01633-222-555. 10-4am, £5/6. Ascension residents Crispian Leigh, Dean Nightingale, Lee Wilbraham, Craig Simms and Neil Young with their first birthday with a surprise guest (June 12th), Anthony Pappa (19th), and a four hour back to backer with Miles Hollway and Elliot Eastwick (26th). Dress code: No yobs or knobs. Smart clubwear, no trainers

• Escape Into The MixWeekly Saturdays at The Escape, Northampton Lane, Swansea. 01834-812-570. 10-4am. £8/£7/£6. Scape with Danny Slade and Big Al every Saturday plus mega guests Jon '00' Fleming (June 12th), K Klass (19th) and Commie (26th) Support from the rear from Deli G, Bern and

Dress Code: Make an effort Capacity: 1,000

Evecon Weekly Saturdays at the Dance Academy, 121-123 Union St, Plymouth. 07887-995-563, 9-3am.£7. House music. What else do you want? Dress Code: Fruity and funky Capacity: 1,000

Weekly Saturdays at The Brunel Rooms Havelock Square, Swindon. 01793531-384. 9.30-2.30am. £5/7. House knees up in right royal Swindon style. **Dress Code: Smart**

Capacity: 1350

 GBH Weekly Saturdays at The Arena, 10-12 George Street, Bridgwater, Somerset, 07971-337-168/01278-427-519. 8.30-1am, £6.

A cockain of trance, hard house and hardcore set to provide revellers with some serious GBH. Supplied by residents Tormentor, Skitzy, Hedge, Balistic, Skippy, DV8 and Magetre

Dress Code: Anything goes! Capacity: 450

The Hippo Club, 3-7 Penarth Road, Cardiff. 01222 341-463, 9.30-4/6am. £7/8 Weekly Saturdays are residents nights with house and tings

Dress Code: Relaxed

Hypnosis Weekly Saturdays at The Red Rooms, Fosters, Newquay, Cornwall. 07970 406-841.9-2am. £6/7. Resident Ian MacKenzie and Ben McGowan play funky uplifting tunes with Phats & Small (June 12th), Smokin' Jo (19th) and Lisa Pin-Un (26th)

Capacity: 500

• Karanga Weekly Saturdays at Babylon, Kingston Rd, Bath. 01225-400-404. 9.30-2am. £3 before 10.30/£5 after. Ben Hudson, Andy Fisher, Tom Maddicott, Jon Grigg, Danny Platt on rotation Dress Code: Devilish

L'America Monthly Saturdays at Emporium, High Street, Cardiff, 01222-865-651, 10-5am, £10,

America's the name, American's the game as resident DJ Scott plays American influenced house and garage alongside guests every first Saturday of the month.

Dress Code: Smart

Capacity: 500

• Lo Rider Monthly Saturdays at Clwb Ifor Bach, Womanby Street, Cardiff. 01222-666-400. 10-3am. £5.

Low slung bassy breakbeat action with Kung-Fury and Adam Freeland (June 19th) and Free

Nasty (July 17th).

Dress Code: Whatever Capacity: 700

• Welt It Saturday, July 3rd at Wales nal Ice Rink, Cardiff, 01443-821-500, 8-

Scott Bond, Graham Gold, Jon '00' Fleming, Gordon Kaye, Hybrid (live), Jim 'Shaft' Ryar Daniele Davoii, Charlotte (Lakota), Jimpy, Big Al, Danny Slade, Deli G, Ralph Powell and DJ Bern. If that isn't a fine line-up I dunno what is and it's organised by The Escape and Miss Moneypenny's.

Dress Code: Make an effort Capacity: 4,000

Monastery Weekly Saturdays at Monastery, Torwood Gardens Road, Torquay. 01803-314-312. 12-7am. £8/£6. Residents on rotation Darren Watts, Little Miss M. Graham Eden and Rachael Shock spinning Dress Code: None

Quench Fortnightly Saturdays at The Cooler, Warwick University, Coventry. 01203-572-777, 9-2am, £5/£3.50.

Coventry's newest night provides sonic refreshment in the form of uplifting trance house served on the rocks with a slice of lemon by residents Andy Roxburgh, Dave Bowley and Mark Brackley. Next Quench on June 19th and July 3rd. Dress Code: Refreshing!

Capacity: 850

Ripsnorter Monthly Saturdays at The Rummer Basement, St Nicholas Market, Bristol. 0117-908-7887, 9.30-4am, £5. Running for two years now the Ripsnorter tribe continue to play techno and hard trance to a packed out crowd. DJ Pod. Lady Base and Dan Pearce play alongside local south coast talent including a back to back set from the X-Men (not to be confused with the hip hop crew). Dress Code: Whatever

Capacity: 170

Silk Weekly Saturdays at Enzo's Nightclub, Highpost, Wiltshire. 01772-782-737, 10-3am. £5/£7.

Pouse and garage Wiltshire style with a bit of r&b thrown in for silky-slick measures provided by residents Danny Franks, Sidewinder and Stel and Christos

Dress Code: none

Time Flies Widsummer

Night's Dream Saturday June 26th at Emporium, 8-10 High Street, Cardiff. 01222-484-000. 9-4am. £7/£8. Residents Marc Vedo, Richard Hitchell, Bartlett & Jones and Lady Laing are joined by the excellent Hybrid live for their summer bonanza.

Dress code: Cool trainers okay

Canacity: 1.250

Trilogy Weekly Tuesdays at Timepiece.

Wednesday

Jelly Jazz Weekly Wednesdays a The Quay Club, The Barbican, Plymouth. 01752-674-091, 10-2am, £4£3 Resident Pete Isaacis joined by the cream of

jazzers every week.

Dress code: Funky, trainers okay

The Science Of Sound Weekly Wednesd<mark>ays at Tall Trees, Tolcame</mark> Road, Newquay, Cornwall, 01637-875-096

9-2am, £10/£8, Surely a club to check this summer, the boys from Natural Rhythm take up 12 weeks of summer with Mark Pritchard from the Jedis summer with invary Priticipal from the Jedis residing plus Grockerider and Danny Howells (June 23rd), Mr Cand Matthew B and DJ Lee (30th), Bukem, Mg Conrad, Master J and Lee Softley July 17th and Adam Freeland, Rikii Rock, Andy Lekker and Aquasky (14th). Top. Dress Code: No Capacity: 700

Thursdays

 Cheesey Club Weekly Thursdays at Timepiese, Little Castle Street, Exeter. 01392-493-096. 9-1am. £5/£2. Matt Cheesey, JFP, Chris The Prince Of Matt Cheesey, JPH, Chris The Prince Of Darkness and DJ Son playing hip hop, drum & bass, funk and deep house. Playstation and Nintendos for you big cheeses.

Dress Code: Non-Capacity: 600

Forbidden Weekly Thursdays at the Cotton Club, Cambrian Road, Newport. 07971-512-343. 9-1am. £3/£2. DJs Clarke Gibson, Neil Young, Dean Nightingale and Crispian Leigh spinning house at the newly refurbished venue.

Dress Code: Smart clubwear Capacity: 500

• Labyrinth Fortnightly Thursdays at Hobbits, Richmone Street, Weston Super Mare. 0468-165-780. 10-ate. £2/£1. Very cheap right out with techno from Milf and

Dress Code: None Capacity: 350

Phillie Nites Fortnightly Thursdays at The Silent Peach 1 Unity Street, Bristol 10-2am, £4/£3.

R&b, hip nop, soul, funk and US house is the order of play at this feel good, real good night courtesy of residents Sar AD and Caramella. Dress Code: None

Capacity: 350



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AFRICAN HEADCHARGE • THE EGG • THE ADVENT • GROOVE ARMADA
JAH WOBBLE • BANCO DE GAIA • SYSTEM 7 • MISTY IN ROOTS
RAE AND CHRISTIAN • KITACHI • PAPERCLIP PEOPLE
CINEMATIC ORCHESTRA • FREDDIE MCGREGOR
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SKINNY • JUNIOR DELGADO

INDIAN ROPEMAN

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ANDREA PARKER • ANDY C • BOTCHIT AND SCARPER • PAUL DALEY • CAJMERE • FREQ NASTY • ED RUSH • DJ EVOLUTION • OPTICAL • STRICTLY KEV • AFRO CELT SOUND SYSTEM • MICKEY FINN • MICHAEL DOG
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Superb camping site open August 5th to 12th 1999 set in 200 enchanted wooded acres of parkland in the zone of total eclipse, Newnham Park near Plymouth. Devon. Week tickets £99.00 includes camping, parking and all music and non music entertainment. Children under 14 £10.00 if accompanied by parents - subject to booking fee available from Ticketmaster 0870 444 4224 - www.ticketmaster.co.uk - NUS Ticketline 0115 912 9192 and all usual agents

Competition

a) 105 b) 2 months c) 39 :94 sl .si daleW enivil blo work tell us how old livine you want to Join them then big old multimedia style. If musicians and speakers in a tor full line-ups) with writers, and about (see On The Road This month Arthrob is out

the usual address, please. grain of rice to Rob Da Bank at Marten booties. Answers on a Survival Kit and some Doctor oads more, an Arthrob Puckrick, Ben Richards and books by Invine Welsh, Katie The Road again!), signed for any of the events (see On will then receive two tickets The winner and his/her guest

with residents Spex, CS, Hybrid, Teknikal and MCs Moley and F gedback with special guests.

Dress Code: None edeseg grid lugion a sweet sounding garage

Dress Code: Whatever Diamond First Thursday of every month at BMI Club. 1 Preston St. Brighton. 01273-323-161. 1 p-2am. £3.
Onzy-3-23-161. 1 p-2am. £3.
Onn & Pages.

capacity; suu

Povce 10 In Association
with Covert Records
fornighty Thuracast The Volks Javem,
Addens Druve, Enghon, 01273-624-774,
To-Sant. £23. Capacity: 150

Briest peu ziums piaying parq tripaj triuk ajoud and breakbeat with residents Richard Covert, Morph and Japhy. They're joined by special A variety of sounds from house, techno, electro and breakbeat with residents Richard Covert,

with Theory and Primate Dress Code: As you like Capacity: 250

Dress Code: Oh just get down there!

at Alberry's, Canterbury, Kent. 01303-210-600. 9-1am. £2/3. An ecleotic pipes Hypersonic Formghily Thursdays

specity: Loads din mortiging of Jazzy beats ranging from trip

hop to drum and bass. Hypersonic jam session with Lou Brett on fule, improvising over jazzy Thouse with guest D Rebecca Ward. Dress Code: Mone

• Moonraker Formightly Thursdays at BN1 Club, 1 Preston St, Brighton, 01273-323-161, 10-2am, £3.50

Motown, funk and sales to house and disco.

Dress code: None

Residents James 'Brown' Rice and DJ Cheesemaster dig deep into their meiting-pot offering anything from rare groove, Latin,

sed sevel segal Thursdays a

Bangin house, nu-MRG and techno all wrapped up in one big banger with Dave Randall Dress Code: Mone

Hesonance Formghly Thursdays at

weekly guests join in for some ear-bending bilnding breaks in jazz, hip hop, soul, drum & bass and funk. Check Kushti (June 19th) and

• Phonic Hoop Thursdays at Enigma. 10 Ship Street, Brighton. 01273-328-439, 10-

Resident Robert Lus (Tru Thoughtz) and

Hip hop, big best si<mark>n</mark>d Latin flavas. Dress Code: Whatever Capacity: 150

Zap Club, Brighton, D777-921-267. 10-4am, £5/£4.

ugs yoad Alches, Brighton, UTZ/3-748-

.13.msS-9.888

Capacity: 500

Capacity: 250

Dress Code: No

(1st Aint) who

.08.5\£3 ms

458-414, 10-2em, £1. Get your goggles on for a foray into all manner of beats with residents The Postman, Da Raven, Club, North Street, Brighton, 0374-6 Gogglez Formightly Wednesdays at

• Freebases Every third Thursdsy of the month at BM1 Club, 1 Preston St, Brighton. 01273 323161, 10 Sam. £2 50, Bests and breaks tom DJs Skina and Click of the servery of

capacity; 600

completely wasted on a fiver. Cheesy party from hell! gazically a student piss up and you can get

Ressies Subtropic and Psy bringing on the aid back beats on a stretcher and carting off

• 1273 Breaker's Lounge Weekly Surdays at The Arts Club Ballroom, 7 Ship Street, Brighton, 01273-727-173, 6-11pm

Representing Brighton's drum & bass bash is resident D-Jay alongside MCs in rotation Ragga

• Vibetribe Weekly Saturdays at BN1 Club, 1 Preston Street, Brighton, 01273-628-300, 10-2am, E7.50/E7,

guest and local bod Aubrey. Three years old, I'd never heard of it but maybe it's taken the shockwave that long to reach us. Who knows? Dress code: Whatever

on Paper), Matt filler and co are joined by special dents Paul Hester (check his superb track

Monthly Saturdays at Level 1, 11 Canute Road Ocean Village, Southampton, 01703-739-114, 7-1am, Eb/E4,

Shockwave & Level 1

rum & bass and UK garage and house,

Pure Science Weekly Saturdays at Acomics, Hart Street, Unit A. Medvay Trading Acomics, Hart Street, Unit A. Medvay Trading

917. 10-2am. £7/£5. Industry darlings Phats & Small have it large every Saturday playing cutting edge disco and house and

he Shrine, Dyke Road, Brighton, 01273-603-

Saturdays at The Pressure Point, Richmond
Place, Brighton, 01273-888-847, 10-2am, E6.
Jungle and beats.

Disea point Management

Legends of the Future Weekly

Mutant Disco Weekly Saturdays at

Estate, Maidstone. 01622-688-888.

Wednesday

YebseuT

Dress Code: Slacker

Capacity: 250

.11.mq11-0

Aepuns

Vand Melody.

Capacity: 240

Capacity: 1,200

\$3/93 e18l-6

Capacity: 250

Capacity: 150

Dress code: None

house and ting. Dress code: None

Dress code: Whatever

Dress Code: Tribal vibe gear

access and priority admission Capacity: 500 Dress Code: Theme dressing ensures VIP saunauros oor sisent

Stuart Patterson and Frazer Dodd (19th), Carl Cox striving any holotoper from Gleatonbury! Dress Code: No sportswear or secruffy denim. Capacity: 1,000

Ace house and garage dowith Paul Gotel, J Langford, Paul Moss, Dino & Terry and The Spanish Inquisition (June 12th), Alex Gold,

Legacy Weekly Saturdays at The

Dress Code: Smart/no trainers or denim Brithems with Frazer Stewart and Meil Silk' Roden.

Chatsworth Road, Worthing, 01903-609-000,

Turning up the heat in Pompey on June 26th is

Geushky Monthly Saturdays at The Wadgewood Rooms, Albert Road, Southsea.

house malarkey while residents Fat Bob and Jonty drop phat and funky floodfillers. Capacity: 400

The Wedgewood Rooms, 147 Albert Road, Fortamouth, 017-152-3784, 9-2am, E7/E5. Joe Monday gets DJ Flex in a serient series for the series of the people of the series of

te did enul yebrute? Mneshdari edite

Academy, 121-123 Union Street, Plymouth. 01752-220-056, 9-3em, £10/£5. South coast raving with Tom Costelloe, Merc Vedo, Brenden Base, Stuart and Paul Honey

EVecon Weekly Saturdays at Dance

01705-293-050 9-late. £8 non-members/£7

nze aug Baus Be aug cinp

Capacity: 600

10-2am, £4/5/6, Commercial hou

Dress Code: Whatever who are rour in July.

Dress Code: Fruity Capacity: 1,000

Manor, Matcharra, Bournemouth. 01425-480-855. 9-4am. E6/E8/£10.

Chuff Chuff Pool
Party, Bristol

Rampling (25th), Gordon Kaye (July 2nd), Tail

£8/£6 members. Residents Sexy Simon Jordan, Nippa Deep Downeyand Neil Silk Roden join The Sharp

Capacity: 500 Dress Code: None

Coles on the tech-house tip.

Dress Code: Whatever

Capacity: 500

Sechance?

connection with MC Junior Hed.

Boys (June 11th), Stretch & Vern (18th), Danny

Zap Club, Brighton, 01273-821-147, 10,30-4am.

Pussycat Club Weekly Fridays at

dents Terry Francis, Mikee and Nathan

10 Marine Parade, Brighton, 01273-624-774, 10-Sam, £6/£5.

Optical Formightly Fridays at Escape

Fridays at BN1 Club, 1 Preston Street, Brighton. 01273-323-161, 10-2am; £4/£6, Besidents Kinetic and Dee-R are joined by Mick Fuller from Surf 107 and Deestiny of East London Fuller from Surf 107 and Destiny of East London

•Mu Garage Central Formghily

its most pure. Diess Code: Doctors and nurses outfits

week with a dose of finest house music cut to Panteli cure any illnesses lett over from the

Resident doctors Serah Chapman and Mike

blunts with guests. Dress Code: No blue jeans or trainers Capacity: 450

Dress Code: Whatever, Trevor

Resident DJ Clackie blows it up with funk and

one Friday per month) at The Manor Club, 3 Nev Road, Kent, 01634-818-333.

I(O-KO Club Weekly Fridays (Except

Fridays at The Pressure Point, Birthmond Place, Brighton, 01273-623-090, 10-2am. £v£3, Place Postman, Da Raven, Cojenz, and Monkey Boy don their dafit names and lowdown sexy electron funkton fully 2nd.

Elementz Of Porn Monthly

Danny Hovvells (June 11th), Dave Raiph (18th), Judge Jules (25th), Sonique (July 2nd), and Eddia Lock (16th),

oursign courtois fue decks with special guests

Dress Code: None, just have fun!

•Medicine Week'y Saturdays at The Zap. Old Ship Beach, Brighton. 01273-202-407, 10-3am. £9/8/7.

Besident decrete Satab Charman and Milko Besident decrete Satab Charman and Milko

'7-93

The all gril line-up with new resident Lottie alongside Sian Tula and The Full SP Special

Escape Club, Brighton, 01273 204-155, 10-28m.

Capacity: 550 Two floors of techno, trance and house with a zillion residents.

Dress Code: Whatever

Club Country, Wardon Hill, Evershot, Dorchester, 01202-418-949, 9-4am, E8/E6.

Country Club Weekly Saturdays at

Dress Code: Helaxed

รนานอนเ อนา mou6nouur sisen6 snou

The Enigma, Ship Street, Brighton, 01273-704-608. 10-28m. £6.50/£4.50 Resident Eddie Neeper Ince beats steady with Propose seeper and proposed steady solds.

Beats Workin Weekly Saturdays

Yebrides

Sapacity: 200

Dress Code: Whatever esnou buikeid utuotu eut to kepu-i tsiit kieke

the BM1 Club, 1 Preston Street, Brighton, 0956-470-210, 10-Sam. EG/E5. DJ Stuart Patterson is the resident at the helm veror liter Erichand I the mooth device house.

Soulsonic South Monthly at

allowed Capacity: 2,200 Dress code: Smart clubwear/trainers (419L) O Apur

Jeremy Healy and DJ Rap (ZEth), Blocko and Peasy and Hype Uuly Zndi, John Kelly and Grooverider (9th) and Taucher, Guy Omadel and Andrews (19th) and Taucher, Sury Omadel and Andrews (19th) and Taucher, Sury Omadel and Andrews (19th)

Shafie, MC Shadow amongst others are joined by Judge Jules and Gordon Kaye (June 1 1th), John Kelly, Tall Baul and Dr Scachet (18th), John Kelly, Tall Baul and Dr Scachet (18th), and Cocoshebeen ressies Orbit, Keaton, 922, E6/E8 9-3am. Slinky residents Garry White, Tim Lyall and Chris

01273-386-107. 10-4am. £8/£6 members. Resident DJs Mike Gorgeous, Robin Stardust, Big Ben, Anthony Coombs and Dave Gooding

ne Honeyclub, Kings Road Arches, Brighton. Raw Direction Weekly Fridays at

Paul (9th) and Brandon Block (16th). Dress code: Clubwear

Capacity: 700

Slinky Weekly Fridays at the Opera House, Boscombe, Bournemouth. 01202-399-2023 FRIEB Q.3am

 Club ClassWeeklyFridays at Atomics, Unit A, Hart Street, Maidstone. 01622-790-977. E7/E6/E4 Dress Code: None and Tasty Tim (28th).

Cheeky Little Monkey bring you chanky, funky bard house with resident Jody Osman. Dress Code: Cheeky as you like

Friday at The Shawbar, The Pier, Bournemouth. 01202766-655, 9-2am, £7.

Cheeky Little Monkey Every

rabacità: pno

Bushwacka' B and guests.

Dress Code: None Future breakbeat with resident Matthew

ESCSPE, 10 Neither discussion E6/E5.

• Steppaz Crew ThursdayJune

Suh at The Thekle The Grove, Bristol 07971Suh at The Thekle The Grove, Bristol 07971Groovender, DJ Friction (Troub's on Vinyl). Trex
Groovender, DJ Friction (Troub's on Vinyl). Trex
Groovender, DJ Friction (Troub's on Vinyl). Trex
Groovender, Edward Thermore for the westside's
residents Ek and Termore for the westside's
press Code: Trainers welcome
Gress Code: Trainers welcome • Bubblefunk Fornighty Fridays Escape, 10 Maine Parade, Brighton. 01273-

Capacity: 600

looks a nicer place. Dress Code: To impress Capacity: 650

Dress Code: Make an effort

niess code: Mear a smile

0

.03,53/63

Friday

Capacity: 700

Capacity: 450

Perverts for hip hop malarkey. Dress Code: None

every first Friday of the month.

General and Lo-Fi Alstars revit up with LAD (live), Deadly Avenger and Bronx Dogs (June 11th), Freq Nasty, Psychonauts and Massimo (25th), Dress Code: Whatever

Resident big beaticians Fatboy Sim, Midfield • The Boutique Fortrightly Fridays as The Beach. 1-191 Kings Road Arches. 01:273-722-272. 10-3am. E3.276. Wilding Managara Parkhard Middle Managara Farkhard Additional Parkhard and Middle M

Matt Jam' Lamont (July 16th) and the world Bognor Regis. 01243-841-698. 10-3am. £8/66. Bognor Regis. 01248-641 favell, Sir Peers, or use green feet feet of the Feet of the Feet of the General Archard Lucia Clive Green and Terry Frencis Lune 18th or the feet of the

Bliss Monthly Fridays at The Empire,

.0f enoise 633/F3/83. m.5.6.9 Beewg 'G nno Linebian soot be B hits the south cost for is bit of Brighton rock

Residents John Langford and Rob Aidritt with Candyman playing house to a packed house. Capacity: 1,200 These only: West a emilla

• Bamboogie Weekly Fidays at The Old Fire Station, 36 Holdenhurst Road,

Millennium, Bournemouth Expect: Firing techno with resident Paul Edge

Outer Limits Weekly Saturdays at

Boutique Friday June 25th at The

Beach, Brighton Expect: John Digweed all night. What a treat

Muzik's Essential Nights Out:

ypnos ayu

Resident James Hammond is joined by Scratch

● Vīnyl Cuts Thursday June 17th at Blue Mountain, Stokes Croft, Bristol, 10-3sm. £5.

• Bedrock Friday July 2nd at The

Beach, Brighton Expect: Fred Masty, Psychonauts and Massimo on the breaks and beats

Bournemouth, 01202-503-888, 9-2em.

Arches, Brighton, 01273-722-272,

Bedrock Monthly Findsys
at The Beach, 181-191 Kings Road
arrange Birchine, 181-191 Kings Road
arrange Road
arran

Juice Weekly Saturdays at Q Club, 31

none other than Colin Faver with a live performance from the kicking Access 58 boys. Techno in all its basterd forms from the crew who ack with its bull. malA ball

10-2am. £3.

Capacity: 350

The Tav

cheese, no pain.
Dress Code: Phat jammers

Weekly Wednesdays at Cuba, 160 Kings Road Arches, Brighton, 01273-776-297, 10-2am, £1 after 1 pm, FREE before.

on "dispuncification su nu decidicanua rib" No

ays at Biy i Ciub, Preston

Hip hop ya don't stop with the finest local hip

Ine Main Ingredient

Oojenx and Monkey Boy with Digital Boogie DJs Ipso and Raw from Funknose Records (June 23'dd). Press Code: Whatever

2neer, Brighton, 01273-323-161,

Micky Freeze, a man of impeccable taste, plays funk, breasts and dub & bass in a rootsical style.

Dress Code: What ever Capacity: 260

Club, 1 Preston St. Brighton, 01273-3323-161, 9.30-2am, £3 before 11/£4 after. Ravi McArthur (Reverberations) and Mad Andy Stelle Mannanal (not) art?? are a single Andy Stelle Mannanal (not) art?? are a single Andy FNB te sysbeanbaw Wingining OgimeV .

Dress Code: Whatever Capacity: 150 twist your mind fortnightly Wednesdays down south with tech-house, disco and nuisance beats. giske (Abnormal (not art.)) are only too happy to

01202363236,9-2am, £2/4. rsdays at Millennium, 205 Old Christchurch Connections Formightly Thursday

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MIZOW 991





MUZIK PRESENT 50 NIGHTS OF MADNESS IN ASSOCIATION WITH WKD

"Farley keeps maturing with age. His performance at

Triptonite
North was
massive"

"Blocko went mental for **Passion** and they went mental for him"

"Juan Atkins' newest residency **Urban**

Torque proves why they say he invented techno"

"Envoy live are second to none.

Drop The
Bomb was witness to that "



ClubNights

PORTRUSH - JUNE 19TH

Lust

KELLY'S, BUSHMILLS RD, PORTRUSH, CO. ANTRIM, NORTHERN IRELAND. INFO: 01265-822-027

The colonel Colin Hamilton welcomes tall but not unattractive Nick Warren into his booth to play some firing trance, techy hard house and general dancefloor dynamite. Bedroom Bedlamite Steve Gerard gets a nice trip to the Emerald Isle too.

NEWQUAY - JUNE 23RD

emantal symm

Natural Rhythm -The Science of Sound

TALL TREES, TOLCARNE ROAD, NEWQUAY, CORNWALL INFO: 01635-875-096

The Natural Rhythm boys are responsible for some of the biggest and best club events in the west country and make no exception with the mighty Grooverider and Danny Howells joining our wonder Bedroom Bedlam boy Cliff Choudhury.

CARDIFF - JUNE 26TH

TIME FLIES

Time Flies

EMPORIUM NIGHTCLUB, 8/10 HIGH STREET, CARDIFF INFO: 01222-222-915

Local boys the Hybrid Sound System play their stonking breakbeat trance mix at their debut performance in the area in Room One with Bartlett & Jones, Lady Laing and Roberto Marroni on the Bedroom Bedlam tip.

LONDON - JULY 3RD

Subterrain

THE END, WEST CENTRAL STREET, LONDON INFO: 0171-419-9199

The mighty Main Room at the UK's top tech night out welcomes Muzik's DJ Of The Year Pure Science (live) with Stacey Pullen, Mr C and Muff keeping him on the straight and narrow. The Lounge has Grooverider, Layo & Bushwacka and Deano being shown how to do it by Bedroom Bedlam DJ Timmy S.

ABERDEEN - JULY 9TH

The Pelican Club

BASEMENT HOTEL METRO, MARKET STREET, ABERDEEN INFO: 07887-986-534

Resident Titch and other like minded people like our good friend and excellent Bedroom Bedlam DJ Murray Richardson (who is playing the main spot) go deep and groovy.





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AIR - 'Moon Safari' (Virgin) BEST SINGLE

STARDUST - 'Music Sounds Better With You' (Roulé/Virgin)

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Republic, Sheffield)

OUTSTANDING CONTRIBUTION DANNY RAMPLING

BEST IBIZA CLUB

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STCOMPILATION CHEMICAL BROTHERS 'Brothers Gonna Work It Out'(Virgin)

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CARL COX at Space, Ibiza

BEST RADIO SHOW JUDGE JULES (Radio 1)

FAITHLESS

MEGADOG REACH FESTIVAL

BEST VIDEO - VOTED BY MTV ERS/MUZIK R PRODIGY - 'Smack My Bitch Up' (XL)

PRODUCER OF THE YEAR OPTICAL

BEST CLUB VENUE

POD (Dublin)

DEREK DAHLARGE BEST BOOK

ONCE IN A LIFETIME by Jane Bussman

REST RECORD SHOP MASSIVE (Oxford)

BEST BEDROOM BEDLAM DJ: DJ-K

RADIO ONE ESSENTIAL MIX

97-99FM BROADCAST EVERY SATURDAY 2-4AM



97-99 FM B B C RADIO 1

ESSENTIAL MIX WORLD TOUR BUENOS AIRES

25TH APRIL 1999

PAUL OAKENFOLD: 0200-0400



BROTHER BROWN-'Under The Water' (Breeder Remix) (ffrr)... KAREN RAMIREZ -'Lies' (Tilt Remix)

(Manifesto).. KAMAYA PAINTERS -'Endless Wave' (Albion Remix) (Data)... SPACE BROTHERS- 'Legacy'

(Manifesto)... ORBITAL-'Nothing Left' (Way Out West Mix) (ffrr) LINDERWORLD.

'Jumbo' (François K & Rob Rives Remix) (JBO)... UTAH SAINTS - 'Love Song' (12-inch Mix) (Echo)... MARA - 'One' (Choo Choo)... SPACE MANOEUVRES - 'Stage One' (Tilt Remix) (Hooj Choons)... PLANET PERFECTO FEATURING GRACE - 'Not Over Yet 99' (Unfinished Mix) (Perfecto)... ICON - 'Voco Me' (Low Sense)... SKF - 'Childhood Fears' (Pure/3Beat)... FRIDGE - 'Paradise' (Push Remix) (Additive)... MAURO PICOTTO - 'Lizard' (VC)... M3 - 'Bailamos' (Inferno)... TIESTO - 'Veron' (white label)... AGENDA - 'Heaven' (INCredible)

ESSENTIAL MIX

9TH WAY 1999

TALL PAUL: 0200-0400



INTRO-'The Long Good Friday' (The Freezer Scene)... THE CHEMICAL BROTHERS-'Hey Boy Hey Girl' (Virgin)... SOULGRABBER 4-'So Ulero' (Stickman). UNDERWORLD - 'Rez' (JBO)... MAURO PICOTTO - 'Pulsar (Nukleuz) SARRES OF PARADISE -'Smokebelch' (Sabres of Paradisel... CHICANE-'Saltwater' (Extravaganza)... KATCHA - Touched By God' (Hooj Choons)...

BASEMENTJAXX - 'Same Old Show' (XL)... CIRCLE SOUNDS - 'Higher Statement' (JBO)... SUNCLUB-'Wet Suit' (Incredible)... BOOGIE NIGHTS the movie (Last Scene)... ART OF TRANCE - 'Madagascar' (Platious)... AMP - 'The Future Is Ours' (Pure Records)... CAMISRA - 'Let Me Show You' (Jonesy Remix) (VC Recordings)... THE WHO - 'Pinball Wizard' (Epic)... MAURO PICOTTO - 'Lizard' (VC Recordings)... BINARY FINARY - '1999' (Positiva)... V-ONE - 'Dead Cities' (Green Martian Recordings)... DJ JEAN -'The Launch' (Digidance)... YOUMANDA-'Synth & Strings' (Manifesto)... TALL PAUL - 'Be There' (Duty Free Recordings)... LAURENT GARNIER -'Crispy Bacon' (F Comm)... THE BEATLES - 'Taxman' (Apple)... JAM & SPOON - 'Odyssey 2 Anyoona' (Sony)... ONE FLEW OVER THE CUCKOO'S NEST the movie (Sink Scene)... BLANKS & JONES - 'Cream' (Paul Van Dyk Remix)... BABY BLUE - 'Too Loud' (Duty Free)... SPACE BROTHERS - 'Legacy' (Manifesto)

ESSENTIAL MIX

15TH WAY 1999

JOHN DIGWEED 0200-0400



RAFF 'N' FREDDY -'Listen' (Pschent)...
TINY TRENDIES - 'The Sky Is Not Crying' (Pink Music)... BPT FEATURING DM BINXTER - 'Moody' (Kult)... ARTIST UNKNOWN-'Sex' (white label)... LOS DIABLOS LOCOS -'Locomotion' (Oboro) ... DANNY&DICK-'title unknown' (white label)... MOREL 'True' (Deep Dish Dub) (white

label)... JONDI & SPESH - 'We Are Connected' (Trip 'N' Spin). ABASTRUCTURE - 'Illusion' (Fungus)... SASHA - 'Xpander (Deconstruction)... ESCAPE - 'Cascade Pt 2' (Fluid)... ARTIST UNKNOWN title unknown (white label)... MARK BELL-'Revolution' (Evolution Mix) (white label)... VOYAGER-Panic (white label)... FARLEY & HELLER-'The Rising Sun' (Digweed & Muir Remix) (Junior)

ESSENTIAL MIX 23RD MAY 1999

ERICK MORILLO 0200-0400



DIANA ROSS - 'Not Over Yet' (Dronez Mix) (EMI)... DONNA ALLEN - 'Joy' (Jose Nunez Vocal Mix) (Soulfuric)... DONNA ALLEN-'Joy' (Jose Nunez Dub) (Soulfuric)... THE ASTRO TRAX TEAM - 'The Energy (The Vibe)' (BMG)... PAUL JOHNSON - 'Get Down' (Moody)... DA MOB FEATURING JOCELYN BROWN - 'It's All Good' (Subliminal)... POWER HOUSE FEATURING DUANE HARDEN - 'What You Need' (Strictly Rhythm)... ANTOINE CLAMIRAN - 'Get It Up' - (Filtered)... PETE HELLER - 'Big Love' (Dronez Dub) (Subliminal)... PRECIOUS - 'Say It Again' (More-Choo Dub) (EMI)... DANNY RAMPLING - 'Community Of The Spirit' (Constipated Monkeys Mix) (Distance)... CHOO CHOO PROJECT - 'Hazing & Phazing' (Subliminal)... RUFFNECK-'Everybody' (Acappella) (MAW)... BASEMENT JAXX - 'Red Alert' (More-Choo Dub) (XL)... TROUBLE MEN - 'Do It' (white label)... LE KNIGHT CLUB - 'Boogie Shell' (Crydamoure)... JOSE NUNEZ FEATURING OCTAHVIA - 'Hold On' (Vox) (Subliminal)... JOSE NUNEZ FEATURING OCTAHVIA - 'Hold On' (Dub) (Subliminal-US)... JUNIOR SANCHEZ - 'Be With You' (R-Senal)... RICK GARCIA - 'Fly Away (After Hours)... THOMAS BANGALTER - 'Trax On Da Rocks 2' (Roule) ... JEN BAR-'Got 2 Get 2 Gether' (Absolute Pressure)



MUZIK MAGAZINE AWARD FOR BEST ESSENTIAL MIX 1996 - Paul Oakenfold 1997 - David Holmes 1998 - Carl Cox

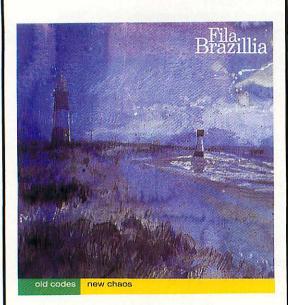


ESERT ISLAND D

BuriedTreasure

The one that got away

FILA BRAZILLIA OLD CODES, NEW CHAOS (PORK, 1994)



HERE can be little doubt that this is one of the best dance music albums ever made. Released in 1994, the debut album from Fila Brazillia was launched into a world before big beat and trip hop took hold, but after the first flush of Orb and KLF-inspired ambient. Coming after the initial chunky Leftfield-style house of the first Pork releases, but before the spliff took hold and Pork got stuck into their current down 'n' easy groove we now all love so well, this album is truly unique.

Those speech samples place it in an early Nineties framework and are every bit as effective as The Orb's 'Little Fluffy Clouds'. 'Serratia Marcesans' mixes glittering ambient with the rambling reminiscences of a bunch of GIs fucked on acid. It's as brilliant as it sounds. Then tracks like 'The Light Of Jesus' and 'Pots & Pans' pick up the pace with some chunky grooves that would fit in well enough at any Ibizan beach front café. In places this has a lolling, hypnotic chill out groove, such as on the supreme trip hop blueprint 'The Sheriff'. In others it's up and in your face, but it's always funky and always supremely melodic. A bit like a Sasha set on valium. In other words it's as essentially Balearic as a bottle of San Miguel outside Café Mambo. All the more surprising, then that the album is made by a bunch of stoners from Hull who have never been to the White Island. Any Fila Brazillia album is worth buying, but if you can manage to track this down, you'll find it worth its weight in Ibizan gold.

words FRANK TOPE

The Record Buyer's Guide To:

Bootlegs

words PAUL KIRWAN

HEW! Where do you start? There are more bootlegs around at the moment than there probably ever have been. And it's more than likely that anyone reading this article will have at least one bootleg in their collection so you'll already know the range available. Bootlegs are a lucrative business - minimal overheads and a nice quick profit. Artists rightly complain of receiving no royalties

from having their creative talents pilfered. But the other side of the coin is that a popular bootleg can revive a career or add a touch of credibility to a mainstream artist.

There are various types of dance bootleg. Firstly there is the direct copying of originals, which can be of sought-after classics, four track EPs, unreleased/promo only tracks or big buzz tunes awaiting official release. Pete Heller's 'Big Love' is a recent example of the latter. A few years ago the publicised bootlegging of Sasha and Marie's 'Be As One' hit a nerve with their label Deconstruction, which led to the next Sasha release 'Arkham Asylum' not being promoed and ironically not being very well received. In a strange twist Armand Van Helden pressed up his own bootleg copies of 'Flowerz' to keep one step ahead of the game.

Next you have the combination of classics, usually an acappella over an instrumental. Often the instrumentals are current anthems used straight or in home-made edited versions. Back in the day anything from Mr Fingers, Todd Terry, Chicago or Detroit was the choice and over the years tracks such as Last Rhythm's 'Last Rhythm', Gat Decor's 'Passion', Leftfield's 'Not Forgotten' and Xpress 2's 'Muzik Express' have been used. More recently various Van Helden remixes and Stardust's 'Music Sounds Better With You' have received the bootleg treatment. One of the hottest tunes to track down at the moment is the Shanks & Bigfoot Versus Whitney Houston white label. There have been cases of this type of bootleg receiving an official release, the most famous being The Source Featuring Candi Staton's 'You Got The Love' in 1989. This was originally a track by Solaris' DJ Eren on the bootleg 'Love' EP and constituted a Candi acappella over Frankie Knuckles' 'Your Love'

Finally there's the unofficial remix bootleg. This is the area where inspired genius can take over. US r&b and hip hop artists are popular, with DJ Hype's re-cut of The Fugees' 'Ready Or Not' still sought after and The Architects' mix of Brandy & Monica's 'The Boy Is Mine' an essential tune for the garage posse. A few years ago there was a glut of Sade bootleg remixes with 'Pearls' being the most popular. Rock artists also enter the equation with The Tin Men hi-jacking Nirvana's 'Smells Like Teen Spirit' for '18 Strings' to good commercial effect. Blur found favour among big beat aficionados with a bootleg reworking of 'Song 2' called 'Song 3'. At the other end of the spectrum there are some moments of pure hell. I just hope the person who released the pumping Euro house version of Van Halen's 'Jump' to an unsuspecting world can sleep at night. Interpol are currently trying to track you down.

If you're having trouble tracking down bootlegs in any of the above forms, you're either not looking hard enough or you still think Woolworth's is where it's at. They're everywhere and I mean everywhere. We won't name names as we're discussing illegal shenanigans here but look out for handwritten or dodgy hand-stamped white labels and get to know the lads behind the counter a bit better. Know what I mean?



1. THE FUGEES Ready Or Not white label 12-inch

DJ Hype gives The Fugees the remix they'd been gagging for. Tough with attitude.



2. LISA LISA **Generates Power** 12-inch

£12

Balearic wild pitch anyone? DJ Pierre provides the illicit backing to Lisa Lisa's club classic 'Let The Beat Hit 'Em'.



3. THE MUSKMEN I Never Thought 12-inch £10

Why and where did all these Sade mixes come from? Who cares? Deep vocal house heaven courtesy of Hani. apparently.

Record Shop Of The Month

HARD TO FIND, BIRMINGHAM



4. CANDISTATON You Got The Love 12-inch

Some things were made for each other and strangely Candi's uplifting vocals sit perfectly on Frankie's melancholy grooves.



7. DJ ESSENTIALS INC Remixes Anonymous Volume 1

Cheesy reworking of Coldcut's 'People Hold On' with a mix and much sampled acappella.



9. HARDKISS The Phoenix white label 12-inch

This original version with the Elton John guitar sample was withdrawn when on promo. The re-recorded version was crap, hence the bootleg is still sought after.



5. LED ZEPPELIN Baby I'm Gonna LeaveYou

12-inch

Robert Plant in epic house shocker. New York's Prince Quick Mix was behind this one. Warning: the other side has a gabba version of 'We Will Rock You'!



8. TIN MEN 18 Strings white label 12-inch £10

This big Nirvana-sampling stomper was given an official release but not with the original sample.



10 MR MEANER Flat Eric's Beat 12-inch £6

The other side of the coin when it goes a bit pear shaped. A lame hybrid of Van Helden's 'You Don't Know Me' with Mr Oizo's 'Flat Beat'.



6. EDDIE BRICKELL

WhatIAm 12-inch

£10

Soul II Soul mix by Mad Magic DJs is a chilled Balearic classic. This bootleg was itself bootlegged on 'Cluedo Volume One' recently.

IN DEMAND

This month's most requested records at CRAZY BEAT, Upminster

- 1. Carrie Lucas Dance With Me (Solar US 12-inch) average price £15
 2. The Source Featuring Candi Staton You've Got The Love (original 1986 issue) (Source US 12-inch) £8
 3. Bare Pleasure Let Me Down Easy (Cherri US 12-inch) £15
 4. The Whispers And The Beat Goes On (Solar UK 12-inch) £6
 5. Maceo & The Macks Across The Tracks (Urban UK 12-inch) £15
 6. Francine McGee Delirium (RCA UK 12-inch) £12
 7. Eric B & Rakim I Know You Got Soul (4th & Broadway US 12-inch) £8
 8. Main Source Looking At The Front Door (Wild Pitch US 12-inch) £25
 9. Mantronix King Of The Beats (Capitol US 12-inch) £25
 10. Frankie Knuckles Tears (ffir US 12-inch) £25

- 10. Frankie Knuckles Tears (ffrr US 12-inch) £25

CRAZY BEAT IS AT 87 CORBETTS TEY ROAD, UPMINSTER, ESSEX. MAIL ORDER ENQUIRIES: 01708-228-678

Where are you?

We've just moved to our new DJ superstore, which is at Vinyl House, 10 Upper Gough Street, in Birmingham city centre.

When did you start Hard To Find? In 1991, because there was a massive demand for rare and collectable dance vinyl.

Tell us about your new 'superstore'.

There isn't anywhere else in the country you can buy the best music and DJ hardware under one roof. Now we've got the latest imports, all the classics from the Seventies onwards and decks, mixers, record bags, everything a DJ could want, including a car park!

Do you have a web site?

Yes, at www.htfr.co.uk - you can search dur entire back catalogue of 25,000 records and cross reference by remixer, label or artist. We sell all over the world now - there's not a single country we don't sell to.

Which DJs might we find propping up the counter?

All the Birmingham DJs come in. Bentley Rhythm Ace are in quite a lot. We get a lot of footballers too, funnily enough. Stan Collymore buys a lot of garage.

What's flying out at the moment?

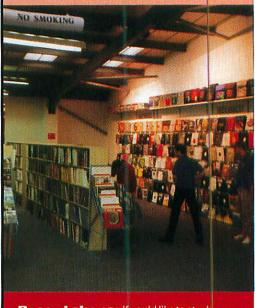
With old records it's got to be Massive Attack's 'Unfinished Sympathy' - that's our all time best-selling record. The white label of Mr Oizo with Fatboy Slim's 'Rockafeller Skank' over the top is real big

They say:

We must be good, because everyone else tries to copy us.

Muzik says:

A great store for up and coming DJs to pick up the vinyl they've missed out on over the last decade or so. Record shopping competition is fierce in Birmingham these days, but Hard To Find can hold its head up high.



Record shops: If you'd like to stock MUZIK Magazine call George or Chris at Focus Magazine Distribution on 0116-254-7677.



Roland MC 303 Groovebox \$919 \$219 Roland MC 505 Groovebox Roland SP 808 Sampler **£Phone Now**

> Roland JX 30s Groove Synth

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CDJ 500 S..... \$539 DJM 500 \$53

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Sound





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EDITED BY BEN WILLMOTT

T'S the sonic glue that holds together every track in every conceivable genre. You can wave goodbye to any sort of dancefloor action without it. But achieving that all-important killer bass sound remains a mysterious art. It's not only the hardest thing to master in electronic music, but also probably the most expensive thing to get wrong. Countless pairs of trashed studio speakers will testify to that. That's why EQ decided to round up a

band of disparate producers and demand they tell us the secret to bass perfection...

FREQ NASTIES Five machines to spice up your bottom end



The Roland TB-303: "Blip, squeak, gurgle" etc

A ROLAND TB-303

Everybody loves a 303, as Fatboy Slim noted. You'll certainly hear the classic acid bass monster at work on records by Aphex Twin, 808 State, Dave Angel, Orbital, Coldout, Future Sound Of London, Laurent Garnier, A Guy Called Gerald, Richie Hawtin, The Human League, Marshall Jefferson, DJ Pierre, Phuture, LFO, The Orb, Massive Attack and The Prodigy. Originally designed to do a passable impersonation of a bass guitar, the 303 flopped when it was released in the Eighties and was adopted by Chicago house producers because they could buy them so cheaply. They discovered its trademark acid house gurgle and ever since it's been one of electronica's standard tools. The knockdown price, unfortunately, didn't last as long. These days a second hand machine will cost you something between £450 and £850.

effects. Its sequencing powers have been boosted too and there's room to store 200 sounds, 50 more than on the original Bass Station. And with at least 60 dedicated basses including Moogs, analogues and junglist sub-bass noises all built in, there should be plenty to keep the most demanding of boffins locked in their bedrooms for weeks. Pretty Super for £449.



▲ THE QUASIMIDI RAVE-O-LUTION 309

Not a classic machine, we have to admit, but without doubt the best named bit of rave hardware we've ever heard of. Its special 'FAT' knob, too, makes it simply irresistible. It goes for about £650 new and contains a MIDI-friendly sequencer, two audio inputs and four outs, although its drum sounds are generally believed to be juicer than its bass.



A NOVATION BASS STATION

A small analogue bass synth specifically designed for sequencing basslines, produced to fill the gap left when Roland stopped making TB-303s. A full size, 25 note keyboard and pitch bend and modulation wheels make it particularly flexible for its size, with generous memory capabilities too. Also included are a swanky filter and oscillators which make it easy to emulate that TB-303 sound. Discontinued, they'll cost you a budget £150 or slightly more if you can track one down second hand.

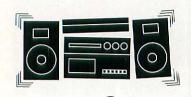
NOVATION SUPER BASS STATION

Novation's recently launched update of the Bass Station. Sturdier and more suited to the live environment than its predecessor, it boasts tons more controls and effects, including a special sub-oscillator for controlling those bowelquaking low end frequencies. Panning functions mean stereo basslines are a doddle, as are distortion and stereo chorus



▲ ROLAND MC-303 GROOVEBOX

Roland's long awaited replacement for the TB-303, released in 1996. With a colossal 448 tones, 12 drum kits, 28 note polyphony and easy to use muting facilities, it quickly became a favourite with those who never managed to track down the original. Its built-in sequencing is MIDI-friendly and pre-set patches for genres like jungle, trance, trip hop, acid, hardcore etc make it easier to navigate and find the sound you need. Retailing at around the £399 mark, they also sell second hand for about £280-£300.





(STSINOSAA 3HT) **G-UNIGUE**

"TO me, the only way you

Harris did a whole album of 808 kicks, which is pretty handy, my Akai MPC 2000 and pitching them right down. Simon sampling kick drums on My bass sounds by punch to the track. I get drums and a certain kind of there to add bounce to the

really full is with bass, it's can make a track sound



Plus, you don't blow your speakers. But you've got to expect

down to the level of a Walkman, you know you've got it right.

If you can still hear the bass in the mix when everything turned

you're mixing down, you've got to do it at a really low volume.

The secret to a good bass sound is pretty simple. When

Pete Rock and KRS-One really got it right, as well as Dre

old jazz albums or hip hop from back in the day. Guys like

although sometimes you can get great bass sounds from



that-it's a career hazard!"

- some regimes even use "Bass can kill a man if "BASS is such a powerful

tor the pyramids, senots out the stones tool-it goes beyond

music. There's this

TANNOR

exactly how they did it. although no one knows

in the back of my head. headaches and pressure was getting all these I bas sed in my car and I it to torture people. I had yoneupent their eduency theory that the Egyptians

"Once you get below about 30Hz it's hard to hear it, so I use they completely disappeared. Once I switched it off Jonny L: Hertz so good

and an actual note too. All that stuff about women a combination of high and low bass so you get the sub-bass

mine, unfortunately."

speakers, probably 10 pairs or so, by not being careful. All to London and buy tapes in Camden. I've blown so many bass through listening to dub and reggae. I used to come up it would vary depending on how skinny they were. I got into who said the ideal frequency for women was 63Hz, although responding to bass is true too. I met an engineer a while ago



bassline orientated. It's stuff-we're a lot more kicked in. It's the main enilesed edt nedw bem thing people react to on a dancefloor. With 'RIP "ITHINK it's the main

lust sounded so much that hoover sub-bass that garage from the American Groove', people would go

at the time. A lot of it's

neavier than anything else LFO' by LFO kicked off. It thing that separates British

down to what notes you

play - certain notes sound heavier than others. There's not

sounds like feedback. But you're trying to get something that much point going so low that people can't hear the note, it just

Kerri Chandler uses one, and Sly and Robbie too. You have you get fantastic noises out of it-we used it on 'AIP Groove'. really small keys, it looks more like a toy than anything. But for our bass sounds - the DX10 is this tiny machine with "We use old Roland gear, a Juno 106 or a Yamaha DX10 people are going to feel as well as hear.

with your speaker cones sitting on the deak in front of you if to be really careful with bass though - you can easily end up

SASS How Low Can You Go? (Before You Kill Someone)



", saed to tiens

it's time to calm down a bit!" DAT machine to record stuff for later use. I've bloways take a

doesn't overload and you get everything sitting on this lovely

then turn the gain on your bass synth right down. That way it

everything else right down on the desk apart from the bass,

doing. I use a Sequential Circuits Pro-1 synth and a Roland

Neil Landstrumm: Shit hot

low, it just doesn't work for me."

out back then. I'm trying to bring that back with the stuff I'm

Jupiter 6 for base. Mixing it is tricky-I reckon the thing is to turn

brilliant reaction to all the really beautiful Detroit techno coming

and so on. That whole early Mineties sub-bass thing was such a

again last week, actually. I can't work with the volume down

best. And yes, I have blown loads of speakers. It happened

studio, it really depends on the track and whatever sounds

sample a bass sound, other times I'll make one up in the

get a lot more level and definition out of it. Sometimes I'll

a lot of sub-bass but I usually distort it a bit, because then you

I'm in that day, I'll make a bassline to put that vibe over. I use

beats together. Set the beats running and whatever mood

going to a studio with old

106 are great too - if I'm

keyboards like the Juno

and alword tright down and

Seventies Moog albums.

I take a really pure tone

electronic records like

most of mine from old

can rorgerit. I sample

and if it doesn't, well, you

to h<mark>o</mark>ld the beats together

music. The bass is there

most important things in

ent to eno yletiniteb 2 TI"

sturf like Sweet Exorcist

disW yhse ent to tol sbib

bloducer who worked at

genius of bass - he was a

selim pne

Rob Gordon is the real

human ear, that travel miles

rumbles in their bellies, wel

sub-bass to communicate.

Apparently elephants use

hit the right frequencies you

it as much as hearit. If you

"BASS is great. You sense

LANDSTRUMM

the mselves on the spot!

can make people shit

beyond the range of the

They create really low

For studios in Sheffield and

ANNIAS La

chop it up. But old

speakers through overdoing the bass before, but thankfully

not my own! I figure when you start to hear them popping,

pass kills!

Remember kids –

You're history! See ya!



ou the carpet to empty themselves Your bowels decide



thing I do after I've got the

actually creating a melody.

mood, a vibe, rather than

simple - just three notes,

'Bambaataa' was really

sounds from old analogue

"I get most of my bass

papua i jng wayi bulaas

really looking forward to

knocked me over. I was

their first note, and it just

Luey came on and played

out by bass at an African

"I ACTUALLY got knocked

Headcharge gig once.

ibib ajoum up unconscious for the

AOGEL

MAITSIRD

"THE bassline on

SHAEX

experiment further. It'd be a good excuse to invite loads of

respond to base. My sister and a load of her friends told me

"I think there's some truth in that theory that women

just something that carries on all the way through a track.

people really respond to it. Hike 'bass incidents' more than

right down for a track and then when you whack it up again

you only get the bits you want. I think a lot of it is to do with

picks up certain frequencies and enhances them. That way

keyboards, but my trick is to use a noise gate on them, which

how you use it though. When I'm DJing I like to turn the bass

e gnittes tuode lle 2'tl and only one for a lot of it.

it's always the second



Shy FX: Not so bashful

"loibuts ent to bruon nemow

guillier strets Your rib cage



tor mercy Buigged strats Your home stereo







Yibwel gnilims hets Your female friends





MY FAVOURITE **MACHINE**

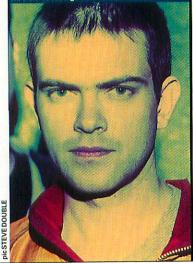
MR DAN (DANMASS)



I'M not even sure if it's got a name -it's a drum machine I bought when I was travelling around India. It was in this junk shop with

loads of other stuff, but there was hardly anything else electronic in there. The reason it's so special is that unlike your average drum machine it's meant to emulate a tabla player. So there are all these different tabla tones on there and tons of mad patterns too - not just your usual four to the floor stuff. We just jam around with it, leaving the DAT player on until we get something we like, Then we feed that back into the sampler and do all the messing around with the actual sound on there. It was pretty cheap, probably only about a tenner, although I suppose that's something like a month's wages if you live in India."

Mr Dan: Loves a good Indian (drum machine)



EQ NEWS



· Bass addicts not sufficiently satiated by this month's EQ Bass Special can turn to the official **NOVATION**

BASS STATION Internet site at http://www.algonet.se/~thb/nbs.html Software firm Data Becker launch

DJ 2000 this month, another piece of software for writing tracks on your computer. Retailing for just £19.95, it can run up to 99 tracks, contains 3,000 new professionally mixed samples in .way format all arranged in a variety of genres for easy use.

• DATA BECKER have also signed a unprecedented deal with munchie masters Domino's Pizza. They reckon users of their recently launched Music Centre software will be so engrossed in their PCs they'll have no time for cooking, so they've included a voucher inside the box for a free portion of Chicken Strippers with every large Domino's pizza ordered! Strange but true...

 FAST TRAK Software Publishing launch another package set to revolutionise the home studio software market this month. Their

WHERE DIDTHEY GETTHAT?

PETE HELLER-'Big Love' (Junior Boys Own) Sampled from STARGARD - 'Wear It Out' (Warners)



IT'S funny actually, because I bought this ages ago, probably six or seven years back. I bought it in a second hand shop on a whim because I had

another Stargard record which was pretty cool. It's just a Seventies disco thing. At the time I didn't think it was that good, I don't know why. But I dug it out a while back and put it on and couldn't believe how smart it was. I played it out for a while and then



started sampling it. 'Big Love' is basically just a few loops from the record plus some keyboards I put on top. I didn't really sample that much off it - about the time I finished the track I heard someone playing something else that had sampled it and used a lot more than I did. It was a white label thing by the Idjut Boys. I don't think they ever released it because they probably couldn't clear the samples. It's funny, they must have been making that at exactly the same time I was doing mine."

Competition

DANCE MAKER is the very latest in software designed to turn your PC into a recording studio at the touch of a button. Produced by Magix Entertainment, it contains over 1,000 built in samples ready cleared for use and easily tweaked, as well as audio recording facilities and a real time mixing desk for dub versions and remix experimentation. Magix, the global market leader in music software, has given EQ 10 copies of Dance Maker to pass on to 10 lucky readers.

Simply send us a postcard naming your favourite dance maker.

Send it to: Dance Maker Competition, EQ, Muzik, IPC Magazines, King's Reach Tower, Stamford Street, London SE19LS and keep your fingers crossed.

Dance 2 EJay software boasts 16-track recording in CD quality sound, built-in groove generator and effects archives and is fully compatible with its predecessors Dance EJay and all Dance EJay sample kits. At £14.99, it's also arguably the cheapest on the market.

DEMO DERBYA&R men of the world take note Please send all demos to Rob Da Bank at Muzik with a photo

Name: Dan Pepper Contact: 0117-924-7827

Muzik's Verdict: Using just one Roland MS1 sampler, young Mr Pepper has made a rolling drum & bass tape almost as if he had Roni Size's entire studio at his fingertips. 'Cuevas' is simple but clean and his police siren samples and shouts work. 'Glaciation' brings on a skanking reggae sample trampled by a elephantine bass and Shut Up And Dance breakbeats. Labels most likely: V, Second Skin, Shut Up And Dance

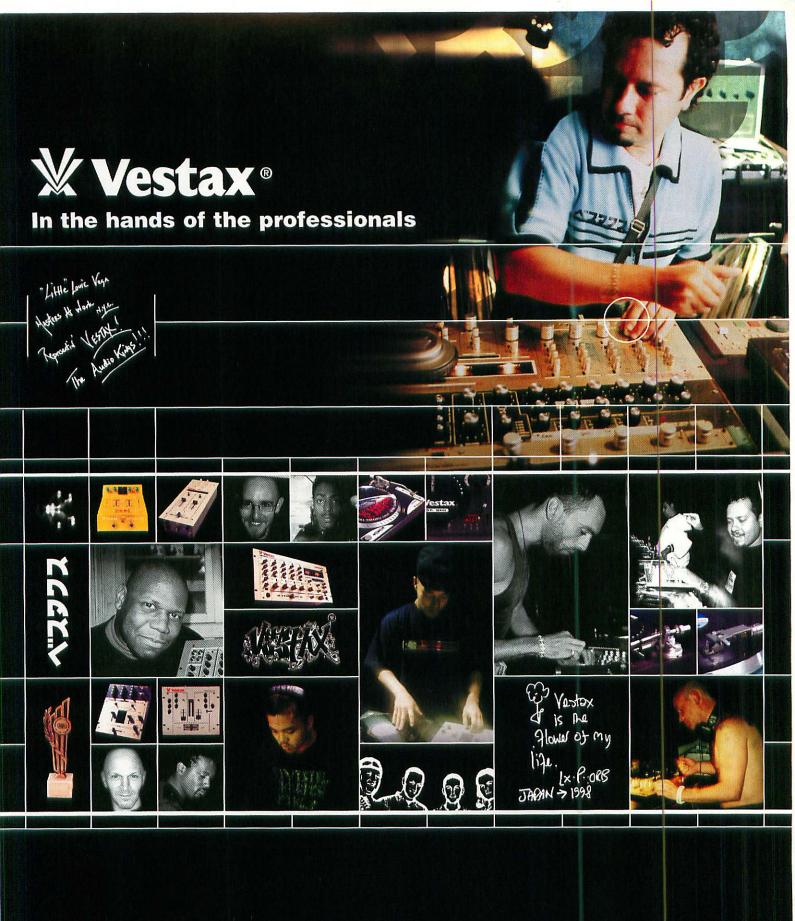
Name: D-Sire

Contact: dsire@yahoo.com

Muzik's Verdict: When someone admits their influences are Yazoo, Heaven 17 and Ultravox you have to start worrying. With reason, too, on this messy house mélange. Some of the elements (basslines, drum programming) are passable but too many cheesy horn stabs and awful Eighties vocal samples ruin it. Try again. Labels most likely: Duty Free, Hooj Choons

Name: No one Contact: Muzil

Muzik's Verdict: The quality of Demo Derby tapes has recently declined to the level of a cess pit. Please do send in your tapes but we can't believe there aren't more quality demos out there just waiting to be snapped up. All tapes are carefully listened to and some of the Demo Derby winners have clinched label deals, so get working.





JULYWINNER IAN OWENSON

DRUM & BASS MIX

Contact: 0131-668-3292 Personal Details: Student lan is

just 20 years old, was born in Manchester but has lived in Edinburgh for the past 10 years. A love of hip hop and breakbeat science progressed to the mellow side of jungle, before moving on to the funky and hard stuff he now digs. A regular at Edinburgh jungle mecca Manga, he's spun out at a few bars and parties but is essentially your archetypal bedroom jockwhich makes this mix all the more impressive. His biggest frustration is the unavailability of the tunes: "You see the set lists for the big DJs and half the stuff still isn't available six months later." Although this is the first tape he's sent into Bedroom Bedlam (he only got turntables a year ago), it's because he's such a perfectionist rather than a lazy git: "Every mix has to be just right - I'd beat myself up otherwise." Favourite DJs? Andy C and Fabio.

Favourite labels? Ram, V Recordings, Prototype, Virus. Favourite clubs? Manga in Edinburgh, Scratch in London for when "I'm in hip hop mode".

Winning tracklisting: DJ Die - 'Clear Skies' (Full Cycle)... Ed Rush, Optical & Fierce - 'Alien Girl' (Prototype)... Ed Rush & Optical - 'Funktion' (V Recordings)... Andy C & Shimmon - 'Live Line' (Ram)... Usual Suspects -

'Killa Bees' (Renegade Hardware)... Jonny L- 'See Red' (XL)... Decoder - 'Something Else' (BBC)... Ed Rush - 'Mothership' (No U Turn)... EON - 'Neon' (Emotif)... Fresh 'N' Vegas - 'Otto's Way' (Metro)... Trace & Optical - 'Sonar' (Prototype)... Adam F-'Brand New Funk' (V Recordings)... Peshay -'Mindgaterz' (Creative Source)... Served Chilled-'VDFO' (Hard Leaders)... Ed Rush & Optical - 'Naked Lunch' (V Recordings)... The Spy - 'System Error' (Under Fire)... London Elektricity - 'PBE' (NHS)... Muzik says: lan mixes things up well. This isn't 90 minutes of earache drill & bass, it takes in the jazzstep chimes of Decoder, Adam F's irresistibly groovy 'Brand New Funk' (which cropped up on just about every jungle mix we received this month) and Ed Rush's darkcore classic 'Mothership'. Indeed, 'Brand New Funk' is typical of the Owenson sound menacing yet funky, and as fresh as fuck. Mashing it up, melting it down, keeping things interesting - that's the key to a good mix like this. And long mixes are lan's trademark, a blended, almost techno-ish feel rather than the chop chop style favoured by so many. The drum & bass scene has prospered by remaining a tight-knit community but they'd do well to open their

doors to the talents of one Mr Ian Owenson.

Runners Up...

2 Nathan Cook (wildly eclectic mix from Redditch) 3 Toby Smith (deep tech-house mix from London) 4 C-Live (jungle mix from London) 5 Adrian Goodwin (big beat mix from Tyne & Wear)

MY BEDROOM HELL by Paul Daley (Leftfield)



"BACK in the late Seventies me and a few mates used to be into post-punk stuff. However we lived in Margate and it was full of soul clubs. But there was one place that let us run a Wednesday nighter - a local gay club

on the seafront called Skids! Well, it was the Seventies after all! It was the only place we could hear our music. Cabaret Voltaire, Human League, Gary Glitter-you name it, we played it. There were no rules back then. And of course, Technics and pitch-controlled decks didn't even exist at that time. So all I could do was constantly play and listen to records in my bedroom and think about what order they'd go in. It was only when I heard my first mixtape that I thought, 'Hey, no

gap between the records - great!' Thinking back now, having a gap between records seems mad! I moved to London in the Eighties and more or less left DJing alone for seven or eight years - it was only with the advent of acid house that I got back into it. I started to hear what people could really do with records - and it excited me. Friends of mine were running clubs like Love Ranch, Solaris and Full Circle and they sorted me out with DJ slots. There's a lot of people out there doing wicked things with DJing - but they're going unrecognised. It's all about getting the breaks. When you're an up-and-coming DJ the most important thing to do is to follow your ears. And remember that there are no rules. If there were rules, it would all be terribly easy."

Bedroom Bedlam Charts

Current faves of former winners

MATT EDWARDS (eclectic winner from Hampshire) 1 UNDER THE WATER Brother Brown (white label)

2 MINE Gramme (Output)

3 TIMEBOMB 2 Matix (Stompaphunk) 4 ALL THIS LOVE I'M GIVING Gwen McRae (KTDA)

5 AUTOMATIC Banana Kru (BKOO1) 6 CHANT NO 1 (REMIX) Spandau Ballet (Chrysalis)

7 2FUTURE4U EP Armand Van Helden (ffrr) 8 MY URBAN SOUL Urban Soul (VC Recordings)

10 THE FAITH Ralph MacDonald (Marlin)

THE MAESTRO (drum & bass winner from Essex) 1 SANITY Washington MI5 (Island) 2 ULTRA OBSCENE Breakbeat Era (XL)

3 HYPNOTISED (REMIXES) Sacrosanct (Chocolate Boy) 4 SHASHKIN (HEFNER MIX) Omar Faruk Tekbilek (Gut)

5 PRESSURE 948 (MEGASHIRA MIX) Extended Spirit (Dialog) 6 MAIDEN VOYAGE Catalyst (Future Talk)

7 ROOM WITH A VIEW Amalgamation Of Soundz (X-Treme)

8 TOGETHER Taurus (Clairaudience) 9 HEAVEN (4 HERO DUB) Glen Scott (Sony)

10 FLOWER (KING BRITT MIX) Soul Dhamma (Velocity)

To book a Bedroom Bedlam DJ for your club/office party/wedding/funeral, call DJs Unlimited on 01895-850-157

 New London techno hoedown Urban Torque (every Friday at Heaven) is running a monthly open decks competition. On the second Friday of every month (first one on June 11th) aspiring turntablists should take along a bag of records (NOT a box!) and fill out an application card. Four jocks will be selected at random to have a spin and the winner will be booked to play the club the following month.

 Paula Temple (hard techno winner) has re-started her Virtual FM radio show. It's broadcast on LSR 106.6FM,

Friday nights, 1-3am.

 Out and about in a club near you are Dan Jarvis (big beat winner) at the Bristol University Summer Ball on June 11th; Alison Marks (deep house winner) at Pier Pressure on June 12th; Martin Lodge (garage winner) at Time Flies on June 26th; and Tom Harding (techno winner) headlining the 1999 Dance Valley Festival in Holland on August 7th, topping a line-up that includes Carl Cox, Goldie and Hardfloor.

 Check the Bedroom Bedlam Bender Weekend on June 18-19th when DJK (Ootchy Koochy) and DJ Elite (Eden) will spin at each other's clubs along with fellow BB jock Steve Gerrard.

How To Enter

*Your tape (no CDs/DATs/MiniDiscs please)must be at least 90 minutes long *Include full tracklisting with artist, track title and label. Also include daytime

telephone number and a passport-sized

photograph
Send all tapes (and bribes) to Bedroom Bedlam, Muzik Magazine, King's Reach Tower, Stamford Street, London SE1 9LS *Muzik cannot return any BB tapes. If you hear nothing, keep trying

How To Win!

WE LISTEN TO EVERYTHING

*Try and develop your own individual style, don't just rip off your heroes. We're looking for originality.

*Don't just play the most obvious records. Tip: don't include 'For An Angel' please-unless you're doing something pretty radical to it!

*Don't kick off with your most full-on

marching music-try and build it up, like you would a proper DJ set. *Send us a good hip hop mix.

What You Win



Galaxy

*Bedroom Bedlam, with the Galaxy radio network, gives you

the chance to have your mix professionally recorded. Each month's Bedroom Bedlam winner will travel to a Galaxy studio and record their mix with an engineer, taking home the finished product on CD. This mix will be submitted for broadcast across the four Galaxy stations - Galaxy 101 (South Wales & The West), 102 (Manchester), 105 (Yorkshire) & 102.2 (Birmingham).

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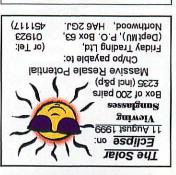
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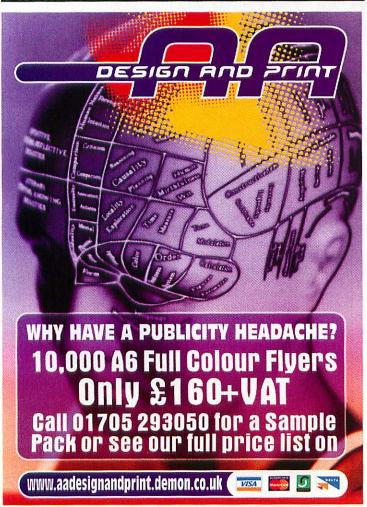


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Casualty VVard edited by KIERAN WYATT

Dear oh dear oh dear. What have we here then? Some implausibly messy victims of clubland excess, that's what



ONE night when I was out with a few lads at our usual top club, we necked what we thought were good pills, but it turns out the little buggers were Sunrises. They were trippy as fuck and most of my friends had either melted on the Courtyard dancefloor or gone white and/or west. That left just two of us who realised after one of the pills had kicked in that this was not going to be a normal Saturday night bash. So both thinking that the problem was easily solved we decided to swallow two more each to try and hit that elusive high. Needless to say a couple of hours later we were gibbering wrecks. We found our way over to the ciggy machine and looking at this electronic monster we worked out that the price of a packet of fags was £2.52. Frantically searching in our pockets for the right money we looked up and saw they had gone up to £2.53! Oh no, this meant we had to try and find a penny quickly before they went up again.

We asked a friendly geezer who was standing next to us if he could lend us a penny. He duly coughed up the cash while at the same time pointing out that it was the clock we had been reading and we only had five more minutes left in the club as it closed at 3am. What silly smashed sausages we were!

Phio Lang, via email

The Drunkest Man In The World

IT was the early hours of New Year's Day in Edinburgh and we had just stepped out of a full-on club and were weaving our way through thousands of booze-fuelled revellers. Suddenly one of my mates spotted 'the drunkest man in the world'.

Hogmanay in Edinburgh is basically a massive drinking session where people from around the world gather to stand around at midnight not quite knowing what the fuck to do. The drunkest man in the world knew what to do, he'd just peaked a bit too early.

During the celebrations the streets are closed down and mob law rules. Portaloos are lined up by the dozen but are sadly unable to cope with the large quantities of piss that people wish to relieve themselves of – queues inevitably stretch into the blurred horizon. As an alternative to the long lines, shop doorways become ad hoc toilets, only you're surrounded by thousands of revellers.

So, to get to the point it's about three degrees, freezing cold and one of the doorways is about four steps high and soaked in several hundred pints of urine. And this sorry-looking casualty is slouched back on his forearms, palms down for stabilisation, sound asleep. He's wearing a suit with his trousers and kecks round his ankles. What's that pissy smell? What a fuckin' mess. Brian, Waterlooville

Two's Company... Six Is A Crowd

WE'D all been up to Cream for the last night of Oakey's residency – blinding night and all that. Anyhow, we're

driving back to London when we decide to check in to a Travel Lodge for a bit of shut-eye. Now there's six of us in all but we don't really want to hire three rooms so the two most respectable-looking members of our party book a room and the rest of us sneak in through the window. It's from that point that things started to get messy. Cram six gurning troopers into one double bedroom and you're asking for trouble. Within about five minutes the bedroom resembled a pig sty, looking like Led Zeppelin and their entourage had ridden into town and proceeded to get medieval on the upholstery. Beds overturned, a bath full of piss, the floor covered in rollups and even that customary sign of rock'n'roll madness - the television

set out the window.

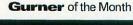
Now the two people who'd booked the room came down from their narcotic highs pretty quickly. Realising the error of our actions, they hit the sack for some quality forty winks with the aim of getting up later to repair the damage. The rest of us, though, had no such moral standing. We all legged it back out the window while our two chums were snoozing. We stumbled across the car park, got in the motor and hit the highway, leaving them to face the music. And as they had no means of transportation and were stuck in a motorway motel, they really were in the shit. Needless to say it was several months before we all talked again.

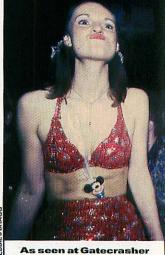
The Mason, Portsmouth

The Queen's Not At Home

NOW I must admit I'm a bit of a ladies' man and it's a rare time indeed when I don't score with the birds after a night on the dancefloor. So imagine my delight when I'm down at the Ministry and getting it on with not one but two comely wenches. Anyhow, one thing leads to another and they invite me back to their place for a bit of threeway action. Naturally the opportunity to indulge in any red-blooded man's fantasy of fantasies is too great to pass up. Unfortunately the marathon session of bedroom gymnastics I had in mind never quite materialised as I found myself unable to, erm, 'hoist the flag'. Due to a rather vicious cocktail of speed, Es and booze coursing through my veins, the old man wasn't coming out to play. This didn't go down too well with the vixens on







in Sheffield

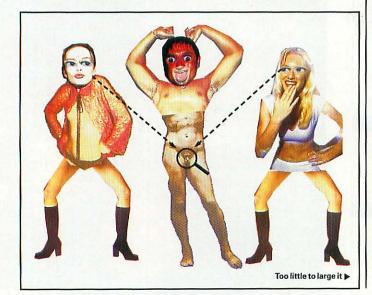
either side of me. In actual fact they couldn't stop laughing which was my cue to stumble from their flat with my pants round my ankles, cursing the fact that I couldn't raise my game to meet the challenge. Talk about missed opportunities. Doh!

Hugh Jeers, Banbury

Horny, Horny... Soggy

IT had been a typical night out at Miss Moneypenny's - cool tunes, sartorial elegance and incredibly good looking women. Anyhow, I'd gone home feeling rather horny after dancing with said scantily-clad females. As such, my dreams that night were pretty vivid. I imagined myself indulging in a marathon orgy of sexual cannibalism with various obliging young ladies. Imagine my distress, therefore, when I woke up in the morning to discover my pillow covered in sticky fluid. Naturally, the pillow went to Oxfam straight away. J Baker, London

Have you got a funny story of improbable larging it or clubland disaster? Care to share it with us? Then write to Casualty Ward, Muzik Magazine, King's Reach Tower, Stamford Street, London SE1 9LS or E-mail Kieran Wyatt at basstime@usa.net
Names can be changed to protect the guilty from their mums, Letters may be edited for inclusion.



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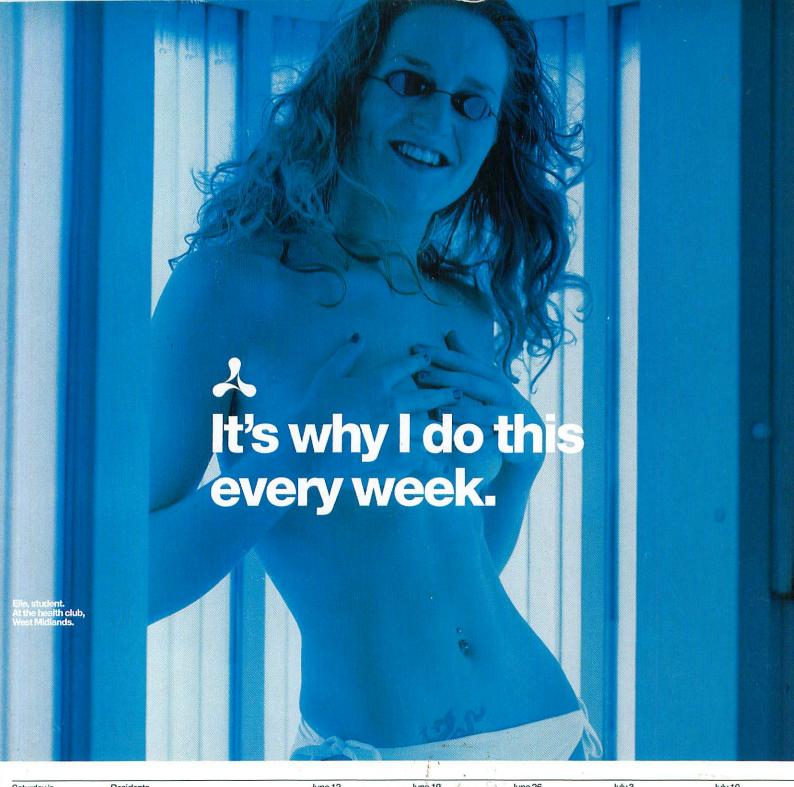
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IT'S FRENCH, BUT IT'S NOT DAFT....THE NEW ALBUM FROM TOTAL ECLIPSE
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Saturday is Cream Residents Seb Fontaine Paul Bleasdale Dean Wilson Percussion: Mav June 12 Sasha Judge Jules Sonique Craig Richards Paul Bleasdale Dean Wilson June 19 Seb Fontaine Jeremy Healy Parks & Wilson Guy Omadel Paul Bleasdale Dean Wilson June 26 Brandon Block Alex P Ferry Corsten (System F) Paul Bleasdale Dean Wilson

July 3 Paul Oakenfold Boy George John Kelly Danny Howells Dope Smugglaz Les Ryder Paul Bleasdale Dean Wilson July 10 Judge Jules Seb Fontaine Guy Omadel Paul Bleasdale Dean Wilson

Fridays are Bugged Out! June 25 Green Velvet (DJ set) Faze Action (UK live debut... with full seven piece band!) Francois Kervorkian (6hr set) Dave Clarke James Ruskin Ralph Lawson James Holroyd Cream in Scotland June 19 Boy George Les Ryder Gaz Long Neil McKay

9pm – 3am The Potterrow Bristo Sq Edinburgh £6/£8 guests 0131 6502656 Cream in Northern Ireland July 31 Roger Sanchez Col Hamilton

9pm – 1.30am Lush at Kelly's Bushmills Rd Portrush £10/£8 members 01265 825904 Cream in Buenos Aires Monthly Clubland at Pacha Resident Hernan Cattaneo

Cream present the Gold Tour at The Sanctuary Music Arena, Milton Keynes in association with Godskitchen. June 12 8.30pm – 7am Cream information 10pm – 4am Wolstenholme Sq Liverpool L1 £8 members/NUS £11 non members Except June 5 and July 3 £9/£12

Enquiries Jayne Casey or Gill Nightingale at Cream 0151 709 1693/3541

See new web site www.cream.co.uk Bugged Out! information 10pm – 6am Wolstenholme Sq Liverpool L1 £10 members/NUS £12 non members

Enquiries Richard at Jockey Slut 0161 950 3556 Tickets
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0151 708 9979
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Farrow Design Photograph Valerie Phillips