Muzik

Speedy J
Jungle Brothers
Motorbass
Boymerang
Luke Slater
10 years of the Southport Weekender

New York Special
★ Clubbed to death - the scandal that rocked NY
★ Basement Jaxx at Twilo
★ The men behind the Sound Factory and Cream sound systems

Slipmatt

Happy hardcore comes of age
Cream
19.06.97
Down the hit list
Pete Tong
Nick Waren
Les Ryder
Katie & Paul
Jimmy May
Paul Slade

26.06.97
Scat
Paul Oakenfold (2 hrs)
Paul Blakstad
CJ Macintosh
K-Fresh
Craze
Miss☆Wax Presents
James Lavelle
The Psychos
Ben Wilcox

30.06.97
Matrix
Jon Acton
Jono"Mr
Tommy Weir
Jimmy lee
Paul Oakenfold (3 hrs)
Paul Blakstad

10.07.97
Mr
Pete Tong
Jon Acton
Les Ryder
Paul Oakenfold (3 hrs)
Paul Blakstad

Sleuth
06.05.97
Inc
Justin Robertson
Rodric Hector-Jones
Super
Judy Atkins
11pm-3am 06/05 NUS
Nelson
Wanderer's Square
Liverpool
Tickets 0151 708 9979

Pull on
25.06.97
Attack from
Allister Whitehead
Graeme Park
K-Fresh
Andy Carroll
Jon Favre
Danny Waterman
Mark Moor
Paul Blakstad

Information
Cream
9pm-3am
E7 Members/NUS
E10 non members
Full On
10pm-6am
E8 members & NUS
E10 non members
(Plus booking fee)
Tickets 0151 708 9979

Craque
Coach bookings are
available one month in
advance. Discounts are
available for the organiser
bookings of 10 or more
Call 0151 708 9979 for
further details
http://www.cream.co.uk/
Creamshop,com

Clothing
For Cream Clothing
mail order, wholesale or
catalogue enquires call
0151 708 9979
Cream events information:
Tel: 0891 535200
(temporarily change
with all other items)

Glasgow
25.06.97
Roger Sanchez
Mick Waren
Steven McCreedy
Clln Tovendale
11pm-6am
E10 (Plus booking fee)
The Tunnel
84 Mitchell Street
Call 0141 554 7087 or
0151 708 9979 for details

The Cream Chair
Designed by Mike Belshaw
for Dannii of Liverpool
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taste the indigo effect

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HEART DISEASE

Officers’ Warning

9 mg Nicotine
Notorious B.I.G. who was shot and killed after leaving a party in the early hours of Sunday, March 9.
NOTORIOUS B.I.G. DEATH

Ironically, Biggie should have been on a plane to London that evening to promote his second album, "Life After Death", but he chose to delay his trip in order to attend an awards ceremony for US TV show, "Soul Train" that weekend. Notorious B.I.G. was extensively cited as the man behind the murder of Tupac, who had claimed that Biggie and Combs were somehow responsible for him being shot in a Manhattan studio in 1994. It was also alleged that Tupac had had an affair with Biggie's then wife, Faith Evans. Tupac's label boss, Marion "Suge" Knight (who is currently appealing against a nine-year prison sentence for armed assault on two aspiring rappers in 1992) fuelled the fracas by publically ridiculing Combs and his New York--based Bad Boy label which he saw as a rival to his own Deathrow imprint in LA. Observers agree that it's dangerous to assume Biggie was killed by an avenging gunman seeking justice for the departed Shakur because it fails to acknowledge America's gun culture and the little importance placed on life. In the circles both men moved in, there were many people who were jealous of their success and many more firearms to "express" that anger with. Looking only to Tupac's murder for the answer as to why Biggie was killed also distracts from the real issue of why such a large proportion of African-American males never reach the age of 25.

Biggie's premature death, at the age of 24, has given more ammunition to hip hop's critics who claim his staying is yet another example of the violence the music manifests. Outspoken adversary, D. Deuces Tucker, the chainsawwoman of the National Political Congress of Black Women, commented, "Gangsta rap glorifies violence. Unfortunately, Notorious B.I.G. died an untimely death. We hope it will serve as a wake-up call to everyone." Fellow artists of the music believe this is too easy an option, stating that rather than condemn the message of so-called gangsta rap, we should be questioning the social conditions inspiring the commentary in the first place.

Biggie Smalls rapped about his younger life, and in little over three years, he had progressed from selling drugs on the street corners of Bedford-Stuyvesant in Brooklyn to becoming a millionaire through sales of his debut album, "Ready To Die". Critics had already suggested that his death may simply be a stunt to generate publicity for Biggie's new album, which is scheduled for release this month. The album is now almost certain to reach the Number One spot in the American pop charts, just as Tupac's album did after its release a little over a month after the West Coast rapper's death. A spokesman for Arista Records, who distribute Bad Boy's products, said that such a suggestion was both "insensitive and outrageous".

The same cynicism was also applied to Tupac, even when there were pictures of his mother, Aeni Shakur, weeping at his funeral. It didn't help that Tupac chose to revalidate himself for his last album as the great death illusionist, Makaveli (sic). Equally, it doesn't help that Biggie's forthcoming album features a track dedicated to Tupac entitled "You're Nobody ("I'll Somebody Kills You")", or that the album opens with a skit between Biggie and Combs in which the rapper, close to death, is rushed to hospital and Combs can be heard pleading with Biggie to live.

A statement from his record label Bad Boy, however, says, "We are overwhelmed with grief by the death of a great artist, a family member and our friend.

Last year, during the recording of "Life After Death", Biggie explained the reason for the title of his new album: "At the end of 'Ready To Die' I took my own life. I felt I'd had such a hard life, it was the thing to do. But it wasn't really like killing me or giving me up. And now it's like a new life and I'm not trying to die. I've survived the game and all my downs. That seems like a good reason to continue living."

Sadly, in the words of one of his songs, he never did get "One More Chance".

MESSENGES ON THE NET

Feelings were running high on internet message boards after the news of Biggie's death...

"I hope Puffy takes a fuckin' A-bomb and blows the whole fuckin' West Coast!"

"I sure as hell don't want Puff Daddy gone at least because then that fucking asshole Suge Knight will try to run East Coast. Here is one other thought, who thinks Suge set up 2Pac and had him killed and then had Biggie killed also? I personally think Suge is a punk. I would dare his ass any day to step into my neighbourhood. This has nothing to do with East/ West, it has to do with a punk who needs a beatdown?"

"I have some important evidence that the killer was a white male who changed into an African-American male with body paint and stuff. This man is a young, white FBI officer. Just like 2Pac, the white devil is saying nothing because they killed 2Pac and Biggie Smalls because they became too strong and powerful in the black community. We have to take revenge and smoke some whitey because we ain't lettin' the white man get away with murder."

"Well, you all know Piggly is dead. And this has to be a cover-up for the real killers of Tupac. Just think about his death... and one day he will get back at the fake ass rappers like piggy. 2Pac is alive and Piggly fuck is dead which shows you fuckin' up lame ass East Coast bitches to stop talkin' shit. Next stop is Shawn Scooby Cones with his fake ass style.

"Suge Knight got seriously stabbed up with a knife inside prison."

"First Tupac, then Biggie, and now Suge Knight. Soon only Snoop will be left because he's doing all the killing."

"For all the Tupac riders posting 'f*ck ass Biggie's dead and other dumb shit like that. Just imagine how stupid you look for one second. Another black man is dead, shot dead due to some stupid wannabe gangsta sh*t. An image on record. Fucking you're ass, Biggie. Fuck East. Fuck West. It's all about black people and we need to wake up! Bob Marley said, 'How long must they kill our prophets while we stand aside and look?'"
PROPELLERS: head out on a UK tour in May. The dates are Dublin Green Energy Festival (May 2), Sheffield Leadmill (3), Glasgow Renfrew Ferry (5), Manchester Sankey Soaps (6), Leeds Cockpit (7), Hull The Room (8), Reading Alleycat (10) and Portsmouth University (12). Guests at FULL CIRCLE this month are Phil Perry and Carl Cox (Sunday, April 25) and Phil Perry and Tony Humphries (May 4). Call 01753 885-158 for ticket details...

LONDON MUSIC WEEK features an extra-special party at Mr C’s The End on Election Night (May 1) with French DJs Carmen, Dimitri From Paris, DJ Bibby, Eric Rugg and Chris Le French Kiss. Tickets are a fiver and the night runs from 10-4am. Call 071-1-418-9199...

CHECKPOINT CHARLIE, the revered night at Reading’s Alleycat Live, will not be taking place again until May 17, when the club moves to Saturday nights and becomes fortnightly rather than weekly. They held their last bash before the relaunch on March 23. “It makes sense for us to take a break for a while,” said Checkpoint’s Dave New. “And going fortnightly makes sense over the summer too. In the autumn, we’ll rethink things.” The club will be staging a Checkpoint Special in the countryside near Reading on June 7 with Jeff Mills guesting. Meanwhile, the club’s label, Checkpoint Recordings, is set to release a Hauzer Doing (aka Terry Francis) EP in early May...By the way, the anti-smoking campaign we launched in last month’s issue was an APRIL FOOLS JOKE. Hur hur... Congratulations to DJ TONY HERON who won the Midland’s Mixing Championships 1997 last month. He won a top set of pumping hard house and acid-trance which culminated in a bizzare mix in of The Beatles “Hard Days Night” definitely one to watch...

Belfast boy, DAVID HOLMES, has written the soundtrack for “Resurrection Man”, a gangster movie set in Seventies Belfast. Holmes reckons it’s “a very shocking movie about these psychopath Loyalists who go around killing people...” in May, CRISTIAN VOGEL releases his second album for Tresor. It’s called “All Music Has Come To An End”...

COLLABORATION BETWEEN U2 AND UNDERWORLD

UNDERWORLD are set to collaborate with U2 later this year. Details were a little sketchy as Muzik went to press, but it’s thought both parties have got together and discussed various ideas for tracks. Rumours still persist over who will be supporting U2 on their world tour. Several dance acts are thought to have been approached for the support slot, including David Holmes.

30 YEARS ON THE WHEELS OF STEEL

BOB JONES is this month celebrating 30 years as a DJ. That’s longer than many top spinners have even been alive for! “I can’t explain how it feels,” he said. “It doesn’t really register that so many years have gone by. I’m just pleased to have survived and never been short of bookings. I’ve thought about chucking in the towel on occasions, but something convinces me to keep going every day. Mainly the fact that I’m so passionate about music and the people who are into it for reasons of love rather than money.”

Jones started out playing r&b before adding jazz to his canon in the Seventies. “People always think that jazz is just a load of idiots in polo-neck sweaters and beards, but it’s a scene which is always striving for something new. "Drum & bass is the only music I haven’t got into so far,” he continued. “You never know though, one day that might change and I could be the new Randall!”

As for a favourite gig from the last 30 years, Jones plumped for his legendary set at Andrew Weatherall’s Sabretooth club in 1994. “I was so nervous beforehand, but just seeing the grin on people’s faces was astounding. I was facing up to what could have been a really hostile techno crowd and they just got into it. You don’t forget nights like that in a hurry.”

FOUR FREE POSTCARDS

Muzik’s cover is adorned with four rather lovely postcards this month, featuring photographer Vincent McDonald’s much-feted work for this magazine. Vincent’s pictures of Stonehenge have created a massive effect on dance music photography. Before working in the US as an assistant to “Rolling Stone” and “Vanity Fair” snapper Annie Leibovitz, Vincent made his first foray into photography by taking pictures of exploding rockets for an ammunition company! He refused to comment on who, out of explosives and dance stars were the most awkward customers to photograph, but when asked to talk about his own work, he simply shrugged and said, “I’m not interested in talking about myself. Why don’t you ask the artists to say something instead.” So we did...

Ed from The Chemical Brothers: “Vincent’s pictures have come to characterise The Chemical Brothers in many ways. His pictures are so dynamic. He’s actually made Tom look good and he’s given us cheekbones we didn’t even know we had! He’s the don, basically. You see him out at clubs all the time and when you’re down at his studio, he’s hammering out New York house tapes all the time. Cool bloke.”

Dave Clarke: “Vincent’s the kind of bloke who pops up in every club when you’re least expecting to see him. You can instantly recognise him because he’s always wearing that bandana. The pictures he took of me for Muzik mean a lot because it was my first cover. I must say, though, the dog doesn’t look that cool in real life. And as I’m always having to tell people, I haven’t got three dogs. Vincent just made the one I’ve got into these three different dogs with his clever technology.”

Danny Tenaglia: “The water was cold, my body doubles were fighting, the boat was too fast and Vincent McDonald is a genius. Period. Oh, and then we went skydiving.”

Carl Cox: “He turned me into the first black man to sport a greasy tan, and that’s pretty weird for starters. I think he’s got a really unique style and I love the funky colours he uses as well. You could say that he is pushing the boundaries of his art at the rate that I hope I’m pushing back the boundaries of mine.”

An exhibition of Vincent McDonald’s work is being held at London’s Alchemy Gallery (197 Farrington Road, E9) for two weeks from April 9
**IN THE PARK - DANCE TENT DETAILS**

**Muzik** and Soma are set to sponsor the dance tent at this year's **The Park Festival**.

The event, which takes place at Balado Airfield in Kinross, Scotland on July 12 and 13, will feature the Slam duo's first live appearance.

Laurent Garnier, Daft Punk, DJ Sneak, Andrew Weatherall, Nightmares On Wax, Jon Carter and Slam will perform in the dance tent on the Saturday, while Carl Cox, Bandulu, Orde Meikle, Stuart McMillan, Global Communication and DJ Deep man the decks on the Sunday.

"Nervous? Very!" laughed Slam's Orde Meikle, commenting on the prospect of their live debut. "We've had to knock back a few remixes to get this live set together but we think it's going to be worth it. We didn't want to do it until we had it sorted in a fashion which meant we weren't just twiddling with sequences. The only people who are doing anything even vaguely like what we'll be doing are Daft Punk, but just look at the way they're mixing up their own tracks in samples and bits and bobs of other people's music."

When asked whether Slam were likely to embark on a nationwide tour in the near future, Orde added, "We've always wanted to throw UVs out of hotel windows! But seriously, we're probably just playing about four or five shows this year and see how it goes."

Slam have just completed remixes for Dave Angel and indie rockers Mansun, and are planning to start work on their second album later in the year.

**Lionrock Go 'Delirious'**

Lionrock have completed work on their second album. Entitled "City Delirious," it's the follow-up to last year's "An Instinct For Detection" and is due out through deConstruction on May 27.

"It's the logical step," said band founder, Justin Robertson. "It's a lot more organic sounding. So many dance acts are making albums now that we really wanted to do something with a bit of originality and vitality to it. We recorded the band live then took the tapes into the studio and fiddled with them. It's an approach which really worked for us. This album puts across our agenda better than the first one did!"

Robertson explained that the movie "The Harder They Come," "Cauduphoria" and "Westside Story" were among the major influences on the album.

"The biggest influence on the album" offers Robertson, "was the whole acid house scene and the way it's hit against this backdrop of Britain at the end of the century and years of Tory rule. Despite it all, people still make the effort to go out and have fun. This album is one of the most energetic and fun albums I've ever been on!"

"We've been writing for the last six months," said Jon. "A few record labels have shown interest but we want to wait until we've got our songs really sussed."

"We're called The Shining because it's glamorous yet terrifying. The songs are going to be poppy with a really twisted side to them."

"People think it'll be a big change for me," laughed Jon. "It'll just be like being on stage DJing... except with a keyboard!"

**Stars In Your Eyes!**

**Muzik** and the organisers of the In The City have teamed up for MuzikintheCity, an award based on ITC's Live Unsigned competition which offers a some valuable exposure to unsigned rock bands.

From your demos tapes, an expert panel will shortlist their six favourite artists. These artists will then feature on a triple 12-inch pack which will be pressed up in June and handed to DJs. The winner will be decided on the basis of who receives the most favourable comments on the MuzikintheCity DJ reaction sheets.

The winner will be announced at In The City in Glasgow on September 28. See page 103 for an application form.

**Jon Pleased Forms Band**

**Jon Pleased Wimmin** has confirmed he's formed a band called The Shining with Ellon (an occasional vocalist with The Grid and celebrated doorman in Manchester) and Jerry from the DJing duo Tom & Jerry.

"We've been writing for the last six months," said Jon. "A few record labels have shown interest but we want to wait until we've got our songs really sussed."

"We're called The Shining because it's glamorous yet terrifying. The songs are going to be poppy with a really twisted side to them."

"People think it'll be a big change for me," laughed Jon. "It'll just be like being on stage DJing... except with a keyboard!"

**Bedroom Bedlam**

DJs Steve Bridger and Richard Blake are hosting a monthly night of downtempo weirdly weirdness at Leicester's White Room. Called Main Source, it opens on May 2...

**DJ Culture**

an event incorporating an exhibition of DJ equipment, workshops, a mixing competition and a conference on drug use in clubs, is being held at the G-Mex Centre in Manchester on May 31 and June 1. Contact 0171 730 8228 for more information...

**Sex, Love & Motion**

one of London's most loved and enduring hard dance clubs, is scaling down its operation. After almost four years at the Soundlab they're moving to a monthly night at Vauxhall's Cloud Nine... Guess who'll be playing live at Newcastle University (May 1), Edinburgh Prue (2) and Dublin Ormond Centre (3)?

It's **Speedy J... Brighton Dance Parade**; the Berlin Love Parade-style event called off last year, is expected to take place this year on July 12...
NEWS

NORMAN JAY and GILLES PETERSON come together to mix a compilation CD for the DJ team... DARREN PRICE releases a single called "Lose No Time" on NovaMute on May 5. It precedes his currently untitled debut album. You can catch him spinning at Leeds Back To Basics (April 26), Brighton Essential Music Festival (May 25) and London Grays (June 21)... OLIVER LIEBED and ATM0 have teamed up on an ambient album called "Music To Films". Inspired by cult nicks "Koyaanisqatsi", it's out now on Germany's Nax label... REINFORCED host MTV's "Party Zone" on April 18. Ken Ishii takes over the hot seat the following week, before Massive Attack take their turn on May 2... BLAKE BAXTER has completed an album for Disko B...

DELANCEY STREET'S "Next Stop Dub Plate Pressure" compilation album is out now, boasting cuts from Glorious Hoolligan, 13th Sign and Pimp Daddy Nash... Following the departure of Jon Plessed's Plessed night, GRAHAM GOLD has taken over Wednesday nights at Velvet Underground with Climax. The lucky chap has also just returned from a combined Djing/honeymoon jaunt in South Africa... The electronics giant, PIONEER, have entered the dance music fold by launching three labels. Kubik will piddle hard house, Exotoxic deep house and 7th Temple trance... PRIDE 1997 takes place at Clapham Common on July 5, following a parade from Hyde Park. They're expecting a turn in excess of 300,000... OUR HOUSE, a new Monday night club night at the Wag, has decided to provide punters with free mix tapes featuring the new DJ talent which is at work at this monthly bash. Call 0181 801-7057 for more details... JACKPOT are putting together a Guerrilla remix album of the prog-house label's finest moments...

NEWSECRET CINEMA release an EP on Holland's Brave New World shortly. PETE WARDMAN has mixed the latest Trade compilation... COLDCUT have mixed (whatever that means) the "Power Trip" documentary, which Radio One are broadcasting on April 27 at 7pm. Expect much stuff about alternative politics, "layers of sound and visionary ideas"...

Jumpin' Jack Frost

V RECORDINGS, Bryan Gee and Jumpin' Jack Frost's acclaimed drum & bass label, releases a version called "V Classics" this month.

Speaking on the phone from a noisy club in Tokyo, Bryan Gee very kindly guided us through the tracklisting.

Krust Featuring Morgan — "Maintain (Dub Plate Mix)"
"This was supposed to be a remix of his original 'Maintain' track but he brought in a whole new vocal. I was like, 'Where have you sampled this from? How am I supposed to get it cleared?'. When he told me it was his girlfriend, I was over the moon."

Roni Size — "It's Jazzy"
"It's such a groovy anthem. The bassline is like a harder version of the one on 'Pulp Fiction', which came up the V Recordings vibe perfectly."

Roni Size — "The Calling (Goldie Mix)"
"Fabio and Grooverider used to play the original of this all the time when they were down at Rage. Goldie would be there, running round, screaming, 'What the fuck is this tune? What the fuck is this tune?'. About two years ago, he was going to remix the track for us but then he was too busy finishing off his 'Timeless' album. When it came to this compilation, I knew I had to get him to do it. It's the sort of track which just makes me just drift away and that's why it's on here. It's certainly not here because we wanted Goldie's name to help sell the album."

DJ Die & Suv — "War & Peace (Ruff Mix)"
"Die has usually got this deep, rolling flavour to his tunes, but the combination of him and SUV means this is a harder, darker track."

Dillian — "Unexplored Terrain"
"Oh boy, he just rolls this one out in that classic Dillian style. His intros always make you think it's gonna be pretty mellow. Then, bang! He scares the hell out of you."

Ray Keith — "The Reckoning"
"It's the kind of track where he's teasing you. You're waiting and waiting for it to kick off, and all the waiting just makes it even better when it eventually kicks off."

Scorpio (aka Roni Size & DJ Die) — "Li-Li"
"It's the funkier track on the streets right now, very reggae-sounding and very popular with the girls. It makes you feel good. We really want to get away from the darkness, if there's too much of it we'll all disappear into a big hole."

Lemon D — "Change (Remix)"
"If anyone can make sexy jungle, Lemon's the man. It's jungle you can make love to. Loads of jazz, rare groove sounds which are never cheesy."

DJ Die — "Play It For Me (Remix)"
"The original was really hard but he's managed to bring out this chilled, relaxed dimension to it here."

Roni Size — "Only A Dream (Ruff Mix)"
"This is my favourite track on the whole album. People talk about hardstep and all these different styles of drum & bass, but soon they're gonna have to start talking about Roni Size as an actual style."

Bill Riley — "Never Go Back"
"We call Bill the Paul McKenna of drum & bass because he sucks you in to his strange, hypnotic sound."

DJ Die — "On Time"
"He's the king of the rollers. The way he chopes the breaks is incredible, as are his lovely vocals and fantastic strings!"

Krust — "Blaze Dis One"
"This is the first example of a new kind of kick which Krust has been concentrating on. The bass sounds like it's going to swallow you up and I love that piano riff too. No, I'm not going to say where he sampled it from."

Dillian — "Soul Control"
"This track is something for the steppers. It's got a realy tearing, jump-up, militant soldier vibe to it. Yeah, the kids are gonna be into this one."

NEWSECRET CINEMA release an EP on Holland's Brave New World shortly...
"Oooo... just one more" came the reaction the the 'After Hours' mint selection, the party faithful baying like a pack of salivating chocoholics. Over at JDJ Confectionery, we're familiar with the bitter-sweet nature of temptation. So here we go again, presenting 16* mouth-wateringly emotive, creme de la creme coupses, clustering together in one prestige package that promises to lull the loved-up listener with a terpsichorean, tingly-all-over feeling. Jay Chappell in the mix once again, keeping it sweet with a rich assortment of 24-carat classics and cutting-edge grooves, smoothly blended into one luscious soundscape as soft and welcoming as a warm neck on a cool pillow. Tired of raving? Then satisfy your craving and watch the place you love light up with 'After Hours 2' - mellow music to go mad about.

* 16 track C.D. and Cassette - 12 track Limited Edition Double Vinyl

RELEASED 31ST MARCH 1997

JDJ TOUR COMING TO A CLUB NEAR YOU SOON...

'Music Unites, bringing underground music to overground ears'
Super Mad May Saturday Spectacular!

Bank Holiday Bash
Saturday 3rd May 1997

CAMDEN PALACE
9PM - 7AM
Camden High Street
London NW1

Admission £15
Credit Card Bookings
0171 367 0228

Plus... Coming Soon... Sat 17th May '97 CLOCKWORK ORANGE presents

**a Vicars & Tarts party...**

The Cross shall be themed in a typical vicar-like manner! As this is a fancy dress party, please make an effort to oblige the theme of the night. (All non fancy dressers welcome)

Admission £13 members, £15 non members.

Brandon Block. Steve Lee. Alex P. Nic Loveur. Andy Manston.

Sat 31st May '97 Clockwork Tour Night at The Palace, Luton. For info ring 01582 560222

DJs: John Kelly, Brandon Block, Nic Loveur & Andy Manston

**IBIZA '97**

Every Wednesday from June 26th (Opening Party) until September 10 (Closing Party)

with not only the infamous water parties on 4 dates, but a themed night which we are resurrecting after nearly 20 years. This spectacular event is entitled “Roma”... Imagine 60 people running the streets of San Antonio / Ibiza Town in full Roman dress - from Centurions, to beautiful women of the court, to soldiers, to priest maidens, to slaves, to Consulatia in her horse drawn chariot, to the Praetorians and judges, all carrying huge sticks before entering everyone of the exciting stages that is the ROMA NIGHT at Es Paradis Terrrenal.

This is Europe's most beautiful nightlife with a mesmerizing and entertaining Roman feel... If you are considering coming to Ibiza and would like to be part of this and work for Clockwork Orange please fax us on (01780) 725102 or send us a letter with a photograph to Clockwork Orange, 29 Fletcher Road, Colwyn, Essex 167 410 617. If we like you, by the way DJs we have confirmed are:

Jeremy Healy, Judge Jules, John Kelly, Lisa Loud, Tall Paul, Seb Fontaine, Tony De Vit, Danielle Davoli, Brandon Block, Alex P. Smokin' Jo, Nancy Noise, Nicky Holloway, Alfredo, Craig Campbell, Graham Gold, Toney Grimley, Craig Burger Queen, Rob Bear, Andy Manston
MUZIK MASTERCLASS—TOUR UPDATE

MUZIK’s Masterclass tour continues its route across the country over the next couple of months, with the following panels which take place in the daytime being complemented by those all-important party sessions.

Darren Emerson and Bedroom Bedlam winner Tony Jones play Bournemouth University (April 18), Tony De Vit, Tall Paul and BB winner DJ/DK head to Keele University (29). Billy Nasty, Fabio Parra and BB winner Alexander Cooke check in at Derby University (May 3), Trevor Rockliffe and BB winner Alison Marks take on Mid Glamorgan University (9), Tall Paul and BB winner Dave Purnell storm Coventry University (13).

The date at Liverpool University (May 16) will be a seminar only event due to some nuns throwing a spanner in the musical works (no, really). And finally, Darren Emerson, Mrs Woods and BB winner Timmy S mash Bristol Sure to an absolute pulp (June 10).

SAS AWARDS

The SAS Awards are set to take place in Bristol on the night of July 31. The ceremony will be followed by a party featuring a whole host of Bristol’s finest DJs. Two nights later, on August 2, Radio One will be broadcasting another Bedroom Bedlam “Essential Mix” (2am-4am). If you think you’ve got what it takes, send us a two-hour mix tape, complete with full track listing, a photograph and details about yourself to Bedroom Bedlam “Essential Mix” at the usual address.

MUZIK Awards Voting Form

1 ALBUM OF THE YEAR

2 SINGLE OF THE YEAR

3 BRITISH DJ OF THE YEAR

4 INTERNATIONAL DJ OF THE YEAR

5 BEST NEW DJ

6 CLUB OF THE YEAR - UNDER 500 CAPACITY

7 CLUB OF THE YEAR - OVER 500 CAPACITY

8 COMPILATION OF THE YEAR

9 REMIX OF THE YEAR

10 INDEPENDENT LABEL OF THE YEAR

11 MAJOR LABEL OF THE YEAR

12 RADIO SHOW OF THE YEAR

13 ESSENTIAL MIX OF THE YEAR - VOTED FOR BY RADIO ONE LISTENERS/MUZIK READERS

14 LIVE ACT OF THE YEAR

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

16 PRODUCER OF THE YEAR

17 RECORD SHOP OF THE YEAR

18 WORST TOILETS

19 BEST FLYER/ADVERT

20 CANER OF THE YEAR

21 OUTSTANDING ACHIEVEMENT IN DANCE MUSIC

NAME ____________________________ AGE ____________________________ ADDRESS ____________________________

DAYTIME TELEPHONE NUMBER ____________________________
Want more proof of dance music's rising popularity? Listening figures for Pez Tellef's "Clutzona" show on Liverpool's 98.7 CITY FM have risen by a whopping 40 per cent in the last year... From May 2, SKINT are hosting a monthly night at The End. Resident deck wreckers at the new night are Fatboy Slim, Midfield General, Hardknox, Cuts l'Ace, Le Flur Allstars and Bentley Rhythm Ace. We are assured several larger than large US names are also lined up as potential guests... Salon Selectives are sponsoring a FEMALE BEDROOM DJ COMPETITION. Send your finest mix tape (along with a photograph) to PO Box 2249, London W1A 1J. But only if you're a girl, that is... THE ADVENT are remixing a Commander Tom track... JUAN ATKINS is recording another album for R&S. It's rumoured to be a radical departure from his past releases... Noodle, yes actually, Carol Decker, formally of white anthem band, TPau, is recording with the BALLISTIC BROTHERS... The drugs advice agency, RELEASE, celebrates its 30th birthday with a trance bash at London's Brixton Academy on June 7. DJs and live acts from Escape From Samsara, Pendragon, Restless Natives, Pulse, Shambala and Panic will be among the line up... THE ULTIMATE DJ agency are staging a massive dance festival in northern Portugal on July 26 with Lisbon's X Club.

Carl Cox, Darren Emerson, Trevor Rockcliffe, Jim Masters, Luke Slater, CB Balland, Slam, Darren Price, Derrick May, Blake Baxter, Dmitri From Dee-Lite, Lenny Dee, Joey Beltram, Mr C and Layo have already been confirmed as DJs for the event. Speedy J, Scan X and Planetary Assault Systems will be playing live... Among those confirmed to appear on TRIBAL GATHERING'S comedy stage are Eddie Izzard, John Mayn, Shann The Juggler, Ross Noble and Woody Bop Muddy... "The Other Clay"; a compilation of tracks from JEFF MILLS' Axis label, is set for release through React on May 5... Finally, our thoughts are with the family and friends of MICHAEL MENSON who was murdered in what is thought to have been a racist attack in February. Menson was half of pioneering UK ragga breakbeat outfit, Double Trouble, along with the Rebel MC. There are plans to put together an anti-racism album and organise a concert in Menson's memory later on in the year... 

1997 KISS 100/ MUZIK HARDCORE DANCE AWARDS

Camden Palace, London

When your inspiration to make music is based on a fierce belief that you can do it bigger and better than anyone else, your sure fire bravado is bound to reap rewards. And so it was at this year's KISS 100/MuZik Hardcore Dance Awards that DJ Hype proved to everyone else what he'd known all along. That he's the best. The Best Drum & Bass DJ, the Best Radio DJ and the Best Overall DJ, if you really want to know. Yet Hype's meteoric success isn't just an individual story, but one which is mirrored in the scene itself. 1996-97 was the interface when jungle/drum & bass ram-raided the national consciousness with the apocalyptic boom of a baseline you simply couldn't ignore. And this year's Hardcore Dance Awards were a reflection of just how infectious those state-of-the-art British electronic beats have become.

In a year which saw many artists sign up to majors, it was Andy C and Ant Miles' independent Red compilation whose "Speed Of Sound" LP won the deserved accolade, Album Of The Year, with Andy C also scooping the Producer Of The Year award. Sounds past and sounds future converging to create a phenomenon we've never heard.

If there was one anthem of 1996, whose basslines managed to combust dancefloors nationwide, then it was Adam F's viral "Metropolis", and his live set at the Awards proved that drum & bass easily possesses more than enough agility to encompass live instrumentation too. Meanwhile, as Label Of The Year, Metalheadz provided a reminder of the strong template they've set down for others, while MC GO earned long overdue recognition as MC Of The Year. But if 1996 was the year which saw jungle become trendier than Tommy Hilfiger and more popular than the Spice Girls (well, almost), then all the signs indicate that by the end of 1997, the word "Happened" on everyone's lips will be "Happening". And setting this (relatively) new trend in motion, Force & Styles' "Heart Of Gold" began by scooping Hardcore Track Of The Year. However, the crown prince of all things bright and smiley, Hardcore DJ Of The Year and Runner Up Overall DJ Of The Year, was Slightman. Like the proverbial Pied Piper, providing velocity-fuelled sonic escapism for a generation of disenchanted, light-stick-bearing kids, it could only have been over cover star (and newly-signed XL artist) who walked away with this year's Best Contribution To The Industry Award. Oh, happy day!
DEPECHE MODE

ULTRA

CD/MC/LP

14/4/97
<table>
<thead>
<tr>
<th>DJ</th>
<th>Desk spent a week</th>
<th>Where do they get 'em?</th>
<th>Preferential Treatment?</th>
<th>Who else shops there?</th>
<th>Do they jump to the top of queues?</th>
<th>Anything else?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Richie Hawtin</td>
<td>About $200.</td>
<td>Record Time, Detroit.</td>
<td>&quot;If they know I'm coming, they'll put aside stuff for me. Mike Huckabee works there and he knows my tastes pretty well. I'll buy about 80 per cent of what they pull out.&quot;</td>
<td>It's the best in Detroit, so Juan Atkins, Kevin Saunderson, Kelli Hand, Stacey Pullen etc. etc.</td>
<td>&quot;Let's just say sometimes it pays to be well-known.&quot;</td>
<td>Record Time: &quot;We don't have any good stories about Richie. But as for John Agius, we know he's a big fan of the Decks.&quot;</td>
</tr>
<tr>
<td>Mr Scruff</td>
<td>About £15.</td>
<td>Any Oxjam. &quot;You can't rely on just one, cos it's mostly full of Noain Sister albums&quot;</td>
<td>&quot;No, that's half the fun. You don't know what you'll find from week to week... Do I get a discount? At 25p a record, I don't really want one.&quot;</td>
<td>Nobody except the odd broke in a carde after some Aker Blak!</td>
<td>No. They don't even have a deck to listen to tracks on.</td>
<td>We asked Oxjam in Hyde if they knew Scruff. &quot;Is he foreign? We've got an Oriental gentleman who comes in quite a lot for classical records.&quot; Probably not Scruff.</td>
</tr>
<tr>
<td>Twitch</td>
<td>£15.</td>
<td>Rub-A-Dub, Glasgow.</td>
<td>&quot;I don't get any discount. And no, they don't really put stuff aside for me. They're totally egalitarian. But they've got several listening decks and the music's across the board.&quot;</td>
<td>Slam, Domenic from the Sub, Sativa's Dave Todd and lots of local heroes.</td>
<td>They don't really do under the counter stuff for anyone.</td>
<td>Rub-A-Dub call themselves &quot;Chic's Of Dance Music&quot;. But the only teenagers you'll find here are Detroit test pressings.</td>
</tr>
<tr>
<td>Sy</td>
<td>&quot;I don't buy ANY records all.&quot;</td>
<td>N/A</td>
<td>N/A</td>
<td>N/A</td>
<td>N/A</td>
<td>Sy's sometime studio partner: DJ Unknown, also used to work here. Sy gets all his tunes given to him or cut on dub plate, hence the lack of hardware.</td>
</tr>
<tr>
<td>Roni Size</td>
<td>£30.</td>
<td>Dr Robert's, Belfast.</td>
<td>&quot;It's the most perfect alternative record shop.&quot;</td>
<td>Holmes actually insists on not getting a discount. &quot;There's no listening room either. I'm just like one of the punters. It's all very normal.&quot;</td>
<td>A lot of local DJs.</td>
<td>&quot;I'm not really a disc jockey. More of an experience jockey... The last thing I can remember buying was the mad breakbeat compilation album. &quot;One Million &amp; One Breakbeats, Volume 16.&quot; He's lying!</td>
</tr>
<tr>
<td>David Holmes</td>
<td>£50-£60.</td>
<td>Atlas, London.</td>
<td>&quot;I'm not actually aware of any discount, but I'm sure they do give me one. Credit? Oh, absolutely. There's no VIP room, but they'll play anything to me on the shop's system.&quot;</td>
<td>Coldcut, Ben Wilcox, Lots of trip hop/ eclectic wannabes.</td>
<td>Not really. Doesn't get anything put aside for him.</td>
<td>Filming for a Beets documentary recently, Holmer had to walk from the street to the shop acting nonchalant. But he couldn't do it. It took five takes! Crazy, hun?</td>
</tr>
<tr>
<td>Patrick Forge</td>
<td>$100.</td>
<td>Gramaphone and Beat Parlour, Chicago. They also sell DAT's and reel-to-reel tapes. Pretty cool, eh?</td>
<td>Carter used to work in both and he's still got his employee card, so he gets most stuff at cost. No back room, but Carter takes control of the DJ booth.</td>
<td>Mike Dearborn, DJ Sneak, Ralphie Rosinno, Mark Pichiotto.</td>
<td>&quot;They do save me their sneaky's, yes.&quot;</td>
<td>Sometimes, Patrick goes behind the counter and pretends to work there. Once, he even convinced Coldcut's Jonathan Moore to buy a stack-load of tunes.</td>
</tr>
<tr>
<td>Derrick Carter</td>
<td>£60.</td>
<td>Funface, Nottingham.</td>
<td>&quot;All of the DIY crew. That's plenty of folk, believe us.&quot;</td>
<td>Mike Dearborn, DJ Sneak, Ralphie Rosinno, Mark Pichiotto.</td>
<td>&quot;They keep them in the back room and they usually hold them for me.&quot;</td>
<td>There's a photo behind the counter of Derrick with his arms around Madonna. But it's a fake. It was actually a cut-out Maddy from &quot;Dick Tracy&quot;. But people still get fooled.</td>
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<tr>
<td>Ralph Lawson</td>
<td></td>
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<td></td>
<td>Don't talk too loud when the music's playing. Staff like to suddenly cut the music and laugh at your embarrassed boom!</td>
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<tr>
<td>Time</td>
<td>Location</td>
<td>Artists</td>
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<td>00:05:07</td>
<td>LONDON ARENA : LONDON</td>
<td>Junior Vasquez, Masters at Work, Marshall Jefferson, Deep Dish</td>
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<td>01:05:07</td>
<td>THE POD : DUBLIN</td>
<td>Masters at Work, Deep Dish, Marshall Jefferson</td>
<td></td>
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<tr>
<td>02:05:07</td>
<td>HACIENDA : MANCHESTER</td>
<td>Robert Owens, Marshall Jefferson</td>
<td></td>
<td></td>
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<tr>
<td>03:05:07</td>
<td>KINGS HALL : BELFAST</td>
<td>Masters at Work, Marshall Jefferson, Special Guest TBA</td>
<td></td>
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DAD C 7005

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"The perfect antidote to pre-millennial boredom." JOCKEY SLUT

"Freehart! (Icelandic for Brilliant)" 9/10 MUZIK
MUZIK FRAMED

Gajmere and DJ DL at the SM:Je Party

LA Williams, Gayle San, Felix Da Housecat and Marshall Jefferson

Dave Beer (right), a trowel and The Escape’s Ben Gill (seated) at the Basics party
The Chemical Brothers

dig your own hole

the new album

CD/LP/MC

includes the singles "setting sun" and "block rockin' beats"

http://raft.vmg.co.uk/chemicalbros/
UNLUCKY JIM
Not exactly the luckiest man in the world, FRED GIANNELLI is however blessed with a gift for making fine music—right across the board from chill out to full-on floor frenzies.

“I’m looking for a new place to live,” expla

FRED GIANNELLI. “They’re turning my apartment building into a bed & breakfast. So if you ever come to Salem, you’ll be able to sleep in what used to be my studio!”

It’s a set-back, but then Fred Giannelli is used to battling against life’s curved balls. “They threw me off the air,” he tells me when I ask about the college radio show he used to do in nearby Boston. “It blew up,” he says in answer to a question about the notorious Mazda car which provided a name for his occasional forays as Mazdarati. Despite all this though, he remains bloody but unbowed, one of life’s free spirits, at least until someone catches onto his latest scheme for no-deposit auto purchasing.

His career so far is one which makes the term “out of the ordinary” seem inadequate. A former member of weird pop subversives, Psychic TV (he joined after they visited Boston on a US tour), Giannelli contributed to the “Techno Acid Beat” album which followed Jack The Tab’s seminal, and equally notorious, “Acid Tablets Volume One”, blazed the ambient trail with “Kondele” (providing raw material for a sampling mission by The Orb) and eventually joined Dan Bell and Richie Hawtin as part of Plus 8’s Spawn project (after solo releases on Wax Trax and production work for Thrill Kill Kult among others).

“I like to rise to the occasion,” admits Giannelli wryly, but the musical results confirm a career which has been distinguished by sonic risk-taking and vivid, imaginative exploration.

These days, of course, Giannelli is better known as the creative force behind the Telepathic label, producing vividly seductive dancefloor missives under pseudonyms like The Acid DiJi, Deneuve and, of course, Mazdarati.

Most recently, he was responsible (along with Carl Lekebusch) for the Fred Versus Fred outing which revisited classic Telepathic moments like Mazdarati’s speed-of-light stormer “Foxhunt” and Deneuve’s “Fourth Premonition”. And, just in case you think you might have a handle on all this, he’s also done strange ambience for the Helsinki-based Sahko imprint. Originally recorded for the imprint’s Ambient City installation, last year’s “Telepathic Romance” album combined fragments of classical beauty which were layered against odd, dissonant atmospherics and unsettling textures to create something that’s poles apart from his usual dancefloor-friendly material.

“The weird orchestral one” is how Giannelli describes “Telepathic Romance” now. He points to his newest release, The Kooky Scientist’s brilliantly unpredictable “Unpopular Science” long-player on Plus 8, as “the more outgoing end of what I do”. Loaded with super-funk electronic grooves such as the epic “Glitterbug” or the compelling “Discombobulate”, it's the perfect introduction to Giannelli’s significant abilities with twisting rhythms and gorgeous synthetic tone.

“My living room is still crammed full with synthesizers,” admits Fred. “I don’t know what I’m going to do with them when I have to leave this place... maybe I’ll put them into storage and become a hobo.”

And then he pauses, suddenly attracted by the idea of life on the road.

“Yeah, that might be fun,” he muses. “But on the other hand...”

And that’s really the story in a nutshell, because with Fred Giannelli, you just never know what might happen next.

words: Stephen Cameron
picture: Raise-A-Head

The Kooky Scientist’s ‘Unpopular Science’ is out now on Plus 8
ARMED TO THE TEETH

Need some protection? A .38 snub nose with a four-inch barrel? A .44 Magnum? Used in Africa for stopping elephants, it's a premium resale weapon. Talk about RENEGADE HARDWARE... this breakbeat militia could well be the drum & bass equivalent of 'Taxi Driver'. Only they make Travis Bickle look like Mary Poppins...

POST-NUCLEAR beats, languid jazz licks, digital electronics and African drums. Rip tides and landslide rollers. No wonder the Renegade Hardware slogan is "Manipulation Is The Key".

The rebellious offshoot of Trouble On Vinyl and Renegade, the only guarantee label boss Clayton (and his absent partner, Mark) can give of his clan (which feature the likes of Genotype, Future Forces, Nemesis, Terrius, Paradox, DJ Kane) is the muscular, rhythmic foregrounds permeating their sounds.

"The drums have got to be hard, that's the most important thing," he states. The banner which cloaks a whole wall of the Renegade Hardware office in Vauxhall, London declaring them to be "Leaders Of The New School" is more than justified by the label's high profile in the record boxes of Hype, Krust, Randall and Andy C alongside A-list celebs from Metalheadz and Moving Shadow.

While the thunderous breaks of the ultra-slick Genotype's "Dead By Dawn" are still burning up dancefloors, Clayton, however, is quick to point out that success didn't happen overnight.

"What people don't realise is that the foundations were laid a long time ago," he explains.

Spawning in 1995, the roots for Renegade were laid long before with the crew's diverse musical backgrounds. For Genotype, fresh from Trinidad armed with first prize from a steel band competition, it was applying drum know-how to electronic keyboards. For DJ Kane, it was listening to his sister's soul collection. Future Forces, meanwhile, come from a computer background from where they temporarily formed Sewage Monsters ("we were rince"), while Nemesis simply fell in love with a mate's studio, age 16.

As the name suggests, Renegade Hardware was initially set up as an outlet for the harder beats the crew were producing, but it was soon evolved to encompass a myriad of tangents. Tracks like Genotype's full-throttle "Extra Terrestrial", Terrius' jazzy "Vibes" and Future Forces collaboration with No U-Turn's DJ Fierce on "Cold Fusion" confirm the label's no holds barred policy.

And with the tight, mutant sounds of Renegade Hardware's "Distorted Reality" double-pack rising from their basement studio, otherwise known as The Dungeon, as we speak, it seems like nothing can stop them now. Nemesis, however, insists future success won't stop them from keeping on their toes.

"You're always going to have new bedroom people coming through to keep us on form," he reckons. "After all, that's where we came from. At the end of the day, this music is bedroom music."

words Rachel Newsome picture Chewbacca

'Distorted Reality' is out on Renegade Hardware in May
WATER SPORT

As the Scottish contingent continue to make their presence felt in the deep house arena, the mellow grooves of Edinburgh's AQUA BASSINO are beginning to blossom on the fertile ground of France's F Communications label.

Aqua Bassino. Who he?
Jason Robertson, a 27-year-old ex-session bassist from Edinburgh, he is also the only British artist signed to F Communications. You can find him hanging out at Tribal Funktion, Edinburgh's deep house institution. His favourite DJs are George Tribal Funktion, Gemini and DJ Deep. And if he had to pick a piece of music which summed him up, it would be Miles Davis' "A Kind Of Blue".

Aqua Bassino. The sound of...
Deep House. His first EP, "Swirl", was a cocktail of gorgeous St Germain-like grooves and blissed-out Cafe Del Mar-style electronics which was cued by everyone from Simon Dk to Laurent Garnier. His latest offering, "Deeper", is more of the same. Quality, laid-back mood music over funk-asser'd 4/4 rhythms.

Aqua Bassino. He say what?
★ "I only got a phone a few months ago and it's the first time I've been connected in about four years. I had this running joke with Eric from F Communications that my office was this phone box outside my house. Whenever I phoned him and he'd be like, "Are you at the office? I'll call you straight back!"
★ "People think I'm a keyboard player, but I'm not. I originally started playing guitar, then began sessioning on bass. I'm no bad on the guitar and bass and I kinda dabble with the keys. When I'm playing keys I wish I knew more than I do. I know E on the keyboard and that's it. Sometimes when I listen back to what I've done it's like, 'Wow, that's me playing the keys'."
★ "What blows me away is that I'll be working on tracks, just playing around until something gets me right in the heart. The next thing, it goes over to Paris, and before you know it, it's getting played all over the world. To me, that's amazing."

Aqua Bassino. The phuture?
Jason has just signed a deal for eight singles and two albums with F Communications, so his phuture seems pretty secure. He's currently working on some rhythm-free textural grooves as well as adding a much funkier flavour to his house material. His debut long-player promises to be astounding.

words Kevin Lewis picture Gavin Evans

'Deeper' is out now on F Communications

MAAS ATTACKS

We've already had Percy X, Skin Trade and Daft Punk. Now MAAS is the latest in a long line of carefully nurtured tech house talent from the Soma imprint.

"I HATE a lot of the crap that gets talked by people who make experimental music. I do have a lot of problems with modern aesthetics. For starters, it's enormously elitist, which can undo all the good that's being done. In terms of the language with which certain people talk about it, even techno can get a little bit like that sometimes."

Fighting talk from Maas' Ewan Pearson. And he should know. Not content with knocking out the occasional emission from Planet Brilliance with 24-carat gold tinsel on top, Pearson still finds time to do research into the theory of music for his post-graduate degree. One listen to his debut album, "Lattitudes", and here, clearly, is a man who understands the difference between tunes which lock you into the deepest of aural bliss states and those which sound like boys with toys making utterly pointless noise.

Okay, it's on the ever-reliable Soma, so quality is guaranteed but even so, "Lattitudes" is an irresistibly fantastic album. Not content with Detroit-tinged sensual killer after Detroit-tinged sensual killer ("Esplanade", "Eurostar"), Pearson is also a dab hand with breakbeat scienology and melodies as sticky sweet as adult candyfloss. "Look At Me Now, Falling" is quite possibly the finest track Carl Craig and Mike Paradinas never made together.

"When I was a teenager, I was in this synth-pop duo, so I started off writing songs rather than instrumental stuff," reveals the Kidderminster-born 24-year-old. "Which, I suppose, is why my tunes are more melodic than groove-based."

Not that he can't kick out the techno jams and jam the peak-time electronic box either, mind. Check his Sulky Pup project on Ideal for proof. But it's while showing the Detroit boys a trick or two on tracks like last year's outstanding, Colin Dale-approved "Juan Is The Teacher" that Pearson really excels. "That title was really only meant as a half-joke," he laughs. "I feel I owe more to producers like Kenny Larkin and Carl Craig than to Juan Atkins. The way those two use breaks and syncopation has always really excited me."

More an innovative trump than a faithful pupil, mess approval is surely just around the corner for the man from Maas.

words Calvin Bush picture Leon Cheeu

"Lattitudes" is out now on Soma. There is also a forthcoming single on Ideal's new off-shoot label, Giant 45, under the name World Of Apple
MUSIC FROM THE MOTION PICTURE SOUNDTRACK

THE SAINT

AVAILABLE ON CD & CASSETTE FROM APRIL 14TH

ORBITAL THE SAINT THEME SNEAKER PIMPS 6 UNDERGROUND MOBY OIL FLUKE ATOM BOMB LUSCIOUS JACKSON ROSES FADE THE CHEMICAL BROTHERS SETTING SUN (INSTRUMENTAL) UNDERWORLD PEARLS GIRL DURAN DURAN OUT OF MY MIND DAFT PUNK DA FUNK DAVID BOWIE LITTLE WONDER SUPERIOR PARANOID MILLENIUM DREADZONE A DREAM WITHIN A DREAM DUNCAN SHEIK IN THE ABSENCE OF SUN EVERYTHING BUT THE GIRL BEFORE TODAY

MUSIC FROM THE SAINT AT CINEMAS NATIONWIDE FROM APRIL 18TH
Daft Punk

Around The World
THE NEW SINGLE CD.MC.12"

Available from April 14th

all formats include Motorbass remix of Around The World and Teachers extended mix

Original versions of Around The World and Teachers taken from the current album Homework
PEACE WORK

If you disappear into the remotest of remoteness and spend two years making an album, you'd expect the results to be unusual. What you wouldn't expect is the sheer brilliance of TRANQUILITY BASS' 'Let The Freak Flag Fly'

"I COULDN'T survive without caffeine, pot or cigarettes," exclaims Mike Kandel aka Tranquility Bass as he takes another long draught on his hash pipe. The muddy Plymouth estate car he is simultaneously "controlling" swerves slightly at its 70 miles-an-hour pace before we resume our normal flight pattern.

Mobile phone and steering wheel vying for attention in his other hand, Mike gently removes my No U-Turn cassette to replace it with his own mix-tape of scratchy jazz 78s. Visibly shaken by Britain's penchant for dark, atmospheric jungle emanating from the stereo, Mike relaxes back into his seat and explains that he does find most drum & bass material "pretty soulless".

Cruising beneath the skyscrapers of Chicago's financial heart, Mike is glad to be back behind the wheel after a lengthy period of self-enforced isolation producing his debut album. He may well have returned to civilisation but he still looks like something that came out of the woods.

Having set up Exist Dance, the extraordinarily eclectic Californian imprint, in 1991 with Tom Chasteen and releasing tracks under the names High Lonesome Sound System, Commander Mindfuck and Tranquility Bass, Mike is probably best remembered for "We Came In Peace" and "Cantamilla", the former being one of the highlights of Mo'Wax's "Headz One" compilation.

After an amicable split with long-term partner Chasteen, Mike went to live on Lopez Island with a six-month deadline to produce his debut long-player. Two years later he emerged from his log fire shack cum hi-tech studio, bearded and wild, with surely one of the most fascinating dance records you'll hear this year.

Isolated from civilisation and modern dance music, Mike drew on a bizarre concoction of influences ranging from 'The Simpsons' and big band jazz through to Led Zeppelin and weirdy-woo merchants, Psychic TV and Throbbing Gristle. The result is a long and winding road of folk, prog rock, orchestrated big band and electronic beats. And by Christ, is this album a trip. Imagine Hank Williams fronting Can with The Orb and the Furry Freak Brothers sharing percussion duties. A trip to end all trips, we think you'll agree.

Mike spent so many nights burning the Kandel at both ends during the epic production schedule that he ended up practically living in his music.

"I dreamt about my songs," he sighs, "I floated in the sequences and edited them in my sleep."

Mike's avid ingestion of acid and grass also played its part and shows with a fair amount of sneaky, hidden acid messages and noises! A 20-minute epic, "Mike's House", was also recorded at the same time, completely written, programmed and mixed under the influence of psychedelics, unfortunately it has no release date as yet.

A remarkable new twist in modern electronic music and a remarkable beard to boot.

words Rob Da Bank pictures Marty Perez

Tranquility Bass' 'Let The Freak Flag Fly' album is out on the April 20
SOWING THE SWEDES OF LOVE

Abba. Volvos. Smorgasbords. Saunas. And now splendidly original technotica thanks to TONY SENGHORE, yet another great Swedish export

MUSIC lessons in your average British primary school aren't usually a time of free-form innovation and grappling with technology. For most of us, it's all recorders and the odd parp of "Three Blind Mice". Or gathering round the old Johnnys for a Chas And Dave knees-up to Beatles tunes. Trust the Swedes, with their healthily alternative attitude to sex, facial hair and family cars, to do things a little differently.

The way teen prodigy Tony Senghore tells it, those progressive Scandies are more influenced by May than Mozart when it comes to a musical education. "In the Eighties and early Nineties in Sweden, the government had loads of money, so they spent it on putting equipment into schools. We had a recording studio in my school. A really good one with a S9000 sample, MIDI equipment and synthesisers. That's the best thing about Sweden, the people are much more open-minded."

No surprise then, that by the age of 16, when most of us are still coping with "Chopsticks", Tony already had his own record deal with local imprint, Fluid, making "sort of housey trance". Two years down the line, he's relocated to Yorkshire and is finally making music which reflects his home country's spirit of exuberant individuality.

To most of us, Swedish techno means the blistering minimalism of Cari Lekebusch or Adam Beyer. But check Tony's "Blu Cocteau" EP on Strictly Rhythm however, and we're closer to Carl Craig or John Beltran territory. It's an astonishingly mature debut for the New York label. With breaks leading the way, the EP consists of subtly shifting soundscapes of dancefloor-driven beauty which constantly morph ever deeper into the realms of the sublime.

"I wanted to do a sort of slow jungle," Senghore explains. "I programmed the beats like drum & bass, then filtered them with some strange effects before putting the melodies on top."

The fact that the last three records he bought were Stereolab, Stora Nordoestland and Wamdue Project says it all really. He's already got another deal with Peacefrog, as well as being a computer designer of some repute, having worked on PC mega-smashes, "Worms" and "Alien Breed". And let's not forget his own Anonym label, where his unique capacity to surprise marks him out as a true techno maverick.

Stockholm as the new Detroit? It's not impossible if all the schools there are as effective as the one Tony Senghore attended.

words Calvin Bush

The 'Blu Cocteau' EP on Strictly Rhythm and Tony Senghore's 'Litter' EP on Peacefrog are out soon. Tony Senghore's 'Jawai' EP is out now on Anonym

FOOL'S GOLD

Part of New York's burgeoning post hip hop scene, DJ WALLY is no fool when it comes to pushing the art of beatnology into the 21st Century

STRANGE things are going down in New York City. It's like Warhol's Factory has been revived for the Nineties and is getting its fixes this time round from skew-whiff phat beats, malevolent sampling, jump-up jungle, b-movie sci-fi and mucho consumption of the demon wad. Labels like Smjohe, Rancho Reluxo and Freedom Sounds are filling the air with the b-boy spirit reinvented for the next breakbeat era. Artists like DB, DJ Spooky, We, Olive and Sub Dub are steering the cr0sstown traffic which bisects the worlds of artsy indulgence and slamming dancefloor dope beats into a whole new scene inappropriately labelled "illbient".

It's really just the future sound of the Big Apple. And its putting tired old hip hop straight to bed.

"Whatever happened to the DJ?" asks the 24-year-old Italian-Irish producer, DJ Wally. "It's all just about the rappers now. We've got to get back to the roots."

A sentiment already expressed in this very magazine by the UK's own DJ Vadim. But where Vadim draws on theories of Musique Concrete for his dislocating, discomforting soundscapes, Wally creates something far funkier, mixing the sample-heavy ethics of Shadow with the wackoid, child-like zaniness of Mr Schnuff.

His three EPs so far for his own Samc Joont label are off-the-wall, yes, but they are never lazy noisierik. No wonder their wondrous combination of deviant funk and stoner fun have won him plaudits such as DJ Food, Screwdriver Morris and James Lavelle (hence "My Bloody Valentine" cropping up on last year's "Headz 2").

"Well, I'm silly. Very silly," he says, his voice wavering dangerously close to Jerky Boy territory. "If I wasn't doing this, I'd probably be a stand-up comedian.

On "DJ Wally's Genetic Flow", a compilation of highlights and new tracks, it's poor old Paul Simon and "Feeling Groovy" which are the butt of this ferret-keeping maverick as the original is torn to shreds by a wave of industrial beats. Neat, very neat.

And for the future?

"I'd like to see hip hop involved with a darker vibe, more poetry maybe and taking it back to a more artsy, raw form." I'll take a nation of millions to hold him back.

words Calvin Bush

DJ Wally's 'Genetic Flow' is out now on Liquid Sky, USA
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The Kahuna Action Watch incorporating the unique Kahuna action-secure sports strap. See the range at selected lifestyle outlets and H. Samuels.

For further information call the Kahuna Action Line: 0121 500 6099.
HITTING THE BOTTLE

Another product of the east London drum & bass machine, DJ TONIC is by no means your run-of-the-mill junglist. You see, there's dark and then there's dark.

"Some people call me a freak I hate that word I don't believe in it. Better yet, I don't believe in labels. I consider myself normal, whatever that means."

THE sample is from a recent track by DJ Tonic called "Street Labels" which goes some way towards describing his frustration at being pigeon-holed as a jungle DJ.

Having come up through the ranks at east London pirate station, Kool FM, Tonic was a regular spinner at raves like Jungle Fever. But having grown tired of playing simply to satisfy the tastes of others, over the past 18 months his style has undergone a radical change of direction. The shift began back in 1995 when SOUR released a remix of T Power's "Mutant Jazz" by a little-known DJ called Trace.

"That track changed everything for me," recalls Tonic as he chills out at the SOUR/Emitol studios in east London. "The attitude and anger of it changed my whole outlook on drum & bass. It showed that if you've got anger inside and you can put it through the music and it's so effective. And these days, half the time I'm feeling pissed-off so I'm not going to go into the studio and make a happy tune am I?"

This rage first showed up in the strange, robotic hardstep cuts he produced as The Mack. Curious fusions of hip hop attitude and rigidly digitised breaks. Then came the militant machine music of Cybernet Vs Genetix, produced in collaboration with producer Neil Gordon. On tracks like "Cyborg Two" and "Program Three" it sounds as if the DNA of jungle has undergone a kind of cold fusion. And where the No U-Turn sound has a phat, heavyweight swagger, Tonic has fashioned an eerily cold, fragile environment out of his reversed breaks, spectral strings and disembodied bass pulses to create a kind of cybernetic, cybergenic funk.

"There are cyborgs around already," he says. "Where there's a computer and man working together, that's a cyborg. We're already becoming cyborgs when we make this music because we're combining with the machine, unifying with it. And it works so well with drum & bass because the metallic beats and haunting strings make you think of bleak landscapes, torn-out buildings and fucked-up robot-machines walking around everywhere. It's a desolate landscape of the future. I know it's a fucked-up way to think but the way things are going who knows what is going to happen?"

A Guy Called Gerald once said that "hardcore is music for hard times". But while Tonic may be ideologically pessimistic, he is far from gloomy about his own future. Charged up on the dark fission of his music, he has plans for at least half a dozen new tracks and remixes in the coming months.

With much drum & bass production now centred around the activities of small cliques keen to protect their own interests, renegades like Tonic, with his singular style of hard, technological rollers and ice-cold experiments in the science of sound, are assuming increasing importance. Get ready for the real return of The Mack.

words Rupert Howe picture Brian Sweeney

"You Might Feel' 'Optical Machines' by Genetix is out this month on Emitol, followed by a new track from Cybernet on the forthcoming 'Breakfast Science 2'. Tonic is resident DJ at Movement, every Thursday at Bar Rhumba in London."
**main Room**
- LTJ Bukem
- Blame
- PHD
- Tayla
- Dream Orbit
- Beau (Intense)
- MCs Conrad
- ORS

**Earth**
- Fran
- Carl Clarke
- Simon
- Dan (Intense)

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### 11th April
- Tall Paul
- Lottie
- Carl Clarke
- Luke Neville

### 18th April
- Brandon Block
- Ian Ozzio
- Carl Clarke
- Craig Jensen

### 25th April (2nd Birthday)
- Tall Paul
- Sch Fontaine
- Carl Clarke
- Paul Oakenfold

### May 2nd
- Judge Jules
- Danielle Roselli
- Carl Clarke
- Lindy Layton

### 9th May
- Tall Paul
- Pete Tong (Back 2 Back)
- Carl Clarke
- Danny Keith

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coach parties welcome
Your mum thinks they're the pink, fluffy U-shaped pieces of material around the toilet, but budding DJs and Muzik-lovers know the truly indispensable nature of these round pieces of cloth. Scratching and spin-backs wouldn't exist without this handy invention, neither would our cover star, the cryptically-named Slipmatt.

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FOOD.

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Etienne de Crecy is a member of Motorbass, arguably the hottest production potato on the planet. Not content with that, he’s also one third of Solid, the Paris label whose ‘SUPER DISCOUNT’ series has been flying out of Britain’s leading dance music boutiques.

WELCOME TO THE SOLID SUPERMARKET
A PARISIAN PALACE OF DELIGHTS SELLING YOUR EVERY AURAL DESIRE IN SHRINK-wrapped 10-inch perfection. Aisle upon aisle of shelves bursting under the weight of quality merchandise. Deep house tunes racked up against easy listening, disco raving alongside hip hop, funk lined up with French film soundtracks. 

The prizeless goods are all ensconced in brilliant yellow packaging. Glittering like 24-carat gold beneath the shop lights, bubbling like champagne in the window displays, the canary-coloured squares shimmer with the aura of an enticing flame, promising the finest of fine merchandise.

Out on the shop-floor, the Solid Supermarket stylist and head buyer surveys his current line. His name is Etienne-de-Crecy. A man of few words whose eyes sparkle with mischief. By his side stands his partner in crime and chief salesman, an ever exaltable chap of many words. Pierre-Michel Levatiou. In the background, the guys
Super Discount

Words Martin James Picture Raise-A-Head

Etienne de Crecy and Pierre-Michel Locallost with the Air showroom dummies
Super Discount

from Air, long-time friends and ex-Solid stable-mates, stand like showroom dummies in their best Parisian chic designer duds. Only one figure is missing from the scene. Alex Gopher is apparently lost in pursuit of the little treasure trove destined to be the Supermarket's next presentation.

A closer inspection of the 10-inch yellow sleeves reveals fractured splurges of black and white. Four different patterns containing different delinquents. A jigsaw of cut-up words which offers a clue to the bargain of the year, the sale of the century. Placed together, the big deal reads "Super Discount". Quality merchandise, proper gear, all at knock-down prices. What's going on? The boss must be crazy!

The best deal is 'Prix Choc', says Pierre-Michel, homing in on a potential customer.

"I'm going to tell you why, my friend. Maybe you're a DJ... In fact, you look like you're a very fine DJ. Tell me, when you first place your stylus on the vinyl, everyone on the dancefloor will go crazy. You know why? Because the track is still at 100. One measure. Every quality. In their own way, it's a simple trick. To you, my friend, I'll sell the trick for... No, we're friends. I'll let you have this quality music for a super discount price of £3. And I'll throw in a couple more tracks, just for good will."

'I'LL BUY THAT FOR A DOLLAR

"Super Discount" is a series of 10-inch singles issued on the Solid label. Each known by a different currency (Pound, Dollar, Franc and Yen), they bring together some of the most wayward house styles to have ever emerged from Paris.

For catching cuts by Air, Alex Gopher, a mystery artist called Moomjolee and, of course, the production talents of one Etienne de Creycy (one half of Motorbass, as he's also known), tunes from the quartet of 10-inch releases have now been collected together on one CD, with extra tracks from DJ Tall (eagerly pronounced as "digital") thrown in for added enjoyment.

A top bargain, if a little conceptual in a Dada, Situationist kind of way. So what does it all mean?

Etienne de Creycy: "I have had this idea for a long time. 'Super Discount' means a lot of things. It has universal meanings which are similar to the music."

Pierre-Michel: "It's not supposed to be a huge comment on our consumer society or anything like that. Etienne had the idea to do something which looked very expensive, something which would represent complete quality."

Etienne: "That's why we chose the 10-inch format. It's a first class, expressive format. It's a beautiful object."

Pierre-Michel: "But I was totally against the idea of making a high-priced product. I think the high cost of CDs in France [€30 each] is completely bullshit. So when Etienne suggested that we do an expensive-looking concept, I said the records had to be cheap enough for people like my little brother to be able to afford them."

THE SALE OF THE CENTURY

ETIENNE: "WHO'S AVAILABLE AT SUPER DISCOUNT? WELL THERE'S DJ TALL WHO IS also Mr Lear. He's a friend of ours who makes 'bug' music!"

Pierre-Michel: "I think he's the only man in Paris, or the world, who puts 'bugs' into his sampler. He takes sounds from everywhere, from TV shows, from the Internet, from engines... He then records these sounds with the 'bug' creating the rhythm pattern. With the sampler, you usually have loops that are always the same. With the 'bug', the loops are random. They're never the same twice."

Moomjolee: "Adresse is somebody from Paris who wants to remain secret and La Chatte Rouge is the high up side of Motorbass. The first track on Motorbass 'Pansoul' CD [Fabulous!] is actually a La Chatte Rouge cut. Alex Gopher is Alex Gopher and all the other projects are... Except Air's 'Solidismo', which is my remix."

Air: "'Solidismo' is a remix of the B-side of 'Casanova 70'. It takes from a small part of the track where the guitar comes in. The style is very hypnotic but, if we'd done the remix, it would have been very different. This is very much Etienne's vision."

Pierre-Michel: "We had to put out the first EP in a massive hurry and we didn't have the chance to play 'Solidismo' to Air. We also forgot to print 'remix' on the cover. Air were upset that people thought it was new stuff and they were also annoyed that they'd never been played on the track in the first place. But it was just a mistake. Everything is okay now, though."

Air: "Do we like our music being discounted? Oh yes. We have a problem with people thinking we want to be sophisticated by making something which is precious. With all the French hype, lots of musicians have become big-headed, so it's important for us to say music can be discounted. It helps us not to act like superstars."

STACK 'EM HIGH AND SELL 'EM CHEAP

PIERRE-MICHEL: "THE ORIGINAL PLAN FOR SUPER DISCOUNT WAS ANTI-FRENCH hype. We were going to record a lot of tracks under pseudonyms. The music and the concept were supposed to be more important than the artists."

Etienne: "We also liked the idea of saying to some of the Parisian artists who have got a bit of a big head, hey, we can discount your music!"

Pierre-Michel: "The hype is a little dangerous in this respect. We believe we have to take things up to the next step. We know there's some very good stuff here, but there's also some bad, so it's important that people stop looking to Paris as a whole and start concentrating on the music."

THE CUSTOMER IS ALWAYS RIGHT

PIERRE-MICHEL: "I'LL TELL YOU WHO I'D LIKE TO HAVE AS CUSTOMERS IN THE SOLID Supermarket. I'd like Steve Wonder to come in and say, 'What is going on here? Ah, that's the piece of music I'm looking for. We've never had it before. For him, maybe we could also have Curtis Mayfield, John Coltrane, Freddie Hubbard, Miles Davis..."

Etienne: "No, not Miles Davis. I think I'm the only person in the entire universe who doesn't like him. I'd say Joe Henderson, because his music never repeats itself. It's not only the jazz musicians we want, but all the musicians who are open-minded."

Pierre-Michel: "There are lots of people who'd like. For them, we'd have a super 'Super Discount'. Who's the manager of The Solid Supermarket? Clark Kent! And on the check-out, it has to be David Soul."

THE HARD SELL

PIERRE-MICHEL: "WHAT'S GREAT ABOUT SUPER DISCOUNT? You can imagine it to be what you want it to be. If you are a high-class DJ, maybe you'll want it to represent champagne. If you're not so high-class, maybe it will be lager. It's up to you. 'Super Discount' is a vehicle for your own imagination."

Etienne: "It's a 21st Century disco machine.

CAR OF THE MONTH: MOTORBASS

SUPER DISCOUNTED OR SUPER CHARGED, ETIENNE DE CRECY'S 21ST CENTURY DISCO MACHINE, SITTING ON OUR COVER. But when he's not stocking the shelves of the Solid empire, he can be found getting drunk with long-time friend Philippe Zdar. Flat mates for years, they're better known as Motorbass. Gaining Muzik's Album Of The Month accolade in September 1996 for their 'Pansoul' album, Motorbass found themselves plastered over every dance publication in the country.

Were the dude a little surprised at the response?

Etienne: "We were very surprised at the reaction in Britain, but there wasn't much of a response at all in France."

Philippe: "We knew we were doing good music, but we never expected people to get into it the way they have. We put the album out a year after we'd made it, so it lost a bit of the impact for us. We were also very surprised because there are a lot of influences in Motorbass and I thought it might be too much for people. Etienne and I listen to a lot of different music, so the influences are going to be wide. Some of the tracks are from when we were living together. We listened to jazz, soul, funk and hip hop, and this came naturally in our music. We also love some kinds of music that the other hater..."

Etienne loves rock'n'roll, which I hate. I love heavy metal, which he hates!"

Philippe: "No, I love Metallica!"

Etienne: "Ah yes, we listened to a lot of Metallica in our apartment. I'd love to remix there, especially their 'Four Horsemen' track. That track is timeless, which is something we aim for with Motorbass. Some people say house music has to have a short life, but I think it's positive if a record still sounds good after a few years. I have some friends who still listen to 'Beggars Banquet' by The Rolling Stones, some years after it was released. This is how music should be with Motorbass."

Etienne: "The next Motorbass album will be more commercial. With vocals."

Philippe: "And there's going to be a lot of live stuff on it. Us used to play bass and I played drums, so we're forming a real band."

Etienne: "Rock 'n' roll!"

Philippe: "The country will be deep country house. Or deep house in the country. It will have loads of animal noises on it. In fact, this is going to be the cover [pawprints to a knitted toy lamb]. An exclusive for Muzik! More French hype."

Etienne: "No more French hype!"

Philippe: "A lot of the guys on the French scene are getting big heads just because they've had a 12-inch reviewed in your magnificent magazine. It's all your fault. You say 'This is a great record' and they think they're kings. We don't do that, though. We are far too involved in making music to worry about what people think. So it doesn't matter how much you tell us we're brilliant; you can't affect us... How good did you say we were again? Did you say, genius? No? Why not? Ha-ha..."

We can hear our influence all over the place now. Daft Punk have this problem, too. Guy-Manuel was working with some guys in the studio and afterwards he said to me, 'Hey, I'm doing a Motorbass.' I told him, 'Don't do that. We kong.' Everybody says too much like Motorbass. But I'm afraid about it because I know these people are not stealing from us. They love the music and they're adapting it for their own needs. The others are stealing, though. They want to be Motorbass!"

Actually, we're just the people who do the talking for Motorbass. Etienne's brother does his tracks and one of my best friends does mine, they're both very nice and shy. At the moment, my friend is in the closet at home. I open up the closet two or three times a week, just to give him some samples. And I only feed him once a month. That keeps him keen. If I feed him much more, he'd start thinking he was too important."

No doubt, Philippe, no doubt."

The 'Super Discount' CD and 10-inch singles are available now through Solid/PIAS. Motorbass 'Pansoul' album is available on Cassius/PIAS.
ARDGLASS, CO. DOWN

Poised like a coiled spring. Well it can take a while for the Caffrey's to settle.

Strong Words CAFFREY'S Irish Ale Softly Spoken

Brewed in Co. Antrim and Great Britain.
To many, clubbing in NEW YORK is the ultimate in cool. However, in recent months the very foundations of nightlife in the Big Apple have been rocked by allegations of drug rings, sex scandals and murder. Shaking your thing down Gotham way may never be the same again...
OF ALL THE WORLD'S CITIES, NEW YORK, NEW YORK IS MOST IDENTIFIED WITH NIGHTLIFE. IT'S THE spiritual home of disco and the location of many of the most famous nightspots in history, The Cotton Club, El Morocco, Studio 54, CBGB, Paradise Garage, and more recently, The Palladium and Sound Factory.

At the moment, though, the scene is shaking from two interwoven scandals: more outrageous than anything Hollywood could dream up. Two of NY clubland's top movers and shakers are the targets for allegations of murder and drug trafficking that could land both of them in prison for a very long time and cripple the already embattled club scene.

The first storm involving club baron Peter Gatien has had probably the most dramatic immediate effect on the club scene. Gatien, the owner of three of New York's (and indeed, America's) largest discos, the Palladium, Limelight and Tunnel, is currently under federal indictment, charged with profiting from an alleged Ecstasy distribution ring in his clubs. He's currently out of jail on $1.7 million bail, awaiting trial.

Gatien's troubles started in September 1995, when the New York Police Department raided the Limelight following a series of undercover drug purchases made at the club. The Limelight was shuttered using the so-called "nuisance abatement" provision of the city's Civil Enforcement Initiative, which permits police to close down businesses which are suspected of either conducting or permitting illegal activities on their premises. The club reopened within a week but Gatien paid a heavy price (totaling more than $160,000), including a fine, an agreement to install an independent anti-drug security team, and a bond posted against possible future violations.

In February 1996, New York State prosecutors investigating the Gatien organization's tax-paying habits raided all three clubs and confiscated financial records and other evidence. To date though, no tax-related charges have been filed, according to former Gatien spokesperson and club publicist, Ron Alan. In May of last year, Gatien was arrested by federal agents, accused of overseeing an Ecstasy distribution ring which prosecutors say fueled his clubs' popularity. Twenty-two others, including two Tunnel promoters, were also arrested on a variety of related charges.

Although the nightclubs remained open, Gatien spent a couple of weeks in detention until he came up with the extraordinarily hefty $1.7 million bail. In August 1996, the police raided and padlocked the Limelight again, as well as the Tunnel, following additional undercover drug buys. The Tunnel reopened last October after a month-long hiatus, the future of the Limelight, however, is somewhat less clear due to its prior violations. Rumour has it that pending magisterial approval, the latter club could be reopened by June as a concert (ie non-discotheque) venue.

Through a publicist, Gatien has said he projects a reopening sometime this year and that he hasn't ruled out any possibilities with regard to programming.

New York City's tabloids have, not surprisingly, stoked the flames of public outrage with morbidistic front page headlines ("drug supermarket" is now virtually a household catchphrase) and photos of the eye-patched entrepreneur (the Canadian native lost one eye in a childhood hockey accident). The right-wing "New York Post" published a rabid expose of violent clubs, their allegedly corrupt owners, and the promoters who fuel the whole thing. Along with a number of nightclubs which have been the sites of repeated stabbings and...
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HEARING IS BELIEVING...
shootings, the Tunnel was condemned as an enemy of the public (the paper cited as evidence the August raid and the police's frequent subsequent visits to the club).

But the general feeling among the downtown set is that while Gatien may well have looked the other way, he's hardly likely to have been actively involved in drug distribution. Many are convinced that he's simply being made an example of by the powers that be.

"I don't think Peter Gatien is any more guilty than anyone else," says "Denny" who owns a small club in the East Village.

It's not so much that the man is considered above such sordid affairs, others say, but rather just too smart, and conservative, a businessman to risk his empire. The prosecutors estimate the alleged Ecstasy ring took in as much as $35,000 a month, and that this ring was Gatien's bread and butter rather than "just a lucrative sideline".

But these massive clubs, all of which easily hold more than 2,000 people, clear that kind of money in a good night. In fact, prior to his current legal troubles, the most commonly heard criticism of Gatien's operation was that his clubs were too corporate, too uptight. While club owners have traditionally been known to party as hard as any of their customers (Studio 54's late Steve Rubell being a prime example), Peter Gatien is said to be a private person (even "boring") who is always either working or with his wife and children.

Many people on the scene believe Gatien is the victim of a vendetta (there's one running story that all the heat stems from a wealthy, politically-connected New Jersey family whose son allegedly ODed on Ecstasy at Limelight). Yet it's not easy to find anyone who really feels sorry for the man on a personal level. Because he's long had a reputation as a ruthless type bent on monopolising nightlife, many feel he deserves his comeuppance, even if the cure proves deadlier than the disease. There's also some debate as to whether the collapse of his operation would hurt or help the club scene in general. Some feel that, while Gatien might not be everybody's favourite person, he's still one of the community. Others see his fall as a purely good thing.

"He's been chocking this scene for years, maybe something else can blossom now," opines a promoter and DJ who used to work in Gatien's clubs.

"It's unhealthy for the whole city to be dominated by one person," agrees another clubber. Nonetheless, the force with which the authorities have come down on Peter Gatien makes a lot of people in the business very uncanny, and so it should.

"There are still sacrificial lambs," observes "Denny", whose own club has, like many others, been forced by city authorities to curtail dancing due to lack of proper licenses. "It does seem like it's very political."

Indeed, the aftermath of the Tunnel busts is that many other clubs are being closely watched by police.

THE EMBATTLED GATIEN IS CURRENTLY KEEP BUSY PREPARING FOR COURT AND attempting to get his operation back on track (security is currently very tight at both the Tunnel and Palladium, where visitors are subject to extensive drug searches). Meanwhile, gossip flying around the city is as varied and colourful as the crowds at Gatien's clubs on their best nights.

One week, the talk was that Junior Vasquez (who'd already planned his move from Tunnel to Palladium when the August raids occurred) was leaving Gatien's employment altogether fearing the whole organisation to be a sinking ship and would be moving to the Roxy (a direct competitor for Manhattan's lucrative Saturday night gay disco dollars), the new Sound Factory (which finally opened last New Year's Eve after many delays), or South Beach, Miami.

Ironically, the Palladium is the only Gatien-owned club not in legal hot water, with both Friday nights and Vasquez's Saturday night Arena party doing well.

Another rumour has Gatien secretly selling off both the Limelight and Tunnel (or the Palladium and Tunnel, depending on who you listen to), remaining as an operator and/or figurehead only. A variant on this story has the Palladium being turned into a giant home furnishings superstore or a New York University dormitory.

Ron Alan categorically denies all the stories, stating flatly that, "Peter has no intention of losing any of the spaces". In any case, he points out, "there's a federal lien on the Tunnel and Limelight, so they can't be transferred or sold." As for the Palladium, Alan says Gatien's lease on the space expires in 2002 and would have to be bought out before the landlord could sell the building. And though the trial is still many months away, Gatien and his lawyers are said to be confident of acquittal.

According to yet another bit of gossip, Gatien's own wife, Alessandra (who is also his business partner), blew the whistle on her husband after learning of his affair with a club kid turned Calvin Klein model known as Kelly. The Gatiens are still together, however, and Alan calls the rumour "ridiculous."

There have also been a number of rumours about Gatien's vices (including tales of affairs with club kids and three-day drug binges in hotel rooms) but no evidence has ever been produced.

Until last December, one of those talking the loudest about Gatien's "secret life" was the club kingpin's former right-hand man, Michael Alig, who is the key figure in an even more scandalous scam.

Many people on the scene believe Gatien is the victim of a vendetta. There's one running story that all the heat stems from a wealthy, politically-connected New Jersey family whose son ODed on Ecstasy at Limelight.
New York Stories

Michael Alig's troubles involve drugs, murder, chopped-up bodies and a cross-country flight from justice. The tale is so outrageous and bizarre it sounds ludicrous. He has been one of the most powerful party promoters in the city for more than a decade. Since he arrived in New York from South Bend, Indiana in the early 80's, he's made fortunes for almost every trendy club in town. Over the past decade or so, Alig has contributed greatly to the success of the Palladium, Tunnel, Mars, Red Zone and other hot spots. His ideas helped fuel Gatien's ascent in the past several years, and the pair were, until recent events, said to be father-and-son close.

Alig and Gatien started working together in 1990, when Alig's Wednesday night Disco 2000 parties at the Limelight (at the time, Gatien's own New York club) single-handedly rejuvenated what was considered to be an early Eighties relic that had long since been a must to avoid for everyone but yuppies, metalers and tourists.

Impressed by Alig's instinct for targeting the zeitgeist in clubland, Gatien brought the promotion aboard as a creative director of the club. Alig literally remade the Limelight, bringing together downtown trends and suburban working-class hardcore fans, who helped turn the church into the primary North American venue for the then nascent rave and techno scene.

The visionary promoter was instrumental in shaping Gatien's Club USA, an impressively high-end disco in TriBeCa that encapsulated the flavour of its neighbourhood with huge neon billboards, porn video coin booths and a tube slide from the balcony down to the dance floor.

USA lasted a year or so, closing when the building's owner went bust. But by then, Gatien and Alig had renovated and reopened the Tunnel, a defunct Eighties club where Alig had first become a major nightlife star.

The Alig party recipe is quintessential New York, an omni-sexual mix of trends, homeboys, downtown hipsters, club kids, ravers and yuppies set in an atmosphere of glamour, drugs, sick humour and general outrageousness (what writer Ming Ultchick calls "fashionable bad taste"). Alig's themes often pushed the limits of political correctness and the socially acceptable. At the Limelight, for example, hepatterned a guy who drank his own urine on stage. And there was an infamous after-hours club Lito, a devil's playground located in a former meat locker which had "firetrap" written all over it. Michael's parties were always events at which everyone revolved in their own depravity and excess. They were shocking, proudly hedonistic and fabulous. And he kept on pushing the envelope.

Now though, it appears Alig has gone too far. He's the prime suspect in the murder of Angel Melendez, a club kid and alleged drug dealer known for wearing huge platform shoes and wings on his back. The story goes that in March 1996, the two got into a fight over drug money at Alig's apartment, and Angel Melendez started choking the attacker. A friend of Alig's showed up and hit Melendez over the head with a hammer to break up the scuffle. When they realised that Melendez was gravely wounded, Alig and his friend panicked and injected him with Drano (a drain-unplugger) to finish him off, later dismembering the body and dumping it into the Hudson River.

For months, there was no evidence and no body, and the police considered the matter merely a missing persons case. The rumours gradually got more sour as the news went around, and Alig himself was supposedly heard confessing to the crime. His twisted sense of humour and love of shock are both notorious and he's always seemed to have an Oscar Wildean attitude toward such publicity (that there's no such thing) so the notion that Alig might be innocent but nonetheless claim to have committed the act wasn't inconceivable.

In an Alig profile in men's fashion magazine, "Details", Ultchick suggested the possibility for the hope that the entire thing just might be an elaborate hoax. Perhaps, after all the fuss, Melendez would suddenly reappear, he and Alig would host a party to celebrate the resurrection and everyone would have a good laugh.

About the time this talk first started making the rounds, Peter Gatien (then Alig's boss), fired him and padlocked the apartment he'd supplied for him. According to Gatien, it was due to job non-performance and unrelated to the Angel Melendez rumours. In any event, Alig skipped town making his way by car to Denver, where he apparently entered a drug rehab program.

When Alig eventually returned to New York last autumn, he launched a splashy comeback attempt (complete with fancy flyers, dinner banquets and stretch limousine service for club celebrities) at Mirage, a deceptively non-trendy nightclub run by the former owner of Red Zone. Meanwhile, some people in Alig's circle made it clear that Melendez wasn't missing, dismissing him as an unpopular loser and hanger-on. It appeared that the case would simply fade away unresolved.

For many long-time friends and associates of the often charming Alig, the unpleasant suspicion that he might well be guilty was troubling. It brought out the screeches in people who often led pretty amoral lives. James St. James, a legendary club kid, promoter and doorman, as well as one of Alig's oldest friends in New York, proclaimed in the "Details" feature that, "Alig is the Claus Von Bulow of the Nineties.

Whether St. James considers that a positive was left ambiguous, which is sort of up many club kids' conflicting feelings about Alig. The whole situation is fabulous precisely because it's so scandalous, yet it is also genuinely horrifying. So while plenty of nightlife VIPs wanted to believe Alig was innocent, others distanced themselves from him. Perhaps tellingly, his Mirage party (checkily called Honey Trap, after a federal prosecutor's description of Gatien's clubs) was soon discontinued.

At the beginning of November 1996, any questions about Angel Melendez disappeared, along with the possibility that it was all a hoax, when a dismembered body which had been washed up on Staten Island (a remote borough of the city, closer to New York than Manhattan) in April was positively identified as that of the missing club kid. The case was officially classified as a homicide.

A month later, Alig and his alleged accomplice, a sometime milliner and veteran club face known as Freeze, were arrested.

The eventual outcome of the saga is unclear. Alig and Freeze are currently locked up awaiting trial. Freeze is said to have confessed everything and some speculate he may cut a deal and testify against Alig. Before his arrest, Alig (who was apparently co-operating with investigators in the Gatien case) was said to be hinting that he might implicate his former employer in the Angel Melendez case as well as the drug charges.

As prisoners, the two apparently have it rough. Within a week of their arrest, Alig had been charged with attempted murder and rape in jail. Alig's devoted mother has complained in the press about the poor conditions in which her son is kept. Meanwhile, several days into 1997, a memorial service was finally held for Melendez at the West Village's Gay and Lesbian Community Centre.

At press time, Alig and Freeze are languishing behind bars while Gatien prepares his own defence and attacks to rejuvenate his faltering Tunnel. Meanwhile, Alig's club kid coterie, once codified and courted by club owners, seems to have fallen out of favour.

"The whole thing with Peter and Michael has made the club kids poison for club owners," explains one DJ/club promoter (and ex-Gatien employee) who runs around with that crowd. "Having them around is asking for trouble from the police."

The club industry had already suffered from Mayor Giuliani's crusade against "quality-of-life offenses" and long before Alig and Gatien started making headlines. Unfortunately, the still-unfolding repercussions of their troubles could wind up pushing further devastating nightlife in the city that never sleeps.

Gatien and Alig at the Limelight
"AN ALMOST IMPOSSIBLY FAULTLESS COLLECTION OF MYTH-MAKING RARITIES THAT MAKES ME WANT TO RE-WRITE MY WILL TO MAKE SURE I LEAVE THIS ALBUM AS A VALUABLE LEGACY FOR FUTURE GENERATIONS". DJ

"GETS ALL THOSE TRICKY, HARD TO FIND, MUCH SAMPLED, MUCH SOUGHT AFTER DISCO CLASSICS AND PUTS THEM ALL ONTO ONE COMPILATION. TOTALLY, UTTERLY WICKED". UPDATE

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New York Stories

words Dave Fouler pictures Jamie B

IT CAME IN PLANELoadS FROM NEW YORK, THEN IN A JUGGERNAUT FROM Manchester airport to central Liverpool. It took a week to deliver, to the bewilderment of neighbouring businesses and queuing locals. It is the perfect accomplishment to Cream’s new residents, and the club’s biggest signing to date. It is no less than three quarters of a million quid’s worth of the best sound system anywhere in the world.

Cream’s new Phazon digital PA, premiered on March 8 and an astonishing full-house, is what is commonly referred to in the international audio trade as the nut’s nuts. This is a system that makes the Ministry of Sound seem like a tinny train station. This PA’s Levon horns alone could be employed to alert shipping in the Irish Sea in coming fog. If there wasn’t a danger of crews dancing to their doom. Put it this way, you could even play swingbeat on this mutha and it would sound good. Just.

Surprised? You shouldn’t be. Not when you consider the faces behind the technology, George Smith and Steve Dash, who are major players on the cutting edge of club audio solutions since the early Seventies. George, with Richard Long, whose company invented sub-bass and the sound system that delivered disco to thousands of New York groovers. Steve leaned all about technology after being drafted into Vietnam. Now he can dump a laser-guided missile through your letter box or make you dance your butt off, depending on how he feels. Together, the two have a CV which includes systems for Paradise Garage, Studio 54, Sound Factory and Twilo. Impressed? You bloody should be.

"The boys from Cream visited Sound Factory while back, heard our system, wondered a bit, and gave us a call," explains the laid-back Steve over noodles at Liverpool’s poshest Thai eatery. "Then we both came to the club and freaked out. I mean, these are tough rooms, all really difficult, especially the main one, man. Those two levels are a killer. In fact, I reckon we’ve never done a job in as many rooms before. That was just like putting together three separate sound systems."

Steve and George supply hardware for club systems, sure. But more importantly, they supply technical solutions to individual club’s needs. Steve’s main task, for example, is to write the software which makes each system unique. In fact, it’s the secret to each club that has been responsible for many of the new advances in club audio systems possible.

"I don’t really know how we did any of this before," claims the perfectly groomed George over a Bud. "How the hell did we manage? I dunno… but, in layman’s terms, what Steve does is write programmes for custom-built speakers. Then he feeds in the room’s dimensions and the fabric of the building. The programme then makes sure the speakers are in precisely the right location for the perfect sound. It basically does the cross-over points for us, deals with the delay time and speaker alignment. We call it the Speaker Management System."

"I figure the programme is going to run at around 118-128 decibels," adds Steve, juggling his baseball cap and techy glasses simultaneously. "I write the programme, then press the button and get this huge block of red light on screen. It’s amazing, the darked the red, the louder the sound… you can really see what’s going on in the club. Then I adjust the sound to the materials in the building. For Cream, I just wrote ‘tin and concrete’ I mean, this was one difficult job!"

One of the most surprising aspects of Cream’s new PA is that there is actually less equipment than before. What’s there now just works better. Rather than using any processor to turn the speakers, they are now using one which manages the whole system to keep the perfect audio shape for each of the club’s dancefloors. And all of the hardware is hand-picked for the job. This stuff is unique in every sense.

"Absolutely right," snaps George. "We custom build all our electronics. You can’t just get this stuff off the shelf, you know. And it’s not just the question of how we apply the hardware. The best way to place a speaker, for example, is at its fullest. But if you over-power it or don’t play it at the proper equalisation then it won’t sound its best, and it won’t even blow up. We custom build our bass horns for night clubs, not for rock bands or theatres, like other companies. We have house music, that’s our field, and rock, that’s all we do. We’re dedicated experts. You can’t buy our expertise in a store."

Of course, there’s more to a club than a sound system, as the boys readily admit. "There’s the small question of the DJ. But George and Steve know all about this. The Sound Factory was and Twilo is what they refer to on an occasion as their ‘showroom’. They’ve worked in tandem with Larry Levan at the Paradise Garage, Junior Vassquez at Sound Factory and now Danny Tenaglia at Twilo. They do know their decks, their tunes and their shit, make no mistake. They’ve got stories to tell that would make a thousand ‘News Of The World’ covers. But I digress…"

"Back in the Seventies," continues George, "When I worked with Richard Long, I invented the Levon horn for Larry Levan at the Garage. We put an extension on the front of the speaker to lower the bass down and control it out so you could hear the notes better. Before that, all bass was just house music changed all that. It was the same with Junior at Sound Factory. Without Junior, that sound system didn’t sing. The DJ and the system have to go together. Now we’ve just created that at Twilo with Tenaglia."

"Yeah," enthuses Steve, "But it’s really important the DJs can use the [ultra sensitive] decks properly and know how to use the Cue 5000 system. This is based in the box, and offers few bands of correction, the five most important bands in dance music. If they don’t know about it, they can’t use it properly. It’s also really important that DJs change their product regularly. At the end of the day, the Phazon system can only play what’s given. Shit in, shit out, as they say."

SEVEN HOURS LATER, CREAM IS PLEASANTLY PACKED. WE ASKED 10 PEOPLE if they noticed anything different about the club. They all replied unprompted that it sounded blinding. Greenfield, working the controls in his box like Tom Hanks trying to land Apollo 13, just gave the biggest grin we’d seen since Shoom or Special Branch. Rocky and Diesel sounded amazing, every disc texture in all his deep house set coming through in the mix. You can feel the difference. After this, a few clubs will match up to listening expectations. The clubbers’ quality threshold has just shot through the roof.

"Isn’t this amazing?" shouts Steve, running around the club. "I think we’ve just made a lot of people very happy. Outstanding! What’s needed now is for the DJs to really get to grips with the new system. That may take a few weeks, but that difference will be phenomenal. And, dare I say it, the bottom line is that this whole set up will really sort out the kids from the masters."

No problem. The only kids at Cream are on the dancefloor. And the one from Muzik has just wet his pants…"
If there's something wrong in your neighbourhood, the club's always packed but the sound's not good, who ya gonna call? GEORGE SMITH and STEVE DASH, that's who. Cream did and now they've got the hottest sound system in the UK.
New York Stories

words Rob Da Bank pictures Peter Walsh

Basement Jaxx are, left to right, Felix Burton, Corrina Joseph and Simon Ratcliffe
buggin' the basement

BASEMENT JAXX
Twilo, NYC
WHAAAAAMMM! As another shuddering bassline kicks in, a small bearded chap with glasses rushes by and starts jumping up and down manically. Felix Durot, one of the creators of the famous House of Wax record label, has just run straight from the main floor to check out Peshay’s bizarro set up in the elevators.

Tonight, Twilo, undoubtedly one of the best clubs in the world, is hosting the cream of British house and jungle, and it’s all at the invitation of resident DJ, house maestro, and birthday boy, Danny Tenaglia. Two and a half hours of deep, soulful garage has filled the dancefloor with South American rhythms from the Jaxx boys proceedings a hand-raising PA from Jaxx vocalist and partner-in-crime, Corrina Joseph. Standing on a podium in the middle of the vast Twilo dancefloor might be scarier than entertaining the 200 people at their usual Tuesday night but it certainly doesn’t show on her beaming face.

HOURS EARLIER, WE’D BEEN SITTING IN A TYPICAL NEW YORK DINER ON BROADWAY SIPPING BEER AND ASKING THE boys and Corrina exactly why they were there and trying to understand the sudden new interest in British house. Felix runs through the problems they’ve been causing by screwing up their music. This first night in the Big Apple was spent being taken out to dinner by Armand Van Helden (who incidentally told them he would still be making house music if it wasn’t for them!), Roger Sanchez and a gaggle of other American music fans. Just prior to this interview, they were welcomed at Del Mita’s by Armand, Roger, and Satoshi Tomiie and they were about to entertain Danny Tenaglia on his birthday at his club.

Later that evening, the boys held court in the DJ booth to figureheads of American house like Angel Morreese, Chez Damier, Armand Van Helden, Sanchez, Morales and Junior Vasquez.

So what’s all the fuss about? Why is a relatively small label like Atlantic Jaxx causing such big waves Stateside, yet going relatively unnoticed outside of the underground in its native Britain? And why is Danny Tenaglia, possibly the most important resident DJ in the world, letting them use his decks?

Well, while Corrina warms up her vocal chords (a beautiful rendition of Lolita Holloway's “Runaway”) over a Caesar salad, Felix and Simon explain that their love of house music dictates their movements. Given the current climate of house music globally, the boys are happy being part of the English scene and have gained respect as such. Yet as this, their New York debut, demonstrates, America might just be showing a bit more interest.

With huge success in Italy and France too, the boys aren’t bothered about their lack of commercial success. In fact, they’re as surprised as the rest of us that the British public haven’t really picked up on them.

With the imminent release of “Flylife”, a record given a second chance after its initial underground success on the boys’ third Atlantic EP, this could just be the record that breaks the house-loving market’s back. Given a bigger audience on the Multiply label (Responsible for club smash and Faithless rip-off “Encore Une Fois” from Sash), the record’s release is a major hit that is further justified by Van Helden telling the boys that “Flylife” hasn’t left his record box in a year and a half...

The disco ebul and chunky NY party feel of “Flylife” might have you thinking of a certain crazy French duo but bear in mind it was first released in early 1996. Add to the pulse mix by Camerac, Eric Morillo and a storming drum & bass cut from Red Star and it’s hard to see how anyone could resist. The diverse remixes mirror Basement Jaxx’s philosophy of wanting to “make sweet and soulful music alongsides more abstract and mad music.”

AT TWO IN THE MORNING, SIMON FINALLY DROPS THE “FLYLIFE” BOMB. TWILO’S DANCEFLOOR floods with its trademark weird and wonderful clubbers, the man dancing next to me is moaning, “oh my god” over and over again and Tenaglia’s infamous sound system is booming like a never-ending Hi-Fi monster.

Simon tells me later that Tenaglia rushed into the booth asking for an acetate with Van Helden yelling “What the fuck is this?” over the barrage of rolling stabs. Better than a slap in the belly with a wet fish on your US debut!

When Felix deserts the decks downstairs to check Peshay, Simon is more than happy to get down to the tribal Trance techno Tenaglia spins. Big breakdowns and snares carry us through till dawn, and we even get a Dopeca Mode number thrown in. Not only that but Vasquez stayed all night.

As Felix said earlier, “a lot of the people making house at the moment aren’t into keeping it real, the feeling of it, the funkiness of it, and that’s why most house music isn’t up to much. People are just getting away with it.”

Not a complaint you’d hear from anyone tonight. And with the Spice Girls being our biggest export to date, let’s hope Basement Jaxx continue their giant steps to world domination.

Basement Jaxx: “Flylife” is out now on Priority and Urban Haze EP is also out now on Atlantic Jaxx. Corrina Joseph’s ‘Lonely’/‘Wish Tonnie’ single is out on April 21.
Attention Consumers!

Do not exceed maximum load.

Alcoholic Wild Brew contains guarana - the jungle berry celebrated for its stimulating properties. Although Wild Brew's unique discotonic™ effect can help promote goodwill at social occasions we cannot condone over-crowding. Remember: flush before leaving. Now wash your hands.
Win Metalheadz jackets and jewellery

So you fancy yourself as a bit of a true underground junglist then? Well, if you haven't got a Metalheadz logo embedded on your clothing, shaved into your haircut and tattooed on the end of your big toe, we reckon you're not the real deal.

But we are prepared to help you on your way. We can't sort you out with a barber or a tattooist, unfortunately. However, Metalheadz have recently whipped up a huge range of merchandising goodies including t-shirts, record bags, baseball caps etc. Best of the lot have to be their breathable waterproof jackets. They're hooded, they've got a reflective strip on the back so you don't get knocked down in the dark and they're not even available to the general public yet. Metalheadz have very kindly agreed to give us THREE of them to the winners of this competition. PLUS you'll also get an incredibly cool Metalheadz sterling silver ring, with the label's distinctive skull logo on. So now all you'll need are a pair of clippers and a felt tip pen.

To win, just answer this simple question.

What was the name of the recent Metalheadz compilation?

(a) "Gold Breaks"
(b) "Silver Breaks"
(c) "Platinum Breaks"

Mark your entries "Metalheadz Competition" and get them in by Friday, May 9. Please state whether you'd like the jacket in size M, L, XL and in navy, black or red. Please also state whether you'd like the ring in size M, L or XL.

* If you want to hold onto the Metalheadz catalogue to find out about their clothes and jewellery, call 0171-713-0232

Win Ultra-rare Orb clocks

You've heard that what with all their adventures beyond the ultraworld and excursions into the spatial and temporal vacuum that is Nineties ambience, The Orb would have little need for yer ordinary timekeeping clock. How wrong you are. To celebrate the release of their excellent seventh album, "Orbivision", Alex Patterson's crew had a more 200 of these top promo item clocks made. They're absolutely enormous. They're worth a bloody fortune. They were only ever given out to top bod VIPs in the music industry. And thanks to the generosity of Island Records, we've got THREE of them to give away. You'll also get a copy of "Orbivision" itself.

To win, just answer this question.

Which of the following was not an Orb single?

(a) "Little Fluffy Clouds"
(b) "Icy Moorscape"
(c) "Tono-gene"

Mark your entries "Orb Competition" and get them in by Friday, May 9. Please state whether you'd like the album on vinyl or CD.

Win Blue Room Mini-Pod speakers

Trance alert! Trance alert! The Blue Room label is well named. Like its counterpart in the American desert, this Blue Room also hides a wealth of secrets of alien life, extra-terrestrial shenanigans and generally ultra-spooky mayhem. Luckily, however, Blue Room also has the label let everyone see and hear the results of its experiments rather than shrouding them in secrecy. They also make some of the most incredible speakers in the galaxy of course. "Made On Earth" is their latest compilation of psychedelic techno trance. Saifi Bros are on it, along with Juno Reactor and tracks licensed from Planet Zen, Freak, Noosphere and many more.

To celebrate its release, Blue Room are offering ONE Muck reader a chance to win the album AND a pair of Blue Room Mini-Pods. These incredible speakers retail in the shops at £399. Five runners up will each get a copy of the album.

To win, just answer this easy-peasy question.

Where do the Saifi Bros come from?

(a) Germany
(b) Israel
(c) Ireland

Mark your entries "Blue Room Competition" and get them in by Friday, May 9. Please note that this album is only available on CD.

* Blue Room have very kindly made the Mini Pod speakers available exclusively to Muzik readers at the discounted price of £299 instead of £399. They're available in blue, red, white or black. For more info, call Dave at Blue Room on 0171-729-0251

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

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strange/a satirical delight

danny howells
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norman h

saturday 19th april 1997

scott dawson & andrew archer
remix & production: john hughes

adam carter
vinyl rhythm southernd

norman h

saturday 26th april 1997

justin garrett
scream/urban collective

darius syrossian
smile/global beat

norman h

saturday 3rd may 1997

nigel dawson
renaissance/whoop records

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smile/global beat

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saturday 10th may 1997

guy ornadel
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john knight

norman h

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dress code: look in the mirror
info lines: 0410 399151 (norman) • 0410 399150 (mark)

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bradford

9am-11pm • admission £7 • free membership available
dress code: look in the mirror
info lines: 0410 399151 (norman) • 0410 399150 (mark)
Since the success of SL2's 'On A Ragga Tip' helped pave the way into the charts for 'rave music' back in 1992, SLIPMATT has been at the forefront of a scene which has developed a following unrivalled in both attendance and enthusiasm. But it has also been dismissed, ridiculed and worst of all, marginalised by the mainstream media.

Looks like the happy hardcore balance needs redressing then...
Slipmatt

"IF TODAY'S DANCE SCENE WAS GOVERNED BY THE SAME RULES AS A PRIMITIVE SOCIETY, then hardcore fans would definitely be the unteachable, wouldn't they?" asks Slipmatt wryly as we are stuck in six o'clock rush hour traffic on the outskirts of London. "We're all dismissed as idiots, somehow incapable of making good music."

He's just read an article about happy hardcore in the March edition of "The Face" and he's furious. The piece labelled all hardcore as "brain-dead."

"Hardcore must be the only form of music which gets judged by people who don't know anything about it," he fumes. "I'm sick to death of hearing journalists, as well as house and jungle DJs, saying hardcore consists purely of fast beats and Pinky & Perky vocals.

"Hardcore did go through a stage where everybody, especially the Dutch, were sampling nursery rhymes or Oldies songs, and throwing a heavy kick drum and a bit of breakbeat over the top. But that was years ago. You get one person making a certain type of tune and hundreds of people jump on the bandwagon. But there are rip-off merchants and imitators in every scene. I don't deny that some hardcore artists are still making dodgy records but nobody would site a crap house mix of Danny Davison as an example of the music's progress, it should be the same with hardcore.

"How do you get The Face to say all hardcore is based on 'heliots-pitch vocals' and then include Force and Styles' Heart Of Gold as an example?" questions Slipmatt, glaring at the selection of hardcore anthems in the article. "If they'd actually listened to that tune, they would have realised Straight away that the vocals were recorded live in the studio. The only samples Force and Styles use in their music are samples and breakbeats. In fact, they probably use more original material than a lot of jungle and house artists. DJ Styles is a superb piano player and he doesn't need to use samples from some one else's record to make a tune."

"The quality of production in most hardcore tunes has improved immensely over the past few years, and the fact that hardcore is actually changing and progressing is so obvious to the people in the scene itself."

Indeed, Slipmatt believes that it isn't hardcore which is stuck in the car-free, E-fueled days of 1991. Rather, it is the stubborn refusal of the critics to accept that some of the music will mature and develop its own sound in the way many of hardcore's elder brothers have.

Take for example Mark Pritchard who achieved success in 1991 by releasing formulaic hardcore tunes like "Rhubarb & Custard". This enabled him to lay the foundations for his more "serious" Global Communication and Evolution Records releases.

In 1992, Joey Beltram brought out proto-gabba tracks, "Mensam", "The Omen" and his collaboration with Paul Elstak, "Hard Attack". He now produces dark, cutting-edge techno to critical acclaim.

The Prodigy's roots are in the hardcore scene yet they weren't taken seriously until they brought out "Music For The Jilted Generation". In 1992, many people labelled them as the ultimate cheesy rave band. They were young artists who had yet to develop, but it was rave culture which initially inspired their unique sound.

"Charly was a blinding tune," believes Slipmatt. "If you listen to the music behind the silly cartoon samples, the break was taken from Meat Beat Manifesto's 'Radio Babylon', and added the forceful, intense energy of hardcore basslines."

Sharky is now signed to React and he is closely involved with the hardcore scene, which is spearheaded by Billy Butter and Rob Vandlen's Great Brit Techno label, who recently commissioned Dave Clarke to do a remix of 'Stargate' for Bang The Future. It shows that people in the scene are willing to work outside the strict hardcore formula and experiment with a little:" Force and Styles are the more commercial end of hardcore. While they produce full-on, 4-beat tracks such as 'Heart Of Gold' and 'Turbo' which are designed for the dancefloor, you will also find atmospheric cuts like "Pretty Green Eyes" on their United Dance-released debut album, "All Over The UK."

Leading hardcore producers such as Force and Styles, Butter, Rob Vandlen, Sharky, Eruption, Citadel Of Chaos, Hllfllce, Corretx, Stu J & UF0, Fury, Achemist, Ramos & Supreme all have the talent and imagination to transform hardcore into something which will, in time, be taken more seriously.

"Hardcore has become the target of ridicule within the dance scene because it's fashionable to hate it," continues Slipmatt. "These days, image-conscious clubbers find it easy to enhance their street credibility by slagging off ravers. I think it all started out as a harmless joke which has turned a bit sour over the years. A lot of people heard Steve Wright taking the piss out of hardcore ravers on his Radio One afternoon show a few years back. Most of his listeners probably weren't part of the scene when it started in the late Eighties, so the only image they have of ravers is this Ed Iup idiot blowing a whistle all the time, listening to shit music and talking a load of ballocks! It's a superficial view and very unfair to the hardcore artists at the forefront of the scene today. In my view, hardcore is a breeding ground for new talent."

"The fact is, a lot of people who used to be so-called cheesy ravers have got older and mellowed out. When I go to house clubs, I get people coming up to me and saying, 'Hey, you're Slipmatt, aren't you? I remember you from 1988!' As you get older, I think you forget how exciting it is to go to a full-on rave for the first time and be part of the energy and the crowd. That side of dance culture starts to feel a bit corny as the years go by and you get more cynical. A lot of ex-ravers have developed this 'been there, done it, got the T-shirt' attitude. They look down on the next generation of ravers. It's just complete snobbery.

Is this why The Face were apparently denouncing their hardcore roots? "Yeah, it must be. They were the original hardcore band, and if it wasn't for their rave roots, they probably wouldn't be where they are today. I guess they say they hate hardcore now because it's the cool thing to say, isn't it? They're busy touring now and they don't play the rave circuit anymore, so they don't get to hear a lot of the quality hardcore which is around these days. All they remember is a few of the squeaky songs from 1991, and they assume all hardcore is still like that."

"Does hardcore attract a younger crowd then?"

"Yeah, in a way. The music is easily accessible, fast and energetic, it's more for teenagers and young people. The crowd tends to be aged between 16 to 21. Once you get a bit older, you don't have the energy to dance to all the fast beats anymore and you move on. But that doesn't mean the music is somehow inferior to house or jungle. Anyway, clubbing in general is a young thing. I started going out at 14, it's so much more exciting when you're younger. Part of the buzz is getting past the doormen. I'm 28 and I feel old whether I'm in a house or a hardcore club!"

IN HIS TIME, SLIPMATT HAS EXPLORED AND EXPERIMENTED WITH practically every musical sound, from soul to punk, then onto reggae, hip hop, and new electro. From the tender age of five, he manipulated the family gramophone, playing Beatles, Gary Glitter and Elvis Presley records.

"I've always wanted to be a DJ for as long as I can remember," he claims. "My dad had an old reel-to-reel tape recorder stashed up in the attic and I used to mess about with it. Obviously, I didn't sit there thinking, 'I want to play at a club, because I didn't even know what they were at the time. I all knew I wanted to be involved with music in some way."

His early soul leanings were cut short by punk and ska. But it was his introduction to reggae through David Rodigan's show on London's Capital Radio, which really hooked him.

"I loved the really heavy dub coming from people like Scientisti, King Tubby, Gregory Isaacs and Yellow Man. The basslines felt so powerful and raw-sounding," he recalls.

At 16, Slipmatt pestered a mobile DJ working in his home town of Loughton in Essex, to let him go on the road with him. By 1989, he'd bought his first set of decks. A couple of years later, Slipmatt and his best mate, John (otherwise known as Lime), started to produce hip hop tracks together under the name SL2. One day, John turned up with a copy of Marshall Jefferson's "House Music Anthem" and their fate was sealed.

Drawing on acid house, reggae and hip hop influences, the duo put out their first EP, "Do That Dance", on B-Ware. The record sold pretty well but they never saw any money. As a result, they decided to release their next track, "Djs Take Control", by themselves. They sold every last one of the 3,500 copies pressed up and SL2 found themselves at the forefront of the new breakbeat style, which snatched up the likes of The Prodigy, Shut Up And Dance and The Ragga Twins in its wake.
Slipmatt

In 1992, XL signed up "On A Ragga Tip", which as we all know, crashed into the national Top Ten. By this stage, Slipmatt had also become a big name on the house music scene. Since 1989, he had been playing regular Ding slots at his brother’s Raindance events in Barking.

"I suppose some people might say that my brother would have given me a DJ slot at the Raindance events even if I was crap," he confesses. "And I would be a liar if said hadn’t helped me out a lot."

Without a doubt, Slipmatt wouldn’t be where he is now if he couldn’t cut it on the wheels of steel. When the Raindance events came to an end in 1993, Slipmatt continued to be a major force within the hardcore scene.

"My brother runs a house club called The Aquarium in London now, and I still do the occasional set there on a Sunday night. If I wanted to, I could change my set to house because he’s offered me a residency! But I love the energy and underground feeling of hardcore and I enjoy making music which reflects that energy."

"Maybe it sounds like a cliché, but the atmosphere at the big parties, United Dance, Heiter Skelter and Tasmania, are the nearest to the original warehouse vibe that you’ll ever get. There’s no crowd as receptive as a hardcore crowd."

He never compromised his sound and he continued to split into dark and happy in 1993/2, Slipmatt made a gradual but deliberate decision to play and produce more uplifting music, while his contemporaries, Fabio, Grooverider and RPR, favored the jungle sound.

"I started out playing a mixture of dark and happy, but jungle was too moody for me," he says. "I don’t think either happy hardcore or jungle was designed to be played constantly at night- time parties. The two complement each other, which is why raves like United Dance still have both styles playing out in the same venue. I can appreciate jungle and I certainly wouldn’t slag it off, but happy hardcore is the music which turns me on the most."

AS TIME WENT ON, SLIPMATT FOUND HE wasn’t as up front with the new jungle releases as people like Fabio. However, he was often the only DJ playing the happier tunes on labels such as Quosh, Impact, Essential Platinum, Hectic, Universal, Just Another Label and his own imprint, Benz (after his Mercedes).

It’s only been fairly recently that English hardcore has taken on an identity of its own. Throughout 1994, happy hardcore established a close relationship with Dutch gabba and Slipmatt’s own set consisted of cuts from Dutch labels such as Baby Boom, Dwarf, Mokum, and Midi-Town. But it was Scott Brown’s techno/gabba hybrid released on his own imprint, Twisted Vinyl Evolution, and Screwdriver) which was to have the biggest influence on the happy hardcore scene.

Inspired by this bleepy sound, Dougai & Hixxy set up Mental Platinum, a harder off-shoot of their existing Essential Platinum label. While many leading happy hardcore DJs used the massive Rotterdam kick drum and techno stab into their own releases.

I used to play a lot of Scott Brown’s tracks," offers Slipmatt. "He’s excellent at making really simple tunes which sound great. For instance, ‘Now Is The Time’ was very minimal but it was really effective."

By the end of 1994, though, Slipmatt felt Scott’s style was getting a bit stale and repetitive.

"Too many people were starting to copy his sounds and there were far too many hardcore records getting released which had kicked a drum off an Evolution record," he explains.

Meanwhile, leading gabba artists began to produce more commercial tracks and regularly featured on the Dutch charts with a somewhat crude mixture of Euro sounds and the stereotypical chipmunk hardcore vocal tracks.

Both Paul Elstak’s "Luv U More" (featuring a speeded up Sunscreen sample) and Charly Low Noise & Mental Theo’s "Wonderful Days" roared around the Dutch Top Five for two months. Lead by DJs Gismo, Darkkave, Lenny Dee and Manu Le Malin, the underground gabba hardcore scene in Holland retaliated by producing satanic speedcore tracks which were far too alien to export to the British rave scene.

By early 1995, Slipmatt’s set once again consisted of homegrown talent. Realising that the gabba scene had little more to offer them, Slipmatt, Force & Styles, Eruption, Bunter and Sharkey & Hixxy looked further afield for inspiration and hardcore took on a darker, melodic feel, while also returning to a more old school flavour.

"After the phenomenal success of Hixxy and Sharkey’s ‘Toytown’, major labels started to show interest in the hardcore scene again," continues Slipmatt. "Everyone always says hardcore is dying off, but it never has and, of course, it never will.

Just when the scene seems a bit stale, something new comes along and newer artists like Force & Styles, Sharkey and Eruption take the music in a different direction."

IN THE SUMMER OF 1996, REACT RELEASED THE HIXXY AND SHARKEY-mix ‘BANKERS’, which sold over 30,000 copies, and United Dance’s ‘The Anthems’ compilation, which was mixed by Slipmatt, has not only sold close on 45,000 copies, it is also their biggest selling release to date. Does this show that hardcore is actually getting more popular then?

"Yeah, I’d like to think so," agrees Slipmatt. "I was quite surprised when I heard how well my last album did on United Dance because they are an independent label. It just goes to show that it doesn’t matter what the press says about hardcore, the kids know what they like and will continue to support the hardcore scene regardless."

Several months ago, XL approached Slipmatt with the idea of setting up First Recordings. The label’s debut outing was a remix of his own classic, ‘On A Ragga Tip’. The second release with Slipmatt And Eruption’s ‘Sunshine 1’ ( reminiscent of ‘Do The Day’), which is already an anthem on the happy hardcore underground scene. I’m actually more excited about the release of ‘Sunshine’... because it’s entirely new material,” he says.

The renewed interest from major labels seems to indicate that hardcore might once again - and this time with a bit more success and high profile it achieved in the early Nineties. Slipmatt is also confident that Force & Styles will chart this year without divorcing themselves from their hardcore roots.

"It’s up to the new generation of hardcore artists to change the public view of this musical style as something stagnant and unchanging," he says.

This could well be the start then, Muzik’s first hardcore cover, recognition for the fact that hardcore is here to stay. That’s where the next generation of committed-to-the-core clubbers are coming from. It’s the new teen old guard.

And it’s Slipmatt, who, by rights, should really be part of that Feisty old guard, who’s the one leading the charge of the next beats brigade. His hardcore will surely never die.

**THE APPEAL ACCORDING TO PEEL**

How long have you been supporting happy hardcore?

"I’ve been going on dates but I’d say about three years. It was my son, Thomas, who got into it first, we’d be downstairs watching the telly and we could hear all these insane fast records being played in his bedroom. I’d stand at the bottom of the stairs shouting "God sake Tom!" The more I heard, the more I got into it. Then I started getting a few of the records and really enjoying them, and my wife likes them a lot too. Every time we receive packages from Alphagram there’s an all-round cash in our house.

**What’s the appeal?**

"Personally, I’ve always quite liked extreme music of one sort or another. Why has it been ignored by mainstream media? "It’s so gloriously uncool. It’s like punk in that it’s so hard and fast. People are so beefy being cool, it’s quite sad. At 57, my chances of being cool are gone forever, and that’s really rather wonderful because I like something because I like it, not because somebody else tells me to."

Have you been to overt events?

"No, never. I’m not much of a dancing man and people would probably think it was a rather uncaring undercover policeman."

Tell us about your son’s love for happy hardcore?

"He’s also into drum & bass. Right now I’m in bed feeling awful with cold and this room is next to mine. When he turns up his stereo it’s like vibrating in the air in front of him. For some reason, he’s moved his stereo out into the hallway this morning, when he comes back from school I’ll find out why he decided to do that every day."

**What do you think about our support for this scene?**

"It’s only over time. I’ve never been entirely sure when something begins and when it ends. When Muzik reviews a record I can see where it all fits in. It’s always interesting to see where something is reviewed and how it is placed. It’s like anything, if you agree with what the critic is saying you think, ‘What a Fine writer this person is’, and if you don’t ‘they’re a dick.”

**SLIPMATT’S ALL TIME TOP TEN**

**SONG OF A LIntel OR A PLOR RAE - Far Out** (Suburban Base)

**URBAN BRACKEDOWN - Stone Junkie** (Aphrodite)

**RHYTHM IS RHYTHM - Rhythms Of Life** (Traction)

**PRODUCER - Charlie Youngs** (UX)

**SILK - Be A Ragga Tip** (UX)

**BLAME - Music Takes You** (Moving Shadow)

**ERUPTION - ‘I’m The Music’ (Bass Mix)** (United Dance)

**HIXXY & SHARKEY - Toytown** (Essential Platinum)

**GOODLAD & EROTIK - Party Time** (United Dance)

**FOUSE & ATIVES - Heart Of Gold** (United Dance)
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GROOVERIDER
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SWAN - E
DJ BS
MR C
DAZEE
MC FEARLESS

arena 2 (harcore)
in conjunction with

MUZIK
SLIPMATT
SEDUCTION
SY
VIBES
FORCE + STYLES
VINYL GROOVER
DILLY BUNTER
NICKY SLAM
JIMMY J
MC MC
MC RUFF

arena 3 (house/trance)
hosted by

TONY DE VIT
GRAHAM BOLD
PETE WARDMAN
MR 'C'
BIRD
'DUTCH' HUTCH
STEVE HARVEY
LUCAS PARIS
LITTLE PETE

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How long has it been since BABY FORD presented us with a new album? Well, long enough to worry about whether man has walked on the moon, got spiritual (or not), spelt words wrong and lead the charge with his Ifach and Trelik labels. Oh, and served up some excellent new material.

"OOCHY KOOCHY!" PROCLAIMED BABY FORD ALMOST eight years ago. Few people understood what it meant, but that was part of its allure. The why wasn’t important. The feel, and what it brought to those it embraced, was.

Back in those much-revered halcyon days of the Eighties, Baby Ford brought the noise in a way which was to change contemporary music for ever: As someone once wisely commented, without Baby Ford there probably wouldn’t have been the acid in the house. Without him there certainly wouldn’t have been the chart-busting reinvention of Marc Bolan’s “Children Of The Revolution”. Baby was integral to the sound and movement of the time affectionately known as the Summer Of Love. Then, as now, he travelled on different tracks. He applied his analytical mind to electronic manipulation and the result was like nothing we’d ever heard before.

Now, on his third album, “Headphonesyspyder”, which follows the oft-referred seminal “FordTrax” and the equally eclectic “Bfond9”, the man known as Baby has undertaken another voyage into sound. But he’s still no better at explaining what it is he has created. He just does it.

"Music to me is all about communication," he explains over coffee in a west London cafe. "It’s just a more subtle than speaking.

The World According To Baby Ford is an esoteriac odyssey of sensory stimulation which picks you up and questions everything you thought you knew. It’s not for the faint-hearted or purveyors of the status quo. It could challenge your entire thinking... or maybe not. Whatever, you are about to undertake a journey. Your world may never be the same again.

Around the world, and then back again

Peter "Baby" Ford was born in Bolton and moved to London in 1985. He regularly DJs at east Berlin’s Panasonic nights.

"When I was growing up, we never stayed in one place very long because my father had... how shall I shall this? Erm, Itchy feet. We travelled around Europe and spent some time living in New Zealand. I was young and I learnt very early that the world is a small place. It’s even smaller now with all the technology.

"We eventually returned to Bolton where we stayed in a small hotel for a while. Actually, it was more of a bed & breakfast, which was all we could afford at the time. Then we got a house."

Global knowledge

"I left school when I was 14. I attended loads of different schools, mostly only for two years at a time, because we moved so much. I think the longest I was at any school was my last one. I consider what I’ve learnt since school to be more valuable to me then what I learnt when I was there."

A job is a job. Music is for life

"As a kid I did many things to earn money from washing cars and cleaning windows to delivering papers. Later, in Bolton, I worked in an army shop but I knew I wasn’t going to spend the rest of my life as a sales assistant. For me, to be able to DJ and get paid for it is something I am really grateful for."

The vinyl assault

From Rhythm King to licensing his new "Headphonesyspyder" album through Black Market International, these days Baby Ford prefers to release his work through his own labels, Ifach and Trelik, or at the very least, retain the control majors wouldn’t allow.
Baby Ford

"I've had recording deals and I wanted to have more control for myself. I wanted it to be that when I recorded something it would reach the shops straight away. I didn't want to have to adhere to other people's demands. I wanted to decide my own direction and stick to it."

What's in a name?

"The name Trellik came from this building near me called Trellick Tower. I just liked the sound of it. Eon [his co-producer] and I lived around the area so it seemed to be appropriate. As for Ifach, I think somebody told me you should never start the name of the label with an 'I' because of catalogue numbers, that's a transpotting kind of answer, I know! Ifach is just a word that nobody uses it means whatever it means to you. The original word comes from a Spanish rock. Trellik is like a high-rise and Ifach is like more earthly. We've electronically manipulated the words!"

Forgive me father, have I sinned?

"I was christened Col E but I'm not really a complete follower. I was a bit alienated from religion because of Sunday school which I went too for a while, but it was obvious it wasn't going to work. I do have a faith as long as it doesn't lead to segregation. You know, things getting out of hand and people going for each other's throats. I'm a bit careful about my words because I'm not so clued up on what conventional wisdom says as I'm much more of a spontaneous go-with-the-flow kind of person."

A restless soul a-wandering

"I did a course at Brahma Kumaris in Willesden, which is a basic foundation on meditation. It's learning about spiritual issues without having it rammed down your throat. That's the sort of thing which has always put me off, that and the fanatics which seems to go with it. As far as reincarnation goes, it goes back to karma and meditation and whether you believe that your soul is a seed which can be reborn... if it's a good one, obviously."

"The law of karma plays quite a big part in my life. I kind of believe in that in terms of nature... if you're a good person on the planet then that tends to reproduce. I guess spiritually and soul wise I do believe, but physically, I'm not so sure."

Planes, trains, automobiles and, erm, Choppers

"I had a thing about Chopper bikes when I was younger. I was about nine when I got an orange one. I had wanted one so badly for years, I was made up the day I got it. The trouble was, those bikes were really crap to ride. We used to go rallying on all these coal slags when I lived up north, which wasn't as grim as it sounds, but the problem was they could be really dangerous. If you weren't careful you'd fly over the top of the handlebars. Planes fascinate me but they scare me to death, as well. Why? I would have thought that was pretty obvious, really! They're just this piece of metal flying through the sky. Yes, yes, I know, it's really old-fashioned but if we were meant to fly we would be born with wings! It's alright though, you get a nice batty and a drink so you don't think about gravity. They do that to distract you."

"I like cars too. There's this 'Car With No Name' which I saw in some magazine recently. I loved the aerodynamic styling and the way everything opens up like a module, it's very old-fashioned about it too."

Space, the final frontier... still is according to Baby Ford

"There was a programme on television the other week saying that we haven't even been to the moon yet, that Neil Armstrong never really went there in the Sixties. I think that's possible. What worries me is if it didn't happen, then we've been misled all these years, and to what end?"

The passage of time

"The first record I bought was Dave & Angel Collins' 'Double Barrel'. That was a top tune, that was my favourite at the moment. I include 'Android Architect' by Insub's 'Mystere' on Planet 10, 'Rue East's 'Remove' and 'Liquido Line' on Rewired. And there's a couple of Ifach tracks as well, Percho's 'Gunner' and 'Coupe Savage... is coup spelt like that? Oh well, we did!"

Back to the future, the fourth chapter

"Headphonespyder" is an excursion of sensibilities. Dark, synth interplay cruising into oblique territories of rhythmical inaudience. Minimalistic percussive elements riding pillion to the aural man himself. But in the other a personal voyage. As you step aboard, the road ahead is clear. Where you are going depends on you, the destination is only determined by your imagination.

Like its creator, it is as free-flowing and spontaneous as you the listener allows it to be. Curved corners or sharp bends. Valleys or mountains. On land or in flight. City streets or country lanes. Surrounded by many or in a world of your own. The choice, as they say, is yours.

"For me, it is like undertaking a journey," remarks Baby. "What kind of journey that might be, I couldn't tell you."

The point is, whatever it means to you is exactly what it is. So where, you may be wondering, does this journey lead to?

"I really want to carry on doing what I am doing. Continue learning and developing and hopefully, try to let other people learn from what I have observed. I believe that if I ain't broke then don't fix. I think everything is much less disposable than but, I want to put more emphasis on what is already working. Really, I'm trying to fit into the social structure with some positivity. I try to avoid planning, though, because life is much less structured than that."

*Headphonespyder* is out now on Black Market International
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Luke Slater

words: Stephen Cameron  picture: Dick Sweeney

A night on the tiles

HOW

DO YOU BEGIN TO DESCRIBE LUKE SLATER? AS ONE OF BRITAIN'S MOST RESPECTED TECHNO producers with a CV which includes ground-breaking releases like “Starway Ritual” by Planetary Assault Systems, Clementine’s “Cosmopolitan For The Cosmos” or The 7th Plain’s “Four-Cornered Room” album? As an in-demand remixer with credits that stretch from Steve Bicknell and Joey Beltram to Keniry Larkin and Ken Ishii? Or as a globe-trotting DJ with a real line in spaced-out extra-terrestrial grooves? The truth is, of course, that he's all three and more besides.

In the beginning, Luke was just another kid from Crawley who'd been seduced by electro. He got a set of decks, practiced super hard and began playing for his mates at parties. Then he discovered house music.

“I got two records,” he remembers. “A Wild Pitch 12-inch and one on Trax, “No Way Back” by Adonis. That was it. Every week I was off to London to get the latest imports and check out all the new releases. I was hooked, man!”

A residency at the legendary acid house club Troll followed, as well as stints behind the counter at My Price Records in Croydon and, most famously, Jelly Jam in Brighton. In 1992, with production partner, Alan Sage, he crafted the deep techno shapes of Morganistic’s “In The Shadow” for Trivial before embarking on a series of atmospheric and innovative releases for labels such as DJax, GPR and Peacefrog.

His latest Planetary Assault Systems album, “The Electric Funk Machine”, combines vivid extra-sensory workouts like “Exploration of The Ravish” and “The Return” with the kind of forward-thinking dancefloor techno that Slater has built his reputation on.

“The title of the album really came from my idea of the studio as one big machine for making music,” he explains. “I was thinking about what it would be like if we could put it up in space and link it up to a satellite. You'd have this big, electric funk machine floating around in space, broadcasting to the whole world and other planets like some kind of galactic jukebox. And the music it'd play would sound exactly like the music on the album…”

His music shakes our world, but what shakes his? Want to know what his top 10 life-changing experiences are? We got 'em.

1. Troll

“Troll was the first serious club I ever played at. It was in the Soundshaft (next door to Heaven) and me and my mates just happened across it one night. We walked in and the whole place was decked out in Day-Glo. It was completely bonkers. Everyone had light sticks and little hand-held laser guns and Day-Glo clothes. There was every kind of person there you could imagine, guys, straights, ravers with white gloves and whistles, you name it. It was the weirdest, most amazing thing I'd ever seen.

“And the music! This was back in 1987 when the house music concept was still new to Britain, but it was hot. They were playing records from Chicago and some of the early Detroit stuff on this great sound system. It changed the way I looked at life completely. I gave a tape to Tim, the guy who ran the club. He was a really swell guy. He listened to it and I got a job playing there. There's no doubt that Troll was the maddest experience I've ever had. It totally changed my life. And the Soundshaft is such a brilliant venue. I think it's still one of my favourite places to play in this country.”

2. ‘What Time Is Love?’ by The KLF

“I'm not talking about the commercial version which was in the charts, I mean the original version. Back in 1986, The KLF were putting out some very good underground records and the original version of 'What Time Is Love?' was one of them. It was the nastiest, trippiest, most surreal record ever. There was nothing else like it at the time. I must have played it and played it and played it. I went through about three or four copies because I just played the shit out of it.”

3. Colin Favor & Colin Dale

“I've got to root for them because sometimes it can be so hard to stick with what you believe in and really go through with things for the right reasons. I think if it wasn't for Colin Favor and Colin Dale, a lot of stuff just wouldn't even get heard. Especially the real underground stuff which doesn't get played that much on a mainstream format like radio. But they've always stuck to their guns and played...
Luke Slater

what they really believed in without getting side-tracked. I guess it's the same as
writing music; you can easily be swayed by a record company into writing music for a
reason other than the one you really believe in. The people who really count stick to it
like Colin Dale and Colin V. They're completely cool.

4. A French Rave

"Around the time that I was putting out the Clementine stuff on Djax, some promoters
in France booked a whole load of the label's artists to play at this rave in the
middle of nowhere. There was me and Mike Dearborn, Random Access doing a live
set, plus Oliver Bondzio and some others bring in about 15,000 people in this huge
aircraft hanger. It was a
different experience.

"At the time, the weirdest thing was that it felt like I was playing to absolutely
nobody. The DJ booth was up so high that you looked out from it and all you could
see was this sea of heads stretching all the way into the horizon. You couldn't
actually pick out any faces. It was the most unorganised event ever but it was still
unbelievable. I remember Random Access were totally brilliant, they jammed live
with a 909 and a 203 and it sounded totally amazing. Coincidentally I had another
funny experience at a rave up near Milton Keynes once. I was on with Mickey Finn
and the Ratpack, so there was me playing techno sandwiched between these
two breakbeat sets. It went down well but it really confused the MC. I was
playing old Belgian stuff and it tripped him up. I was quite proud of that actually."

5. Travel

"Initially, just to actually get on a plane and go and play in
a different country was an amazing experience. But as you get
used to that, you slowly realise just how big the world is. You
know when people say it's a small world? Well it's not. It's
humungous. When it comes down to it, every country
you go to is totally different and it can be a bit of a
culture shock to be in Germany at two o'clock one
afternoon and the next night you're playing in
Finland. You're coming out of Germany without
quite having come out of England mode and then,
by the time you adjust, you're suddenly somewhere
completely different.

"I do enjoy the fact you get a great deal of time to
talk about music. You can experience all these different cultures and there’s
always time on the journey home to consider what
you’ve seen. The old adage about travel broadening
the mind is certainly true. I'm sure that the
whole experience contributes to making you a little wiser to the
ways of the world."

6. Science Fiction

"I think I kind of live my life by science fiction. I take a lot of inspiration
from stuff which inhabits the realm of possibilities in a way which is unique to science
fiction. All the Planetary Assault Systems material, is based around the idea of science
fantasy and space exploration. The tracks on 'The Electric Funk Machine' were put
together to form the story of a day in the life of a space mission.

"The first thing that turned me on to sci-fi was an old TV series called 'Space 1999'. It
was just so far ahead of its time. Stanley Kubrick's '2001 - A Space Odyssey' was
another one. At the moment, I'm trying to get a decent copy of 'A Clockwork Orange'
because, again, it's the kind of thing which dares to push past your preconceptions, it's
future fiction but it's daring and relevant in ways that go beyond everyday
imagination. For me, that's the basis of everything I write and the way I look at things.
That surreal element has to be there, it's what sparks me off. There's so much around
that area you can explore too, it's that mystery, unknown factor.

"I'd like to do music for a science fiction film or television programme. It would be
such an exciting challenge. Often, I can almost imagine a film while I'm writing the
music. I think music, space and films all go together really well. It's the unknownness
of it all. Science fiction is a trip and so is the music. Forget about calling it
techno, I think that the word 'techno' needs to be put to bed.
Just call it science fiction, that works much better!"

7. Vegetarianism

"I believe the world is becoming vegetarian. I reckon by 2010, the age of meat-eating will be
looked at as barbaric and the history of the human race. It's going to change to the point
where eating meat will be seen as a hideous thing to do."

8. The Internet

"At the moment, the Internet is just like a magazine for people to
talk about and really no more than that. In that sense, it's quite boring. However, the
technology is still in its infancy and the possibilities are infinite.
Once I found a website where someone had uploaded 'In To The Night' [the first Planetary
Assault Systems release] for everybody to grab. There were a
lot of things which needed to be
sorted out. It's a very fragile infrastructure and tedious now but computers are going
to get faster. The age of analogue phone networks is just about over and ISDN is going
to become commonplace. When everything is in place, we're going to have
instantaneous communication and I've got my Apple Mac at the ready!

9. Harold Budd

"I was around at Alan Sarge's place back in 1989 and he pulled out this record by Harold
Budd called 'The White Arcades', we'd had some Klaus Schulze on before and I just
closed my eyes and drifted away. It's an amazing album. It completely takes me to
different place, time and feeling. It's a masterpiece of ambiance. There's something
about the mentality of it which seems really honest. He seems to do stuff for no other
reason than that's what he wants to do and it comes across in the music. There's
something magical about it. It's not really a conscious thing, it's just something
that agrees with me and I can pick it up on it."

10. Djax/Peacefrog/GPR

"My experiences with record companies have always been quite positive. Originally,
I was a big fan of Djax. At the time they were putting out a lot of stuff by Terrace which
was just amazing. Alan and I had just got our studio set up so I wrote some stuff
with Suna and I really liked and eventually put out. Clementine's 'Silent Voices' was
the first thing I did for the label, but in all I'd do three releases with them and the
whole relationship really worked well.

"Around the same time, Pete from Peacefrog called me. He sounded so laid-back and
so un-record company like I was immediately impressed and we started putting out
the Xone stuff, which in turn led to the Planetary Assault Systems releases. My
deal with Peacefrog has always been based more on a handshake than the kind of
heavy legal contracts which some companies and artists insist.

"The deal with GPR came about after I spoke to Wayne at the label about some ideas
I had for music that was, well, not immediately accessible. That's how 'The Cornered Room' and 'My Yellow Wine Bag' came about. Our paths diverged after that, but
I'm still very proud of what I achieved musically during my time with GPR."

'The Electric Funk Machine' by Planetary Assault Systems is out now on Peacefrog
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FULL CYCLE
Lakota, Bristol and The End, London
Tonight is a cross-country jungle sprint event. Bristol's drum & bass luminaries, Roni Size, DJ Krust and Die, open their monthly Full Cycle residencies at Bristol's Lakota and London's The End on the same night. But a mere calendar masking won't phase the Bristol crew or mess with the impact of their innovative breakbeat label's club night. So hold on to your soul as Munk takes the full Full Cycle tour.

Bristol, 11 pm. The Lakota's two main dancefloors are pumping out heavy techno while the festival-tent style backroom begins to exude the Full Cycle flavour. A hip hop set from label newcomer, Frisky, warms up for Son's phat rollin' beats, which pulls in both the techno-jaded crowd and devoted drum & bass fans. His "Police & Military" club plate and Bigga Starr's "Information" win over any on-the-fence participants and by midnight Full Cycle's feel-good black magic has the room under its heady, hazy, sniffable pump up the volume.

Hunting over to Krust, Son dashes through the rammed venue to his getaway car and heads for his London date. Kicking in fast and furiously, Krust injects the crowd with his ravey party set. Claxon beats and the "Star Wars" theme tune are interwoven between tracks and the rabid crowd respond with delicious "Krust" shouts.

The big man's needle doesn't veer too far from Full Cycle. V and Dope Dragon, playing his crew's cuts like Gang Related's "Rukus" as well as club plates such as Grooverider's remix of Represent's "Share The Fall". At 1am, Krust climbs down from the DJ box exchanging places with Flynn (his brother) & Flora. After this duo's deep set, Die and J-RoQ will bring Bristol in to the early hours. We will not be there to witness further home-grown vibes, however. London is calling and we follow Krust as he enters Tommy Hilfiger bomber jacket "which he describes as "My future jacket, man!" through the crowd and out of the door.

Speeding down the motorway in Krust's Volkswagen, Mobb D blasts out of the stereo as relaxation. "We'll probably pass Roni," says Krust of his fellow wacky racer who is also charging to the Lakota in his Fiesta.

In between mobile phone updates on how the tour "The End is, Krust comments, with massive enthusiasm, on how well Bristol's drum & bass scene has come along. "It's rippin', man! A year or two ago it wasn't all that, but now the people are in to it."

Tonight is proof enough how did the inspired thing his set went down? "It was tearin'," he shouts. "My aim is to excite the crowd, that's what I'm into. Excitement. I played all the flava's, my new track 'Slow Motion', Dillinja's 'Acid Tune'. By putting certain tunes together, people will come up with you, ride out with you, and then the feel gets rougher and it all comes down again and smooths out. And the best thing about it is, they don't know what's coming next!"

"People want to hear the whole spectrum. In one hour you can play the jump-ups, the tear outs, the rollers, and they want the lot! Mixing it up is what it's all about now."

An hour later we arrive in London, but faced with 3am traffic jams, Krust gets agitated. Luckily the jungle gods are on our side and we dodge our way to The End. The club is jumping with the booming buzz of Son who gives Krust a nod of restrained respect as he strides over the decks.

Weighing up the charged streetwise crowd, our drum & bass giant takes centre in The End's luminous DJ box and abandons his former rave set for a harder, scratchier vibe with reggae overtones. With his trippy Manga-style graphics overhead and the perpetually poetic MC Dynamite by his side, Krust pours out Ed Rush's "Technology" remix, his own stomper 'Future Unknown' and a variety of in-house tunes to further reiterate the upbeat Full Cycle flavour.

In the wings, an Armani waistcoat-wearing Frost stands with a blunt in hand, bearing witness to the fact that 'The End has been ripped apart with glowing sets from Die, Roni, Bill Riley, Son and his own good self. Behind the decks, Krust hooks up with the sharp-shooting Dynamite and sends a final telepathic one out to Roni and his deep, soulful Lakota set. "Expect the unexpected and you might be prepared," raps the smooth-tongued Dynamite summing up the Bristol vibe succinctly, while Krust gives vinyl form to his words right through till dawn.

A truly pumpin' Cycle ride.

Jessica Stein
FIVE STAR GALAXY & MGM TRIO

Somewhere up a mountain, Switzerland

SO where's all the facial hair? And the howling at the
moon? And tearing passes-by limb from bloody limb
to satisfy that lupine bloodlust? Well, it is a full moon
in a country renowned for its clean air and strange
laws about when you can and can’t hang out your
washing, so you can’t really expect anything out of
the ordinary to happen now, can you?

Wrong. In the resort of Lendzorheide on a full moon
Saturday night, the local Rasta are, it seems, going
somewhat cuckoo. We’re at an altitude of something
around 7,000 feet. We were closer to the twinkling
stars in the chilly clear night sky than the distant lights
of civilization down below. A long way down below.
And all around us is madness.

Stepping out of the chair lift feeling like we’ve just
auditioned for a part in “Where Eagles Dare”, the very
first thing we see is a teepee. A real Native American
Indian teepee. Big enough to hold a small gathering
and stuffed with bales of fresh hay. The whys and
wherefores somehow seem too impossible for us to
contemplate. And anyway, our gawping is distracted
momentarily by the sight of huge trolleys of plastic palm
trees stuck incongruously into the snow, “Saturday
Night Under The Plastic Palm Trees”? Bet the Merton
Parkas never knew it would end up like this.

Looking further up the slope, an amazing sight greets
us. Every full moon in the resort, the operators open
up the slopes and let whoever wants to risk life and
soul take to the pistes lit only by moonlight. And there
they are. Boarders, skiers, sledge riders, families, wildin’
kids... All bearing down upon us like the ghosts of
Albert Tomba and crew.

Arrrrggghh! Let’s seek refuge. Because underneath
the lift station, in an empty space with all the character
of an abattoir at 4am, Switzerland’s finest exponents
of jungle funk, slack beat, and generally rootsical
stuff’n’sense are doing their do. Sadly, it has to be said
that they appear to be doing it to a somewhat
disinterested crowd, no doubt bemused by the fact that
if they needed a little “aperitif” to perk them up, they’re
going to be gone for 40 days and nights to get it. Oh well.

Five Star Galaxy/MGM Trio (the stripes of the same
creative posse of musicians) blew us away last year
with their “Galaxy Strikes Back” album, a Massive
Attack/Grand Central kind of collective assault on
the roots of soul, funk and jazz, shot through with the
sound of the modern groove. Tonight, only Stade’s
“Dome” gets aired. No problem. Here at last are one
truly Nineties act, exponents of the funkiest grooves,
who’ve mastered the art of playing live, of merging
technology and real instruments.

Using not one but two DJs, the absence of live drums
is more than compensated for by some utterly superb
trumpet blowing and slap-happy bass work from Erik
and Marcello. No wonder the former already has a deal
with jazz institution Blue Note tied up.

And it’s the jazz framework they come back to again
and again. In the first half of the set, loose drum & bass
arrangements are set up for this pair to work their
magic over. It’s a jam, it builds out and we could most
definitely dance to it if we were so minded. Lurking in
the background, DJs Goo and Rollercone (told you
they were cuckoo) mix and scratch like demons on
four decks, while triggered samples and meandering
piano weave their own spell.

It’s a set to drift in and out of. To find your own gentle
wave of cool jazzy stuff, board it, close your eyes and
forget you’re half way up the north face of the Eiger’s
little brother. They leave the stage to muted applause,
which isn’t really fair. Something like this was dreamed
together. They’re bringing it over to the UK later this
year and chances are you won’t have to wear your
backwards. Miss it at your peril.

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MARK JONES' WALL OF SOUND TOUR DIARY
Melbourne, Sydney, Brisbane, Australia

Our first gig was at Melbourne's Red Head in Albert Park, which was really cool. It was indoors in this huge, dark room. The Wise Guys DJ'd, the Props played live and it all went off. There was plenty of madness afterwards. There were some incredible antics in the Jacuzzi... let's just say it was good, run-of-the-mill Wall Of Sound Jacuzzi action!

Then it was off to Bondi Beach, which is just outside Sydney. The gig was an all-dayer at the Bondi Pavilion. Phil Asher turned up... in the crowd! There were two local guys who did some breaking and DJ'ing, they were great. But there was a bit of didgeridoo going on, which I wasn't too happy about.

Backstage, there was a massive pile of concrete which was painted white and laid out in a line. It just looked like the biggest line of drugs ever! So I tricked this guy's didgeridoo, put it right up to my nose and pretended to can it. The guy went absolutely apastic. (Adopting a stock accent) "I don't know where you're coming from, man, but I'm not digging your scene." We all just rolled around pissing ourselves.

We got everyone back to the hotel afterwards and had a party. A little bit of havoc and the usual hotel antics... and all in my room, unfortunately. We managed to fit 37 people into a room which was only six by six! Had some strippers in, you know, the usual kind of thing. Then we piled off to the Good Bar, where all the cool people go, so we just bickered through for a couple of days.

After that, we took a couple of days off to recover and did a load of media stuff. The best thing we did was this radio show on Triple J, an national alternative radio station. Fifteen of us turned up with tons of beer and did a show. The DJ barely uttered a single word in three and a half hours. I was manning the phones, taking all the calls, it was like having a party in your mate's house. The poor DJ got sacked the day after! But it was one of the funnest things we've ever done.

We did another gig on the Friday at the Metro in Sydney, which was amazing. I had the bright idea of going to a fancy-dress shop and getting everyone kitted out. I was The Scarlet Pimpernel. My mate, G, was our Roman bodyguard in case anyone got pissed off and attacked us with a jar of wasp's nest. We walked out and gave it the large one, "Our Alpiniste Dame is it good to be here in your fair and pleasant land." You could just see the shock on their faces when the chins started hitting the floor. It was like "It Ain't Half Hot Mum" meets The Blues Brothers. Touché was dressed as Elvis, Regal was an Arab sheik, Alex Gifford from The Props was the Great White Hunter and Will was the Pope. He came on blessing the audience with his "holy box".

We went straight up to Brisbane the day after and did a gig in this huge gay club called Out. It had a massive collection of mirrored balls which was superb. They were really going for it. A bit of room-wrecking back at the hotel afterwards and then I had to get on the plane home the next day. I just made it to the airport on time. I got home to find the usual shit had hit the fan. Oh well. We're going back over to Australia in June, probably with Dehlarge and Carter. They won't know what's hit them.

WITCHMAN

UEA, Norwich

Witchman on record is a frightening experience. The "Nightmare Alley" EP would scare the shit out of Batman himself. In the live arena, however, he sounds even more scary. Just right then for a whole room full of gig-friendly types waiting for yet another stupefying show from The Cribs.

Putting his beats through what sounds like a Freddie Kruger-engineered mix, he conjures a dark and brooding atmosphere of demented hip hop and dark dub riffs. Like his fellow leftfield drum & bass luminaries, Squarepusher, Plug and T Power, Witchman departs from the static blueprint of predictable breaks and cheesy basslines to push the genre further forward than most.

Tonight's killer tune is his forthcoming single "Heavy Mental", a cut that gets the indie kids off their arses and onto the floor. With a break which makes The Chemical Brothers sound like amateurs and a bassline that would give The Prodigy's headf***ers wet dreams, it's likely to create serious dancefloor damage over the coming months.

Witchman? Voodoo fucking black magic, mate.

Rhiannon Wyatt

KUMO

The End, London

With the sounds of pumping house ricocheting in from the main room next door, it's hard to make out the first of tonight's two sets from Kumo. After an hour of downtempo, chilled-out clubbing in which Mr Kumo displays his mellower side, resident and co-proponent Mr C mounts the decks, comes over all junglist, and gets everybody jumping around. We sit and wait patiently for "Move Every Mountain" but he must have left it at home.

Kumo's second set flows straight on from Mr C and only serves to up the temperature. Madly rushing from DAT and computer to Theremin, this is pure, unadulterated, live drum & bass mayhem. In spectrograph tracks like "Seven Buckets" and recent single, "Aimed Response", Kumo uses a female vocalist and dotty tweaking his walling Theremin along with the music.

Losing the plot at one point, we wander off to see Cajmere spinning in the main room, then realise Kumo is still playing and rush back to see everyone going wild again. Providing the link between vinyl and live performance, this is just the beginning of The End for Kumo.

Rob Da Bank
ERYKAH BADU
Jazz Cafe, London

It's a testament to the musical eclecticism sweeping many that the hip hop soul of Mary J Blige, the jazzy soul of Adriana Evans and the rap soul of De La Soul predates the debut British performance of this queen of modern, urban eclecticism without ruining your appetite.

Against a backdrop of glittering lights and a foreground of eager faces, the enthroned sitarist on stage, regal in her beauty, beneath a head wrap so tall it could contain a crown from each of the musical kingdoms she represents. The opener, "Rimahot", is performed somewhat distractedly as she lights an incense stick which she places between her lips. But once the sparse nature of its composition and the "boops", "clack" and "diggy-diggity" extends, it holds as much sway and relevance to what she's about as the sentiments in the throbbing "Outside The Game", which quite literally pulsates against the ache it reveals.

Nothing performed tonight is a straight replay of her platinum-selling "Baduizm" long-player. The wordy-wise manifesto that is "Appletress" becomes a brummy, joyous festival of hand-waving. The scolding and contradictory "Sometimes" is lightened by Erykah's amusing and altering, freestyle rap. The verbal rejection contained in the post-encore "Next Lifetime" is, with the assistance of two guys from the audience, entertainingly enacted before she dismisses both with a Cheshire Cat smile and the smooth assertion that she's "not enough to divide like a pie".

But most impressive of all is that this performance endorses what Erykah attests, albeit off the cuff, at the start of the night that life "can be beautiful".

And it can be, especially when music enchants it with as much wit as atmosphere, as much Chaka as Billie and as much hip hop, soul and jazz as we gorched on tonight.

Jacqueline Springer

PRINCE PAUL
Jazz Cafe, London

Former member of Stetsasonic and producer of De La Soul and Gravediggaz, Prince Paul is one of hip hop's most interesting jokers. He is more interested in having a laugh than going gold. As a result, his "Psychoanalysis" evening is not the usual round of static posture. Instead, Paul and his mates offer a "Benny Hill" skit show complete with the Prince as a Freud figure in beard and glasses, and for a whole hour.

An ego stripped from the crowd to humiliate himself by showing his arm... masturbation style on the microphone.

"Beautiful Night", a tale of rape, murder and mayhem, is given an extra twist by being delivered Snoop Dogg spoof style. Doctor Paul adds an extra bite of irony by commenting, as "Snoop" eats, "That's why I never trust black people".

But then the show just drifts. There's just not enough music and the jokes are repeated. An act which was good-humoured it a little shambolic, suddenly seems just shambolic. And sympathetic as they may be, you can't help feeling that the people performing are having more fun than the people who have paid to be there.

Will Aston

SWEETBACK
Subterrana, London

This may be the excellent Sweetback's debut live performance, but surely we have been here before, haven't we? Weren't it the night we watched Guru's Jazmatazz? Jammed to the Solonatics? Bopped to Buckshot Le Fonque? And that's the problem with such proficient musicians, once they get that cross-cultural-musical-collaboration bug, it becomes something of a mustache.

With Sweetback, however, it is their soulful vibe, and the way they relay it, which is their saving grace. How happy, exhilarated even, Stuart Matthewman, Andrew Hale and Paul Spencer Demna seem as they play, significantly lessens the prevailing suspicions.

The beam from their shared smiles, the way three pairs of hands clap so much sound from so few instruments, the way they join life as they jolt to the groove, is addictive viewing.

It is a musical performance which leaves room for guest vocalist Amel (who's voice reaches heights birds would feel dizzy at) and rapper Brahamady free to assure us that we may have been there, done that, but we didn't do it with Sweetback.

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TRESOR SIXTH BIRTHDAY PARTY

Berlin, Germany

“TRESOR Never Sleeps” boasts the staff T-shirt and it’s not wrong. It’s the Saturday night of Tresor’s sixth birthday celebrations, and already the club’s been partying pretty much non-stop since Tuesday. This is where the music rarely stops. Hardcore to the max. Techno in the extreme. Pain beyond pain, pleasure beyond pain. It’s always been the Berlin club’s ethos: Germans don’t do things by halves, particularly when it comes to techno. What they lack in soul, they make up for in stamina. Which is what makes Tresor so special. This is techno at the end of time.

Upstairs, in the Globus house room, an uneasy mix of drifting party-seekers, foreign tourists and pulled-up locals are grooving away to a set of tough disco cheese from Blake Baxter. We could be anywhere really. It’s fun. But limited. Head downstairs, however, and hold your breath. In a tomb-like vault you have to enter through a gate of iron bars, Cristian Vogel and House Of God’s Terry Donovan are pushing the twisted metal ethos of extreme techno to the very limits. Wave after wave of annihilating rhythm (so deviant and looped-to-fuck it’s the hardest headrush you’ve ever endured) envelops the room, bouncing relentlessly around the concrete bunker. It’s pitch black, thick with dry ice and lit only by a merciless strobe. Occasionally, you can fleetingly make out the rusting forms of safety deposit boxes, the only clue that this was once the safe room of one of Germany’s biggest banks. And from time to time, the bass pushes the sonic barrier so close, the mortar crumbles from the ceiling and showers us with fall-out debris. It’s as if the very fabric of the building can’t hold back the onslaught. This is truly incredible. This is the real Tresor.

“When we first came in, there was such a weird atmosphere it was like opening a pyramid. It was so silent, it felt like the walls were talking to me. And it was clear. The right place, the right sound, the right people...”

Earlier that day, Dimitri Hegemann, Tresor’s 41-year-old owner, describes
Six Of The Best

Dimitri Hegemann’s favourite sets from six years of Tresor
1. SURGEON - at Dynamic Tension, 1997
2. SYENATH - at Love Parade party, July 1996
3. JEFF MILLS - X-01 Live With Mike Banks And Blake Baxter, 1991
4. JUAN ATKINS - Spring, 1995
5. DORHANTE - Ministry Of Sound set, 1996 birthday party
6. CRISTIAN VOGEL - Sixth birthday party, 1997

Six Of The Best Too

Six essential Tresor releases

EDDIE FOWKES & JMB - “Technoass” (Tresor08)
JEFF MILLS - “X-02: The Rings Of Saturn” (Tresor04)
JULIUS BERTHANN - “Gnome Farm” (Tresor33)
PIERS HEADLEY - “Music For Toiletts” (Tresor21)
3 PHASE - “Der Klang Der Familie” (Tresor09)
ROBERT HODD - “Infernal Envelope” (Tresor27)

The first time he discovered the underground vault which now echoes with the sound of techno’s front line. This, after all, is the club which first united east and west in electronic delirium soon after the Wall came down. Its location, bang in the heart of No Man’s Land, in the shadow of the Berlin Wall is no coincidence. It’s crucial to Tresor’s spirit of defiance, a place of excess in a wasteland of barren.

It’s this same determination to unite, rebuild and venture forth which also pulses through Tresor’s massively influential label. Thrusting a sonically destructive Jeff Mills on the world back in 1992. Giving the Detroit old guard (Blake Baxter, Eddie Fowlkes, Juan Atkins) a label they could trust. Hosting up local talent like 3 Phase and Pacou. Providing an international army division for others like Joey Beltram, Cristian Vogel and Holy Ghost.

Few imprints outside America have done as much for the global techno cause with this amount of uncompromising authenticity. Tresor is synonymous with innovation in techno.

For a sixth birthday party things are surprisingly muted really. Berlin is no longer dancing until the cops come. But six years on, Potsdamer Platz is about to become the seat of the German government, as well as the world headquarters site for both Sony and Mercedes. And Tresor? Is it about to move? Forget it! In a few year’s time, the Tresor Tower will be complete, a huge complex of synergising offices from all spheres of the creative world. Underneath, the world’s greatest techno club will never sleep. Across the road, Helmut Kohl’s ears will be flapping in time with the hardest bass drums from the far side of the future.

Tresor, we salute you.

Colin Bush
WHERE TO LOSE YOUR INNOCENCE THIS MONTH

LIVERPOOL – SATURDAY APRIL 12
VOODOO – MUZIK NIGHT
Clear, First floor, 1 Mount Pleasant
0151-733-6097. 10-3am. £8/£6 students and members
Alexander Cooke (Muzik Bedroom Bedlam winner), Joey Beltram
and Steve Shiels

LEEDS – SATURDAY APRIL 26
BACK TO BASICS – MUZIK NIGHT
Pleasure Rooms, 9 Merrion Street
01132-244-9474. 10-6am. £12/£10 students and members
Marcus James (Muzik Bedroom Bedlam winner), Darren Emerson,
Darren Price, Jon Marsh (Beloved), Huggy, Ralph Lawson, Lee Wright,
Simon Mu and James Holroyd

OXFORD – WEDNESDAY APRIL 30
MAY DAY GATHERING – MUZIK NIGHT
Park End Club, Park End Street
01865-244-577. 7:30pm - late. £10.50
LTJ Bukem, Dave Angel, Doc Scott, Clarkee, DJ Hixxy, Ivanhoe Campbell
and Rude Bwoy Monty

MANCHESTER – SATURDAY MAY 3
THE ASYLUM AT BOWLERS – MUZIK NIGHT
Bowlers Leisure Complex, Longbridge Road, Trafford Park
0990-168-129. 8-2am. £17 / £15 in advance
Phillip Jones & Sean McDermid (Muzik Bedroom Bedlam winner), DNA,
Slipmatt, Seduction, Brisk, Dougal, Vibes, Force & Styles, Vijay, Break,
Elite, Freebase, Menace, Epic, Dodger, HMS and Ultimate Buzz live

ROMFORD – FRIDAY MAY 9
UNDERWATER RECORD PARTY – MUZIK NIGHT
Atlanta Boulevard, Romford, Essex
01708-742-289. 9-3am. £7/£5 before 11am
Alison Marks (Muzik Bedroom Bedlam winner) and Darren Emerson

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must received by Friday May 9. You MUST be 18 or over to enter!
Get ready to rumble

One third of the Native Tongues collective and wholeheartedly a part of the hip hop old skool, the ever-innovative JUNGLE BROTHERS mark their welcome return by telling it like it was... And what it will be like again if they have anything to do with it

EVERYTHING GETS RECYCLED.

The Sixties, of course, from mop tops to fuzzy hippies singing Sandokat. The Seventies, from sequins on the faces of glam boys to the disco 'Tron. The Fifties. The Forties. Even the Eighties, a thick rim of eyeliner coating pale Spandau Ballet wannabes. Then there's old skool hip hop.

The trend has been running for years. Adidas shell-toes, Pumas with fat laces (theese slugs of solid colour suddenly available from high street sneaker stores again), trackie tops, a massive upwaving in the sales of Kangol hats. But this was just the first stage.

Breakers are cropping up at the jams again, circles forming once more round a spinning figure. DJ Kool cleaned up with the classic 'break-and-call-and-response' shenanigans of "Let Me Clear My Throat". Party compulsions like "Shoo Tha Pump" plug into the same impulse. Britain stands on the brink of the pappingest, lockiest, flyest revival in years.

Except, as with all revivals, there's something missing. Not the sense of enjoyment, of partying hard, not the exuberance but something else. That central something which makes a movement a living movement and not just an exhibit in a museum.

A WEDNESDAY NIGHT IN MANHATTAN IN JANUARY. DIRTY STREAMS OF SNOW LINE THE EDGES OF the pavement. Small knots of people slither down a dark midtown street, past the stench of horse manure emanating from a Central Park carriage stable and up to a small door hidden behind a big bouncer. A rigorous search later (metal detectors, all-over frisk, pens checked away, keys checked for weapons, obligatory coat-check) and they proceed upstairs into the welter of Mad Wednesdays.

In the huge first room, coffee-coloured girls with braids swirling round their heads and nails curling over till they nearly touch their finger tips dance with boys decked out in oversize Hilfiger. The music points to the commercial dominance of Puffy Combos out east, the gents dick-grabbing 10 to the dozen to a stream of Bad Boy hits.

Continuing on upstairs, you find another room. It's smaller with a tiny stage surrounded by tables. The DJ, rather than mixing the hits, is cutting and pasting, scratching huge chunks of sound from the wax. And over in the corner, surrounded by friends and girlfriends (wives?) sit Mike G, Africa Baby Bambaataa (no relation) and Sammy B. The Jungle Brothers.

TEN LONG YEARS AGO, THE JUNGLE BROTHERS BURST onto an unsuspecting world. At a time when diec-grab raps were as prevalent as they are today, the JBBS (as they have always styled themselves in tribute to "The Godfather Of Soul" and his band) debuted with "Jimbooshi", an ironic ode to man's obsession with what he has down his Y-fronts. With scratchy, fuzzy, off-centre samples, ludicrous flights of lyrical fantasy and a straight-faced flow, the record reminded a still-young hip hop world that rap records could be funny.

"I don't think hip hop is about fun anymore," complains Africa Baby Bambaataa, looking at the scene in 1997, as the Brothers prepare to drop their fourth album, "Raw Deluxe". "All the music that's coming out at the moment is just real dark."

"Glorifying drugs, getting fresh off of materialism and being recognized by somebody, getting over on women being over on the next man," laments Mike G. "I'm happy that the Jungle Brothers ain't on it like that."

The Jungle Brothers have never been on it like that and for a simple reason. They come from a different time. From the old skool.
Jungle Brothers

Back at Mad Wednesdays, Red Alert takes the stage. A clapper midfielder-aged man in red sweatshirts and cap, Red Alert goes right back to the roots of hip hop. An early member of Black Uhuru Nation and distinguished radio DJ, Red Alert is credited with having broken BDP's "The Bridge Is Over". He programmed the hip hop show on New York's Kiss FM from 1983 until his move to Hot 97. Having been on the wizels of the streets since before BDP's early jams at the Roxxy, he knows what he's talking about. And the crowd knows this for sure, they knew it, silencing to a murmur to allow him to speak.

"So who was down Latin Quarters in the Eighties?" he asks, referring to one of the seminal clubs of the old school. The whole crowd raises a response, wave their arms, gesture. Some of them were still down nursery school in the Eighties.

"All you motherfuckers are fronting. You no motherfuckers are fronting. You no weren't. You no weren't. Jungle Brothers were down Latin Quarters. They know where it comes from."

FOR MIKE G, AT LEAST, HIP HOP WAS IN THE BLOOD. Red Alert is his uncle. So while he and Af were still at Murray Berthaun High School, they were also being taken down to the Roxxy to watch the original Bambaataa and his crew get busy. They played with Bambaataa and Dee Jay Awesome, and he started rolling down there and the Kiss FM studio with them. He was doing that which taught them the three central tenets of old school hip hop culture. Fun, originality and authenticity. The true values, not what you wear or what break you use.

For Af, Red Alert is still the mentor.

"He plays the old school like nobody else. And I'm more into that for inspiration, than what they're just running on regular rotation. It was like a spell. It was like all those records were buried and that whole history was buried just so new artists could come out and pull the wool over your eyes and say, 'This is what it's all about now.'"

The DJs don't have much track with a lot of what's going on in modern hip hop. Af says the culture is in its "Dark Ages". Mike feels "there's definitely a cloud over it." For a start, it's not enjoyable. But more than this, it's not original or authentic.

"You got a lot of biters," frowns Mike. "The main thing about "Raw Deluxe" is that it captures how hip hop was before. There's no fronting in it. We're not trying hard to say we're this and we're that... We just-rap. We came to the jam to do what we got to do. It's raw deluxe. The essence, knowwhasayin'?

FOR THOSE WHO DON'T KNOW, INNOVATION HAS been the Jungle Brothers' middle name since the first surfaced that decade ago. While De La Soul's superficially similar debut, "Three Feet High And Rising" caught the imagination of the mainstream, "Straight Out The Jungle", which was released in 1988, a year earlier, was a record that not only contained conscious cuts like "Black Is Black" and "On The Run", it also featured "I House You". The latter is now considered a classic of genre-crunching which owed much to the elder Ban's belief in hip hop as a form which included all styles of music. The album was influential, new and unique. And it led to the formation of the now-legendary Native Tongues crew.

"The kind of creative process that got us through "Straight Out The Jungle" seemed to get De La through their album and Tribe through theirs," reminisces Af. "We all had similar beats and rhymes and music and when we got together we'd just proved it."

Running soul and funk through African drumming with canco appearances from the likes of De La, Tribe, Queen Latifah and Melle Mel, the Jungle Brothers cemented the relationships of the Native Tongues groups on 1990's "Done By The Forces Of Nature" album.

While the single, "Don't Our Own Digny", was a hit, the album didn't sell as well as new label Warners had hoped. But it was nothing compared to "J Bece Wit The Remedy".

The Jungle Brothers' third album is one of the most under-rated hip hop records ever released. On tracks such as "SpitWicked Randomness" and "Blackhead", the DJs ripped at the hip hop blueprint, crashing Cecil Taylor-style piano over double-upped beats and echo-laden rhymes. These innovations have still not been assimilated by a musical community which can usually soak up anything. The album was met, often still is met, by incomprehension.

"Nobody wants their creativity to be rejected," Af admits. "To hear some people say they weren't 'feeling it' is always going to be the case. Always. Even if we do something that's not as experimental as 'SpitWicked Randomness' they can still say, 'Oh no, I don't like that track. Too rough.' Or, 'Oh, it's too smooth...'

'Or under-produced', adds the quietly-spoken Sammy B. "Everybody listens with a different ear to what we wanna say.

This was a hard time for the Jungle Brothers. Warners lost interest, Mike G off his deadlocks and the trio were forced to concentrate on what Sammy B describes as "family responsibilities. Similiar and Pamperus". It was also the low point for the Native Tongues. The creative ties which had held them together were being forced apart by misunderstood, ego and commercial realities. But the DJs came back strong.

Signing with Gee Street, the originally-British independent who had pushed "Straight Out The Jungle", the Jungle Brothers decided to set things straight. "Raw Deluxe" features hard beats, guest, flowing rhymes and a bass-thick production which doesn't ignore the group's traditional funkiness.

"To me, the new album is an echo of the last three albums we did," says Mike G. "It still has that alloriginal flavour and I think it's a direction the audience hasn't seen the Jungle Brothers coming from. They could say it's similar, but it's not the same. And I think that's due to us maturting, having new experiences."

"I feel like people are looking for something different. Everyone's coming out with the same things. Everything sounds the same. But the Jungle Brothers... We're taking it to the next level. It's mature and the message is positive. I think this time it's going to come across the way we want it to come across."

And the Native Tongues are back too, Q-Tip and De La, in the grand tradition, dropping verses on the remix of the JJ's new single, "How Ya Want It". There's even talks about the possibility of a world tour involving all three groups this summer. "It was De La who initiated getting us all back together," Af explains. "We met up at one of Tips sessions simply to put the past behind us and get on with things. We're all getting older, we're all still making music and we'll always be associated with each other by the public, regardless of how each group might feel about one another. We've always been on the same vibe. We came out of where hip hop was from. Then we brought something a little different to the table."

UP ON THE STAGE, RED ALERT FINISHES HIS SPEECH AND SHOUTS FOR THE JUNGLE Brothers to step up. Before the crowd can roar, Sammy B has made it to the decks at the back of the room and lets loose a cracking beat. Mike G and Africa Baby Bambell to the platform and unleash their tongues. The Brothers have done this a hundred times before, they know how to work a crowd.

With snare snaps setting necks bobbing, they race through hit after hit, a verse and a chorus here, a verse and a chorus there. The audience are never allowed to settle or get bored, just cheer and rap a couple of lines along. By the time we reach "How Ya Want It?" the room is moving together, wide grins plastered to every last face.

"How ya want it? We got it..."

"OHYEEAAAH!!"

"How ya want it? We got it..."

"OHYEEAAAAAH!!"

Enjoyment, originality, authenticity. Call it old school. Call it what you want. What ever it is, the DJs got it.

The single, 'Brain', is out now on Gee Street/V2. The album, 'Raw Deluxe', follows in May.
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0121 616 2688
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Speedy J
words Push pictures Stephen Sweet

follow the
You live in a cube in the sky looking out over Rotterdam and make the most fucked up electronic music imaginable. You are SPEEDY J and we claim our five guilders

DON'T MENTION THE WAR UNLESS YOU ARE IN ROTTERDAM. Because if you are in Rotterdam, you really should know that on May 14, 1940, a mere two hours after the invading German forces had asked the Dutch to surrender, Luftwaffe bombers razed the entire inner city to the ground, causing 30,000 casualties in the process. Almost all of the dead were civilians.

As a result of the devastation, only a couple of buildings in the centre of Rotterdam are more than 50 years old. The train stations look like NASA outposts and The Savoy Hotel could be mistaken for a Milton Keynes secondary school. Some of the architecture is fascinating, but a lot of it is shaky. Still, unlike the traffic-jammed streets of most European cities, everything here is planned for a modern existence. Hence the tennis court on the roof of the multi-storey car-park near The Savoy.

Just behind the car park is a little enclave of cube-shaped houses pushed up into the sky on thick concrete piers and tilted so that the exterior walls are set at 45 degrees. The floors inside, however, are straight and are connected by a spiral staircase running through the middle of each house. The buildings have grown so popular with tourists that Rotterdam's local authorities have opened one of them up to the public.

"The tourists get a bit much sometimes," admits Jochem Paap, a cube-dweller for almost two years now. "Especially when you're having breakfast and look out of the window to see 15 Japanese blokes pointing their cameras at you."

THE ENTIRE TOP FLOOR OF JOCHEM PAAP'S HOME IS GIVEN OVER TO THE recording studio where he turns into Speedy J, surveyor of some of the most innovative electronic sounds around. The pseudonym dates back to when he started DJing in the mid-Eighties, his super-fast mixing and scratching wowing crowds throughout Holland and beyond. He doesn't DJ these days, though, except for an occasional slot at a small club round the corner from his house.

No longer having to keep up with the flounces of the week, the Dutchman's interest is now firmly focused on his own records. And how. The latest Speedy J album, "Public Energy No 1", is intense beyond belief, even beyond comprehension. The same goes for the single, "In Go Sirk", a free-form electronic blues jam which does not appear on the album and has been remixed by like A Tim and µ-ziqologist Mike Paradinas. But although it might not be easy listening, it's undeniably powerful stuff.

Noisy, rugged and dark, much of Speedy J's new material is a radical step on from the well-crafted cinematic techno of his previous albums, "Ginger" and "G-spot". It's probably going to come as a shock to some of his old fans.

"I realise that, but it's not something I'm worried about," says Jochem. "I don't make music to keep other people happy. I do it because I want to express myself, to explore what's going on inside my head. If you make music with the intention of pleasing a particular group of people, there'll always be another group who hate it. So it's fairer just to keep yourself happy. I know some people will be pleased with this album and others will be offended by it. That's also fine by me."

Offended? Do you think some reactions might be that strong? "Maybe. At the club where I sometimes DJ, I've played it three times, on three different occasions, and it's provoked some very interesting comments. People come up to me and around half of them are really angry, saying things like, 'What the fuck is this? Turn it off'. While the other half are like, 'What the fuck is this? I've got to have it'. So, yes, I think some people might be offended." He pauses, then chuckles.

"But I really don't care," he adds with a mischievous grin. "GROSSING HIS COAT, JOCHEM LEADS US ON A TOUR OF ROTTERDAM. OUR FIRST stop is a street full of record shops, almost all of the windows displaying the latest gabbia releases. In case you don't already know Holland is the original home of gabba, with at least one representative of the genre popping up in the national singles chart every week. Seeing a television ad for a compilation album called "Total Fucking Gabba" during the mid-afternoon Dutch-dubbed "Benny Hill Show" is still a bit disconcerting, however. Just as well Mary Whitehouse doesn't live here.

If she did, she probably wouldn't think very much of Rotterdam's coffee shops, either. Especially not one with a name as unassuming as The Reeper, where we stop off for a quick, erm, coffee. Actually, in Jochem's case, a coffee is exactly what he has. He doesn't do drugs of any description, which seems strange given the mind-frying qualities of "Public Energy No 1".

"I wanted to be less definable than my previous albums," he explains. "I didn't want people to be able to say, Oh, this is the bar where so-and-so comes in! Not that there's very much danger of that. There's far too much spontaneity going on. Take for example, the jerky, post-junglist sound of "In-Formation" and the accurately-titled "Haywire". I used to spend a long time programming, but now I simply take my equipment running and start the process. I was too much of a perfectionist to do it before, too worried about making a mistake. But a little mistake doesn't make a good track bad. What counts is the feeling."

This has statement always been particularly true of Speedy J's music. Listen to the way "Ginger", the first track of his first album, gradually fills the room. It almost has a physical presence. In some ways, Jochem Paap isn't so much a musician as a sound sculptor.

"Mike Paradinas and I once discussed which we each wanted to get across in our music. What was the feeling? Could you write it down? Or paint it? Whenever I'm recording, I have textures and pictures in my head, and I know exactly what they look like in terms of shape and colour and so on, even though I couldn't put them on paper. They're basically quite abstract, a bit mathematical, a bit industrial. In that sense, I'd say my inspiration isn't musical, it's practical."

"With the new album, I wanted to push that idea further, to look harder and dig deeper. I didn't want to be careful, because careful music doesn't excite me. If I have an idea, I always like to get the most out of it. I'll do a hard track, I'll do a really hard track. It's no use compromising. I hate compromising. Compromising in music doesn't benefit anyone."

MUSIC 99
Which leads us neatly to "As The Bubble Expands", the ferocious climax of "Public Energy No. 1".

"It's basically a percussion loop of tablas and congas rolled through a few boxes and a bell sound I made on an old synth. I like the vibration of the bell, you just can't ignore it, it's quite threatening. I ran the track, twisted some knobs and had it finished in about half an hour. It's a very noisy number and whatever I did, I couldn't stop the sound getting harder and harder. It seemed to have a life of its own. In the end I was like, 'Wooagh!'

"The main reason I am able to make tracks like 'As The Bubble Expands' is because everything in my studio is connected. It's totally modular, like one huge synth. I can make all kinds of set-ups and I'll often push a sound through 10 or 12 different boxes before I'm happy with it. It also helps that I know my equipment inside out, so there's no barrier between feeling, thinking and doing."

"The idea of being at one with technology isn't, of course, entirely new. The people who complain that there's no real soul in electronic music have been throwing that one up for years."

"The people who say it's only pushing buttons? I think the opposite is true. You have to put more of yourself into music made with electronic equipment because you have to get over that barrier. But even when I'm pushing buttons, it's me doing it. If I went to a friend's studio to make a track, it would still sound like me. And if he came to my studio and used my stuff, it would still sound like him. It's the equipment as an extension of the person rather than the other way round."

"So how come such a genuinely nice person as Jochem makes the kind of off-kilter sounds he does?"

"The man doesn't seem to fit the music."

"You thought I had a dark side," he laughs. "No, no, no. I'm just going after things which have never been translated into sound before. Sorry to disappoint you!"

THE NEXT STOP ON OUR TOUR IS THE DELIGHTFULLY-named Bongers. But if you're thinking this must be a hardcore coffee shop, think again. Bongers is a cafe which looks like a fairground carousel with walls, and specialises in poffertjes, a kind of profiterole-cum-Yorkshire Pud served with syrup and ice cream. The owner, Mr. Bonger, wears a white lab coat and uses a metal tong to turn thousands and thousands of poffertjes in their little cooking pots every day.

"And he's been doing it since the place opened in the Fifties," says Jochem.

"Leaving Mr. Bonger to his imminent repetitive strain injury, we head for The Blue Fish, an eatery in a tunnel underneath one of Rotterdam's busiest roads. The entrance is, quite literally, a hole in the ground. Sitting at a table on a small stage framed by gold lamé curtains, we talk about football violence, proportional representation, extinctions and philosophy. Somewhere along the line, we also chat about the cover of "Public Energy No. 1", a computer-manipulated image of a crop circle by Ben Liebrand, sometime dance music producer and plainsong genius on an Apple Mac.

"Although I do like the sleeve designs of my earlier albums, they're in a typical 'intelligent techno' style," says Jochem. "So this time, I wanted to do something different in order to get away from the idea of what everybody thinks you are. After Ben and I had brainstormed the crop circle concept, I decided to come up with track titles which are somehow connected with that. The only exception is 'Drainpipe'. We then took lots of articles about crop circles, chopped them up and put the text on the inside sleeve. It's hard to read, but circle people will understand it.

"I must be a square person. I thought it was about cows."

"Cattle mutilation," declares Jochem.

"Sorry."

"It's about cattle mutilation. In places where circles are common, farmers have found cows which have been ripped open and their organs removed, but there are no bloodstains and no marks on the ground. Nothing at all. In some cases, hundreds of cows have been mutilated in this way without any trace of human involvement. A lot of people say it's aliens, of course. I don't actually believe that myself, but I find it pretty interesting.

"Not the best dinner table topic we could have chosen, though. Good job we didn't order steak.

WITH MIDNIGHT PASSED, WE HEAD FOR ERASMUSBURG, THE MAIN BRIDGE spanning the Rhine, which flows into the North Sea near Rotterdam. It also spans the traditionally separate communities in the north and south of the city.

"The Erasmusburg bridge only opened around six months ago", Jochem informs. "There was a big ceremony, with thousands of people from the north and the south meeting at a ribbon tied across the middle. Some dignitaries cut the ribbon and a few of the people at the front of the two groups shook hands, then everybody turned round and walked back home again. It was fucking bizarre."

"But then Rotterdam is a pretty bizarre place, an outsider at any rate. With endless concrete and glass everywhere you look, it's completely different to Amsterdam. There's not much of a party atmosphere, for a start. It's difficult to understand why Jochem Paap should have chosen to spend all of his 27 years in or around this place.

"Why does anyone live anywhere?" he shrugs. "I have most of my friends here, I have my work here, I feel at home here. It's as simple as that. I don't mix as easily with people from other cities as I do with those from Rotterdam, but I can see how it would take some people a bit of getting used to."

"Does the fact that it's a very new city influence your music?"

"The environment is one of the major factors in the way you look at things, so I'm sure that affects my sound. I'm not too clear in what way, but I know that my music would be totally different if I lived on an island in the Pacific rather than in a cube in the sky."

"Ah yes, the cube in the sky. Suddenly it all makes perfect sense. Sort of."

"Public Energy No. 1" is released on NovaMute at the end of April. 'NII Go Snix' is out now.
Welcome to the SOUTHPORT DANCE MUSIC WEEKENDER. Ten years old and about to celebrate its 20th event, it's a traditional party, in the truest sense of the word, and one you'll always look back upon and try hard to remember.

IMAGINE. A SATURDAY NIGHT OUT WHICH LASTS THREE days. Its home is a Pontins holiday camp, the beer's dead cheap and you choose your space across one of the four large dancefloors with 5,000 other happy people. Imagine a place where garage, house, jazzy, funk, rare groove, drum 'n' bass, rnb, swing, rap and all angles of soul are honoured. It is, of course, the Southport Dance Music Weekender.

Originally known as The North Of England And Scotland's First Soul Weekender, it began life in Berwick-Upon-Tweed. Its first outing attracted 400 people and left promoter Alex Lowe hangover by an atmosphere which has, since 1982, grown into a monster 5,000-capacity annual dance event. Every April and November, the event accumulates a score sheet of over 200 live acts and enough DJs to fill the ground at Tranmere Rovers.

Southport grew up with the first beats of house resonating behind the weekender pulse of soul, jazzy and funk. These days, garage and house are the master sounds of the ceremony with the main Powerhouse room, the largest of the dancefloors, dedicated to its thunder. These days, the venerable sounds of its Jazz and Funk roots are still spared a couple of hours on Saturday afternoon in the shape of the much-loved Old Bastard's Session.

Alex Lowe, the man who risked everything to continue the party, tells us just what made him dance.

How long have you been promoting dance events?

"In 1976, I formed the North East Soul Club and began organising one-off events. Our first big all-nighter was on December 30, 1977 at the Roundhouse in Durham. We had a 1,000 people who'd travelled from all over to be there. Although it was called a soul all-nighter, we covered the new soul music of the time. Back then, The Wigan Casino and the Blackpool Mecca dominated the scene. Wigan was northern soul, which was something I was into but I felt new soul and jazz funk were more exciting. The Mecca was covering more of that style, it was bang into where I wanted to be. I don't like to forget the past but I don't like to live in it. I've always believed in moving forward."

What style of music were you playing at the Roundhouse?

"We had two rooms, the Oldies Room and the Newies Room. Oldies was traditional northern soul and the Newies stayed in line with the funky stuff of the time. I was doing a bit of Djing around that time too, with a regular spot in Julie's Nightclub in Newcastle. I played everything from the funky stuff through to Japanese jazz and got a bit of a reputation. Then in 1983, when jazz funk got bigger, I formed the North East Funk Fusion. We had a picture of Donald Bird as part of our logo and we used to run a showcase on an old typewriter!"

You mentioned DJing. How much were you getting paid back then?

"Not as much as DJs get paid nowadays. I didn't get to travel the world either. I'd get £100 on a good night, if I was lucky. I was DJing for years, right up until everyone else started all that mixing lark, then I packed it in. I couldn't mix." Why did you burn any regular club nights?

"The most popular night was Sundays at MacMillans in Yarm. The same site outside Middleborough where the Tall Trees venue stands today. People travelled from all over. We used to mix the music right up, especially in the early days of 1987. It was when house was just beginning, we'd be mixing all the Strictly Rhythm and Traxx stuff in with the soul and funk. I still found time for other events, like one-off all-nighters, all-dayer, concert promotions..."

Where did you get the idea for the weekender from?

"I remember DJing at Castler's in the mid-Eighties and becoming aware of a great north/south divide. I always thought there were a lot of influences missing. I'm not knocking the enjoyment of these early events though. They called them soul weekenders but to me they were like jazz funk weekenders. I didn't feel the real soul and jazz element was being covered. That's why I started the weekenders. This was in 1986 and I remember Nicky Hawley was a big help to me back then."

Nicky Holloway? The Scarlet Pimpernel from London's Velvet Underground?

"Well, yes. Nicky was running a very trendy event at Rockley Sands on the south coast called The Special Branch. One day..."
The old-timers from Day One...  

BOB JEFFRIES

"The music is always fresh. I've witnessed the dance rooms evolving in their own way and not standing still. For the last few events they have brought in drum & bass. They seem to have stayed clear of the big piano rave type tunes."

Biggest high?

"Everyone of them. It is a combination of the music and the people. Every six months you meet people you have not seen since the last time, from places like Germany, Holland and all over Britain. Standing up in that main room with thousands of people really into the records you are playing is amazing."

Records which made a difference?

"Sam Dees 'After All' back in 1990. It crossed over from the smaller soul room into the main room. It was amazing at the time because it was a ballad which were hard to pull off alongside the faster beats but people loved it."  

GRAEME PARK

"Me and Mike Pickering did our first weekender together. Traditionally, they were for soul DJs and I played Sylvester's ' Mighty Real' and got booted because it was not seen as being a weekender record. The whole thing has progressed and developed over the years. Alex listens to what people say and responds to their comments. There is always a good line up and it retains the jazz, soul and hip hop rooms alongside the main room reflecting today's clubland."

Biggest high?

"Waiting to go on after Regina Bell, I made the mistake of saying to her tour manager, 'Excuse me mate, what time does Regina Bell finish?' 'Miss Bell to you,' he said. 'Okay, I replied, 'What time does Miss Bell end?' 'Jerome which made a difference?"

"Once I played 'Orange And Lemon' by The Texan [Todd Terry]. It is the kind of record you would never hear at a Weekender. It got such a fantastic response. I was like, 'fucking hell look at that!'"  

ROB JONES

"I've played at 23 Caster Soul Weekenders and everyone of Alex's 20 events. You'd think they'd have to wheel me in on a Zimmer frame by now."

Biggest high?

"At Marecroc in 1989, Sam Dees, an old school soul singer from the States, sang 'After All' which was a real haunting ballad. You had the security men, big beady guys, wiping tears from their eyes while he was singing. The other highs would be the unforgettable two hour set by Sounds Of Blackness and Roger Sanchez DJing."

Records which made a difference?

"From 1987 to 1990, the soul room was restricted to collector's material from the Sixties, Seventies and early Eighties. Then between 1991 and 1992, it kicked out of the old soul boy network and into the new beats. The tune responsible was Watergates' 'Never Going To Give You Up'. It has a dance beat we thought the old soul boys wouldn't get into but they did."

JONATHAN WOODLiffe, DJ AND STAGE MANAGER

"When the Weekender first started, the main room was mainly jazz funk, with house and garage from the States just getting mixed in. One thing myself and Alex have always tried to achieve is to keep ahead of the musical trends. I came up with the Old Bastards set on the Saturday afternoon, spinning the funk and soul oldies."

NORMAN JAY

"It reinvents itself for the times, yet retains its history. It's like a relationship. You go through good and bad times and you measure it over a number of years but the consistency always shines through."

Biggest high?

"It's very up there now and that's why it appeals to old soul boys from the Sixties and teentrax who are into the music of now."

Records which made a difference?

"I played a garage set in 1989 when nobody was really into it. I remember it was all smiley, hands in the air, with all the records on plus 6 and I came on and played a New Jersey record and about 1,500 people just looked at me, as if to say what are you doing? But the funny thing was, a year later all the DJs were into it. I've always stuck my neck out at Southport and that's what I like."
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HONDY (NO ACCESS)

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As a member of Bark Psychosis, Graham Sutton rubbed shoulders with influential indie soundniks, Spacemen 3 and Spiritualized. These days, as BOYMERANG, he's got the drum & bass fraternity behind him and his ever-changing musical moods.

ALTHOUGH HE IS STILL IN HIS MID-Twenties, Graham Sutton has been making music for almost as long as he can remember. For most of that time he was experimenting at the outer reaches of sound with a band called Bark Psychosis, who released an album of atmospheric future-rock back in 1994. Yet even as that album, "Hex", was being recorded, Sutton sensed something had changed. Having started tuning into pirate radio stations like Kool FM and Pulse, and becoming more and more fascinated with the possibilities offered by the sampler he had been using in Bark Psychosis, Graham decided to try something different.

The result was "The Don", a track released under the name Boymerang on a small independent label called Leaf. A powerting drum & bass roller, it caught the attention of no lesser presence than Grooverider, who has taken a keen interest in his progress ever since. In fact, the most prominent Boymerang release so far, "Still", came out via Grooverider's Prototype label. But The Rider is not alone in his support. Goldie's presence is also felt. "I think they like the fact that I'm coming from a different angle," says Graham, sipping a glass of red wine in a Camden eatery. "I can sit down with Goldie and have a discussion about Astrid Gilberto, Can, Miles Davis, Talk Talk... right across the board. And I can't think of anyone else I can do that with, nobody's quite that open-minded." It should come as no surprise that Goldie is getting involved in the continuing development and expansion of Boymerang. If someone new is working something out in drum & bass, Goldie usually wants to know about it. He knows as well as anyone how the scene feeds on the unexpected and his enthusiasm is infectious.

"He's just asked me to do a twelve for Metalheadz. He said to me, 'I want you to do whatever you want to do. I don't care what tempo it is or what style of music'. So one side is breakbeat and for the other track I'm working with Lee Harris, who was the drummer for Talk Talk. The idea of that kind of track being on Metalheadz makes me laugh. It's my fantasy, if you know what I mean!"

IT SOUNDS LIKE AN IMPORTANT RECORD. A SIGN THAT SOME OF THE INTERNAL barriers are being broken down as drum & bass becomes increasingly subject to a kind of self-regarding factionalism. There are plenty of great imprints around producing good music, but each is more or less content to work within the boundaries of their pre-established style. All too often, the sound of a record is predetermined by the sound of the label or the existing sound of the artist. The days when labels (or artists)
Boymerang

would simultaneously release radically different styles of music seem to be part of a
together golden age.

The result is that much of what is interesting or innovative in drum and bass in 1997 is
coming from the margins, either from previously unknown artists such as Decoder or
neglected old-school producers who have swerved into a new direction like Tonic.

The Boymerang project is similarly unhindered by association with one particular sound
or DJ. Graham has always been a fan of drum and bass in all its forms, from Fabio to Grooverider, Ed
Rush to Doc Scott, and it shows.

The last single he recorded for Leaf featured a thrilling drum trip on one side entitled "Getting Closer" (a hint of
self-deprecation regarding his own development perhaps?) and a jazz-
tinged shuffle, "Autumn", on the other. His forthcoming long-player takes the
reconciliation further. On the face of it, "The Balance Of Force" seems a
somewhat cool and abstract title. It's a far cry from the cybernetic fantasies of
techno and dreamy moods of jazz. Yet it marks a welcome
attempt to move beyond both sets of
classification. What is it, anyway?
Or jazz, for that matter. And what
about the two together?

"Basically", he begins, "it's saying you
can gain the maximum momentum
and maximum strength by utilising
both ends of a spectrum. Because
that's where the strength of the music
comes from. And also it's a pun on
michiko the idea of the perfect mix.
Not Ding, but sitting at the mixing
desk, getting the perfect balance of
the elements in the music.

"That's why the album has a really
wide tone on the music", he continues.
"Every single track is trying to express
something a bit different to the ones
around it. People are really boxing
themselves in, which I think is a
great shame. It's fine to have your style, but
it sometimes seems that's all they want to hear. You've got to have both sides, you've
got to have that balance. You've got to
have light and shade."

Realising such expansive aspirations does not come easily, however. The work of a
breakbeat scientist is as arduous as that of the lab-bound variety.

"On average it takes me seven weeks per track and that's working Monday to Friday
10 or 12 hours a day," he says. "Which is why I'm happy to be out of my flat!"

As a result, the album took over a year to complete. Even now, Graham is
twisting different cuts and mixes, striving for equilibrium in an eternal balancing act.
He is undeniably a perfectionist, but the love he has lavished on his music shines
through in the rippling rhythmic textures and subtly evocative melodies. Equally, the
long gestation period has allowed him to road-test the music in a club environment.

"I can sit down with Goldie and have a discussion about Astrid
Gilberto, Can, Talk Talk... right across the board. And I can't think of
anyone else I can do that with, nobody is quite that open-minded.

Dub plates of many of the tracks on the album have been circulating for much of the
past 12 months.

"I wanted word to spread because of the music, and that's what happened. It was
nicer knowing that the people in the know understood what was going down."

Grooverider, Fabio, Goldie, Doc Scott and Ed Rush is not a bad selection of
doors-who-know, and they have all unfailingly supported his endeavours.

"That's really important to me. It has to work as a breakbeat thing even though I'm
trying to create the same sort of stuff I've always wanted to create. Working within a
breakbeat context seems to be a much better way of achieving that.

"When people say about me, 'Oh you're doing one type of music this year and
another the next, you're just a charlatan!', my answer is that it's the same thing just
with a different structure. You have to move on. You know when you meet someone
again after not seeing them for five years and they're exactly the same? I find that
really scary! It all comes back to the whole idea of reinventing yourself so you're

moving on and growing. Whatever I do, I do with a clear conscience. I know where I'm
coming from."

"There are more similarities between Boymerang and Bark Psychos than
most people (or most people who don't like the idea that music is music and the best
mode of expression today might not be the best tomorrow) would like to admit. Both incarnations of
his musical imagination display an sense of tonal structure, an ear for
 finely-tuned harmony and a
supreme grasp of rhythm and
arrangement. Even if Graham no
longer sees the other members of
the band (except for the odd
rencontre with keyboard player,
Daniel Gish, who is currently making
house cuts), the spirit of the
enterprise lives on.

"The River" is a typical example, the cool washes of the intro
falling into hand-stepping kinetics with a hypnotising vocal woven
into the matrix. It's pure artcore (in the sense of hardcore-plus-
aesthetics), and seems to invent
its own language as it unfurls.

"There's so much stuff out there, I always find I have to justify it to myself whenever
I make a new track. There has to be a reason for it to be out there. I
guess it's like being an athlete or something. You're always trying
to push yourself, always trying to
find a new angle or new formula.

I really couldn't have just one formula and do loads of tracks
using variations of it. That's not in me, though I respect people
who can. For me, it's like finding your way around something new,
carving it for one track, and then
reacting to that by doing a new track when you've finished.

"Something akin to 'soul', perhaps?"

In other words, the album is not simply a replication of the tenuous power-push
of "Still". Nor is it a Bukem-esque ascent into the harmonic stratosphere. The sampler
proved to be a uniquely subtle instrument, offering the chance to experience the
distillation of an entire musical imagination in its most individualistic form. "The Balance Of Force" is full of artful shifts and
tweaks which serve to enhance the overall
tone, the way poets rearrange themselves on a screen without disturbing the frame.

"I love the way you just give people a little hint or flavour of something and it takes
your mind on to a different environment. I want to utilise the different flavours that I'm into.
A bit of Nick Drake or Talk Talk. All that stuff I've used, but fucked-up so much
that only I know it's in there."

One thing you won't find on "The Balance Of Force" are flambéy allusions to
visions of the future. Spectral sensations of the technohuman interface are not
what preoccupy Graham Sutton (even if there is an echo of "Star Wars" in the
wording of the album title). His imagination is focused on
the substance of the
music, the shape of the sounds, the way they separate and interlock. If
information enters the equation at all, it is because technology is the tool which
provides the focus. The interface with technology is a means rather than an end.

"I'll tell you what I don't get on with that stuff. That's why techno ended up
passing me off. That whole cyber-this, cyber-that thing. I'm into space and sci-
films and technology, but the whole idea of it being some chrome-plated dild
version of the future... I'm more into spirituality, if you like. It's hard to describe
dough because every word you use has so much baggage attached to it."

"Yeah, I was going to use that word. Because that has got to be there for me, it's
paramount to the tracks. You're not just creating atmospheres for the sake of it.
It's not like all it has to mean something, but it has to resonate. It has to function, it has to
do something to you. It can't just sit there and be a nice object.

"My main concern is to make the computer, in his terminology, "transparent".
To make the music flood the mind rather than the associations which surround it; to cut
out the noise and lock into the groove.

"That's exactly what I've always been about. Attention to the sound itself as a quality.
It's not about trying to express this or that feeling, it's just about spirit in sound."

"The Balance Of Force" is released at the end of April on Regal
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Lifting the lid on legendary Krautrockers CAN could be quite an eye-opener for many of today's whippersnappers. If you are already familiar with them, fine. If not, then shame on you.

Read and learn, read and learn...

At least three of these men could be your Grandfather. Irmin Schmidt, for example, who was a professional conductor before joining Can, will be 60 in May. Holger Czukay and Jaki Liebezeit, who between them have worked with Jah Wobble, The Edge and Bill Laswell, are both fast approaching 59. Yet the music they made in the late Sixties and early Seventies along with guitarist Michael Karoli, a mere slip of a boy of 49, not only inspired a post-punk generation ranging from Public Image Ltd and The Fall to Julian Cope and Talking Heads but remains a touchstone for the more ambitious avant-gardening club kids and ambient pioneers of the Nineties. Can were out there then and they've stayed out there. Can are mighty ancestors.

Although Can played with a conventional rock line-up of guitars, bass, drums and keyboards, they produced sounds so extraordinary and so anti-rock, that they sometimes seemed to have more in common with avant-garde composers like Karlheinz Stockhausen, who was producing works of abstract electronica as far back as the Fifties and taught two members of the band.

On albums such as "Tago Mago" and "Future Days", they laid blueprints for experimental rock and prefigured the world of groups like The Orb and Aphex Twin. Like fellow "Krautrockers" Faust and Kraftwerk who sprang up around the same time, the Can approach was fairly simple... to make rock music as if it hadn't been invented. They were all part of what became known as a "fatherless generation" of Germans, whose popular cultural tradition had been blown apart by The Third Reich and World War II.

Only by the Sixties had a generation of musicians plucked up the courage to pick up the pieces, start from scratch and construct a new music which owed as little as possible to the Anglo-American pop tradition.
During the show, he fell into a mental lock-groove, singing the words 'Upstairs, Downstairs' over and over again for three hours. He continued long after the band had left the stage, before collapsing of exhaustion.

"To all of us, post-war German culture was a source of deep depression and even repulsion," says guitarist Michael Karoli. "It would have been a lie to work off the English and American tradition of pop music, so we started from zero," continues keyboard player, Irmin Schmidt. "But because we didn't imitate English and American pop music, people thought we were unable to play."

In fact, Can were all highly trained, proficient musicians. Irmin Schmidt was a professional conductor before he ever thought of forming a band. And, although they had no intention of apeing American styles, it was the example of flamethrowing guitar maximist Jimi Hendrix, eclectic rock satirist Frank Zappa and back-to-basics three-chord minimalists The Velvet Underground who inspired the idea in Schmidt and bassist Holger Czukay that by laying waste to conventional rock and pop traditions, you could begin again with something entirely new.

They began in 1968 in Cologne, renting a castle, soundproofing it with egg boxes and army surplus mattresses and committing to tape several hours of music which incorporated ethnic, electronic, post-psychedelic noise, along with a lot of fucked up, manic rock riffs.

The castle eventually became known as Inner Space Studios, their home over the next 10 years during which time they released a series of albums characterised by the meandering guitar, Liebzeit's patterned, repetitive drum style, Czukay's mischievous use of the tape machine and Schmidt's abstract layers of keyboards.

And now they are honoured with "Scenelogue", a compilation of Can remixes from artists including System 7, The Orb, UNKLE, A Guy Called Gerald, Carl Craig and Francois Kevorkian, as well as one or two rock artists such as Sonic Youth and ex-Buzzcock, Pete Shelley.

The title of the compilation, however, ironically reflects the fact that most rock artists approached for the project felt that Can's music was too sacrosanct to be tampered with. The dance remixers had no such holy reluctance, neither did Can.

Indeed, Holger Czukay has himself remixed Can tracks over the years, though not for general release.

"We didn't meet any of the remixers, we didn't interfere," says Schmidt. "I have met Alex Patterson briefly but we didn't talk about this."

"To me, this is like listening to the music of Can through different ears," says Karoli.

"And that's a very great experience."

MOST PEOPLE ARE AWARE OF KRAFTWERK AND THE DEBT OWED TO THEM BY AFRICA Bambaataa's Soulsonic Force, Derrick May and all the first wave of technophiles. Can's influence on today's scene is less obvious. Yet, four years before Giorgio Moroder's sequencer synth masterpiece, Donna Summer's 'I Feel Love', whose robotic sensuality reinvigorated dance music overnight, Can had hinted at the new world to come with 'Moonshake' on 1973's 'Future Days'.

Always at odds with the messy meanderings of their prog rock contemporaries, Can pursued their musical ideas with a rigorous, minimalist logic, underpinned by Jaki Liebezeit's highly disciplined yet highly sensitive, cyclical drumming style.

'Moonshake' is barely three minutes long but with its metronomic rhythms and tangential sparks of noise it could, once properly cranked up, hold its own next to any modern dance record.

"Can were trying to become like machines," explains guitarist Michael Karoli who, at 10.30am in the London hotel where Can are holding court, has already opened his account with a pint of bitter. "And it was our failed attempt to become like machines that made Can so strong. It was the opposite of humanising. The idea of the track 'Moonshake' was to reproduce the 'put-put-put-put' sound of the one-cylinder engine on one of those motor boats you get in public parks."

"Do you ever wish the technology that exists today had been available to you in the late Sixties/early Seventies?"

"I don't think technology improves any musician's music," says Irmin Schmidt, his
CAN STOP? WON'T STOP!!
Those Can remixers get their say

KRIS NEEDS
(Trance/techno kek-meister)
I first encountered Can in the late Sixties on John Peel's show. I was blown away by their free-form mayhem. In 1973, I was lucky enough to see them live. They were awesome. Played for hours. Holger wore white gloves and 'Hallelujah' lasted for 45 minutes. That was when I continued on to the essence of Can. It could go anywhere. The crowd was literally sending the band on its roller-coaster with their reaction. I always remembered that gig and it helped shape my whole attitude to music.

WESTBAM
(Die Deutsche Nussbag)
I remember a statement from a journalist from back then. something like, 'Can, that's music for the year 2000'. I wonder what that guy would think about the state of today's music now we're coming closer to this date. He would probably hate it. Compared to Can, he would say there was a lack of true musical virtuosity in house and techno. There you go.

UNKLE
(The Mo' Wax doctors)
Can were and still are a blueprint for what's successful in today's (once underground, now mass) eclectic, experimental and progressive music scenes.

STEVE HILLAGE, SYSTEM 7
(Long-Gong techno daddy-o)
As a young member of Gong, I came of age in the heyday of European experimental music. Can, along with Neu, Kraftwerk, Ashra Tempio, were a primary influence on me. Can were funky. They had great baselines and their drummer, Jaki Liebezeit, played like a human beatbox. The keyboards, guitars and vocals were often manic and exacted a particular kind of deeply anxious artistry.

A GUY CALLED GERALD
(The Voodoo Ray-diator)
The breaks and rhythms they were using in the late Sixties and early Seventies were completely ahead of their time.

FRANCOIS KEVORKIAN
(The Special KF man)
Ever since I first became aware of the band...a few years around 1973, I've been captivated by their unique style and the sonic signature to their music. I vividly remember my first listen to "Vitamin C" was a trip. And to this day, it's one of my favourite grooves. And as a drummer, it goes without saying that 'Hallelujah' has deeply influenced my rhythmic approach.

THE ORB
(Oribeence-R-Us)
We came, we saw, we saw...

BRIAN ENO
(Ambient-bearing hipster)
Can captured the spirit of a time and place and a certain type of musical community, an attitude to play. I grew up with the idea. It wasn't just music. But a word of advice, if you want to make records for people to remix, make less brilliant records in the first place.

voice gravely with the wisdom of advanced years.
"We played with what we had. I don't think I would have changed the music in its essence if we'd had anything that exists now."

"On the contrary," objects Karlori. "We played physically with rhythms. Jaki's rhythms would be very hard to recreate and dominate the room and control the space."

Can argue a lot. Irmin Schmidt disagrees with nearly everything Michael Karoli says. Jaki Liebezeit once chased Holger Czukay out of the studio with an axe (handed to him by an oldfog Irmin Schmidt) over a dispute about Czukay's playing. It's no use keeping up the pretense," said Irmin Schmidt when I interviewed him several years ago. "Can people don't really like each other."

And now Jaki Liebezeit and Holger Czukay are anything but the backbone of the modern dance scene. Holger's all for it, Jaki's not and I'm checking the room nervously for sharp implements.

"The dancefloor is the most exciting scene of these times," enthuses Holger, eyes twinkling mischievously like his hero, Salvador Dalí. "I don't think it's the same as disco music before now. It's the dancefloor music."

"No, no, it's completely different from disco," retorts Holger.

"It's the same!"

"No, no, it's very, very different. It's just that you don't know the good stuff."

Explains Holger patiently, almost patronisingly.

What is dancefloor? Can you explain it to me?" comes back Jaki, tentatively.

"It depends on the DJs," retorts Holger. "If you attend to such a party, there might be six DJs playing. And I can only rationalise the change of the DJ and what truly fascinates me is the DJs who have a 'secret knowledge'. That's what I'm addicted to. It's the best music in decades. I was really shocked when I went to go to parties. Not since 1988 have I been so excited."

"And do you actually dance?" inquires Jaki, a touch sarcastically.

"That is not important," says Holger, with dignity.

"It is the energy that is important."

"If it's music for dancing, it is dance music," insists Jaki, who has no truck with the repetitve nature of modern techno. The DJ. I suggest, since Jaki Liebezeit was known among his contemporaries for his uniquely repetitive drum patterns on tracks which would advance for 20 minutes or more."

"Yes, I'm aware of that. But that style is not my invention and I never repeat exactly. There is always some little tiny difference, each time."

ANOTHER ASPECT OF CAN'S MUSIC COMMON to today's avant-dance music makers is their attitude to vocalists. Can regarded vocals not as the focal point of their sound but as another instrument, drifting in and out, to be treated and fucked with as was befitted the sonic ebb and flow. They were the last to sing in the studio.

Can were pioneers of the modern techniques but they had the added real-life dimension of vocalists who themselves drifted in and out of the band and were well fucked up. Can's original vocalist, Malcolm McClure, a black American sculptor known for his spontaneous and anarchic lyrical invention, eventually drove himself to a nervous breakdown which took place on stage during a gig at Can's Inner Space studio. During the show, he fell into a mental lock-groove, singing the words "Upstairs, Downstairs" over and over again for three hours.

He continued long after the band had left the stage, before collapsing of exhaustion.

Mooney returned to America, only to return to Germany as suddenly in 1989 to record a one-off "comeback" album, "Rite Time."

Damo Suzuki, who took his place, was discovered by Holger Czukay busking in Munich. An itinerant musician, he spoke no English but was snapped immediately, his small vocals flattening in and out of the mix and he started playing on Can's last masterpieces as "Future Days". He left the group abruptly in 1973 to become Jehovah's Witness.

"I'm fed up with vocalists," grumbles Jaki, understandably. "They're all troublemakers. To be a vocalist, you have to be an enigma."

Michael Karoli goes one step further. He doesn't see the need for vocalists at all.

"It's old-fashioned," he states. "Songwriting is old-fashioned. I think the human voice is the oldest of instrument but it's the faultiest of instruments. Even when Pavane's songs would probably sound much nicer if it was played on a trombone. And the Neanderthals must have felt the same way, otherwise why would they have invented the flute? Already, they were fed up with the human voice."

"But you can say that about everything we invent, including machines," says an agitated-looking Irmin Schmidt. "It's not just because we are dissatisfied with our voices but with ourselves. As for me, I'm absolutely fascinated with the idea of voices. In fact I'm writing an opera. A pop opera, of course, using all kinds of voices, soprano and so forth, over techno rhythms."

"I'm currently producing a singer who is very promising but she is very, very egomanic," adds Holger. "And when I treat her voice in the studio, she howls, 'What are you doing? You are ruining my voice!' And she chases me out of the studio and into the park! But she has an incredible promise."

AS A BAND, CAN ARE PERFECTLY ATTUNED TO THE DEVELOPMENTS OF MODERN TECHNO TIMES because they had anticipated them all of them. Nothing seems to shock them, although they are dismayed by the use of Arabian voices on some modern dance tracks, an innovation pioneered by Holger Czukay who would record Middle Eastern pop songs from his short-wave radio and filter them into Can pieces. These days, complaints Michael Karoli, some artists lately drape these voices over the top of tracks for mere "exotica, tourism."

The remixes on "Sacred Fire" are very fine, given the quality of the source material, the calibre of the artists involved and the respect they give to Can even they're stripping it to its bone."

Secret Knowledge's treatment of "Oh, Yeah", Francois Kevorkian's revision of "Blue Bag" and Carl Craig's liquidation of "Future Days" are probably the stand-outs but it's difficult to radically rethink music which was so radical in the first place.

It's worth using "Sacred Fire" as a cue to seek out their excellent back catalogue, including later, under-rated albums such as "Landed" and "Soon Over Balabam" to see how beautifully they were doing it in the first place. Not that today's sonic pilots are always aware of the traditions of futurism. Can are astonished to learn that when I interviewed him, Aphex Twin had never heard of Stockhausen.

"Then again, it's no wonder," says Irmin Schmidt. "I suppose he doesn't need to. You're breathing in that tradition in one way or another. It's all out there, whether or not you're aware of it, or not."

There's no excuse for not being aware of Can now.

"Sacred Fire" is out on May 9 on Mute

CLASSIC CAN ALBUMS
"Monster Movie" (1968)
"Soundtracks" (1970)
"Ingo Magic" (1970)
"Eyes Banyasi" (1972)
"Future Days" (1973)
"Soon Over Balabam" (1974)
"Landed" (1975)
Dancing In The City Unsigned

MUZIKIN THE CITY is a radical remix by Britain's premier dance magazine and Britain's premier music convention, designed to showcase and encourage the freshest talents in dance music

A little background:
IN THE CITY was established in Manchester in 1992 as the UK's first annual international music convention. It grew up in Manchester filling the clubs and venues with dance parties and guitar bands. Last year it went on the road to Dublin, this year it moves up over the northern borders to Glasgow, between September 27 and October 1.

One of the biggest successes of IN THE CITY outside of getting the music industry off its arses in London and into five-day party mode, was the establishment of IN THE CITY LIVE UNSIGNED, a movement for what turned out to be a fantastic earful.

ITC LIVE UNSIGNED was a kinda competition for new bands. Only it wasn't – the competition merely served as an excuse for putting on the best unsigned bands in the land. It grew from 12 bands to 60, from one venue for three nights to six venues running for four nights.

Its success can be gauged from the sheer joy everyone gets running round a new-music-packed city-centre, and the fact that in 1992 you would have seen, unsigned, Oasis and Elastica, and in 1995 you would have seen Placebo, Kula Shaker and Babybird. Good A&R or what?

And then the complaints: "This is great for rock bands with stupid fucking guitars but what about dance music; it's got more guts and creativity than all this thrashing. Why can't IN THE CITY LIVE do something for the kids on the dance block?"

Dead right.
And this is it: MUZIKIN THE CITY – a kinda Dancing IN The City Unsigned, a kinda competition for unsigned dance tracts, a full-on celebration of the cutting edge of UK dance, courtesy of a collaboration with your favourite dance journal.

And now, how it works:
We're asking you boys and girls out there who you think should be shipping vinyl but to date haven't been DISCOVERED to enter by sending a cassette, photo and completed entry form (below).

MUZIKIN THE CITY ENTRY FORM

<table>
<thead>
<tr>
<th>Artist/band/producer name</th>
<th>Artist details (to include name of all producers, track titles, equipment used and style of music)</th>
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THE CASSETTE: You can submit one or two tracks, preferably two, and preferably different. Those are NOT to be remixes of somebody else's track – to create a level playing field for all, MUZIKIN THE CITY has to look for original tunes.

THE PHOTO: More for our amusement that yours, but it will help.

THE ENTRANCE FORM: Please fill it in properly so we can get back to you, and we're only asking you to give a name to your style because, if you don't, we will.

Entries for MUZIKIN THE CITY will close on May 31.

An MUZIKIN THE CITY A&R panel (including engineers, producers, retailers, DJs and promoters) will choose their best six tracks/acts as a short-list.

MUZIKIN THE CITY will then press up a triple 12-inch vinyl pack at the end of June featuring the six short-listed tracks.

There will be the usual carefully selected DJ mail-out and a MUZIKIN THE CITY response sheet.

And the A&R committee will use those response sheets to judge, by sheer dancellover reaction, the hottest/coolest new dance music talent in the country.

The announcement will be made and a cheque for £1,000 given to the winner at IN THE CITY OPENING PARTY on Saturday September 27 in Glasgow. And there's even a runner-up cheque for £500.

We also hope to invite the winner to do a remix job live at the Glasgow Hilton Hotel during the IN THE CITY festival: more details nearer the time.

Why can't IN THE CITY do something for the new talent in dance music? With the help of Muzik, we can.
future
FUNK-2
THE SHAPE OF SOUNDS TO COME
26 CUTTING EDGE DANCE TRACKS + MIXES
COLD CUTF - THE ALOOF - SLACKER - DEATH IN VEGAS - THE BLUEDAY - DJ Q
PROPPELLERHEADS - MR SCRUFF - RONI SIZE - EARL GREY - SNEAKER PIMPS
GUS GUS - JIMI TENOR - FREDDY FRESH - ORBITAL - 808 STATE
LIMITED EDITION RUBBER TWIN CD-PACK - TWIN CD
TWIN CASSETTE - LIMITED EDITION 4-PIECE VINYL SET
http://www.futurefunk.co.uk
IT'S BACK, AND IT'S GREEN!
OUT 21.4.97
The Muzik Sweep

This chart was compiled from a selection of DJ choices including the following: Sting, Alan, Aiden, Jay, Annie, Andrew, Craig, Mark, Archen, DJ Aston, Paul, Ashley, Simon, Jon, Mike, Pete, Scott, Matt, Jamie, Reilly, Pete, Cameron, Derrick, Mark, Charlie, Snatch, Scratch, DJ, Clive, Big, trendy, Big, Drop, DJ, Clive, Big, trendy, Big, Drop, DJ, Clive, Big, trendy, Big, Drop, DJ, Clive, Big, trendy, Big, Drop, DJ, Clive, Big, trendy, Big, Drop, DJ, Clive, Big, trendy, Big, Drop, DJ, Clive, Big, trendy, Big, Drop, DJ, Clive, Big, trendy, Big, Drop, DJ, Clive, Big, trendy, Big, Drop, DJ, Clive, Big, trendy, Big, Drop, DJ, Clive, Big, trendy, Big, Drop, DJ, Clive, Big, trendy, Big, Drop, DJ, Clive, Big, trendy, Big, Drop, DJ, Clive, Big, trendy, Big, Drop, DJ, Clive, Big, trendy, Big, Drop, DJ, Clive, Big, trendy, Big, Drop, DJ, Clive, Big, trendy, Big, Drop, DJ, Clive, Big, trendy, Big, Drop, DJ, Clive, Big, trendy, Big, Drop, DJ, Clive, Big, trendy, Big, Drop, DJ, Clive, Big, trendy, 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RADIO CHART
THE SOUND FACTORY
(Paris, France)
1 UNIQUE SONGS ABOUT CANDY CANDY (Planet E/SRS)
2 DIG YOUR OWN HOLE The Chemical Brothers (Virgin)
3 3964 LIONER Larriez (Communications)
4 PLAYGROUNDS Jonny Marz (SRS)
5 BAPHORIEPHUNK/AFROZ AVI APHE (Artifact)
6 200 TRICKS Double Face (Platinum)
7 AMMS Avril Mars (Planet E/SRS)
8 DIRTY LAZY (Remixes) Dimitri From Paris (Yellow)
9 DONT HIDE YOURSELF (Photo) (Science)
10 SOURCELEA Various Artists (Source)
Broadcast on Friday 11 pm to 1 am on 89.9 FM. Tel: 03-33-1-88-95-80-30

HOME-LISTENING CHART
MATT WING, D'NOTE
(London, UK)
1 OCTOPUS Steve Reck (ECM)
2 SUNSHINE Sunspin (Filter)
3 HILLENMANN PERALTA Peralta (ECM)
4 COURT AND SPARK Jani Mitchell (Asylum)
5 MARS AURIC QUINTET (Pharell)
6 LET ONE BE WITH YOU Maurice Raymel
7 EXPERIENCE The Pridley (XL)
8 LIVE AT GROUNDSPOD Spooky (cassette)
9 THE HARD CORE RHYTHM AND TECHNOLOGY Various Artists (React)
10 LIVE AT IROQUOIS John Calamata (Jungle)
The D'Note album, "D'Note," is out on Virgin in May

READER'S CHART
MIKE KARIN
(London, UK)
1 RUMWAX (Napoleon Jukebox) Various Artists (LSR)
2 TESTIFY Urban Blues Project (Soulful)
3 THE ROSS (Mann Dub) The Brackets
(Atlantic)
4 IT'S OVER Byron Simpson (Buddha)
5 FLY LIKE AN EAGLE (CJ Macintosh) Last (Soul)
6 SPIN SPIN SUGAR Sneaker Pimps (Clean Up)
7 SEARCHING Mood I Swing With Roni Clarke (Graeme Oa)
8 FIESTA DE DITRACES H-Man (White)
9 SUPERNATURAL Kim English (I-Lite)
10 MAKES MY MAURICHESE Be On A Soul (Takin Loud)
Send us Reader's Charts to Music, King's Ranch Tower, Stamford Street, London SE 1 D.S. Don't forget to include a passport-sized photograph.

TOP 25 SALES
12-Inch Dance Singles
WEEK ENDING SATURDAY MARCH 15
1 ENCORE UNE FOIS Sash (Multiply)
2 GET ME HOME Foxy Brown featuring Blackstreet (Def Jam)
3 YOU GOT THE LOVE Source Featuring Candi Staton (React)
4 RUMBLE IN THE JUNGLE Wizrd (Mercury)
5 CAN'T KNOCK THE HUSTLE Jay-Z feat. Mary J Blige (Northwestside)
6 CLOSE TO YOUR HEART JX (Fremont)
7 SHOW ME LOVE Robin S (Champion)
8 REMEMBER ME Blueboy (Pharrell)
9 LET ME CLEAR MY THROAT DJ Kool (American)
10 DON'T YOU LOVE ME Eternal (EMI)
11 SUMMINT SUMMINT THE MANTRA (Maxwell (Columbia)
12 EVERY TIME I CLOSE MY EYES Babyface (Epic)
13 LAST NIGHT Az Yet (Face)
14 SPIN SPIN SUGAR Sneaker Pimps (Clean Up)
15 BEFORE TODAY Everything But The Girl (Virgin)
16 JUST THEIR WAY Alfonso Hunter (Cooltempo)
17 DA FUNK! MUSIC! Da Funk (Virgin)
18 I SHOT THE SHERIFF Warren G (Del Jam)
19 WISH YOU WERE HERE The Afters (west)
20 MOAN AND GROAN Mark Morrison (WEA)
21 NI-TEN-I CHI-RYU Photo (Science)
22 CAFE DEL MAR Energy 52 (Hooj Choons)
23 DON'T LET GO LOVE (En Vogue (west)
24 DRIVE ME CRAZY Partizan (Multiply)
25 RIDE A ROCKET Lithium And Sonya Madden (SKR)

TOP 25 SALES
Dance Albums
WEEK ENDING SATURDAY MARCH 15
1 SESSIONS SEVEN Various Artists (Ministry of Sound)
2 PUNKMASTER FLEX THE MIX TAPI Various Artists (Loud)
3 THE HOUSE COLLECTION VOLUME 6 Various Artists (React)
4 ORBLIVION Warren G (Del Jam)
5 TAKE A LOOK OVER YOUR SHOULDER Various Artists (Worldwide Utopia)
6 CARL COX FA.C.T. Various Artists (Dope Punk (Virgin)
7 HOMERWORK Various Artists Various Artists (LSR)
8 THE SOUL ASSASSINS CHASTER 1 Various Artists (Worldwide Utopia)
9 URBAN HANG SUITE Various Artists Various Artists (LSR)
10 NU CLASSIC SOUL Various Artists (LSR)
11 BOOTY CALL Various Artists (LSR)
12 LIL NA NA Foxy Brown (Def Jam)
13 ALL WORLD Various Artists (LSR)
14 ADRIANA EVANS Foxy Brown (Def Jam)
15 TORQUE Various Artists (LSR)
16 CLUB MIX Various Artists (Polygram TV)
17 DRU HILL Various Artists (Total 4K)
18 THE ANNUAL II PETE TONG AND BOY GEORGE Various Artists (Ministry of Sound)
19 THE SPEED OF SOUND Various Artists (LSR)
20 HIP HOP DON'T STOP Various Artists (Solid State)
21 OCEAN DRIVE Foxy Brown (Def Jam)
22 TRAVELLING WITHOUT MOVING Jamiroquai (Son)S2
23 ALIEN CHILD Various Artists (LSR)
24 REASONABLE DOUBT Various Artists (LSR)
25 ANOTHER LEVEL Blackstreet (Interscapes)

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

h.h.c. we’re not alone
out 7th April on CD | 12

robert owens i’ll be your friend
out 14th April on 2 x CD | 12 featuring mixes by
DAVID MORALES, PRINCE QUICK, SELF PRESERVATION SOCIETY and DEKKARD

tilt my spirit
out 21st April on CD | 12 featuring mixes by DIZZY, PINK BOMB and
GROOVESTATION

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O-MEN
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## GLOBAL COMMUNICATION CHART

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<th>Title</th>
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<td>K OOPERS COFFEE</td>
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<td>2 NO WAY BACK</td>
<td>Adina (Timo)</td>
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<td>D' JOE VS NEEL</td>
<td>Fred Siame (The Kandy Scientist)</td>
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<td>DJ Sneak And Aaravion (Paris) (Replay)</td>
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<td>SUN ELECTRIC (Berlin, Germany)</td>
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<td>...The Dib (Island)</td>
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<td>4 ENO EXIT</td>
<td>...The Dib (Island)</td>
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<td>5 FEAT HANNS SELF-DEFENCE (Rap/Pop)</td>
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<td>6 FEED ME WEIRD THINGS</td>
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<td>7 BIOTECHNICS</td>
<td>Porter Ricks (Chain Reaction)</td>
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<td>8 TORIYICHE (Remix)</td>
<td>Guru Itu (white label)</td>
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<td>9 ALL THE SIGNALS</td>
<td>...Box Saga (Fillo)</td>
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<td>10 I SHAVE THAT FUSSY</td>
<td>Punk Anderson (Azuki)</td>
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## MORE ROCKERS (Birmingham, UK) | THE GROVE | More Rockers (Club Plate) |
| 1 THE GROVE | More Rockers (Club Plate) |
| 2 SOUL IN MOTION | More Rockers (Club Plate) |
| 3 DEAD BY DUVOL | Future Forces (Bongopop Hardware) |
| 4 OUT OF CONTROL | More Rockers (Club Plate) |
| 5 ESSENTIAL TITLE (FIRE) And Flava remix | Static (Club Plate) |
| 6 CURE | More Rockers (Club Plate) |
| 7 PROTOTYPES | Starch (3 Records) |
| 8 VICE... | Sound (white label) |
| 9 ONE... | Jazzah (white label) |
| 10 I SHARE THE FALL | Represents (Talkin' Loud) |

## ROBERT MILLES (Venice, Italy) | GELDOR BENAFSKY | Sultan (acoustic) |
| 1 THE FUTURE'S OVER |...Andromeda (Fenne) |
| 2 MRAGAMA | Robert Miles (acoustic) |
| 3 4-MAIL |...Pentile (Replic) |
| 4 5 MOVE 2 MOTION |...Til And Ram (Gino) |
| 5 TOROIDAL POWER | Ascendency (Plant J Rhythm) |
| 6 PILA FIGHT |...Robot Type (Plant J Rhythm) |
| 7 WORK IN PROGRESS |...Fabiola C (Church) |
| 8 BREAK K |...SoulO (white label) |
| 9 ONLY TIME WILL TELL | Mike Oldfield (WEA) |

## JODY - WAY OUT WEST (Bristol) | THE DRUMMER |...Orbit (Hifi) |
| 1 BLUES |...Way Out West (acoustic) |
| 2 VOLUME |...Sundowner (Replic) |
| 3 LIFES LITTLE PLEASURES |...Red Flames (Underwater) |
| 4 FIRE DANCE (WAY OUT WEST REMIX) |...Ops 3 (acoustic) |
| 5 DICK ROKK KARTE BS (MICRONAUTS REMIX) |...Chemical Bros (Single) |
| 6 FIRST CLASS |...Evil (Darren) |
| 7 SHARE THE FALL (WAY OUT WEST MIX) |...Real Size (acoustic) |
| 8 MAJIC |...Keoki (Mocno) |
| 9 THE AWEAKENING |...PB (Saxonic) |

## MANU LE MALIN (Paris, France) | TRACILE |...Panaco (Chromel) |
| 1 XII OGRO |...Maniac (Cl Pages) |
| 2 CURRENT |...DJ Pare (Long) |
| 3 ZERO TOLERANCE |...artist unknown (Fonto) |
| 4 DONT BE MISLED |...Moodman (white label) |
| 5 THE BASS K |...Connection/Up/UDL |
| 6 BLACK DOPES |...Saskia (Classick) |
| 7 HIGHTOWER |...Liquid Baby (Armen) |
| 8 LOVE EXPLOSION |...Bernard Berlin (Caipin) |
| 9 FEEL LIKE GIVING LOVE |...artist unknown (Mochomix) |
| 10 VENUS |...Pure Prank (Hennula United) |

## OMEGAMAN (Ohio, USA) | HOOKY |...FBC (Psychemagik) |
| 1 REACHIN |...Dropa Mac (Defibra) |
| 2 DONT BE MISLED |...Moodman (white label) |
| 3 THE BASS K |...Connection/Up/UDL |
| 4 DOPES |...Saskia (Classick) |
| 5 HIGHTOWER |...Liquid Baby (Armen) |
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| 7 FEEL LIKE GIVING LOVE |...artist unknown (Mochomix) |
| 8 VENUS |...Pure Prank (Hennula United) |

## THE MUZIK BOX

The recordingturn our tables this month are...

**BEN TURNER (London, UK)**
- **A Guy Called Gerald** - "Aquarius Rising" (Sample from forthcoming, Jan's Biscuit Box album)

**CIRCULATION**
- "The Return" (Abid 12"")

**BOYERANG**
- "Balance Of The Force" (forthcoming Regal album)

**KWEST**
- "Heavenly Daughter" (S2 labels)

**LARRY HEARD**
- "Calm & Chaos EP" (Guidance 12"", USA)

**VARIOUS ARTISTS**
- "V Classics" (V Recordings album)

**MASSIVE ATTACK**
- "Give Up On Your Foe" (from Massive Attack's "Blue Lines")

**HMC VS DJ JUJTU**
- "Ojo In The Mix - The Sound Of Detroit" (Gannymere USA, UK)

**MARY J. BLIGE**
- "Share My World" (MCA LP)

**CALVIN BUSH (London, UK)**
- **RE-UNFRED** - "Future Primate (Not Lizard Remix) (Sikus cassette)

**LEE PERRY**
- "Arkle" (Ibiza 3 Club Box Set)

**4 HERO**
- "Lavender" (from forthcoming Talkin' Loud album, "21st Century Soul")

**BRADSHAW**
- "Atomic Funk" (Basque 12"", France)

**SUITS**
- "Kemm" (Cheap LP, Austria)

**SUN ELECTRIC**
- "Syia" (RAS Belgium)

**BOYERANG**
- "Balance Of The Force" (forthcoming Regal album)

**GROOVE ARMADA**
- "Heartbeat Of Somethin" (Tommy Touch 12"")

**VARIATIONIST**
- "V Classics" (V Recordings album)

**ANDY CRYSELL (London, UK)**
- **Primal Scream** - "Kokkedil" (Crimson plane)

**FATHER SHIM**
- "Get On My Head" (Skint 12"")

**EMBRACE**
- "Blind" (Fat CD promo)

**MERCURY FEATURING SCHOOLY D**
- "Skid's Out (Mutt Sound 12"")

**MARY J. BLIGE**
- "Share My World" (MCA LP)

**BENTLEY RHYTHM ACRE**
- "Bentley Rhythm Acre" (Skint LP)

**DEAN IN VEGAS**
- "Twist And Shout" (Concrete 12"")

**PLANET HEAVEN**
- "The Outta Space" (Gloozies Grooves 12"")

**VARIOUS**
- "Big Band" (Dubshot compilation)

**HOT LIZARD**
- "165 DROP" (Pacific 12"")

**PAUL ALLEN (London, UK)**
- **Underground Resistance** - "Cable-breaker" (UR 12"", USA)

**RED AND THE TROUBLE MAKERS**
- (Eye-Sound 12"", USA) (vertical)

**THE VISIT**
- "Make Some Break Some" (Plank Records 12"")

**SURPRISE SOCIETY**
- "Marten" (Pacific 12"")

**AGABOOS**
- "Then And Now" (BNR Records 12"")

**ELEGANCE GROOVES**
- "Fat Fatties Volume One" (Fat Fatties 12"")

**PELON**
- "No Sound" (Chain Reaction 12"", Germany)

**KRS-1**
- "Steppin' Into A World" (Ruptures Delight/Live 12"")

**BLACK AND**
- "No Shitty" (Asphodelt Remixes) (white label)

**KEITH BRIT**
- "Scuba" (Scuba)

---

**18 EARLY VOCAL & UPLIFTING HOUSE CLASSICS**

Let Me Love You For Tonight - Kara
- Reference: Dacsb Moonlight 88 Mix
- You Need It: Silets - The Remix Of Rich's Sales House
- I Can't Get Enough - Luc Temple
- Not Forgotten - Leftfield (Original Mix)
- Right Before My Eyes - Patty C (Aute) Vocal

**Over My House**
- Keyboards' Ensemble (Remix)
- I'm In Love - Tony Love
- The Morning After - Harvest
- Let It Take Control - Pianist (Piano Mix)
- Your Love - Frankie Knuckles Presents Dream Skin
- Piano & Strings Featuring "Dream Skin"
- Nighttime - Powder (Night Mix)
- Show Me What You Got - S.L.P
- Dream Of Santa Anna - Orange Lemon (Extended Club Mix)
- The Real Life - The Direction Of Life (Uprock Mix)
- Propag - The Shamen (Band Of Men Mix) by Paul Oakenfold
- Just Let Go - Pete's & Co (Dub)
GLOBAL COMMUNICATION CHART

DARRELL WYNN (Detroit, USA)
1 CONVOLUTION Matrix (Matrix Records)
2 SICKLE CELL Parallax (Kypress Communications)
3 FUZION-ARMS Lennart Converse (Newform Records)
4 BEL AIR HORIZONTI The Hostas (Atlantic-Jaxx)
5 MAGIC Johnny D'Mick P (Atlantic)
6 I GOT A LOVE FOR YOU [Kevin Macdonald Mix] Seren Draux (Ministry)
7 WORLD OF DEEP... E-Branch (KMS Records)
8 MINI GAMES EP DJ Rye (Corner Records)
9 JAZZ CARNIVAL... Fido 12 (Averyl)
10 PRESSURE... BL Gib (Vivace)

JOHN KELLY (Liverpool, England)
1 TRUE LOVE... Future (White Label)
2 EUROSTAR... PF Project (White Label)
3 SUGAR... Sibad And Strobel (Acetate)
4 48 ED... Bomb Squad (Cool World)
5 RUNAWAY... No Vietnamese Soul (Tommy Lee)
6 TIME FOR HOUSE... NK Project (K-TT Records)
7 JUST COME BACK TO ME... Ryser Trophy (Soul Culture)
8 IF YOU REALLY WANT SOMEBODY... Grace McAteer (Memory Records)
9 OCEAN... Artistic Wisdom (Triumph)
10 SWEET SEPTEMBER... Caruso (Petti Prince)

APHRODITE (Urban Takeover)
1 SUNNY BREEZE... Airdin (Club Pack)
2 UNKNOWN [Remix]... Barry Boom (MCA)
3 204 DIGITY [Remix]... Unknown (Club Pack)
4 I NEED THE FUNK... EFS (Urban Takeover)
5 BREAK IT DOWN... RBM Outlaw (24 Carat Records)
6 UNKNOWN [Remix]... Alabama 3 (One Little Indian)
7 SIT ON THE BASE... Power Unit (Fattissta)
8 WOODY WOODS... Aphrodite (Aphrodite Records)
9 SPECIAL TREAT... DJ Big Y (Recordings)
10 INTERNATIONAL... MTS (U-A-Mak)

AMIPO (Leicester, England)
1 FUNKIES... Herutan (Stimulus)
2 SYNDROME... OGC (Dubplate)
3 LATITUDE... Mass (Scena)
4 DEEP UT... Claude Young (Elysia)
5 LADIES... J Reed (White Label)
6 MASTERMIND... Chris Salingter (Geysersound)
7 FLOYD CRAMERS REVENGE SNAKE... Stranded (Friedman)
8 FOUNDATION SOUND 1-1... Sound Foundation (Dubplate)
9 94 DP... Sara (Dedicated)
10 SUBHEADS... Artistic Unknown (White Label)

MIKE KANDELL (Chicago, USA)
1 NANTUCKET SLEIGH RIDGE... Mountain (Windfall)
2 CLEARSPOT... Captain Beefheart (Reptile)
3 WE MEET NEW YORK... The Gospel Of America (Mario)
4 THAT HAPPY FAMILY... Bert Kaempfert (MFP)
5 FLY... Yoko Ono (Apple)
6 EVERYTHING IS EVERYTHING... Danny Hathaway (Aloe)
7 STICKY FINGERS... Rolling Stones (London)
8 3000 VIBRATIONS (BOX SET)... Beach Boys (Capitol)
9 CLOSE TO YOU... The Carpenters (ADAM)
10 ASTRAL WEEKS... Van Morrison

FANATIK (San Francisco, USA)
1 DOLLIN... Persevero (String)
2 THE UNDERCOVER... Peanut Butter Wolf feat. Encore (All Good Vinyl)
3 ROOM IMPROVEMENT... Fanatik/EF (All Good Vinyl)
4 JUMP DOWN [REMIX]... Scientific (White Label)
5 ISOLIZE... Mr Complex (Burnback Records)
6 POPULATION CONTROL... Company Flyx (White Label)
7 SAY THAT... Latin Land (Lyrics Born BADIES)
8... Diah and Yasuk, DuPont (Fortelli Em Records)
9 REMIJP... Fanaticos (White Label)
10 THEME... KRS-1 (Jive)

DANNY BREAKS (Southend, England)
1 VOLUME 13... Danny Breaks (Drum 'n' Bass)
2 WITCHCRAFT REMIX... Dyan (Drum 'n' Bass)
3 VOLUME 14... Dyan (Drum 'n' Bass)
4 CYCLONE REMIX... Dyan (Drum 'n' Bass)
5 SPACE CHAMELEON... Dyan (Drum 'n' Bass)
6 NO GUN... Der wanderer (Tech-Tool)
7 RASING CALM... Optical (Metalheads)
8 CRIME AUTOTUNES... Dypia (Dubplate)
9 SOLARJIVE... DJ Dub (Dubplate)
10 TWO SWORD TECHNIQUE... Photek (Science)

DIY (Nottingham, UK)
1 BOOGIE... Voices (White Label)
2 ESSEN... Tales From The Furnace (Dek)
3 SHELTER... Sabrina Pope (Deep Vision)
4 WITNESS PROTECTION... KOT (Downtown 16)
5 EDOGUARDIX... Motahama (Posse)
6 FEET UNDER... Bump And Shuffle (Makin Grooves)
7 LOVE AND HAPPINESS... Second Cosmic (Frosty)
8 LETS DO IT... Soul City Experience (Soul City)
9 UNDERWATER LOVE (MORAL POLYSOUL MIX)... Smoke City (Jive)
10 ONLY 4 U... Cenmo (Cenmo)

FLOOR CONTROL

SPECIALIST SHOP CHARTS

BLACK MARKET (London, UK)
1 NO DOUBT Usher (Tina Turner) (FarePlay)
2 BAD A$$ Mickey Finn and Aphrodite (Urban Takeover)
3 FUNKY MILO Redman (Grand Lacarmony)
4 OUTFIRE (Romeo) Zincl (Gangsta)
5 DEFINITION Kane (Old Skool)
6 GET DOWN Scandal Of Hard Kava (Area 51)
7 EXQUISITE Twisted Angel (Facky Black)
8 BETTER WORLD Mask (Deep Dragon)
9 COLD FUSION Future Fences (Renege Dance)
10 III TENCHICHI Rivoli (Science)

BOMBA RECORDS (Glasgow)
1 GIVE IT UP Dick Hyman (Black Cow)
2 ESCAPE THE INDIE SYSTEM Fink (KLF)
3 POWERPLAY REVISITED Cheddy (White Label)
4 TWILIGHT Fmlx BROWN (Gladdis)
5 MAKE YOUR MIND UP DJJ (Filtee)
6 WANGUE MACRAE Frederic Galliano (Mix 71)
7 NUMBER ONE Kill 10 (Virtue)
8 FEEL GOOD THINGS FOR YOU Daddy's Favorite (Green Label)
9 BLACK OCEANS EP Larry Heard (Duality)
10 IT'S AN EVERYDAY WORLD Ivan O'Brien (Hip Hop)

Bomba Records 390/20 Hope Street, Glasgow, GL2 6FF
Telephone 0141-246-6031

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2 MORE SONGS ABOUT Cari Gieg (SSE)
3 VACATION (Van Holden) (Cassette Only)
4 THE CHRISS NUKIDA EXPERIENCE (Classic)
5 SOURCERAS 3 Various Artists (Charge)
6 7F-7B Black Cock (Black Cock)
7 GENETIC MANIPULATION DJ Rush (Full Cycle)
8 CHAPLIN H.Q. (DDM) (Hypnosis)
9 LATTITUDES Giallo (Armed)
10 GENETIC FLAVORS Wally (Home Entertainment)

Bang Trade, 30 rue de Charente, 75011 Paris
Telephone 01-33-1-40161622

BANG BRISTOL (Bristol)
1 TEMPEST Deeply Fried (Stampant)
2 HIDDEN SUN OF VENUS L.S.G. (Paraphysics)
3 THE AWAKENING Pete Featuring Xeris (Symaxia)
4 SCARED REMIXES Stacker (Lantern XL)
5 RIPPLE FISH Coffee Boys (Stampant)
6 FREEJ MODA Quickstep (UFO)
7 OHM SESSIONSietzmann (Quasimodo)
8 NOISE SHOUT Rhythm (Aquatic Park)
9 U2RRAMA (Van Holden Mix) Failure (US Artists)
10 EGGPLANT EP Thomas Kramer (Pleasant Rhythm)

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

[ready for the darkness]

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MAAS Latitude

1. Febrada
2. Upstate
3. Michigan breaks
4. Look at me now, falling
5. Esplanade
6. Suture
7. Shrift
8. Eurostar
9. Another saturday night
10. Lost soul

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world techno-trance
communion from the
ashes of the free-space
collective earth mind.

Phorward Phusion
with delerium

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Sexed Recording present a special edition 2CD selection featuring tracks by Kruder, Daft Punk, Garbage, Jimi Tenor, and Mono plus remixes by Tricky, Propellerheads, Monkey Mafia and Psychonauts

Out and about from 14th April. Distributed by 3mv / Sony.
**SPEEDY J**

*Public Energy No. 1*  
*Nova Mute Plus 8*

“The moment of terror is the beginning of life,” so said one wise man who, if he’d heard Speedy J’s “Public Energy No. 1” album after a night at Pure or Lost, would probably have kicked over and died. Yes, this album is that menacing. On first listen, so many have already discovered and consequently refused to go back to it. But after the third or fourth attempt, you realise that while being apocalyptic, it’s also one of the warmest and bravest pieces of new electronic ever created.

Firstly, “Public Energy No. 1” is not invading new territories. ApheX Twin, Mike Paradinas and bands like Future Lovers have made terrifying music out of industrial sounds before, but nobody has produced it quite like Speedy J. The Rotterdam kid is arguably one of the world’s most qualified producers, a perfectionist who knows the insides of machines like surgeons know the human body. Speedy is the producer’s producer, or a producer for anyone who appreciates why good music is good music.

He threatened to make this album in 1994 with elements of Warp’s “Ginger” album and previously with sections of his work for Plus 8. Critically acclaimed upon release, Speedy let his soul shine through on “Ginger” and on all later releases such as the over polished “G-Spot album. Because the music was so well-made, we allowed him to be self-indulgent.

But something has happened in his life and now he’s letting off steam in a way only Vinnie Jones usually can. More than likely, the crooked walls of his bizarre Rotterdam home have got the better of him. We warned him they’d warp his mind, and that’s what seems to have happened. “Public Energy No. 1” is a angular cut at its most perpendicularly. opener “Turnin’ In”, is the sound of a nuclear holocaust, as wisps of deadly atmospheric textures howl bemusingly in an attempt to kill all forms of life. Hope is at hand, though, as the rays of sunlight which emerge from “Patterns” allow flowers to blossom... briefly. The blooming is halted by a barrage of metallic thunderclaps and wild electronic thrills. No wonder Speedy’s girlfriend prefers to leave the house while he’s recording.

“Patterns” is representative of the entire album, as cold experimental sounds are eventually washed away by the warm synths and strings which rise from beneath the tumult. The album seems to thrice on this contradiction of warm and cold, good and evil, day and night, emotional expression and tortured depression. It shows how two opposites can co-exist beautifully.

“In-motion” is experimental electronic at its most proficient, as a giant rolling drum crosses the lines between drum & bass and 4/4. Again, alongside this mechanical structure with its sparks of electricity is a wall of luscious sounds. “Pure Energy” is electronic music at its most vicious, where desolate industria meets backroom club culture. One play of this at the Social and that whole scene would change direction.

The production is so organic and natural, and yet you can feel the computer being programmed. “Haywire” even uses Speedy’s printout for a pint of milk, leaving the computer to unwind itself. “Canal” is the emotional highlight of the album, simply feeling like the end of the world. Pure destruction of the soul, it is like your life is grinding to a despairing halt.

Yes, “Public Energy” is thoroughly depressuring, but for anyone with a melancholy mind who uses sombre music to help them feel happy (isn’t that all of us?), this landmark of an album is for you. And if one record sticks two fingers up to “club culture” in its current form and dictates the way albums should be making albums for the future, this is it. The legacy of the innovative *Nova Mute* label goes on this time in the hands of a musical genius called Speedy J.

From His Mind To Yours and way, way beyond . . . 10  
Ben Turner
SLUTS 'N' STINGS & 909
Darrera
Cheap, Austria
PATRICK PULISINGER and his crew of Cheap (in more ways than one) Viennese artists have been knocking out a string of eccentric electronic offerings for the past few years without winning more than a cultish recognition for their efforts. "Carrera" is unlikely to change their commercial fortunes, but it does at least briefly retain the essence of those unique Pulsinger/Tunakian collaborations. No other contemporary performer can shift on quite such a purely instrumental plane or manage quite such a joyous mixture of reverie and shock. From the electronic, pulse-driven "Put Me On" through the sexy techno thrash of "Civilized" to the psychodelic jazz freestyle of "Crunchy Quotient," the whole album runs like a Super 8 film of urban life in the late Nineties. All grungy textures and rich colour tones, cigarette smoke and cheap alcohol. Only reinforced by the kind of documentary pigeon-holing which regularly cripples the British music scene, Vienna's electronic underground is currently one of the more invigorating in Europe. Major labels? MTV? World domination? Who really cares?
Patrick Pulsinger and Edehn Tunakian, the two are still in the music.

Eric Bridock
Eric Benet
From Me To Myself
WEA
GOOD Samaritans may well be few and far between, but Eric Benet is surely one of them. He's there to reassure you when your self-esteem dips, to emphaize when loneliness strikes and to inspire you when life itself becomes nothing more than a blank canvas. And, as if "You Want Me To Stay" doesn't totally testify, he's capable of doing all that in the style of the greatest Samarian of them all, Al Green.
Although the tempo rarely exceeds the pace of nocturnal balladry, this gentle debut still throws up one or two rhythmic surprises. They may be brief, but the music, produced and synthesized by Sly & The Family Stone-esque instrumentals make for truly delightful interjections. But Benet's preference remains lyrics over beats. Some will find this too slow a listen. Others will regard it as an overdue change to soul music's overworked approach. Just give it time. Any Samaritan'll tell you that.

THE HERBALIZER
Blow Your Headphones Real Good
The sound of a thousand and lazy B-movie sessions: a decade through 10 years of hip hop, jazz and Moond Money reruns. It's all there, from "Blow Your Headphones" and mightily refreshing it is from these days of tedious pontificating about "real" hip hop. After all, New York is still living in Twickenham. Reality there means digging through crates for Loco Schillz and checking The Third Rail's average. The third rail there's more fun to be had from mashing up odd bits of tex-mex dialogue, luminous string samples, rococo instrumentation and, nah, deck-checking hip hop baselines. The presence of rappers Big Ted, Fabian and NYC's What does add another bit of fun, but they're essentially a distinction. Indeed, anyone else would have probably ruined this elegantly quirky tape. So, "Blow Your Headphones" is probably the most fun you can have across two 12-inches, and shit-kickingy funky to boot. Result? Headphones blown. And your cathode ray is next.

J Majik
Slow Motion
Infer Red
HE'S the boy wonder of drum & bass. The younger whose productions have captured the attention of the MetaBeatz/Reinforced front-line ever since his debut long player, "Six Million Ways To Die," released at the tender age of 14. The lad Goldie nicknamed the "Luke Skywalker Of Breakbeat." J Majik or just Jamie to his family.
Despite his tender years (he's still only in his teens) J Majik's debut album is an incredibly accomplished affair. Drawn largely from his previous output but also featuring a clutch of new tracks, it perfectly displays both the power and the problems inherent in the contemporary drum & bass climate.
The power lies in the funk. J Majik is at his very best when he understands the funk and drags it through darkened landscapes, pushes it down neon-lit superhighways and twists it through 360-degree pirouettes. "Subway" is a tale from the darkside which turns the drum & bass landscape on its head, while "Silicon Valley" heads straight for the dancefloor with breaks dripping sweat and a distant, tortured horn refrain added to a tortured, spooky ambiance. Elsewhere, Jamie slows the funk down to a chilled jam. "Chakra" melts silky strings over restless bass and a vocal line which drips soul in all the right places. "Walk On" and "Mormons" offer deep and funky acid grooves, revealing a fascination with jazz techno rather than the hip hop that most junglists align themselves with.
The problem, on the other hand, lies in J Majik's apparent need to prove just how adept a programmer he is. There comes a point where the cut-ups totally lose the groove. Moments when the intricate attention to detail becomes too clever by half. "Gemini" has the feel of music that's desperately trying to sound grown-up, devoid of its hardcore roots. "Stealth" suffers a similar fate, with the movement cut to ribbons and stitched back together into a totally inimitable rhythmic conundrum.

Like the scene in 1997, J Majik is at his best when you can bob your head to his beats, when his sounds are physical. And again like the scene which he so immersed in Jamie simply loses it when he pushes to far into the cerebral side of studio trickery.
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28.4.97
(BULL 108)

2. "RADIATION E.P"
BY DJ STEALTH
12.5.97
(BULL 109)

3. "THE X-MEN"
BY THE X-MEN
19.5.97
(BULL 110)

4. "PSYCOBABBLE"
BY SPANK
9.6.97
(BULL 111)

5. "ROCK DA PARTY"
BY DAKOTA
23.6.97
(BULL 112)
**Lee 'Scratch' Perry**

**Arkology**

Island, Jamaica

AREN'T legends meant to die young and become icons? Or otherwise end up as arrogant recluse who only grant interviews to "Rolling Stone" magazine once a decade?

Quite where Lee "Scratch" Perry fits in, only he knows. And even that's debatable. Whatever, his contribution to reggae music is the stuff of legend. Drawing parallels with any contemporary producer in dance music today would simply be unfair to Perry's good name, with the possible exception of the great Quincy Jones.

Whether the sound is rocksteady or ragga, dancehall or dub, the 61-year-old producer, arranger, vocalist and madman has been a part of them all. In a career spanning four decades, he's worked with everyone who's ever been anybody in reggae. The lot.

This three-album boxed-set documents arguably his finest work, dating from his own Black Ark studio between 1975 and 1979. Using just a four-track studio, the results were a series of benchmark classics, often sampled and imitated to this day. "Dub Revolution Part 1," for example, is regularly digitised into a hardcore ragga rhythm today, while his production on Max Romeo's "Chase The Devil" provided the chorus for the Prodigy's "Out Of Space."

It's not just sample sources. The smooth "Police & Thieves," with its infectious high-pitched chant, was a national hit forJunior Murvin in 1980. And a famous Clash cover. Other highlights include The Congos on "Conga Man" and Romeo's pulsating "War Inna Babylon," the epitome of the spirit of "Arkaology."

The Black Ark era was a time of great experimentation. Perry's macroscopic drum and basslines, imaginative harmonies bordering on the sublime and the impromptu rhythmical mixes integrate perfectly with the excellent in-house rhythm band, the infamous Upsetters. Included are alternative dub versions, DJ reworkings and instrumental interpretations, so you can hear just how the great man operated. Small in stature but with an eccentric personality worthy of a Marvel comic character, no doubt Perry's craziness is an integral ingredient of his success.

Some of the finest music ever made, of any genre, the sound of "Arkaology" will never be outdated.

Derek Bardowell
And there's more...

VARIOUS ARTISTS
Creative Trip Remixed
Drum & Bass

Dj Master
FORGET about the hugely uninspiring titles. Both these compilations are worth your passing attention, if only because the DJs chosen show just how little extra risk-taking necessary to make them stand out. Dr S Gadget and the ever-excellent DJ SS tackle the jungle sets, whilst true originals Pressure Drop and Big-stir-ster for the future Dave Tupper delve into the downtempo undergrowth and come up smelling of roses. (CB)

VARIOUS ARTISTS
Biomechanik
Leyliff, France

SO you've heard all the fuss about France's answer to Lenny Dee, Mama La Melin? Here's your chance to see how all that Turbo-ruffler gibber is the sound, so that's 99 per cent of you probably put off already. But perseveres and you can hear why even Laurent Garnier has proclaimed this men to be some kind of deity. Not that you'll be listening to it more than once, mind. Like, how mad are you? (CB)

VARIOUS ARTISTS
Parente 2007
Pagida

AN interesting compilation, if only because it makes such a big deal about producers whose music makes you want to move, which makes it a pleasant surprise when the likes of Alex Martin, Sines, Optika and Effekt come up with something interesting slant on abstract techno, Rocky jungle and the darkest electronic weirdness. Especially cool are the Dave Angel and Lee Van Gelder mixes. Don't let this one pass you by. (CB)

VARIANTS
Wannamaker
Shudda St Germany
PARIS, dahling! That was last month. Now, Vienna's where it's at, with a longstanding underground scene that's gradually making for itself a great deal of importance. Here, oddities like Count Basic, Tocca and Pulevski vs Soki show how it's done with much pluralist funking. Yes indeed! this is the place that rocks the most at night and will continue to do so until Calkotz officially takes over on May 25. KEEP UPTV (MO)

BETWEEN A ROCK AND A DANCE PLACE FROM THE CREATOR OF 'CANTAMILLA' COMES AN ALBUM TWO YEARS IN THE MAKING A BALL OF CONFUSION - FROM HIP HOP TO JAZZ TO ROCK AND DANCE

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albums

FLORENCE
Occurrances
New Electronics

IN 1993, when Stefan Robbers released the exceptional "Dominions" album under his Florence alter ego, it became something of an underground classic. Like Black Dog's "Temple of Transparent Balls" or LR's "Revolution For Change", it was the kind of record which marked out new territory for techno and, in the process, found itself an almost constant fixture on the turntables of forward-thinking music lovers around the planet.

Four years on, and Stefan Robbers is still dreaming up brilliantly inspired and equally revolutionary music. "Occurrances" is an achingly pretty record which draws on the hypnotic dancefloor shapes of his Terrace material (check the recent "Knocked" album on his own Evno-Lute imprint) and combines them with sharp, electronic cadences which sound, more than anything, like "Dominions" updated and fast-forwarded into the future.

While Robbers has always mined an inventive and individual seam, "Occurrances" is just about as good as electronic music gets. It is beautifully innovative and lazy, atmospheric at the same time. It opens with the stunning "Dream The Dream" which surfs a heart-tugging melody with rippling percussion and sky-kissing sine waves. It is the kind of tone poem familiar to fans of his work on Evno Lute, creating a heavy introspective and deeply trippy mood which recurs throughout the album.

The pace alternates with the stuttering rhythm of tracks like "Jump Shocks" and "Undiscovered" where train-track sparkos and fat-ass bass collide, while scatter shots of speaker-shredding come on like some kind of sonic 'Zi'. And that analogy isn't as far from reality as you might think. Robbers loads his music like a gun, with wild ideas and sounds that seem to melt inside your heart like gamma bullets.

So here's your cue to hear tracks like "Second Hand Culture" or "The Collapse Of Commerce". Simply brilliant, beautiful music for tomorrow and beyond. And all from the man who's been described as "the European Carl Craig".

Stephen Cameron

GAG on this!

The best from New York indie label MAXI RECORDS (featuring Daphne Ruben-Vega, Cevin Fisher, Judy Albanese), all on one CD... all seamlessly beatmixed by NYC's king of HOUSE!

"The Way We Used To" Cevin Fisher
"Happy" Judy Albanese
"Hipnotizing" B.B.P presents BUZZ
"Check This Out" Cevin Fisher
"I Found It" Daphne
"We Can Never Be Satisfied" Mike Dunn
"Sonna Luv" E.T. McSpadden
"Dedication" Nick Jones
"Working" Head Case
"Banjui Dance" Cassavina's Revenge
"Where We At" B.B.P presents BUZZ
"It Doesn't Matter" Shay Jones

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THE FREESTYLE FILES VOLUME 2

GERMAN YS ENGLAND

Studio 17

CONCEPT: Another post-World cup excuse for a
sizeable ruckus between Eng-sir-later and those lovely
German reckons that this time it’s a dusty,
franklin tunes doing the battling rather than
blokes in short trousers. “Eclectic dance is
coupled to home” etc.

KEY PLAYERS: Turntable Terranova’s “92”
is their Kilimann, while ED & Nico’s
“Mothership” packs a jagged kick of
Shore-erape production. Pow! Pow!
USEFUL SUBS: Fiona Flannagh’s “Sexual
Attraction” drum & bass mix prove
handy for Germany and then there’s “Can’t
Stand With You Baby” by Jim Tenor...
who’s playing for England. Say what?

VIEW FROM THE TOUCHLINE: Of
course, there can only be one winner and
—a dammit—it’s Germany. A few too
many “Southgate” is not our chances but,
hey enough about foots. This is as essential
a leftfield dance compilation as you’ll find
right now. (GS)

DIKICKS - NICOLET

SHADES OF SUZAN

EX-MASSIVE Attack chantees presents a
manifesto for diversity with
literature beatbox, wibbly drum & bass
and a wise selection of

LINE UP: Ex-Nicollet doesn’t actually soil
her hands on the turntables, instead
giving talks, doing PR and Dinked Mix to
up her various tour dates.

KEY PLAYERS: Rosi Size getting all
“Tempt Me” on her acid notes. Daikick
“Tii” and Nicolette’s own Kick-inspired
“All Day” is pretty out.

USEFUL SUBS: S informational
chambers of CB Sonjo’s “Nightride” plus
gems from Shut Up And Dance, Warp and Clear.

VIEW FROM THE TOUCHLINE: Bit of
a swelist plasting in Nicollet’s name across
the cover. But a fine listen nevertheless
for a horse mix-flavoured comp. (RN)

SHAKE THE SKELETONS

JABBA THE HOLE

CONCEPT: Established artists and new
signs parade their wares on behalf of the
Sound Machine imprint.

USEFUL PLAYERS: Omnivore get deep’n
shelly on “Spandex”, TLM’s “Electractor”
should rock floors of a Heaven style
persuasion and perhaps a decent electro-jungle from
Pistol Burst.

USEFUL SUBS: Beaumont Hanett’s
remix of Globus’s “Thorax”, Chambier’s
aptly titled “Funy Paradise”, as well as
re-arangements of a couple of Skib tra.

VIEW FROM THE TOUCHLINE: A
welcome and representative sample of
1997’s new electronic. This long-player
should ensure a Dukes finally get
the respect they deserve. (GV)

TRANS PACIFIC EXPRESS

Volume

CONCEPT: Our Down Under cousins
prove they’re not just a bunch of drum
crackers and bad actors with another Volume
of electronic madness, mogy grooves and
intriguing drums.

USEFUL PLAYERS: Hypocytopia’s ddb
‘‘Funy Savour’, “Naked” from Carl
Cox’s nippeled Josh Abraham and Mystic
Force’s “Roll The Bar”.

USEFUL SUBS: The Lab’s “Mantra”
keeps it driving while Dave Hudson’s
“Didge Odyssey” mercilessly fuck’s
with the country’s two indigenous instrument.

VIEW FROM THE TOUCHLINE:
Connoisseurs of the new complexity
couldn’t give a rat’s ass for anything else.

JUMPIN’ JUMPS

KEY CONCEPT: All those classic old
disco tracks you’ve
always read about and heard sampled a million times
but never 100% reproduced.

KEY PLAYERS: Where do we start?
Macaulay is awesome (and Fire Island
covered “This Is Where We Are”)
Could One’s “Disco Juice” sounding
as fresh as a Naphoric record, yesterday.
Dinosaurs’ is still much plunger
mind-bending benchmark “Go Bang”.
Not forgetting Locomotif Holloway’s
“Runaway” and the original of Muzeke’s “Keep On Jumpin’.

USEFUL SUBS: Loose Joints
“What’s All Over My Face”, DOC Scott
“Rockin’” and Steel’s “Funakakova,”
Barbara Roy’s “Touch & Go”,
Michelle Wallace’s “Thee’ Happy”.
Each and every one
great enough to curtail the
lights on the Bee Gees’
scrapsheet of dancefloor history
forevermore.

VIEW FROM THE TOUCHLINE:
Listening to Sneak, Paul Johnson, Todd Terry
et al productions will never sound
the same again. Buy this or
deny your roots forever. (EB)

FISH SMELLS LIKE CAT

Pennyfill

CONCEPT: Brand new Japanese
nodding of the electronic variety.

KEY PLAYERS: Chari Chan’s east/west
strategies on “Buge Fleaella” and
“Usui” (melodies like see spirit??) including
sounds which could only have been
culled from Batteerdogs’ Dogs Home. Manabu
with eastern promise on “The Sound Is...”. USEFUL SUBS: Water Melon’s uh, “Interesting”
interpretation of Redfolds “Albatorless”.
Foxy jet just because it sounds
cool.

VIEW FROM THE TOUCHLINE: Colocic as a
still playing as Saka, this one’s for
dining in rather than taking out. (RN)

CUP OF TEAM MIX

Dip It DJ

CONCEPT: A fluid DJ mix of British
rockabilly mix taken entirely
from Cup’s catalogue of past releases.

KEY PLAYERS: Granbytown’s “Timber”
beautifully recreates the sound of smoked
peel. Purple Penguin at latitude haunted vocals
into the splintered breakthroughs of “Mountain”.
USEFUL SUBS: Stakk and Banton’s
Turn on the press with “In Our Time,”
the two tone toot of Henry & Louis’
Dance Culture.

VIEW FROM THE TOUCHLINE: A
rather mixed blend of super-value teabags and
Earl Grey. (RN)

BREAKFAST SCIENCE

Volume

CONCEPT: The second instalment in the
freeze-frame series of junket exclusives
where experimental beatbox meets dancefloor
beat-out.

KEY PLAYERS: Subject 13 come up with
a ready made classic as they enter
our Nixon on “Good Guy Bad Guy”. The
Underspinners with their non-tonal kit, “Malt”. Plus Mickey Finn and Aphrodite’s
checky Mohawk jazznick.

USEFUL SUBS: Kuba investigates the
series “New Forms Of Life”, while Genaside
polarized the outer borders of beat
cloning.

VIEW FROM THE TOUCHLINE: The
second chapter in the ultimate sonic
hanbook of digital alchemy can afford to
be without. (RN)

BIG BEATS

Bust it Bust

CONCEPT: Britain’s next generation of
ampli beats like, deep housers and EZ
junketeers lay down a soundtrack for party
animals large’n’ all, leaving it and generally
living up a bit.

KEY PLAYERS: Exclussive from the
weirdo Millionlocks, exnoise Mother
Nature’s Cloud And Shower Show and
mellow beatbox house kids Puff. But
best of all is Red Meyers’ “Silent Partner”,
sounding like a cross between “The
Chemical Brothers” and Joey Beltram’s
“Energy Flash”.

USEFUL SUBS: Ragga meets school
soup on Morgan’s “Backdown”, Mr. Dan’s
Inversion moody “This Is The End”
and Funky Monkey coming on like
Serge Gasbavous meets Money Mark.

VIEW FROM THE TOUCHLINE: Far
more just a 2-D compilation of student
anthems, “Big Beats” prez the
next generation of Socialites has a diversity of
sound and a wealth of talent far greater than
previously imagined. (EB)

ULTRASONIC

Hospital

CONCEPT: Wild style jazz ’n’ bass from
the guys behind top nu house label,
Gangsta.

KEY PLAYERS: There are five exclusions
here, including the first vinyl appearance
for top Manchester producer, Matt Thorn. One
to watch include Peter Nice Trilo’s
surnames “Why Did You”, the magnificently
lusty “Scruby” by EST and Dovell Electro’s
soundtrack-sh “Agent Orange”.

USEFUL SUBS: Peter Nice Trilo’s “Fight
The Vultures” and London Electronix’s
“Brother Ignoramus” and the first tune from
the excellent isn’t for many moons, “2nd
Eye” by Beginners.

VIEW FROM THE TOUCHLINE: To be
administered aurically daily to all those
suffering from the delusion that jazz
mazutronics can’t be skillfully merged
with the syncopated glory of true drum & bass.
Open wide, now! (EB)

BREAKING THE ICE VOLUME ONE

Mice, Germany

CONCEPT: Even stylishly funkied up,
downtempo drum & bassers for Sunday
mascaparina listening or cool post-club
seduction... You decide.

KEY PLAYERS: No major exclusives but
the ubiquitous Kruder & Dorfman
serve up the sublime “Dawnchurch” and Red
Snapper show the way with the Sabres Mix
of “Hot Flash”.

USEFUL SUBS: US Rocks Hi-Give us
“Music is Immortal”, Dave Wallace shows
to via “Expressions 2” and Lexicon funk
“Juice”.

VIEW FROM THE TOUCHLINE: A
sublime collection that is among the first
of its kind. Lighter in touch compilation is the first part of the “Four Seasons 1997” set, and
follows the groundbreaking End In Germany
anyway “Science Fiction Jazz”. (EB)

SUPER DISCOUNT

Solid

CONCEPT: And boy! It’s some concept...

Motorbass: Exenez Do-Creecy comes up with
the idea of incorporating imagery used in
supermarkets in the Seventies into music,
calling upon his mates to help his
brainwave to fruition. Alternatively, it’s simply
sensuous, emotive house and jazz
hop to lose yourself in entirely.

KEY PLAYERS: All but three of the tracks
here also featured on the acclaimed “Super
Discount” ten-inch series. The newcomers,
M Leaun’s “Fenêtre Détforeground”, Alex
Gopher’s “Disostage Massif” and DJ
taff’s “But A 10 Balles”, however,
adamantly refuse to let
the ride down.

USEFUL SUBS: Oh bloody hell, where
do we start? We plump for the disco delirium
of Mince Pour Man Basie’s “La Patron Est
Demeur Fou” and the Latino-plus-completely
barons-vocal-samples-flying-falling
“But Dot Dispareil” by the very same
fellow.

VIEW FROM THE TOUCHLINE: Adding
to his genius reputation, , Ceez
Ceezy is clearly right
to off his shopping trolley
here. And gawd bless
him for that. (EB)
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Colin: "It's got that after-hours kind of vibe. Nice and mellow." 
Cisco: "Audrey's capable of much more. Usually he's bang on the money but this is just a bit mechanical. We like something a bit more energetic." 4

BIM SHERMAN
Can't Live Free From Crying (Remixes)
Mafia
You're on a hiding to nothing when you tamper with the voice of God (okay, yeah, we're big Bim Sherman fans round here), but Underwolves do the decent thing, instead of rewriting an alternative backing track, those former Filter acolytes just lay down an immaculate piece of smoothly rolling atmospheric drum & bass w/ more snippets of the Bismer chopped in occasionally. A mixture of very great vibes indeed. [EB] 8
Colin: "I'm not really a Bim Sherman fan. I prefer my Studio One. So something a bit more rare. The jungle mix w/ the vocal is okay. It's got a nice flavour to it." 
Cisco: "The jungle mix is really musical. Underwolves? Never heard of them. We don't usually listen to jungle mixes. Only really Roni Size, Metalheadz and some Moving Shadow stuff. There's just too much out there. What I like about it is that all the main producers are English. There are no pioneers in Germany or America." 4

MEKON FEATURING SCHOOLY D
Skipper WfS
Wald Island
AWOL for ages, then suddenly, there's no escaping the old Dfella. No sooner have The Chemicals sampled the biggish thing for attack on "Rockin' Beatz", than he's designing the sizeable in between Mekon's sparkly well-formed beat physics and Les Rhythmes Digitales' ace electro mix. Skid might be out, but Schooly's most certainly back. [AC] 8
Colin: "Everybody's into Schooly D. Why? The Chemical Brothers' single's got a sample on it. Yeah, I'm a Schooly D fan, but why not leave it as Schooly D's thing? Some of the early Weebl Sound was alright, when they were doing the graffiti mixes. (Listening to Rite Mix) "Theme From SWAT!!" "Theme From SWAT!! Classic disco, much better than the other side." 6

SUBJECT 13
Don You Do Vibe! Blackstede Vibe!
SUBJECT 13
Jazz Style/Lose Flutes
Draff Enterprises
Four alternative views of the Subject 13 boys font of talent which proves they're more than just lightly dusty nu-jazz & jazz & bass folies. The percussion is rich and deep, the rhythms capture the more syncopated feel of retro jazz, all tuft, loose live jamming. On their own Vibe's label, "Can You Feel Da Vibe?" is one of their sweetest moments yet, a Pacific calm complimented by the mid-pace monotone of "Blackstede". [EB] 8
Colin: "We used to play a tune at Melange years ago that was called Subject 13. Cisco: "Melange was used to call Confusion. Kid Bachelor used to play there. Bukum used to warm up. [Listening] This is cool because they're not just using the break like a lot of jungle producers, they're actually producing it themselves. They've incorporated their own patterns and it's much more effective."
Colin: "I love those dark strings they always have. I really like the second side of the one on Vibe's. Really jazzy. Tight programming. The production's very good. We prefer the one on Vibe's, there's more going on with the live sax there in it! 7
LEWIS TAYLOR
Eiffel Tower (Remixes)
Island
With a lot of aplay behind this tune already, it could be big this summer. The original, with its silky bassline and angry Prince guitars is much more soulful than the "Lucas Mix" which is also included. Taylor's swingin' vocals stick in your head and refuse to budge, revitalising a clogged-up soul system. [RB] 8
Colin: "We were listening to Matt White on the radio the other day and he was playing a mix of this. At the end of it, he goes, 'This mix isn't coming out. So phone the record company and get them to put it out!' I don't know who did it, but that mix pisses me off more than ever. What do I think of this mix? I really love two tracks. But I don't think it's as great as everyone is making out. It's Loose Ends. With even less on!' 
Cisco: "I hear Marvin. It's pure Marvin!" 7

PROCESS & TRISTAN
(V2)/Rhythm Factor
THOUGH receding into the bottom chamber of numerous Return To The Source nights, their trance labels like Flying Rhino are still going strong. And to prove it, Process & Tristan tuck in; trance-style groove into a new dimension, adding a new element of future house and beats and sequencing into an epic and full-bodied, grandson format. [NM] 7
Cisco: "Bad. Very bad. Cisco: "It just sounds messy, like they haven't really spent that much time trying to make something for everyone else. It's just made it for themselves." 7

SUN ELECTRIC
Evp
Apollon, Belgium
BRIGHT moments of near genius aside, it's been hard to get overly worked up about Sun Electric. Here, they are on reasonable form, unfurling sci-fi vocals over neat and tidy, state-of-the-art action. Coupled with Rob's numerous remixes (including Green Velvet and Future Forces), quicky house strains and science-fiction drum & bass are also let on board. [AC] 6
Cisco: "I've met Sun Electric, they're nice guys. They don't work like most other people. They don't use computers. It's all old analogue sequences. The same as Jeff Mills. You can get all the freestyle element that way. Accidents happen. If you're working with analogue and it's those accidents that make the tracks."

TOSCA
Basti
6-State, Austria
VIENNAA'S finest, Richard Dorfmeister (of Kruder & Dorfmeister fame), makes up half of Tosca with fellow countryman Rupert Huber. This summary three-track EP is dubby and mysterious at a hip hop pace before a central breakdown leads into total ambience. "Gummis" is all jazzy hits, military snare rolls and finger-snapping bass, while "Worksong" is the finale, ups the funk bombs. [RRB] 8
Cisco: "That Bomb The Bass remix Kruder & Dorfmeister did was unbelievable. I like what they do. Listen to "Gummis". An inch and a half of vinyl for the outers on 'Buona Sara". Cisco: "They've got their own sound and you've gotta respect them for that!"
Colin: "The intro for 'Worksong' is just bad man. Check it. [Plays it] I really do like it. It's quirky. And it sounds like they had fun making it, which is important! 7

SELJ
Crashing Dreams
Reinforced
AFTER taking time out to recover from their mighty compilation album of last year, The Reinforced label return with a vengeance. Slicing straight through to the quick, "Selj's" "Ouroborous" falls off into its own introspective western where cut-up tribal drums meet Apollonian soundscapes head-on. Prolific and chiselled, this is an experimental jazz skit to truly rip up the dancefloor. [NM] 8
Cisco: "Nice bass, rough stuff. Nasty. This one gets the thumbs up. It's serious. [RRB] 8
Cisco: "That's proper jungle. There's the Rhodes again. Bang on the money!" 8

MAD MOSSES PRESENTS
The Pause Party
Fierce, USA
A PARTY house track based on the "Pink Panther". Sounds like excess cheese-o-rama, right? Wrong. Because "Mad" Mitch Mossey opts for Boddya McFarren's version rather than the original. And then chucking in a graceful arrangement of live sax, trumpet, harmonica and more, coming up with the best NY-style soul cover version since Groove Committee's "She's So Heavy". A totally wiggy-tastic jam. The Todd Edwards mix is a bit of a let-down though. [AC] 8
Colin: "I'm only interested in one mix on this and that's the Todd Edwards one. [Listens] It's odd, isn't it? It just doesn't sound quite right. I think actually prefer the funny side. You'll never think someone would do something like that with the 'Pink Panther' theme. But I'm very disappointed! 5

JUNGLE BROTHERS
Brain
East Side
RESPECTFULLY laid-back stuff from the veteran hip hop squad, with coolly delivered lyrics set against a backdrop of
**CIRCULATION**
Chapter 1
Heard
DERRICK CARTER-collaborator and underground Chicago producer Joshua, lends his exceptional talents to Global Communication's "vital" label, as we celebrate the 1997 release of Tom Middleton's phenomenal hedonistic masterpiece, "The Return." The return is jazzed up with Indian vibes, a tinkling piano line and chunky disco beats, all locked into a groove. guaranteeing a complete floor filler. "Powersurge" merges South American rhythms and deep grooves while "Original System" represents the older school of Chicago house. Sublime. (R&B) 1
Cines: "It's Maurice Joshua, isn't it? Oh! 'Powersurge' has a big Leroy Hutson sample in it. It's got a big underground Latin flavour to it. The Return is quite unusual but the bassline doesn't match the vocal at all. It builds up and from the intro you're expecting something which is a completely different flavour.
Cines: "Which wasn't necessary because the groove after it was that bad. It's nice and funky."? 7

**BLUE AMAZON**
And Then The Rain Falls
Jacqui Stroup
It starts with a four-minute intro worthy of The Orb and lasts nearly as long as your average Patterson single. That means over 18 minutes of the usual swirfling, pumping and generally rather indigent Blue Amazon prog house fare, including some rather spacey lyrics about "dancing with the devil" and "angels' tears/borrow." Somehow not as pistil as past Amazon killers which have ruled the Sashers/Diggers sets, mixes come from Angel Moraes, Jamie Myers, Andy Ling and Barry. (EB) 6
Cines: "The one logo for here is the Angel Moraes remix. Which you haven't brought!" Cisco: "This isn't my cup of tea at all. But I know that Creams, Hard Times and that sort are going to go for it big time. Sasha and Tony will love it." 4

**E-DAKER**
Vital Funk/World Of Deep
KMS, USA
WORKING around a rave vocal sample, Inner City's Kevin Sauders bangs out a thumping house track at 130 bpm using a remix he originally made of Cameo in 1989. On this flipside, "World Of Deep" runs at the same pace as spacey bongos and futuristic synth helps to create a deeper feel over the complex layers of rhythm and percussion. Vintage. (R&B) 7
Cines: "This sounds like his old Cameo rip from about 1989. There was a Joey Beltram remix of the same track. The whole thing is just the Camel canoe remix revamped isn't it? Exactly the same, just a reverb. I quite like it but he hasn't changed it much. He's just rearranged it!" Cisco: "Kevin Sauders is still important? Let's wait and see his album on Transmat before deciding. I think he's still got it. I'm not on the other side." 6

**BRAND NEW HEAVIES**
Sometimes
Forgotten
THE M/N hype, this is the duo at their finest without question. Okay, they've got the benefit of Siedah Garrett, BIIH's new singer, but even so, the way the "Smooth Mix" fits Funky Town like it's got a firecracker stuck in its grooves makes this their best mix for quite some time. And Armand Van Helden behind the b-line. The "M/N 12" Mix is superb too, the kind of NY garage dub which even the most discerning of techno purists should be checking. Other mixes come from Dimitri From Paris, Blacksmith and CQ-Trip. (EB) 9
Cines: "I've been sent this already and there's one mix on here which is stammering. It's going back to that Masters live session musician feel. Siedah Garrett used to do Michael Jackson's backing vocals. Great voice. The best mix is the one with the Latin break in it. Yeah, the 'M/N 12' Mix. I like this last one a lot." 9
MAC, PHAT'S & MONEY PRESENTS DR. DUBO Volume 1
Afrocom
"The big hair, blackadderic, disco antics of the Afrocom label continue with a new release of highly prized grooves. Conspiring, Money, Mac and Money (two thirds of The Mighty Dub Katz) and Chi Town's DJ Phats, run circles around the brave Atlantic connection with a cool layering of dusty basslines, distorted disco keys and hellraiser dubby groove. Filthy. (EB) 7
Cines: "Those bloody Mighty Dub Katz. I still can't figure where they got the break for Just Another Groove, and it's really, really a brand new one. We'll give it two because they're in with Norman." 2

**DEATH IN VEGAS**
Twist And Draw
Cureless
UNWRAPPING their genre-spilling, pluralist ways in bold tippon, the, erm, DJs don't settle for anything as simple as just sampling this 138 bps track by The Beat. No, they go on to get hold of recording their own version, then call on the services of the superbly monarched Beat bloke himself, Rankin 'Rogue' to unveil his eek mongous croon ever again. Weird, electro-pop-freakery that's almost crap but ultimately bit -lish. If you catch our drift. (EB) 5
Cines: "There's a lot of good, bad and ugly boys. (Listen?) Oh, it's the Beat, isn't it? I can't get into this at all." Cisco: "Sounds a bit like that 'Sugar Daddy' chords, doesn't it? The Monkey Mafia mix has a Big Daddy Kane sample in it. The indie kids are getting into this kind of sound, aren't they? Everything live with just some sampled breaks underneath." 2

**AARON CARL**
Make Me Happy
Soul City 333
MAD Mike from Underground Resistance continues to surprise and delight everyone with his hands-on house and garage label. "Make Me Happy" is a soulful, upfront garage track featuring hand-picked gospel singers with divine results. On the flip, a funky walking bass and piano line make for a steady groove using some vocals. Made me happy. (EB) 8

**CI BOLLAND**
The Prophet
For NOT easy following up a chart smashlike "Sugar is Sweeter," as top-40 Shapiro starts at least, Bolland may discover with, the second track from his "Analogus Theatre" album. Out among the nation's gnarlier trance and techno doves, though, it will matter little, with "The Prophet" laying down speedy, bombastic tension in a fashion that very well demands people dance their brains out. And yes, a leotorny could prove handy if you're setting up to listening to this from start to finish. (EB) 5
Cines: "Ah, my old mate CJ. I don't see him but I keep well in contact now and then. A real star in the '80s, I've got The Fourth Sign. Obviously, he's gone more commercial now and it shows on the album. I couldn't work on it. We know this track well. Every rave we ever go to, they play this and it goes down massive. I've heard it for so long and it still rocks. It's got such a Euro feel to it. There's no real underground techno scene left in Belgium now apart from maybe Music Man. There's no more support, so that's probably why he's stopped making tracks like this." 5

**HOUSE OF 909**
Deep Distraction
Pagan
The best single on the new Pagan imprint yet? House Of 909 make the deep, irresistibly funky house music which Parkers and Waddletons would kill for. It's fun. It wipes away those long, dark nights and the whole family, from the soul-loving folks to the energy-seeking sprints, get right into it. From the rising two-step shuffle of The Man-E-Pass to the downtempo vocals of the excellent 'Reptile', this House is standing taller than ever. (EB) 8
Cines: "That first track starts with a Wendy & Lisa break. Off the album they did after they left Prince. This isn't a copy of any style. I've heard it all before. The same style, that loop… there's not that much originality in it." 5
Cines: "It's not got enough juice. It's okay for what it is though." 5

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**CONTINUOUS MIX BY BOGEY GEORGE**
REleased 1ST APRIL 1997 CD/MC
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JEFF MILLS
Asis
Asis

"We've got one! You haven't! Never-nner-nner-nner-nner!" Yes, transport one upmanship seizes the office once more as we finally get hold of Jeff Mills' latest Asis emission, only presently available from Hardwick Records in Berlin. No coven from either form or sound here, as four untitled tracks of pure Midian white light, white heat energy tear out of the speakers like molten lava making a break for it. No breakdowns, no concessions to soul or melody, just a torrent of unadorned loop frenzy, the way Mills devotees like it. (CB) 7

Colin: "It's definitely as good as 'Axis'. I like the first mix a lot. For me, it stands for everything the underground is about. That's what separates him from everyone else!"

Cisco: "He doesn't care what the fuck's going on. He just goes for it. He puts such an energy into his music. Everyone tries to sound like him. Sometimes we try and sound like him. But there's only one Jeff. You won't capture the roughness and funk, it's just raw energy. Once he gets the groove going, you just get locked into it for the whole track."

DAFT PUNK
All Around The World
Virgin

A devilishly clever record (from the 'Homework' album) and no mistake. "All Around The World" could so easily have been a gaudy novelty, but such is its kitchen-sink Galactic features and feelings, Da Punks tip-toe over these perils fantastically, however, making for all-seeing, all-loving disco delirium with knobs on. If that wasn't enough, Motorbass dish out a romp on the flip that is just as ragged and hip-swingingly stellar as you'd expect. (AC) 8

Cisco: "I quite like Daft Punk actually. I like all the ingredients they put on the album."

Colin: "It's an old soul boy, I just hear all the loops in there. It's got a sense of humour. I'll give them credit for that. But I prefer the Thomas Bangalter singles. I've been buying the Motorbass 12"s too. Teachers remind me of pope P-Funk, it's just George Clinton. Without the juice!"

ARTIST UNKNOWN
Troubled Girl (MAW Remixes)
Masters

An uncredited double-pack which has already been sending the Masters At Work 2DOPYATs their usual apocalypse of excitement, reality this no more than MAW at their most average. Compared to the glorious head-spinning innovation of their Brand New Heavies mix, "Troubled Girl" sounds like they turned the lights off, put their heads down and switched on the auto-mix. The narrative vocals don't help either. "I'm not a real vanilla record," (CB) if pure P-Funk, it's just George Clinton. Without the juice!

Colin: "I like Masters At Work because it's hit and miss. There's always something in there to listen to. If you listen to them on a production level, the subtleties underline, even the rubbish ones... love them, man. I was slightly disappointed by Nuyorican Soul though because it's just good retro. I'd be more interested in the Kenlou album or the MAW album. (LISTENERS) I don't like the vocals at all. I almost rang up the label to ask for this. I'm glad I didn't. I'm not into any of these mixes."

STUDIO BLUE
Shona's Song
Stageway Underground

From the man who brought us Muzique Tropique, comes a new, equally deep label. "Just A Mood" fuses bongos and slide synths with mid-tempo beats and a steady after-hours baseline. The soulful "Shona's Song" depends on a looping, rolling bass under a sweet piano line, topped off with a cowbell. Prepare to dive. (BBB) 8

Colin: "I prefer the Muzique Tropique stuff, it was more soulful. But this is well produced."

RONI SIZE/REPRAZENT
New Forms
Talkin' Loud

The tangible nomadism of "21st Century UK soul", Roni Size's innovative Repraze project in a realisation of all those early dreams. Here, the sultry vocals of Bahamadia don't so much drip sensually as liquify into a pool of potent phonemes. It's like Ella Fitzgerald making out with Sun Ra to produce a prodigy which could only truly be described as, you got it, "A New Form" of life. So high. (BB) 9

Colin: "Roni, The man Masters At Work love. He's going to play their party at Miami. And when MAW did It's Essential Mix, it was all their own stuff except for the very last track, which was one of Roni's. (LISTENERS) In fact it was this one! The last Repraze single wasn't so hot but this is rough. And it's got Bahamadia on vocals too. Everything on it is phat. The beat is quite slow for jungle, so you could mix it with the house. That is what you call Class A jungle. It's got soul, it's got jazz."

Cisco: "There's a lot of talent in Bristol, man!"

DOM & ROB/GOLDFIE & ROB
Distorted Dreams/Minty Shadow
Minty Shadow 118

This anniversary release has already been the most vital jungle single recently. But then it was a limited two-track double-pack and now it's a full release with new Grooverider and Rob & Golflie remixes. The original of "The Shadow" still sounds awesome, but now there's a surprisingly convincing, cosmetically creamy jungle reworking from Underground's Rick Smith. Strange but true. (CB) Cisco: "Me and DJ used to sample a lot of early Moving Shadow recordings. But we'd disguise the breaks so you couldn't hear them. We'd turn them into just a base pulse you'd never know they were there. Listen to 'Fourth Sign' and in the background you'll hear those noises."

Colin: "I like that atmosphere of this. Goldfie & Rob's mix is slamming. That's rough. On the Metalheadz soundsystem, that must just fuck you up. We're usually over so we've never made it down there. I heard Tony playing the RZ mix the other night, it sounded alright. It's got a bit of a Propaganda vibe about it. I quite like it. But Goldfie's mix runs things."

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COLOMBIAN DRUM CARTEL
The Shipment
Viva Vizcar
A top dog collaboration between Philip Daniell and Cevin Fisher, this epic tribal workout with Hispanic overtones has been the DJ's chasers most wanted for nearly a year. Latino horns and chants along with tight 'n' funky Latin-style percussion make this essential for anyone serious about their house of use. 10

singles
TRAKNLOU
Escape to De Dinga EP
KIF
The best Euro joint currently on the streets. Inventive, filtered disco with old school samples which collide with deep Euro baselines that would move dancefloors as diverse as Space and Cream. 8

CHIAPET
Tick Tack
Joshinhi
Mood II Swing's John Giadone continues his love for Euro minimalism with this and his hypnotic instrumental. Outrightly huge, this mix combines with trance-like keys, New York dance music at its innovative best. 9

ABACUS
Analog Trax Volume 1
Guidance
Fast becoming a major rave for house heads, Guidance keeps things deep with another great release from Abacus. Black consciousness lyrics and a mellow after-hours vibe are beautifully arranged with sweeping synth 'n' strings. With more and more people digging deep house as home listening gear this is essential. 9

CAJIERE
Dolly 4 U
Cajun
One of last term's most underrated minor classics gets revamped by Derrick Carter and Mark Grant in fine style. Carter gets brassy and tricky with plenty of disco mutation while Mark Grant keeps it more classic with a great jazz backdrop. 7

FIRST CHOICE
Let The Man
Slack
Johny Vicious gets to do his thing on yet another classic, and a worthwhile job he makes too. Filtered and beefed up, the groove pushes those unique vocals to the limit. Still prefers Kramer Dasswouth's lick but this is cool. 6

DJ LINUS
K-Gz's Groove
Compost
Out of Germany, this outing sees Linus leave the filters at home as he plays tribally deep. Catchy female chants over a hypnotic bottom heavy groove and relentless keys create the man's best to date. 7

HOUZTOWN
Robusta/Danger
Vicious Mix
Another Vicious project sees the return of Houztown with a dark and hard Factory-style groove. The whole thing has a "I can see the light" feel about it with enough Johny Vicious originality and nine-seven flavas to make this a top track head heaven. 8

LIL LOUIS & KOF
Starman Black
Vice Store
Lil Louis is seriously doing damage to any floor with an ounce of blackness. Another of the real teachers, Lil Louis joins up with KOF for a deep avant-garde creation that rides out, while the more 4/4 "2 Be Do" is East Coast house at its darkest. 9

ASHLEY BEEDLE
PRESENTS
NALIGN
N alcanç
Rhythmic, vocal-grooving to the track, this is more through black music's heritage.

Production Values
One of NY's best-kept secrets, LOUIE "BALO" GUZMAN is finally breaking big time!

How would you describe your production sound? Original! Cos I'm not trying to follow anyone. It's the end of the millennium and I'm just trying to make a difference. It's a little house, a little garage, a little vintage, a little bit of everything. It's definitely in urban, Latin, New York kind of sound.

Which producers have influenced you? Carlos Santanas. He had the same mind frame that I'm into now. Organic, live, fresh...it's hard to describe because I do a lot of different productions. Some are on the computer, some are with other stuff. A lot of dance producers, I would say Mood II Swing are a pretty big influence on me.

What are your first and last production projects? My first was for E.Legg Records, "Get Huth" by Siro Committee. The recent thing I worked on was with the singer Courtney Grey. It's a song I'm producing for Wove. It's not too bad. It's influenced you? The moment! And how it's affecting you?

I'd say a lot of hip hop and a lot of trip hop. And a lot of the spacey, ambient kind of stuff. Off the top of my head I can't think who, Ain't working into my sound. Yes and no. Everything I hear is pretty much an influence. Whether it's the drum or not is a different story. Who would you like to work with? Liz Torres. That was when I first started hanging out in clubs. That garage sound was the sound that really got me fixed. Before that, I was more into hip hop and urban soul. If had her phone number I'd give her a call. Who has you most enjoyed working the band has me to do with the band I'm currently producing. They're called Bousticle and they're really funky. They're great to work with, like family. I'm doing a few different things with them, dance stuff and rnb. And for labels, Subversive, definitely. I least enjoy working with anyone who does the same thing wrong! How did you get the name "Balo"?

It's a nickname from my family. It's my middle name chopped up. I've had it since I was a kid. "Seems To Run Wild" is not now on Subversive. There's also a new single out next month.
singles

DYLAN
Wildcraft
Dylupl Space

Dylan is renowned for his second serving of extreme hallucinogen aggression for Danny Breaks' revitalised imprint. This time, it's heavily marked with brooding, discordant textures, chilling blankets and deformed dialogue, stitting above pounding, interchanging breaks overload. "Virus" promises an instant industrial head rush. 8

Q PROJECT & SPINBACK
Mars
Timeless
The Oxford duo revert to their original moniker for one of their finest works to date. "Mars" captures the vision supremely, adding an enriched atmosphere of alluring pads to the dazzling synthetic key stab and spellbinding beats. Flip to "Pleasure Principle" for some robust tech-jazz rambles. 9

ZENITH
Damaged
Frontline
Zenith further reinforces Frontline's recent switch in musical direction. The unerring wallowing waves of "Damaged" accommodate an explosion of razor-edged cut and paste break meshing to good affect but it's the caustic surge of "Immortal" that wins the day. 7

SHY FX
Wurl (Remix)
Deni
"The Formula"'s collection turned out to be one of last year's major achievements. It's no surprise to see one of its best cuts getting the heavy remix treatment. Relentless break and a typically infectious distorted b-line roller-coaster dish out the dancefloor thrills. 9

BY REASONABLE FORCE
Jack The Ripper
Formation
Having been reasonably quiet of late, Leicester's flagship imprint touches down with this ridiculous gem. Centred around some offbeat tormented horn warlings, the track is made complete by a ferocious rhythm track and some savage bass fluctuations which it's namesake would have been proud of. 9

PIM
Strangle
All Days Vinyl
I have to confess to a blink with last year's "Wicked Woman" but Pim's "Strangle" is a different matter entirely. A mastered slice of hypnotic tech funk, it oozes soul from its seductive flute loops and is bathed in dynamic harmonies and astute acidific rille. 8

EPS
Bip The Funk
Urban Takeover
Mickey Finn and Aphrodite's new imprint, Urban Takeover, was sent into orbit by the seminal success of "Bad Ass". EPS carries on the momentum, still more vibrantly. Not as immediate as its predecessors but the necessary elements are all present with "Hype The Funk" expectant chiming intro giving way to a funky collage of bass-heavy beats and scratchs. 7

JRAQ
Digith Full Cycle
Full Cycle
Unveiling their new signing, who fits the bill perfectly with this impressive 21st Century jazz funk workout, sparked by intoxicating acid twists and feverish bass manipulation before leveling out into a storming funk bass voyage. Turn over for an even more eclectic take. 8

THE UNDERWOLVES
The Redemptor
Creative wax
Strange sauce for this lazy, string-drenched freestyle melodic offering which is buzzing with extravagant string arrangements and lavish harmonies. Justice provides the highlights with his choice technical reworking of "The Crossing", incorporating anxious bubbling synths, alarming echoing percussion and some retrospective vocoding. 8

DECORDER
Bag
Hardtiders
The Bristol duo's latest contribution provides a worthy addition to the trusty Hardtiders catalogue. Culled from the recent "Suspact Package" showcase, the tankered washes of "Bag" develop into an apocalypse of overdriven noise and fractured beats. "The Difference" for a more subtle bass-wobbling affair. 7

A FOREST MIGHTY BLACK
Titles (Peshay & Pyphonix remix)
Sempst
Munich's Compost label has built a small history of commissioning excellent remixes over the past year culminating in this delicious reworking from future jazz masters, Peshay & Pyphonix. Gilbred string arrangements and sultry scalping flutes erupt into a vicious Rhodes-led funkster spiced with some debt twists and turns to maintain momentum. 9

DOPE SKILLZ
No Biggie
Tone / RAWZ
The incomparable DJ Zinch returns to the fore by injecting some freshness into the hottest floors with the ominous sweeping chords and eerie bassline FX of "No Biggie" launching into an uncompromising nervous bass groove, "Break The Loop" dives further into the advanced dance territory. 7

VOYAGER
Desire
R&S
Pole Parson's man the mix on some of Lucky Spin's Desroyal Sessions' finest moments, bears the first fruit of his R&S signing. The result is the soulful atmospheric complexities of "Desire" nestling in between some delicate vocal touches. It's free Wiggly steps in for a more immediate, synth-scaled variation of the cut. 7

ORGANIC SYNTHETIC
Organic
Bang In Face
Organic is the time-honoured temple of drum & bass bases back onto the scene with this enchanting EP, a clear loud and proud statement on organic synthetism. "Organic" is a glorious wave of inviting synth sequences and some magical textures drifting around a stream-lined loping bass groove. Check "Cassette" for some very rarified funky ambience. 7

FLAVA UNIT
Sit On Da Bass
East Side
East Side's build on a growing reputation for providing some solid soulful grooves with their third cutting from the Flava Unit. Here they are provoking jazzy keys and twisted old skool nap snips with a healthy helping of mid-tempo funk crunching for a smooth flav. 7

FUTURE PASSED
Open Your Mind
Gene tic Stress
The debut for Future Passed on this Essex-based label leans towards the melancholic side with the special melodic tweaking of "Open Your Mind" mingling with celestial extended eaves and a bornful beats workout. "Moral Rights" is the greater prospect with it's dramatic techdromic inspiration. 7

NEW JAZZ HUSTLERS
Breakdown
Bimbo Thrasher
New Jazz Hustlers return to the Wolverhampton-based imprint with their most accomplished work to date. "Breakdown" emerges emotive edging keys with melodic, dreamy wrappings over a flat-sapping bass hook. "Tales Of The Unesperated" is a spacier, jungle feel. 8

ALBUMS

VARIOUS ARTISTS
The Speed Of Sound Rump
Breakbeat pioneers, Andy Card and Ants release their most revered as Orign UnKnown, launch a stunning battery of forward-thinking fluid grooves and strokes on past historic moments with the aid of their imprint entourage. Too many highlights and no mal down at all, this is worth it for a "Cause N Effect" alone. An immaculate conception. 9

ALSO RELEASED

BIZING - "On Fire Tonight (Remix)"
(Gate)
FACE - "Times Out (Remix)" (Smokers Inc)
MANGOLD FEATURING NIARA - "One Ball At A Time" (Silver Surfers)
SBR - "StarLight" (Shoebox)
SILVER - "Forever From The Cave" - "Cool Spot" (PJM Remix) (Clean Up)
APHRONE - "Drum Mood2" (Adictive)
LONDON SOUND COLLECTIVE - "Think Of Yourself" (Echo Drop)
KILLER INSTINCT - "Flop" (Independent Dealers)
FOUR STAR GENERAL - "Sunshine On Me" (Triple Life)
"SOMETIMES I FEEL SO LOW I COULD PARACHUTE OUT OF A SNAKE'S ARSE. THEN I HEAR A TUNE, IT KNOCKS MY KNACKERS INTO NEXT WEEK AND I'M BOUNCING OFF THE LAMPSHADE. MUSIC SHOULD DO THAT".  

Kris Needs

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Kris Needs Must!

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Speedy J

album: 21 April 1997

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Public Energy No.1 - double lp / cd

Single: Out Now

Ni Go Snix

Ni Go Snix - 12" / cd single

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With DJ's Richie Hawtin and Darren Price

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8 May • London - Subterania (additional DJ Luke Slater)
9 May • Nottingham - Nerve Centre
10 May • Birmingham - O2 Club

Also: Speedy J live at Tribal Gathering May 24th

and Glastonbury Festival

Forthcoming on Nova Mute:

Darren Price single "Lose No Time" May 5th • Blunted Boy Wonder single "Crossroads" May 19th
Plastikman single "Sikness" May 26th • Darren Price LP "Under the Flightpath" June 9th
Space DJ'z single • JB2 single • Luke Slater single / lp • Plastikman LP

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Paella and chew my charlie with a glass of Frenesian. Now where's my lyra beach thing? 8.

PET SHOP BOYS
A Red Letter Day
Parallels
Already a club chart smash, this one is doing the rounds with the Traxx Enthusiasts, MoToT, Basement Jaxx and PSB remixes. Splash out on the CD and you'll get these exclusive "Boy Who Couldn't Keep His Clothes On", co-produced and mixed by none other than M. Daniel Tenaglia. Need I say more? 7.

TEAM DEEP
Morning Light
Multiply
Originally released on Mirjah and Tim's label, and following on from the smash "Encore Une Fois", this is a frenetic stomper with mixes from Paparoomy, Them, Kyo And Scratchy and Jens Maahister (of 'Loops And Time-Time'). Muddled to death by the time you read this, most probably. 6.

K PASA
Exit/Exit Express
Enz
Quality tracks from a quality production house. Check the original, a full-on disco killer, a groovy, Drive While the Wake-wah gearstretches the parts not even Pablo Escobar could reach. Next up an Iliza groove that puts back the white power on the island. Just in time, if you ask me. 7.

ALBUMS
VARIOUS ARTISTS
The Mak Tab One (Battered & Grispeled)
Turb
NRG, Control, this one. Captain Torro transforms a crowd of anything-sounding, bared-breasted hearties into something for a heave. With storms like the Warringers mix of "Freedom", "Beat The System" (with his "Fuck me up" area) and Anacordics mixed into a shipwrecked, your butcher and finesse from V. This is a must-buy album.

DIZZY
Dazzle Me
West Bank
The first release on west's new dance operation from emerging talent, Dizzy. A double-pack promo worth hunting out with four cutting-edge remixes courtesy of Gatorina And Distant Drum. A former Essential Mix Tune on Radio One and now an essential purchase. 8.

DISCO DROIDS
Interspace
Site
Certainly one of the most important releases so far this year comes from the outstanding Site imprint. Licensed from the continent and musically very European, "Interspace" is more than worthy not only for BBE or Chicago in its original form or the slightly, rather handsome "Tunnel Remix". 7.

HELIOTROPIC
Make It Real/Richitch
Skyway
Following on from the much revered "Walk With Me", Heliotropic up the pace with a solid double-sided featuring one-time Sasha vocalist, Danny Campbell. "Make It Real" is a vocal cut with Campbell's soulful voice laid over an

Oakenfold and Pete Tong, this is an essential purchase.

B commercials

Also released:

KINETIK ATOM - "Return Of The Borg" (Punchline)/
JNK - "Inclusions" (Vinyl)/
GAMESH - "Back Again" (Turbo)/
"Close To Your Heart" (Remix)/
MOODY IMPRESSION - "6 Hours" (Prism)/
PETE AND JAME - "London's Burning" (Bass)/
RADICAL ILLUSIONS - "Dine In, Turn Out" (No Respect)/
"Hysteria" (Time Unlimited)/
"The Hottie - Gimme Your Love" (Bad Fiddy & Farley - "Black Science" (Universal Prime Firearms).

Progressive House

Reviews by Nick Hanson

Oakenfold and Oakenfold & Oakenfold's style, 9.

PICTURE DISC Discoveries

A firm indication that Limbo is returning to its underground roots with this the third progressive masterpiece that is "1010" Eternal's. A steadily, a steadily building track. The true epic of the planet. I challenge anyone to keep a hi-fi at this shimmering little bit. 9.

K-LAB
In The Lab/Habreg/Naure
Uncovered
An essential double-sided on a new UK label. "In The Lab" is a steaming slab of progressive house defined by a delayed, almost acid-like production."Happy Nature" is a laid-back, blissed out groove with a trappier tempo. 7.

FUEGO
Heat
Featuring a plethora of excellent mixes from Crucido's Rich Rosario, the UK's Shimmon & Wolfsan and Crimson Dawn. "El Diablo" lives up to its name as a soaring, ballpark anthem reworked by the Humate-influenced Shimmon & Wolfsan mix charging home first. 6.

NICK WARREN
Live In Prague

The second in the series from Nick Warren who returns to the controls from Discobolos of Prague in this double CD package featuring Warren's usual single collection. The journey starts with Cruzen's "OHM Sessions" twisting and turning through Life On Mars / Life On Mars, Wholman's "Out The Midnight" and moving onto "Color Projekt Drunk", a banging ride with the excellent 18+. Energy's "251 Cafe Del Moro", Ganger's "Steady" and ending on the awesome "Galaxia" by Moonman. 8.
LARGE BUZZIN’ ACIDICLY BANGIN’
COOL GROOVIN’ TOP TRANCIN’
HARD HOUSIN’ NU-NRG PACKIN’
HUGE SOUNDIN’ BIG BOUNCIN’
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Mr. C, Tony Saxx, Bedroom Bedlam DJ Timmy T

UNIVERSITY OF LUTON - WEDNESDAY, MARCH 19
Billy Bonds, Pierre Maurice, Bedroom Bedlam DJ Ruthie King

MANCHESTER UNIVERSITY (AT THE PARADISE FACTORY) - THURSDAY, MARCH 20
Mr C, Bedroom Bedlam DJ Alexander Cooke

CARDIFF UNIVERSITY - SATURDAY, MARCH 22
Alex, Gruuverson, Hitmen Fran, Bedroom Bedlam DJs Police News and Dean Martin

BOURNEMOUTH UNIVERSITY - FRIDAY, APRIL 10
Darren Emerson, Bedroom Bedlam DJ Tony Jennis

KEELE UNIVERSITY - TUESDAY, APRIL 29 (Change of date)
Terry Git Yu, The Phils, Bedroom Bedlam DJ N

UNIVERSITY OF DERBY (AT UNION 1) - SATURDAY, MAY 3
Billy Bonds, Toby Perry, Bedroom Bedlam DJ Alexander Cooke

UNIVERSITY OF MID-GLAMORGAN - THURSDAY, MAY 8
Terry Rabin, Bedroom Bedlam DJ Alan Marks

COVENTRY UNIVERSITY - THURSDAY, MAY 15
Shane, Bedroom Bedlam DJ Steve Parry

LIVERPOOL UNIVERSITY - FRIDAY, MAY 16

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Darren Emerson, Ma Vonda, Bedroom Bedlam DJ Timmy T

Muzik Masterclass is a plug production (0171-496-1877). Details are subject to change
singles

NED FLANDERS

Life's Little Pleasures

Lil' John

Forward-looking esoterica from Darren Emerson's low-key but much-sought-after imprint. The sci-fi-hocks and funky keys of "Life's Little Pleasures" are overlaid with a haunting taffix riff and reinforced with an Angel-esque rhythm section. The driving beats and atmospheric swells of "Mr Sonoc" make this the best Underwater release so far.

DKNOX

The Body of Christ EP

Magic Trax

After two years of running their excellent magazine, the "Magic Feet" crew have broken out into the vinyl zone and with four hard, minimal tracks of twisted analogue technics from Kalamarato's DK Knox. And with a soon-to-be-released EP from Uggy's Jamie Reid, they're off to a flying start.

DAVID CARON

Ang Day EP

Evo-Lu-Ted, Holland

Jazz musician and sometime electronic wizard, David Caron, returns to the E-Lu-Ted stable with another fine release. Dreamy keyboards and a homage to Detroit with its crystalline strings and squelchy bass lines before taking to Easy Affair's shoegaze trip hop territory. But it's the abstract rhythms and dark textures of "Link" which make "Any Day" an essential piece of armchair tackle.

TOO FUNK

Hotel Ibis

Ferx

Too Funk, techno purist turned jazz funksters, have spun off so far into their own lilac and glitter ball universe that the two tracks presented here seem more in common with Lonnie Liston Smith and Ronnie Laws than they do with DJemba or May J and Akin. Electronic Afro disco for Nineties hop cats.

ANIMA MUNDI

Kebala

New Edge, Japan

If you're a fan of Yoko's recent Hushbuie album then this might come as something of a surprise. Working under a pseudonym, the Japanese toy wonder reaches for the lush melodies which made "Cat, Mouse And Me" such a wonderful album and goes for the jugular with this high octane, skeletal dancefloor-shakers. Dark as u like.

SCUBA

Untilled

Subota, USA

Owen's King Britt with five wonderfully soothing, deeply organic house lullabies. Live trumpets, whispered vocals, sparse bass lines and ancient analogues create a dreamlike vibe of the day. A must for fans of Kenny Dixon Jr., Motormass and Dimitri. 9

SBD 22D

DomiTep

Stevens, Holland

A 10-inch, yellow vinyl three-track of top-drawer breakbeat techno. The title track layers its heavily-flanged breaks with an insidious "Mayday" style keyboard hook. Meanwhile on the flip, the excellent "Ha" takes a far more sombre path as its beaming 808s merge with a creepy, high-pitched swirl of styrofoam-laced synthology.

JURGEN PAEPKE

Roval

Pforz, Germany

Entirely composed of any melodic content and all the better for it.

FUTURE BEAT ALLIANCE

Inside Out

Indy

Another great emission from a label fast becoming one of the UK's finest. "Inside Out" is one of those rare tracks that has it all. A friendly intro which breaks down into a halftime drop, seductive strings which shimmer over some fine tuned 808s and a bassline which truly stylist the soul. A classic in the making.

KIKO

Rising Sun

Doug Dunner, France

Doug Dunner continue their run of technoid floor-shakers by enlisting the talents of Ozone's Kiko. "The Airport" signals which breaks down with its lushly phasing, heavily staccato bass and dub sensibilities of "Bamboo" to make for a perfect 4am workout, but it's the gently unfolding rhythms, mesmerising textures and bottomless bass of "Prokhamoch" which make this such an unmissable release.

PICTURE #3

E untitled

Bootgzt

Dance-techno quasi-tech-nor from electronic music's best kept secret, Andi Hart. If you can imagine Sun Ra playing Chinese water music as the sun goes down over Saigon then you're halfway there.

PHREAK

Jack Ba

MBC Projects

MC Projects MC Projects may not be the world's most consistent imprint, but their maniacal approach to this genre and open-minded roster does ensure some great moments. And this disc, is one of them. Highly varied throughout the EP, "Jitter Ball" moves from bottom-heavy house sounds and wadup futur funk through to low-passed grooves and beautiful deep, lush melodica.

MAULER

POM 123898

Shilo, France

Two tracks with two completely different flavours. "POM 1009" is a wild, totally abstract but strangely compelling slice of tech not, while "POM 2000" is a dubby, soury groovy Basic Channel-esque house. Chalk and cheese or sides of the same dancefloor side?

DJ ASSASIN

The Stalker

Ambiv

More no-top-chute house business from the Uggy stable. "The Stalker" rides along beautifully on a more traditionally dubstep baseline. It's reined in with clattering percussion, fuzzy snares and a jazzy, fuse break's heavy- hipped.

SURGEON

Pain

Dynamic Tension

Anthony Childs takes minimal to new levels with the first fruit from this new imprint. Three of the cuts are fairly unremarkable but the lead is another matter entirely. Underpinned by a dirty bass-line and cunningly laced with some funky drum action, "Patience" is an absolute belter.

Global Grooves: Exploring the Arctic techno scene in NORWAY

Ask most people what they know about Norway, and they might mention its Lords or beautiful landscapes. They might talk about its high suicide rate or cold climate. It's doubtful that they'd talk about its thriving techno scene. Surprising as it might seem, Norway has been a hot-bed of electronic activity for some time.

At all started in the late Eighties in the town of Troms so where artists like Geir Jensen (Biphore), Per Martinsen (Mental Overdrive, Illumination), Kenny Theory (Illumination, Ultraviolet) and Bjorn Tonset (Bjorntech) began throwing some parties. Having grown up on a diet of Kraftwerk, Depeche Mode, DAF and 23 Skidoo, they were instantly attracted to the early emissions of Tram, Metroplex and Transmat. Before long, they started to write their own tracks. The first Arctic record appeared in 1990 when Gruenem Wawcse put out "Hallucination Generation", a track which became a huge rave anthem in the UK. A year later, a compilation "TOS EP" was released on Belgium's SSIM imprint.

It was a seminal record instrumental in defining the deep, melancholy vibe which is often associated with the Arctic sound. In the years that followed, most of the artists moved to Oslo and carried on releasing tracks on Arctic labels like +47 Love OD and +47 Love OD as well as licensing some of their imports like R&S, DJax, SSIM and Internal.

So why is it that one of Europe's most northern exports has produced so many great techno artists?

BRIAN STORM

Semi-Detached House Music

"You always expect the unexpected with a TMB release but the weird and wonderful quirks, rhythms and all manner of bizarre sounds here (including the occasional blast of gravitas or Latin cheese) are something else. At times it's wonderfully soothing and at others a strange gateway. As the album progresses though, you realise it's actually pretty bloody good!"

K-HAND

Ready for Darkness

"Get Ready For Darkness says the voice on the intro to Kell Huan's second long player. Obendidly I brassied myself, impatiently waiting to be thrown head long into the deep vortex of anguish and pain. Sadly though, the darkness never came. After sitting through 10 tracks of uninspired 4/4 reptition, all felt was boredom."

VARIOUS ARTISTS

Techno Nations - Volume 6

"KICK" The 'Techno Nations' series is still one of the best as it perfectly demonstrates the wealth of talent that lurks in every corner of the techno-globe. The highlights are Paul Mac's remix of "Outerspace", Wray's "Black Sea" and the Adven's "Real Times". Elsewhere there are choice cuts by the likes of Sis Real, Luke Slater, Space Dij and Richard Bartz.

VARIOUS ARTISTS

Treker's "Solid Flow"

"Tenser" Germany's premier label with a typical value for money collection of cutting-edge techno cuts. Out and out classics like 3 Phase's "Der Klang Der Familie" and Malo 500's "169 Starh" rub shoulders with Scan, Mauroz and Subsonic, proving that even after six years, Europe's original classics series is at the top of the list.

also released

singles

OBJECTIP - "D-Time/Refuse" (1200 Music, USA)
PINO - "Rap I'M Miserable" (Pure Plastic)
JOHN TEJADA - "The Ebenes EP" (Vanishing Point, USA)
DI JERWEN - "The Dandb Funk Ep" (Round)
SALT CITY - "Voxlox" (Pacific)
KELTON, VALCQUE, JIM, RAMB, DAVY - "Southern Freeze" (Elastic, France)
SI BIEG - "Ounkara" (Kitsen EP)
ALTO - "Hard Hands" (Hedge) PORTION REFORM - "Raze" (Downwharts)
ZET LUBJANIC - "Volume 2" (Beak)
singles

**MOTORBOSS**
Ero (Remixes)
Differ! Frenz

Philipp Zder’s passion to his late father and the stand out on their fantastic “Pansy” album gets reworked with hooks from Prince’s “Sign O’ The Times.”

**ROY DAVIS JUNIOR & JAY JUNIEL**
Transitions
Lego

Following on from the glorious “Gabrielle” was never going to be an easy task. But in collaboration with Jay Jontel and vocalist Jennifer Davis on the key cut, “Function”, Roy Davis Jr. has created an EP which flows effortlessly from disco to jazz to tougher experimental vibes.

**GRAND CRUE ORCHESTRA FEATURING PHILIP RAMIREZ**
Spend The Day Without You (Crüxhiver & Glimmer Remix)
Crüxhiver

More from the Japanese disco nutters. Those of you who remember Philip and Crüxhiver’s “It’s Music” will love the similarly whole-hog retro vibes and good time grooves. Ramirez also gives Byron Stingily a run for his money in the Nineties Sylvester sound alike stakes.

**PLUS**
Travelling Journey
Gloving

This first outing from Vinyl Junkies, the stallwart shop which always offers you something different, lives up to its reputation. The original mix is a musical journey of raw, tight digital funk, while the Ujigem Boyz & M. Sh anatomy, tonically soothing soup of great substance with drums and keyboard runs to give you sweet dreams.

**CLUB ARTISTS UNITED**
Swing The Heart Charlot Millenium
Milla

Theo Gerardeau starts his own label by combining some of the best - and finding some new - talent in this supergroup treasure to revivify a gospel classic. The voices interweave with a strong with a swing along chorus and searching solo’s, especially on the “BOP Vocal Mix” which is blissful and bound to appeal to all “Trouble” devotees.

**STEVEN DANTE & JULIET ROBERTS**
Biker Bitch A Love Like This Before
Deltin

Two distinctive and well-known solo vocalists in a pop house ballad style which sounds different but dated with the detailed song once simplified by thestrictly-synched-up-stylings.

**LARRY HEARD**
Cane & Clover
Guidance, USA

Don’t let the Fingers away just yet as here’s an add to an already impressive catalogue. On this track “Freaky” is haunting in the manner of Ralph’s masterful classic cut “Every Now & Then” with early Chi Town beats and techy influenced. The highlight “Guidance” is a deep slice of whispered soul to stand up here alongside “What About This Love.”

**JEFFREY GUILLAMME**
The Prince
Spirit Life, USA

As you would expect from this New York label under the direction of Joe Cassetta, this features a totally uplifting African vocal and Hakan drum favoured collection of tracks with some sequencing and top notch instrumentation in perfect harmony.

**AMIRA DEREK**
Sip ‘N’ Slide
Sip ‘N’ Slide’s young hopeful follows the bright tentacles of last year’s “Walk” byagain working alongside the hugely-talented Bazza songwriting team. The boys harmonize beautifully on the chorus for this funky tune and while Amira still needs a bit of vocal polish to pull off a vibey song well.

**EXTRA PHASE FEATURING HELEN BRUNER & TERRY JONES**
My Theme
Sabrion, USA

Typical bouncy diva-style sing-along ballad business with Bruner and Jones’ voices sharing duties well over Tommy Muato’s chilled out bass and Rhodes groove. It’s all good stuff but just a bit too typical to get over excited about. Stay tuned to Grant Nelson’s release.

**ARTIST UNKNOWN**
Disco Sensation
While label

Rough, raw and rugged disco vibes from Scotland. One side extends the Vince Montanta sample used by Motor II Swing on their “Do You Know” killer classic with snatches from Deep Zone’s ‘It’s Gonna Be Alright’, while the other cops up to Adrian’s disco filler “Spread Your Love” alongside spiritual a cappellas.

**DAVIDSON OSPINA**
Chronicles
USA - NYC

The follow up to last year’s smash EP retains the same framework of cut ‘n’ pasted disco vibes, jazzy breakbeats and catchy grooves. The irresistible piano antics of “Snap Your Fingers” and the heavy-sounding western salsa of “Mexican” are almost certain to get you dancing on tables. Not quite up to Part One but a decent successor all the same.

**ALSO RELEASED**

**KING OF JUICE**
“Scratchin” (Original Mix)
CHIGGER
“The Kick A**” (Adorable) (Dance 2)
BEAT CARTRIDGE
“Sometimes” (Mix)
SNIK
“Stormy Black” (IJ Louis Remixes) (Rank & Sonics, USA)
THANKL0V
“Escalope De Disque” (RFF, France)
DING DONG
“Feel Good Things For You” (Sweat City Disco)
LABRADA WHITFIELD
“Make It Real” (4th & Broadway Music Works, USA)
KENNY G
“Tahoua” (Todd Terry Remixes) (Arista, USA)

**VITAL MEMORIES**

Various Artists
“Slip Essential Mix” (Mixed by 55 North) (Slip

**RAIMAKERS**
Master Break/Rimme A Beat
TDR

There’s a thrilling breakbeat scene in southern Spain with underground parties attracting crowds of up to 7,000. DJ Jordi is at the scene’s forefront as a live up luscious deep electro breakdust sets. Here, as Rainmakers, Jardi State and F Volumes offer two minimal tracks, crystal clear production, lethally punchy breaks and em, not much else. Very simple and very good.

**HEADRILLAZ**
Spacecruiser & Pussynator

Live, this hot rock, no self-respecting headbanger could deny themselves a chance of looming it to the Headrillaz. However, on vinyl, they’re only slightly better. Funky rhyming from the MC spurs crude jumps and dirty basslines. Flip to find ‘Tippa’s’ stunning mix which is a live years ahead.

**FUTURE SOUND OF LONDON**
We Have Newsports (Monarch Mines Mix)
Virgin

Kevin Monarch gets his way with two mixes of PSOL. Typically, he throws in elements of just about everything else he’s ever done. The King Of The Beasts are in there as well as various Run DMC snippets. Nothing inventive. Nothing clever. Nothing new. Who cares, it rocks.

**JEDI KNIGHTS**
Big Ones
Universal Language

The Knights are already permeating their quest for silliness with the long awaited “Big Ones”. “Catch The Break” appreciationispit by how Grandmaster Flash was the true inventor of cutting and scratching and then the Knights boast heavily filtered disco infusion. Over on the flip “Big Knockers”, crams a heapy mixture of breaks and deep house into its over saturated bra. Just beats but you can’t help playing with them.

**FREDDIE FRESH**
Chupacabra
Harthouse

The Fresh man’s stuff tends to fall in voletability. “Chupacabra” is one of his more accessible occasions and it’s hard not to be impressed. Bass-thick strings with low down to hip hop pace. The Propellerheads lay down one of their finest works to date: gritty, organic and simple. Freddie’s Latin-dick on the flip works well too.

**TRIXX SENTSIALS VOLUME 1**
Acid Funk
EDG RUN

With track titles such as “Breakin’ Apache”, “Rock The Acid” and “Scratch Of Acid”, it’s not hard to imagine where this lot are coming from. Five tracks of minimal cliché 90’s breakbeats and 303 acid sounds. Makes for a useful DJ tool.

**RAV ROWNLAND**
MNF
Fluid Audio

Surfaceing last late-year in New York, a few copies were available in the UK... until now. Cutting between 444 and breaks, the Uprising snare patterns, chunky synths and unique arrangements make it: a must. The Uberronin mix is even better. Uborzon Q transforms the simplest of riffs into the fattest of grooves. If you like it tough, you need this.

**THE OVERSEEER**
Hit The Tarmac EP
Soundclash

The reissue of new four tracker from this great imprint. It’s hard not to jump around the garage-driven jazzy and on the 13 rpm track. The uptempo hardwork is an equally attractive. The three to tunes are experimental with chopped up Sinatras solos and UB40 influenced dub jungles.

Definitely different.
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4TH APRIL 1997

LEVEL ONE: JOHNNY 5, NO 9, HEADSTONES, FELINE.

LEVEL TWO: TIM (AMSTERDAM)
11:00 - 11:20 JON COOKE
11:20 - 11:40 JOSE (AMSTERDAM)
11:40 - 12:10 TIM (AMSTERDAM)

LEVEL THREE:
10:00 - 15:00 JOH SOUND SYSTEM PRESENT: "THE KICK, "MIX BY NASTY BASS", "ASIAN ODYSSEY FOUNDATION", "EARTH TRIBE", "NELSON LILACATION"

LEVEL FOUR, MANUIA ENTERTAINMENT PRESENTS "APPLESEED".

11TH APRIL 1997

LEVEL ONE: THE BIG BOTTOM END PRESENT ANDREW CURLEY (EMISSIONS AUDIO OUTPUT), AND A 4 AND THE 4 BY THE IDJIT BOYS.

LEVEL TWO:
10:00 - 10:30 GRACE ALBERT
10:30 - 11:00 JAMES HARRISON (DISRUPTIVE NIGHT DETROIT)
11:00 - 11:30 JON COOKE

LEVEL THREE:
10:00 - 11:00 MATT RANGENT
11:00 - 12:00 PAUL DEAN (LE TRAIN)
12:00 - 13:00 STEVE WOODWARD
13:00 - 14:00 STEVE JOHNSON

LEVEL FOUR, VIDEO COMPILATION.

18TH APRIL 1997

LEVEL ONE: THE BIG BOTTOM END PRESENT ANDREW CURLEY (EMISSIONS AUDIO OUTPUT), AND A 4 AND THE 4 BY THE IDJIT BOYS.

LEVEL TWO:
10:00 - 10:30 PSI ELECTRIC
10:30 - 11:00 JON COOKE
11:00 - 11:30 MARVIN (DETT "K"
11:30 - 12:00 WILLIAM WALLACE

LEVEL THREE:
10:00 - 11:00 MATT RANGENT
11:00 - 12:00 PAUL DEAN (LE TRAIN)
12:00 - 13:00 STEVE WOODWARD
13:00 - 14:00 STEVE JOHNSON

LEVEL FOUR, VIDEO COMPILATION.

25TH APRIL

LEVEL ONE: THE BIG BOTTOM END PRESENT ANDREW CURLEY (EMISSIONS AUDIO OUTPUT), KENNY HAWKES (SPACE), LUKE GOLDMAN (SPACE)

LEVEL TWO:
10:00 - 11:00 JON COOKE
11:00 - 12:00 PAUL DEAN (LE TRAIN)
12:00 - 13:00 STEVE WOODWARD
13:00 - 14:00 STEVE JOHNSON

LEVEL THREE:
10:00 - 11:00 JON COOKE
11:00 - 12:00 PAUL DEAN (LE TRAIN)
12:00 - 13:00 STEVE WOODWARD
13:00 - 14:00 STEVE JOHNSON

LEVEL FOUR, VIDEO COMPILATION.
various artists
united dance volume 6

fourbeat
united dance and fourbeat have come along way over the last couple of years selling well over 100,000 albums and deservedly so. "volume 6" is the same format as usual with mixes by sigmatt, force & style, seduction & sy and billy runty. the sigmatt block has a mixture of tunes and the other dj's have used a lot of their own product which works a real treat. all the latest anthems, upbeat dubs are in there and all of them are mixed to perfection. the packaging is worth the money on its own. one to add to the collection.

jimmy sand and cru-lt
runway "97
kite force records
earlier this year kite force records released the "runway '96" version with a better production and arrangement. this is just the sort of tune which will go down well in london clubs with sampled vocals and an "amour" with rap samples from jimmy j and cru-lt as only they can.

dj seduction
sangamalakal (remix)
impact
force and styles have been busy boys again this month with yet another reworking under their designer belts. the percussion is interesting for them and the beats are quite full, although their trademarks are still lurking in there. if you remember the original from 1994 you'll think this is the same as an improvisation.

the 3rd men
only everything
from the "death becomes me" stable comes this slab of high-speed, noisily hardcore with heavy, distorted kicks and enough stab to fill an entire long player. the raps are catchy and lively with plenty of percussion to complement. the middle section gets a bit floaty which contrasts nicely with the rest of the track.

in the bag

dj brisk reaches for his record box

like my set have plenty of balls. "harcore selecta" features various italian artists making old classics. all the tunes are excellent but "stunned" on the "blow" and "washing programme" are the artists who stand out for me. they've both under-rated but both still hot.
REACT MUSIC PRESENT THE FOLLOW UP TO THE MASSIVE ALBUM "DONKERS"

NOW WE'RE TOTALLY

Bonkers 2

MIXXY & SHARKEY'S HARDCORE MAYHEM

OVER 21/2 HOURS OF BOOMIN', BANGIN' & BOUNCIN' UPLIFTING HAPPY HARDCORE ANTHEMS

FEATURING EXCLUSIVE TRACKS & REMIXES FROM SLIPMATT, DOUGAL, SY & UNKNOWN, MARC SMITH, DRUID, BILLY BUNTER & PAMOS

AVAILABLE ON DJ FRIENDLY 16 TRACK QUADRUPLE VINYL & 36 TRACK MIXED CD & CASSETTE. LTD EDITION DONKERS STICKERS AVAILABLE WITH INITIAL COPIES OF LP/CD. AVAILABLE FROM VIRGIN, OUP, PRICE, JOHN MUNZERS, TOWER, NVC & ALL GOOD READY RETAILERS

REleased 28th April

Lunatic Calm

Roll The Dice

Original Lunatic & Fatboy Slim Mixes

1/04/97
Gerd

Gerd: This Touch Is Greater Than Money

Universal Language

2LP/CD
28/04/97
Gerd, aka Gerl-Jan Bij is one half of Sensuella and, it
seems techno producer of the
moment with releases being
snapped up by a host of cool
as-pseudo British labels.
Gerd has developed a style
usual for the European
techno scene, feisty Jazz,
Disco, Electro and Funk into
'Green Optimistic Techno Jazz' (thanks Mushi), which is as
exciting as it is unpredictable.
'This Touch Is Greater Than
Money' has been two years in
the making and destined to
be a future classic.

Various Artists

Various: Tricked Out

No Rhyme

CD
26/04/97
The"Tricks From the Harthide" EP and "Hard Mop Heathun" EP
releases as Tricked Out
have set a precedent for the
current sound of Trip Hop
today. They're here along
with the cream of the
Hard Hop
tune.

Ken Ishii

Ken Ishii: X-Mix

Studios K7

3LP/CD
Out 24/04/97
In 23 minutes, too large Jack
Ken Ishii melts together
completely different styles, from
classic artists like Panegyride
Soundware & Frank De Wulf
via british Nu-House tracks of
besieggazz to the freestyle
tunes of Coldcut and
Seaguarushes.'

Speedy J

Speedy J: Public Energy

No Rhumante

Hailed as 'Intelligent Techno At Its Finest' and Muzik's Album of the Month for May.
Scotty J's debut album on
Novamute is a collection of
growing beats and highly indi-
vidual electronics. speedy j
will be on tour in May and has
just remixed the latest
Depeche Mode single.

Various Artists

Various: Visionary

Studios K7

2LP/CD
Out 28/04/97
Update of the Vision scene
featuring tracks and remixes
by chaos head innesch Patrick
Purhamer's showcase
recording sessions. C-Stone,
Martin & Spray. Also features
'Chaos' style house mix of 'Family
Affair' by Paul Funnell

Various

Various: JBO Collection

JBO: Boy's Own

CD/12"EP
Out 24/03/97
A showcase of JBO's recent
and future successes. Includes
tracks from underneath,
chemicals, aloka & funky
project 80, and new sounds
Dylan Rhymes & Sycamore.
"Don't know how, don't know
why but these people are
doing something right. Long
may they roll on." Mmmmm
9/10

Various

Various: Festival Chums

Festival Bar

2LP/CD
Out 28/04/97
Finally the mighty LA party
drops the heavily anticipated
debut album. Featuring the
trumpet of Chris Wynnman
and through out, angular
trumpet guitar on a precise beat - wise
foundation.

Freestyle Files Volume 2

Freestyle Files

2LP/CD
24/03/97
Germany & England are head
to head again, this time in a
count of pot hop, electro &
drum & bass. The German
players are Kruiner &
Befrtemister, while the English
teams sports But Snapper, Jim
Tennor, Dr Rockit & more.
INDELIBLE NCS
Fire In Which You Burn
Official/HeadKorn, USA
The New York underground crystallises around one EP, Featuring Company Flow with the NCS. "Fire In Which You Burn" consists of unsung black beat boxes, matches of dark clashing scratches, dirty raps and frayed strands of mutant power telling of the power shows. Wondrous! 8

TRIPPLED & CHANNO ONE
I Need Your Love
Warner
A Dutchman and a deserter from the US army, so that niggah hop thing like only the Low Countries know how. Apparently it's setting up clubs all over the country. Only it's drummers and trumpets are holding mass burnings of this double pack of wasted vinyl. 3

MIKE ZOOT
Turn By You
USA
A lovely EP in which Mike Zoot shows his class, reaching a high point on the NCS Def featuring "High Drama", a series of movie reviews which act as a pass-take of the ridiculous flights of fancy of other rappers keep taking us on. Relaxed, funny music and Native Tongues-style intelligence. 8

AIM
Loopytrainers
Great Britain
AIM continues its effortless ascent to the place that is forever untamed and unobstructed. Stripes of huge brass riffs from some mutant clone JB army strung over empty beats that you're sure you can hear shouting out, "DANCE...MADE IN AMERICA...DANCE". Next thing you know, you're on the beer-drained Flood of some wickedly twisted, swaying in a flat.

B-LEGIT
Ghetto Smile
Jive
A little clue, this record carries the words, "Featuring Daryll Hall". Oates has gone out and may be some time, so B-Legit will meet with the Moutches King. Or was Hall's military service? Remember these philosophical quandaries because you'll need something to occupy your mind when listening to this pop-like piece of crap.

BLACK ATTACK
Holdin' It Down
A&M
A complete change to something with the goodness. "Holdin' It Down" will probably sound a little over-familiar and sample-wise, but you can argue with the strength of the voices. Flip for the better, though, "Black Attack" is a nasty mamba-kink workout in the Premier vein.

ONE INCH PUNCH
Awake
USA
More from the man Justin Warfield and that mate of his with the guilty open-surfaced hardcore thrash hop? Genre-busting intelligence? No, just a boy transmuting onto the much-loved King Slope over the duldest power chords known to man.

PHIL BLUNTS
On The Attack
UK
Younger brother, Phil is coming with the deep, dark and dangerous sound which has been New York's trademark. It's downbeat, oblique and grim

words. Sound like a phalanx (pass the dictionary) of poppy doing away with the noise of moaners pouring from the sewers, macerated in their teeth, it’s so under-produced it has to be deliberate. Utterly original, utterlyucked up.

singles
RODNEY
Things To Come
Pusfect
The London Posse bad boy, Mr. R still runs in a solo gang, leaving Howie B’s eclectic label. Rodney still rips it up and manages to get into his gritty and gritty crime stories while at the same time undermining them. Jazzier and fuller than the Posse sound, it’s a departure but no drop off.

THE SUPERFRIENDZ
Vowel Movement
Def Jam USA
Some golden Virginia sounds from ModSkool mates, "Vowel Movement" features five voices (including Mr. Skool) taking a verse each with the rowdiness of the vowels which are, in case you’ve forgotten, A, E, I, O and U. It’s a great concept backed by strong music and no small amount of verbal dexterity.

FUNKY DL
Soul Silhouette
Jive
The Ackney yow who sounds like he’s from Queens returns with his first big hit, a cross between his big hit and jazzy jazz stories and story-telling. He’s a good thumper (though the accept self-plugging) and the package is slick and effective. With his r&b chorus, it could even be a hit.

SHAMUS
 Tight Team
Raw Tracks USA
Buckwell has dug in his crates and sampled what sounds like the orchestral riffs from the theme to Reggie Perrin. "I didn’t get where I am today by sounding too much like Neko’s stuff," as CI might put it. "Great," "Super.

KRS-1
Step Into A World
Jive
The Blastmaster is the Classmaster, not just a Teacher but a Poacher (like maker of peas). Or, to put it another way, "Step" is an old skool marching song which has everything. EVERYTHING, you could want out of a tune. Is he cold rocking? Of course he is.

DJDAMIN
Conquest Of The Irrelevant
Nigga Tape
The Vad man comes with rhythm Jupiter Jam, DJ Handsdown and alter ego Andre Guoro to produce his strongest single yet, mournful, fading double bass, cracks, cracks and a clear space all complementing the French flows of the multilingual planet rocker. Absolutely superb. 9

SACRED HOOF
In The Sky
Muscari, USA
Moving way beyond their Cypriot roots, the members of the band Sacred Hoof are now settling into their own dirty, tucked-up little niche. "No Category" hits the step most firmly, dark but still swinging and with words to go (n/a). The grey-tinged reggae of Pablo Alto claims from the track. The band bring the mythic conventions of The Maccabees naturals. Ohoh.

RHYTHM
One Little Love
Jive
A new DJ compilation coming out of the Bay Area which allows something in "Return Of The DJ" but delivers in its own right.

Very excellent tracks to the X-Men, Peanut Butter Wolf (with J-Rocc and Babu), Razaq, Prince Paul and Cheeset. Scratchy but without a skin. 9

VARIUS ARTISTS
Military Ballroom Disasters
Ultimate Dilemma
If you haven’t caught up with Ultimate Dilemma yet, make sure you check out this compilation. There’s not a little chunk & ease here but head for the tracks by the Runaways, Reymatics, Ring, Melizas and Tek P plus some of Misterio’s material and you’re sure to find something to interest you. Col-Cheer, science fiction beat breaks.

VARIUS ARTISTS
 grippingly
Memory
Tupac’s last movie comes complete with his next ‘last’ track featuring Snoop and The Pimp rapping about how they’re at the end of their days and live. It’s a piece of ear poison whose title is the tune for the collection of lightweight, radio-friendly cake that follows. Give me a traffic jam any day.

WATTS PROPHETS
When The Time Comes
Paycheck
Along with the Last Poets, the Watts Prophets have the honour of being the spiritual fathers of the revolutionary strand of hip hop. Their 1971 album, ‘Rappin’ Black in A White World’, was radical enough for the FBI to conspire to have their cars blown up, but they’re back with a stronger hip hop beat and words of knowledge, wisdom and anger for their children. Don’t miss.

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also released singles
SCARFACE & YTC ICE CUBE - "Game On"
KEITH MURPHY - "To My Man"
MD THUGS FAMILY - "Thug Life"
DA RABBA HOOD - "Where I’m From"
PRyme TIME - "The Cypher" Part (Relax)"Y.O - "One for The Cuties"
WEST cell - "I Love You"
VOTEL - "Hand Of Doom" (Grand Central)

albums
KRS-1 - "Break You Headphones" ( Ninja Tune)
HEAVY D - "Water Ride Heaven"
NOTORIOUS B.I.G. - "Life After Death" (Bad Boy/Arista)

All imports supplied by Mr Bonge’s, 44 Poland St, London W1, Tel 0171-297-1887

about releasing
RAMMELLEE VERSUS K-ROB’s classic, “Beat Bop” single

The following single is held up to represent the claim that the old skool was primarily concerned with invention and innovation, originally and, because Rammellee’s 1083 was produced by this fellow who checked the likes of James Lavelle and J Saul Kane, the record is 10 minutes of lingus in mayhem spread over a talking, drum-led break track. Produced and originally pressed up by famed artist, Jean Michel Basquiat, the record was picked up by Profile, from where it made it to Street Sounds second Electro volume and then to international

Mind you, Rammellee himself has memories of the session which rather play down Jean Michel Basquiat’s involvement. "K-Rob pimped that record and me and K-Rob devised after Jean Michel, who was paying for it, gave me and him a sheet of paper with his own words on it. We looked at it and laughed and said, ‘We’re not doing this stuff’. I walked over to K-Rob and told him, ‘Why don’t you act like a kid coming from another planet and try and blow us up. So we went into the studio and I never received a dollar for that damn record, so we just hit it and we hit it hard’.

Profile 70602.7528-1

Despite the reservations, though, Rammellee appreciates the record’s importance.

"Beat Bop” is definitely a classic. It’s not vulgar, it’s not violent, it’s about what was happening at that time on the street corner. It was right when drugs really started hitting the commercial market in New York City.

But what about the out language used on the record by this street pimp? "This is a guy who knows underground subway knowledge to the absolute extreme, a five percentor, which is a verbal numerologist and somebody who knows the dictionary like a linguistics specialist. He could work round to get any woman out of her underwear or any kid recruited in the gang. The pimp is a person who knows how to be a verbal assassin.

Rammellee is currently working on a screenplay/ploy to make his own beat bop hit the screen. He’s entitled “The Sci Fi Beat & Intellectual Clockwork Armageddon” - a blend of The Alphabets & the Monarch Monitors.

The Book Of The Garbage Gods, Gothic Fortune, Awards, Graves, Transvestival Tribal Film From The Lexicon, Thes Trolls, "The Diary Of Ramzellee Of Alpha’s Last Days"
DEAN FRASER
BIG UP
ISLAND JAMAICA
"Big up" is a stunning display of musical artistry from reggae saxophonist, Dean Fraser. Reworking a selection of Jamaican classics including incredible renditions of Black Uhuru's "Shine-E-Gold", Willie Williams' "Armageddon Times" and Luciano's "It's Me Again Jah", Fraser's compositions provide musical minerals for the mind. A refreshing change from contemporary digital base reggae.

KULPRIT
TOULOUSE TANGENTS
Heatcore
Culled out this club groover with deep US-style chords, driving percussion and Euro overtones, and now it slots into a quality trance set. B-side "Alternative" stands out with driving percussion and blended-out breakdowns. Phat, rolling, jazz-influenced hard house for the next century, anyone?

SYB UNITY NETWORK EXPERIENCE
SPACE PUPPY
Fiyin Rhino
A big, big noise for the middle of the night is how the Frenetics describe this one, and who would argue? This psyche-trance mix with funky house side to it is a headstrong, strong layout already... particularly when played under the lights. If you're just back from Goa, time to lose it again!

ECO
CROWD
Karnic
How are Andy Lunt and Ott (honest), and together they have been responsible for cuts like the superb "Toxic Recall" on the Tip Blue compilation. Here, they launch the Karnic label with a two-track monster, "Lost" and "Deeply, deeply, deeply, deep..."

PLANET HEAVEN
OUTA
Delicious Grooves
Previously only available on acoustic, which Oliver/Nolton has reduced to dust on Carnage, turning the track into a clubbed out final release. "Outa" is now set to flood the nation's better dancefloors. Three tracks with production values equal a must-buy album.

ETERNUM
Insp执勤
The musical essence of descent into the psyche-induced subconscious. Long, gliding, advanced stuff of subliminal psychedelia. Organo digi-analogue washings from Massive Attack's "Childhood Of The Synth" Bonafide. A rather good track as well, all things considered.

BUCCANEER
Classico
Greenbeats
Despite wallowing in the First Division behind such Premiership talent as Bujo Banton, Bounty Killer and Alkaline Man, "Classico" appears to be Buccaneer's promotion bid, versatile, commercially aware without losing the ragga flow and loaded with hits. "Classico" fulfills the potential Buccaneer showed on last year's "Attack" album. Published hit "Kettle Concerto".

REBEL YELL - "Remixes" (Stay Up Forever)
MACH ONE - "Read Runem" (Des De Bie)
MACH ONE - "De Octopus" (Millennium)
OBSESSION - "Tune in, Tune Out" (No Respect)
GIORDO PREZIOSO - "Raise Your Power" (Bonzo)
SUPER TROOPER - "Just Come Back..." (Des De Bie)
PLASTIKZ - "Zulu Tribute" (Up Beat)
KITTY KATZ - "Shake A Boom" (Chew's Chews)
PRODUCIVE - "Straight On" (Sock Me a Punch)
CJDE 20 - "Alarms" (Univex Reeves)

Recorded and mixed by Chew's Chews, London W1. Tel: 071-434-3007

VARIOUS ARTISTS
Made On Earth
Blue Room
Featuring a roster of new and current signings to the innovative UK imprint, this long-playing record has been "Made On Earth" but it was certainly concealed elsewhere. Juno Reactor, Colette, Total Edges, & Men and a host of others who have graced this page over the past month deliver some of the most exciting releases of the year so far. Awesome.

VARIOUS ARTISTS
Transit 5
Transit
When will the Transient boys step? Hopefully never, if the fifth outing from this triple is anything to go by. After Project D, Cosmosis, Disco Velante, Black Light and Slice, amongst others, get up to the sort of dirty business you read about every month and get up to every weekend. A stomper.

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METROXUS MUSIC PRESENTS

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The New Spring Ritual

Friday 26th April, Manchester, UMIST
Sackville Street, tel. 061 832 1111 (Pleasantly B.O.)
Tickets Adv £7. On the door £9 or £6 30. £10 otherwise Doors 10.00pm til 4.00am
Deck Wizards: Sid Shanti, Chrisba. Millennium Live P.A: Medicine Drum

Friday 2nd May, Norwich, UEA
Earth Rd, tel. 0603 305 401
Tickets Adv £5. On the door £9. Doors 10.00pm til 4.00am
Deck Wizards: Sid Shanti, Hee Soo, Chrisba. Live P.A: Medicine Drum
Special Guests: O.Y.F. DJs and Visuals

Sunday 4th May, Glasgow, The Arches
Midland Street, tel. 041 221 9794
Tickets Adv £10. On the door £12 Doors 10.30pm til 3.00am (subject to licence)
Deck Wizards: Hee Soo, Tristan, Chrisba. Live P.A: Medicine Drum
Special Guests: Sunday DJ's and Visuals

Friday 9th May, London, The Fridge
Brussels, tel. 071 627 6479 (Credit Cards)
Tickets Adv £8. On the door £15 or £6 30. £10 otherwise Doors 10.00pm til 4.00am
Deck Wizards: Mark Allen, Chrisba, Chris Organic, Live P.A: Medicine Drum

Saturday 10th May, Liverpool, The Irish Centre
Mount Pleasant, tel. 051 709 4120
Tickets Adv £7.50. (includes membership to Irish Centre) Doors 9.30pm til late
Deck Wizards: Chrisba, Pat Wild, Live P.A: Medicine Drum
With Host by Orai Conspiracy and UFO-recto Flowers Vision by ZAO at all parties

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Luscious Jackson

The new album

FEVER IN FEVER OUT

Released April 14th. Includes the single

naked eye
singles

CHYNA
How I Feel
F Natural
B'kast a'kill, song's not bad.
"How I Feel" is slightly repetitive
but there's something about this
street singer that makes you
want to move. In fact, "The Funk
Feel Mix" floats along with a
serious b-line and crude which
certainly kicks the dust. Yes sir,
I think I'm getting into this.

THOMAS & TAYLOR
Dreamer
Tom Tay
Husband and wife soul stalwarts,
Thomas & Taylor, always
tackle something that tugs
depth of emotional heart
strings we call soul. But, and
this is a big but, their arrangements
never seem to get to grips
with what's happening today.
Traditional r&b for all those
nostalgia freaks.

PAINTING BY NUMBERS
Squa Blu
Kuch Inte Preta
Take a look at this kind of
soul dance song originated by
one Terence Maris and then
attempt, yen attempt, to emulate
the classic writing original with
a mish-mash of mixes which don't
seem to take you anywhere and
the result is a silver-fibre or
vinyl inlay. Your opinion.

ELEMENTS OF LIFE
Sweet Love
RCR
Now let's get things straight.
There are certain songs you
should avoid, you can't go
messaging with otherwise the
God of soul music will come
don your head. If you make
your version a little bit
different and convey, vocally
speaking, a fresh approach, the
result is very pleasing to the
lovely stuff.

SNW
Car We
Jie
This is such a tremendous
change for the girls, full-on,
shuffling, sexy (as he so
smoothly and
very smooth. Yes, yes, yes.
of this type of adventurous r&b's
please. At last, somebody is
injecting some feeling into the
arrangement, this is not the
same school for the soul
soulitous. 9

PAUL ANTON
We've Got It
Sim
Another case of an under-rated
vocalist trying to get the beat
in this dog eat dog, double-dealing,
two-fisted record industry. Paul
is undesirably a classic vocalist
who deserves the pot at the end of
the rainbow. Paul's production
and all the mixes hit home. Just
wish the song was stronger.

PUFF JOHNSON
Forever More
Columbia
Now come on my love at Columbia,
this woman has a voice to kill for
why produce her like she's
singing with as much emotion as
a wet sticky. This is commercial
garbage going for the big buck.
From quality to crap... Sony lady,
change the tune please.

3T
Got'a Be You
Epi
Take Mr. Jackson's voice, split it in
two, add a few co's and co's in
the mix along with the worst rap
since their Gran sampled "The
Message" Karaoke-style last
Christmas and you will see
itself nowhere near this
giant pile of meaningless
crap masquerading as a hit record.

albums
AFTER 7
The Very Best Of... Apega
After 7 are possibly three of the
finest voices on the planet. They've
never recorded a lull, they are so
eloquently talented and they never
make a mistake. So to Kevin,
Malcolm and Keith, thanks
for being such
talented threecome and long
may you reign at the top of the
to reac. So, as tactiles.

SNOWBOY
The Many Faces Of Snowboy
Acid Jazz
And talking of talent, here's one
of the finest percussion players
this side of Cuba, Mark "Snowboy"
Colgrove. This humble collection
of jazz, breaks, funk, soul and
dirty beasts is a fine example of how
to be yourself. Don't follow the
trends, just put down on vinyl the
song you're going through your head.
This is prime-time music.

COMMON CAUSE
Salt-N-Pepa
Fact Beat
There's a trend among the dance
fraternity to go back to basics
when laying down a cut, live
musicianship instead of sampling
which keeps musicians in work
and at least they can play
George Mitchell is fresh from
day one and will tell you
great grooves have always been
under the radar.

DIAMOND WOOKEY
Foxy Rules
Internal/Resident
It's amazing to hear jazz fusion
played with such incredible
freshness in the Nineties. Old
jazz heads cut their teeth on
tracks like this via Lonnie Liston
Smith, Herbie Hancock etc in the
bygone days, but now here's a pianist
determined...
DI WALLY
DJ Wallay's Genetic
Raw LP
Dj Legz, USA
This affair apparently isn't
enough to make the 16-year-old
DJ smile. Wallay, who
comes from Detroit, has
twisted his way into the
golden age of Black
致富 Construction.
chasing the spirit of psychedelic
funk around the Nineties
dancefloor course. "Retro-tinged,
car-chase cool."

METAMATICS
EP03/EP04
Dann
"Last two installments in the four
volume series from Cigar's got
to File 0层次 and still the
twisted inventiveness keeps on coming.
"EP03" is more downtempo
and "EP04" is more jungle-oriented,
with a distinctly haunting, jazz
sly. Buy 'em in parts or get
the CD album for the whole
fascinating shebang."

NATURALESSENCE
Injery Overboard EP
Dana
This Japanese original lacks any
real sense of direction to true
Vodka bugger with it to no great
effect. However, however A's
reworking is still worth the price
of admission alone. A classic piece of
melancholic analogue sketching
and doodling which manages
to be fun, funky and just that little
bit mad.

FUNKY MONKEY
Escape From Alcatraz
Diana
Third album and seven-inch
from the mysterious Monkey man.
More glorious than any album
you have knocked up since "Screamadelica", it's a full-
on, Jack & Coke fuelled,
single-along skank with
an emotionally
imbalance joy and happiness,
with Denise Johnson on vocals.
Yes! Narcotic. Doused cool.

MAJIC 12
Return And Revenge Of The Majic 12
Dena
Alego, is the ){ound of Majic 12
return with yet more
talented electro harmony,
replicating both the spirit
and the acid-foun cool of the
original scene. Worth buying just
for the wonderful sleeve with its
late, Thorpe pulverises the basis
until it wobbles like a chronic
Webley, sharpening up the beats
and adds in some jazzy
classicism for good measure.

METAL BEAST
EP1
Isophax, USA
This apparently this
growing band from the
California is high on own
self-confidence and Radioactive Lamb,
but displays a
beautifully simple eloquence all
of its own. Very DIY, very electronic,
with plenty inter-groove space to
dance, float and generally drift off.
Abstract and interesting.

ALBUMS
SCANNER
Delivery
Eaneste
Dropping his Hoskins-like over-
hearing fixation, this is Rob
Flinzbaud at his very best, forging a
dark alliance between
wonderfully orchestrated melancholic atmospheres and
d-dubbing breakthroughs.
The superb "Barbecue", "Throw Of Ills"
and epic finale, "My Lost Love",
 captures a fascinating world of
moods, movies and magic.

THE KALEIDESCOPE
Beasts B Pieces
Pik x Mix
Sparkling voyage across the
dark chill terrain touching all bass
amps from chunky, sparse dub to
mesmerizing, cosmic drum &
bass. The delicate, languid flow of
"Skankin' Footy", "Dawn Flowa"
and "Vumborad" put this lot in the
same camp as top guns like

YMA SUMAC
Maam And More
Groufia/Revina
Release of the month, hands
down. An essential collection of
E2 listening maam box crackers from
the legendary Yma Sumac, who
combined high camp and a ludicrously
terrorist Latin arrangements
courtesy of composer Massimo
Vecchione and singer Billy May.

MALKA SPiegel
Hide
Unusual mini-album from the
demand pop, abstract breaks 'n' beats world of singer, Malka
Spiegel. Help from
Colin Newman and DJ Morphous
help turn "Strum Gliding" and the
title track into sweet drops of
woody night-time infectiousness.

also released
SINGLES
FUNKY PONCHINO - "Let's See What
come Can Do" (Ninja Tune)
BABY BOX - "Rain" (Remixes)
ACACIA - "Maddening Shroud"
(WEA)
DODGEBALL - "DeeJay's Needle" (Digi Dub)
FUNKANOVA - "Boogiemadness"
(Kompakt, Switzerland)
DUSVERSER - "Heads Versus
Headbaangers" (Cassicell)

ALBUMS
VARIOUS ARTISTS - "Harcores - A
Dark Ambient Compilation"
(Novelteek, Germany)
ATOM HEART & ETYPHONE -
"Microprossed" (Container,
Germany)
MICROSOUNDIA - "Reproducers"
(Wide Phermena)
VARIOUS ARTISTS - "Next Stop Dub
Plate Pressure" (Defencye Street)

What are your aims?
To release quality, original, innovative music of any
style. Every release is so different but i guess the
Uuhl stuff epitomises our sound. A sort of
continental, cool jazz feel on Parisian
clubs and lovers of jazz.

Which artists have you released?
Scott Edwards [Uuhl] is our main
man. It's his label.
He used to make hard
techno for AC2 but he's
mellowed out a lot now and
got his inspiration from
jazz. He's sort of making it
using the electronic side of
tings he was into back in 1991.
There's also Max from Freiheit
A2. He records as OH Kill,
which was some character from
"Close Encounters". Subscopic,
which are the guys from the
dub label Shoebox
doing more murky stuff.

Label Stable

Dj Stubbles, who's mad and bearded. Majic 12,
who's our secret electroagent from Detroit and
Franklin's Foot Patrol. Majic 12 have a cool
last-sounding release -
The first Majic twelve, "Last Battle". I think it was
straight from the Detroit connection.

Why Be mould?
Because it means the
music. It can loads of
people all over the
world or beautiful people. But in
French, it can also signify
originality.

What are your plans for 1997?
We've got a Uuhl and a Majic 12
album both this summer.
The Uuhl album is completely
sensational. Like one long
soundtrack of Lalo Schifrin and
Herbe Hancock with added

Barclays, The
Dukelsky's "Funk Attack"

Breakbeats, basslines and Nineties sound effects.
Single on their way soon from Majic 12, Soul
Paired and new Dj Stubbles.

Why do the artists all have such strange names?
Absolutely no idea.

Be mould can be contacted at 18 White Red Park
London N9 3TJ.
Next up on the label are
Uuhl's "The
Barclays", Dukelsky's "Funk Attack"

DAMIAN LE CAPPANEL OF BEAUNE MONDE TALKS US THROUGH THE PRETTY PLANET THAT IS HIS LABEL

BEAUNE MONDE ESSENTIALS
MAJIC 12 - "Shirtless Man" (BM04)
UHUL - "Jazz Room" (BM04)
DJ STUBBLE - "Soul Funk" (BM04)

BEAUNE MONDE

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Single on their way soon from Majic 12, Soul
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BEAUNE MONDE ESSENTIALS
MAJIC 12 - "Shirtless Man" (BM04)
UHUL - "Jazz Room" (BM04)
DJ STUBBLE - "Soul Funk" (BM04)
Hi-tech low-down

Vinyl countdown

Last month, we provided a few pointers for those of you thinking about recording a track. Come on! You've had a month, where's the finished track? It's time to look into the options for getting your love vibes onto one form of mass-marketable media or other.

Of course, you could always try to get a record deal, that way all the following will be taken care of by the record company. However, releasing your own record is quite a good way of getting noticed by record companies, many of whom won't look at a new artist until there's something of a proven track record. A white label can create a buzz around an artist and make your negotiating stance a lot stronger. On the flipside, of course, pressing up 500 copies of your top tune can lead to there being 490 copies of the same record taking up permanent residency under your bed. You have been warned!

Although we have outlined each stage of the process, many companies offer packages for the smaller client which involves you giving them a cheque and a DAT, and them giving you 500 records a few weeks later. There are many advantages to taking this approach, but it's still advisable to know what's going on.

Stage One. The Master

This is the result of all those hours of toil in the studio, the valuable tape onto which the final mix of your masterpiece was placed. By far the most common medium for mastering is DAT. All pressing plants are geared up primarily to deal with DAT, mainly because it offers CD-quality recording and remains the industry standard in studios across the world.

Most pressing plants can use other formats, although DCC, Philips' digital cassette format introduced a couple of years ago, is a cheaper alternative to DAT, with the machines costing only £250. However, although quite a few of the main pressing plants initially equipped themselves with it, demand for the facility has remained quite low, so many dropped it. If you've mastered onto DCC, check that the plant can use it. If not, it's quite simple to digitally clone from DCC tape to DAT using the digital connections.

Before DAT, half or quarter inch magnetic tape was the most common mastering medium. It's more costly and time consuming than DAT and quite rare these days, although some people still prefer it. Again, if your master is on tape, make sure the company you use is geared up to use it.

You can master from a crappy old cassette if you want, it's been done before and will undoubtedly be done again. This is fine if you want a hissy, dull, lo-fi kind of sound, but it just won't cut it on dancefloors, believe us.

Stage Two. Editing

Despite your master tape being largely finished, it may need some extra work before it goes any further. An album, for example, might benefit from having the gaps between tracks adjusted, you might want to butt tracks up against each other or cross fade them. You may also find that the whole mix could do with the bass end cutting or boosting to really tighten it up.

All these sonic tricks can be performed in an editing suite, like London's Nojo Studio which we featured in EQ way back in August of last year. Sophisticated software can transform a slightly muddy bedroom master into a crystal-clear thumper for around £20-£30 an hour. Editing suites will usually remaster onto Emabite, a format similar to 8mm video tape which is rapidly becoming the preferred format for pressing plants. It's a stage you could skip to save money, but you may regret it.
Stage Four: Pressing

It's now out of your hands as the factory takes your precious masters and sets about turning a large vat of glossy vinyl into 1,000 12-inch white labels (or a vat of molten polycarbonate if it's CDs). It's a tense time waiting for the first test pressing to come through. A test pressing is usually a one-off (in reality, you can have several 1Ps, although more than three you'll have to pay for pressings of your recording which you listen to, checking that the fidelity of the recording is right. Is the bass kicking enough? Is it too bassy? Does it sound right? It's your last chance to change your mind and remaster. Remember, if you give the go-ahead, then all the records will sound this way. Once you're happy with the 1P, you let the plant know, and they set your masters on the big pressing machine which stampes 1,000 records in a very short space of time indeed, each CD can be pressed in under four seconds.

Stage Five: Artwork/Packaging

Really, this is something you should have sorted out before presenting your master for cutting. Do you want sleeves with a nice design? They'll cost more money, between £26 to £37 per sleeve, depending on how many colours you use. Perhaps you want plain bags and are planning to have 1,000 stickers printed up to place on them. It's a cheaper option and common with dance 12-inch records. Do you want label information, or are you happy with plain white labels? If you're planning on getting radio airplay, you should put the composers names on the label and join PRS (The Performing Rights Society). Every time your record gets played on the radio, you earn money, and if it's Radio One or any television, it's a lot of money, either. Costs for producing artwork can mount up, with films, plates and the amount of colours used all needing to be taken into account.

If you are producing CDs there are many different types of cases (cardboard slip cases, jewel cases, compac 4 cases, PVC wallets) which cost varying amounts. Check with your manufacturer what's on offer, and how much each option will set you back.

Contacts

**EDITING SUITES**
- Node, 1/7 Boundary Row, London, SE1 8HP. Tel: 0171-401-9778
- Transfomation Limited, 63 Lan Street, London, SE1 1QX. Tel: 0171-417-2021
- Abbey Road Studios, 3 Abbey Road, London NW8 9RY. Tel: 0171-250-7000
- Battery Studios, 1 Maybury Gardens, London NW1 1SS. Tel: 0181-967-0013
- BBC World Service, Room 111, East Wing, Bush House, Strand, London WC2 4PH. Tel: 0171-257-6000
- Surrey Sound Studios, 70 Kingston Road, Leatherhead, Surrey KT22 7BW. Tel: 01372-379-444
- Townhouse Post Production, 150 Goldhawk Road, London W12 8RH.
- Floating Earth, Unit 14, 21 Wandsworth Road, Putney, Middlesex UB6 7JD. Tel: 0181-997-4000
- cutting facility available

**PRESSING/ BROKERS**
Brokers are companies who will deal with your requirements. They have contacts with, or possibly own, pressing plants, mastering and editing facilities and printers. Brokers will usually offer package deals. You give them your DAT and an idea for the sleeve artwork and they look after the whole process for you. This probably the best way to go for short runs and is even used by many already well-established independent labels.

- Tribal Manufacturing, 2B Hillgate Place, Belharn Hill, London SW12 9ER. Tel: 0181-622-0610
- A To Z Music Services, 12 Oval Road, Crowth, London NW1 7DH. Tel: 0181-267-8883
- COPS Music Manufacturing, The Studio, Kent House Station Approach, Beckenham, Kent BR3 1JD. Tel: 0181-778-6556
- Music Media Manufacturers, 104 Hammerswood Street, London NW1 8QS. Tel: 0171-916-4450
- Key Production. Tel: 0171-485-7494 or 0171-412-9289
- CRS. Tel: 01242-444-714
- Mayking Multi-Media. 250 York Road, London SW11 3SJ. Tel: 0171-924-1661
- Purc. Tel: 0161-963-4230

**Prices**

An approximate guide, the following prices come from the COPS 1997 tariff.

**12-INCH VINYL**
- You supply a DAT: Initiation from DAT to lacquers costs £320.
- Converting lacquers into stampers costs £65.
- Cost per unit on runs of 500 and over is £5.54, with runs of between 300 and 500 the cost per unit is £6.50.
- Labels cost between 2.5 pence per pair for plain white to £3.5 pence per pair for four-colour labels.
- Record covers cost between 3.5 pence per pair for plain cardboard sleeves to 38 pence per pair for four-colour sleeves.

**CDS**
- Glass mastering for a CD single: £2,250, for CD albums: £3,000. Free on runs of over 3,000.
- On the minimum run of 500, each CD costs £0.75. This includes basic printing and packaging, a four-colour J-card and shrink-wrap for all, a four-colour artwork in a cover inside four page booklet, a four-colour backing card printed and one side only and jewel box with one or two colour label printing for the label.

**Cutting Rooms**
- The Exchange, 42 Burgess Place, Randolph Street, London NW1 0TX. Tel: 0171-485-6050
- Linky's, 56/59 Shaftesbury Avenue, London W1V 7AA. Tel: 0171-494-3151
**TELE: 01702 547571**

**FAX: 01702 541075**

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- 120 + 120 Watts RMS £199.00 Order No: MP200
- 210 + 210 Watts RMS £235.00 Order No: MA400
- 210 + 210 Watts RMS £264.00 Order No: MP400
- 400 + 400 Watts RMS £379.00 Order No: MP800

---

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A full featured dual CD player from BST with pitch bend, variable speed and fast start. This is a two part player with a slim 2U control panel.

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Order No: MST8

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**LASER CRAB**
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Order No: MCRAB

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**FOG MACHINE**
Best value Fog Machine in the UK made by Antari, supplied with 5 litre of fluid and remote control.
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All prices include VAT. Carriage and packing £3.30 for standard delivery, [three days], add £12.00 per order for overnight delivery. These carriage rates apply to UK mainland orders only. You may phone or fax your orders. Please make cheques payable to Terralec Ltd and put your card No. on the back. Credit card orders also welcome.

TERRALEC Ltd., 3, Featherby Way, Purdey’s Industrial Estate, Rochford, Essex, SS4 1LD
WIN A YAMAHA SU10

We just can't stop giving stuff away here, can we? This month we're expecting a vast, bulging bin bag of entries to win one lovely Yamaha SU10. Into a surprisingly tiny and, let's face it, pretty cool box, Yamaha have stuffed quite a few sampling tricks which make it an unbeatable starter sample, or a superb DJ tool.

It has a ribbon controller which you can assign to affect filter cut-off frequency or pitch, or for cross-fading or scratching effects. With a maximum sample time of 54 seconds (at a pretty low bandwidth, admittedly), the SU10 can be used to add a pretty impressive arsenal of sound to your mixes.

Normally, this gizmo would set you back £299, but it can be yours for the price of a stamp and bit of will and cunning. Simply answer the question below.

What does the "SU" mean in Yamaha SU10?

a) Special Use
b) Sampling Unit
c) Single Udder

Send your answer on a postcard to EQ/Yamaha Competition, Muzik, King's Reach Tower, Stamford Street, London, SE1 9LS. The closing date for entries is Friday, May 9. The editor's decision is final.

NEWS

Congratulations to Tony Heron who won himself a Gemini PMX 16 mixer on the Muzik Masterclass tour date at Warwick University. According to the judges, he was "head and shoulders" above the competition, and also pocketed £100. His true moment of glory came later in the evening when he got to play a set after Darren Emence had warmed the punters up for him. Unfortunately, within minutes of him taking to the decks, the fire alarms went off and everyone had to leave the building. Doh!

Music Mind Interactive have released what they describe as a "major sonic improvement" for Soundblaster AWE 32, SB 12 and AWE 64 soundcards. Microwavest is a new CD-ROM with almost 600 new programmes which give the owners of the above-mentioned sound cards "the sound of professional keyboards". Further information can be found by contacting Time And Space on 01 442-870-681.

Intimidation, makers of the much copied Don II and Blue DJ mixers, have gone the extra yard and have come up with the Apex. The £200 mixer went down a storm at its public debut at the Frankfurt Musikmesse, not least for its FX, the "Slaughter Chamber" which is superbly easy to use noise gate for cutting up sounds and the Phase Generator, a hands-on phaser. It launches at the end of April and we'll be reviewing it soon, but in the meantime, you can find out more by calling mesmerization on 0181-699-8888.

Numark are launching a new range of mixers, from the four channel DM1190 aimed at the mobile DJ, to the higher-spec Samplex mixers like the DM1885X. Call Numark on 0118-956-1656.
DEMO DERBY
NAME: Unique Components
CONTACT: 0121-317-768
MUZIK'S VERDICT: Daniel Byrd and Carl Marchant, currently masquerading as Unique Components in parts of the West Country turn in two drum 'n' bass demos. Starting in "No Man's Land", with its mid-tempo break marching under dark, dubby noise breaks down into proper No U-Turn territory before reverting to its original ambience. Professionally programmed and forward-looking. "Unstable Component" is a piano-led exercise in syncopation, again showing off the boy's programming abilities. The piano is slightly tinny and stark but the overall project is sound.

NAME: Probe
CONTACT: 0121-474-6468
MUZIK'S VERDICT: Probe, or Mark Wheawhill to his mates, finished both these tracks in six hours. Using a Roland 303 and some other bits and pieces, he makes what he describes as trance/dreamhouse. Mark does indeed create uplifting trance, yet steers clear of cheezy territory. "Mission Control" thumps along with its crystalline synths, 303 bass and dreamy pianos. "High And Dry" is chuggier and uses more analogue hard house as an influence. Mark told us he really wants to go far in the music industry. "Go on, give him a ring!"

NAME: Mat Wang
CONTACT: 0116-291-0884
MUZIK'S VERDICT: The first real ambient demo sent in so far is a rare treat. The first wave of chill-out noodlings is cryptically called "Ambient!" Paddling around along 40 bpm may not be everyone's cuppa but we all need those chill out rooms. Heavily filtered vocal samples sit fuzzily behind a slow beat and soothing piano scales. "Music?" is a dubby beat workout with eerie keyboards. Very laidback trip hop with little sample snatches and squelchy bubble noises in a world music style. Watch your back, Mixmaster Morale!

NAME: Parish
CONTACT: 0121-749-3069
MUZIK'S VERDICT: Drum 'n' bass action from deep Birmingham courtesy of two ex-Bedroom Bedlam winners and their mate. Excellent, clean production bolsters up two very strong cuts. "Dreams" shows off their admiration for Good Looking and co with its mellow swirls and clavier states, ambient breaks and steady beats. "Alchemy" treads the same path, the bass being a bit more prominent and an altogether tighter and faster feel with some really diverse breaks and movements. So come on label bosses, give 'em a ring!

NAME: Matt Willcock
CONTACT: 01803-324-587
MUZIK'S VERDICT: Concentrating more on the music and less on a fancy stage name, Matt proves that Torsquay is actually a techno town. A clever mix of house beats and techno sounds backed up with a thumping heartbeat bass makes up "Twitch". Lasting synth loops and a banging bass makes "Bang" slightly harder material, but still dancefloor. Maybe a few new pieces of electronics and Matt could really make an impact.

NAME: Trigger Jack
CONTACT: 01224-899-342
MUZIK'S VERDICT: "Headcharge" takes a dub influence, in this case a deep and chugely bass which bizarrely morphs into an acid breackbeat attack. A mixture of Skint and Phuture! Mr Jack's second helping "Baby" creeps up all brooding and mysterious, the 4/4 beat slides in and hey, we're rolling with some slow motion trance. Reminiscent of French trance/progressive house circa 92, and it works! Much piano action and ethereal voices later, back to the rave noises and then home to bed.

NAME: Ruff Monk
CONTACT: 01647-221-384
MUZIK'S VERDICT: Using the same "31 Seconds" sample as Origin Unknown's "Valley Of The Shadows", Ruff Monk tests out a hybrid of hardcore, jungle and orchestrated strings. A clever use of spoken samples breaks the track up. "Urban Banquet" is another strange collage of sound using hardcore bass reverberations, rave pianos and more obscure film samples. Not sure what to make of it at Muzik, so we'll let you decide!
JUST WAIT TILL YOU GET YOUR FINGERS ON THIS PT-2000

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FOR MANY OF THE COUNTRIES EX-SMILEY CHILDREN, THE MEREST MENTION OF Flowered Up's "Weekender" film is enough to bring a tear to the eye and a lump to the throat. A legendary film which encapsulated that up-all-weekend buzz of the warehouse and acid party daze, "Weekender" has long seemed untouchable. Until now that is.

"Coming Down" is a 30-minute film written, directed and scored by Matt Winn of D'Note fame and it's already hailed as the true successor to "Weekender". A witty and frighteningly accurate portrayal of the late 26-something weekend post-rave experience, "Coming Down" is as close as it come to the real thing without actually being there... And, just to see if you recognise anything at all, here's the story.

OPENING SHOT
Jason, Stella, Rachel, Simon and Gary return from a night out to celebrate Jason's 28th birthday. The atmosphere is set by snips of conversation in the dark. "I'm sick of raving man, I'm bored of it," complains Jason who's feeling his age. It's that "been there, taken that and held the sodding' free party" syndrome which anyone old enough to remember chasing raves, drugs and rumours around the M25 has surely felt more than once in recent years.

The group stumble into a beautifully designed, chemically-enhanced flat featuring a giant goldfish bowl as the centrepiece and an excellent collection of robots.

3. BUYING RIZLAS
Rachel and Gary leave the party to get some cigarettes from the 24-hour garage where they experience the all too common full-on drug paranoia. Gary: "I can't do it, he's freaking me out."
Rachel (furtively): "Twenty Silk Cut please."

Gary (whispering): "And get some Rizlas... A packet of Rizlas mate. Large ones."
Rachel: "And get some chocolate."
Gary: "Have you seen the state of him (gesturing towards the garage attendant), he's off his face!"

4. SUNRISE
The morning comedown and Jason still laments his lost youth. He talks to Stella about his lost dreams of being a photographer and how he fears he might lose Rachel, who is his girlfriend. Stella offers some naive advice before suggesting that she might end up like him one day.

Eventually the whole group wander off to a park to watch the sun come up. The final scene sees Jason going to work. A night of raving and it he walks like Jack The Lad with a huge secret. He's just been pilled out of his brains while the rest of the world lay asleep and the day light makes the world seem a far better place.

Jason: "Maybe it's time I gave up the drugs."
Gary: "Are you already off them then?"

Jason: "Yeah, maybe I am."
Jason: "Yeah."
Gary: "All right. Then I don't suppose you'll want a nice thick line of charlie snow that I've got in my pocket."
Jason: "Oh fuck. Chop 'em out."

1. NECKING PILLS
The post-club party moves from the obligatory spiff to an E frenzy as the friends dive into the birthday cake with MDMA decorations. The ritual sharing of the pills ensues. Stella, the youngest and newest member of the party declines... at first.
Stella: "I'm sorry, honestly, I'll just watch."
Gary: "No you can't do that. There's no spectators around here."
Stella: "Alright, I'll share a half with someone."

2. IN THE BATH
As the E kicks in through a series of brilliant scenes of slo-mo madness and disembodyed voices, it's a totally fuzzed up moment for all bar Jason. "Maybe I'll never come up again," he complaints. "My body seems to be telling me something. "Yeah, it's saying have another pill," replies Simon. Jason then takes a bath and plays with a bubble gun before joining Simon on the roof for a profound moment of mouth craziness.
Jason: "I can see everything clearly from the outside."
Simon: "Yeah, like everything looks different or better from the outside than it does from the inside and if you feel on the inside the way you appear on the outside or the way other people felt then it'll be amazing. I can you'd be laughing."
Jason: "That's amazing."
Simon: "What is?"
Jason: "What you just said, that's amazing.
Simon: "What did I just say?"
TWIN TOWN (18)
Director: Kevin Allen
Starring: Rhys Ifans, Llyr Evans, Douggy Scott, Dorian Thomas, William Thomas, Sue Roderick
Wales. Hygge of leeks, singing men, Tom Jones, rugby, hillsides, dragons,
vor The Engine and posh cheese on toast. A place where everyone works down a mine and the people talk funny. It's "Under Milk Wood" land. And their national footie team is crap. But now they have "Twin Town". Not a thriller or a laugh, but "IL" in slight. It does however feature a male-voice choir as well as some scarily new Welsh pastimes such as a nipping cars, making bonps out of whatever's lying around, dealing class A's, corruption, arson, murder, blackmail, deceit, you know, the usual stuff.
Set in Swansea, "Twin Town" is a tale of revenge involving the Lewis twins who are quite happy juggling and smoking drugs from the above-mentioned bonps until the local Mr Big, a roofing contractor, refuses to cough up compo when Lewis senior buggers off a roof during a backhander job.
From here on in, it's as good as having a one-stop, 24-hour shenanigan shop on your doorstep. Lessons are taught through making examples of family pets and one thing leads (whoops) to another. Before you know it there's a body count lee-1 would be proud of.
Written and directed by Kevin Allen, whose previous outings include an excellent documentary about the fortunes England supporters during Italia 90, "Twin Town" serves up a large platter of truly memorable moments including the normal understated comedy from Kevin's big brothers, Keith, a truly epic nightclub scene where the Lewis twins turn in a performance which pisses over the opposition, so speak, and enough car thefts to give the "Crimewatch" team an entire month of nightmares.
MP David Alton recently crawled out of the 19th Century to call "Twin Town" "sordid, squalid and plumbing the depths of depravity". Everybody involved must be very proud.

FEVER PITCH (15)
Director: David Evans
Starring: Colin Firth, Ruth Gemmell, Neil Pearson, Lorraine Ashbourne, Mark Strong
Based around one chapter ("The Greatest Moment Ever") of Nick Hornby's book of the same name, "Fever Pitch" has been filched up and is now a tale of a man, a woman and a football team. Loosely based on Hornby's true tale of a man, a woman and a football team. Sounds dull? Not a bit of it. Football, you see, is about so much more than kicking a ball around. It's all about the atmosphere, the music, the camaraderie, the passion. And in "Fever Pitch" it's all there. The music is blistering, the atmosphere is electric, the passion is overwhelming. And the story of a man who, through his love of football, finds the love of his life.

TWIN PEAKS: Along with his real brother, Llyr Evans, they are the coolest cinematic double act of the year. Rhys Ifans (right), half of the "Twin Town" double trouble crime team, debunks some Welsh myths

Have you ever seen a dragon? "Yes. Yes I have."
Ever played rugby? "No, it's a silly game."
Sung in a choir? "No... no."
I did a couple of demos with the Super Furry Animals but that's as far as the singing goes."
Why do you think the Welsh footie team so bad? "It's all a question of focus."
Griff Rhys Jones or Vinnie Jones? "Oh Vinnie definitely. He's not really Welsh but he's harder than Griff."
Have you ever worked down a mine? "Are you going to bang the old sheep shagging one in too?"
Have you ever shagged a sheep? "Erm... no I haven't... well, not to my knowledge but it does get lonely out there sometimes."
Tell us about Eisteddfod? "It's an ancient celtic festival where people turn up with things they've picked through the year. If you've picked the best thing, you win a chair. Actually, you win a chair for almost everything."

And that, David Alton quote? "Oh that. Yeah, it was brilliant and he hasn't even seen the film, I doubt he'd make his way through it if he did go to see it. I think it was Virginia Britton, who also hasn't seen the film, who said 'Twin Town' encourages teenage delinquency. Well fucking hell..."
Living on a housing estate being bored shitless and unemployed with nothing to do, that's what encourages teenage delinquency, and who's fault is that? I mean, I don't feel like nicking cars but... erm I've been in a stolen one."
If "Twin Town" got married, the Lewis twins would be the best men. Any ideas for the speech? "It'd be in Welsh, just to be awkward and we'd probably spend the whole time slanging the bride's family."

words: Joseph King

GAMES CONSOLE
NINTENDO 64
Beautiful 3-D graphics and smooth playability, the first 64-bit game station brings a new dimension to computer games. The only drawback at the moment is the limited choice and high price of the games.$(60) but this issue to change in the months to come.(MJ)

BOOK
SHAUN RYDER
By Mick Middles
Independent Music Press
Biography of the eccentric Shaun Ryder. Although lacking interview material it does offer fan's much knowledge of the drug frenzies, riotous behaviour and outrageous antics of Ryder and his cohorts.(WV)

SCANNERS' CHOICE
ALTERED STATE - The Story of Ecstasy Culture and Acid House
Matthew Colin
Serpent's Tail
Out of the sogginess of post-chemical fiction, fact, fortune, myth and blantly untrue arrives a documentary of the most thrilling 10 years of popular culture that can, at last, call itself definitive.
What Jon Savage did for punk with his exhaustive and shrewdly-observed tome, "England's Dreaming", Matthew Colin has doubled for the dance fraternity. For the history of Ecstasy culture, as its self-explanatory title suggests, isn't just a tale of music. It's also the story of a drug and how the two met in the most sublime communion almost 10 years ago.
Colin traces the trajectory of both with unreasonably thorough and ever-handled research, playing literary kiss-chase between observation and report. His cast of ravers, thieves, rogues, crusades, toffs, scallies, DJs, mussels et alire all given a fair crack of the whip. The author has a gift to mash the preponderance of cliches which have arisen in Ecstasy culture writing and carries it off with such flair that you'll turn the final page believing it's never been written about before.

FEVER PITCH
Director: David Evans
Starring: Colin Firth, Ruth Gemmell, Neil Pearson, Lorraine Ashbourne, Mark Strong
Based around one chapter ("The Greatest Moment Ever") of Nick Hornby's book of the same name, "Fever Pitch" has been filched up and is now a tale of a man, a woman and a football team. Loosely based on Hornby's true tale of a man, a woman and a football team. Sounds dull? Not a bit of it. Football, you see, is about so much more than kicking a bag of wind around a big bit of grass (which is an all too painful description of many lost Saturday afternoons). For the most part, it is a soul-destroying, heart-wrenching, angst-ridden, miserable, disappointment, see, just like life.
Paul Ashworth (Colin Firth probably better known as Mr Darcy) is in living proof of this not uncommon delusion. In between fretting about his beloved Arsenal, he turns down a job as an english teacher. He falls for the new, one bit, Ms Hughes, and promptly gets all confused as suddenly his love of the flat backerines is threatened. As he tussles with his most prevalent of male dilemmas, she struggles to come to terms with what she has let herself in for. Turning such a great book into a film is obviously a gamble. But the film version works a treat. Not only is it funny, sharply observed and painfully accurate, it is also a touching love story of the footie and boys meets girl variety. And if the flashback scene where a young Paul glimpses the pitch at Highbury for the first time doesn't give you goosebumps, then you are a fish and you live in the sea. (JK)
Techknow

In an unprecedented bout of generosity, we present the Wired Up cheap guide to the Net, things you can get your hands on via modem, computer and Net account for very little cash, if indeed any financial exchange at all. URLs ahoy!

Netscape Navigator - www.netscape.com

The big Kahuna of Net browsers, Netscape's Navigator may have come bundled with the connection software from your ISP but you can get the latest version (currently 3.0) direct from the company's site. You're expected to pay a fee if you continue to use the software after 90 days but the vast majority of Navigators rarely pay up. The choice of a modern generation...

Internet Explorer - www.microsoft.com/ie/default.asp

...Unless you're Bill Gates. Microsoft's Web browser is in many instances the poor relation of Navigator, simply changing the name of the latter's most popular features (instead of Netscape bookmarks, you have Microsoft Favorites) and dressing mutton up as lamb. Yet, given the dominance of Microsoft, chances are it will become a standard in the not too distant future and it is quite useful if you don't have the memory to cope with the latest Netscape version. Version 4.0 is currently available from the Microsoft site.

Hotmail - www.hotmail.com

Free e-mail accounts for life for all the family from this increasingly popular site. You receive an unique e-mail address (something@hotmail.com) and new messages can be accessed by going to the site and entering your password. Ideal if your Net access is work-only but you also want a personal e-mail address or if you're away from base and don't want to bother with Telnet.

RealAudio - www.realaudio.com

The industry standard when it comes to providing audio across the Net, downloading a RealAudio player from this site will allow you to listen to .mp3, .ra and .ram files, and even Net radio. Recent developments have ensured that current versions provide a much superior quality.

Shockwave - www.macromedia.com

Developed by Macromedia, Shockwave is a top-rate tool, allowing you to add a multi-media aspect to your fledgling site. It may be something of a flavour-off-the-month addition but it does add a certain sparkle to websites (provided the content is worth bothering with in the first place).

Screensavers

From Metalheadz revolving logos (www.metalheadz.com/www.macromedia.com/flash/macromedia.html), the Net is awash with screensavers to download and prevent screen burn on your computer. Fans of "The Simpsons" should be pleased to know that at least one moving graphic of America's favourite dysfunctional family is whirring around in cyberspace (go to www.simpson.com/flash/macromedia.html for further directions).

3-D Worlds

What may well become one of the newschool highlights of the Net, there are now loads of virtual worlds just waiting for you to call by. Sites like www.worlds.net or www.oz-inc.com have the full run-down on what you need to set up your own cyber planet - and just what you can do when you get there. The Oz team have been working late on interactive 3-D objects.

HTML editors

What you really need if you intend to use your service provider's free $MB of space or even crash out on some of your employer's office space on the Net. There are commercial HTML editors available like PageMill which goes through the A to Z of setting up a Web page but it is more fun (and cheaper if you can't find a mate who's willing to loan you the-disc) to download an editor like The Ant from a site like www.shareware.com. All the fun with none of the CCD's.

C I L C K !

Mouse-traps of the month

photo gallery (featuring the work of Muzik's own Jamie B) and even a virtual record stall. Proof that when you put your mind to it, you can come up with a cool website. Other clubs, please take note.

Spectrum Games

www.spectrum.co.uk/gameboy

Who needs Nintendo 64 when you can turn your Intel-friendly high-tech 486 or big Mac into an old-school Spectrum and enjoy a vast range of games from this near

little site? Housing Spectrum emulator software, the site gives you access to a couple of dozen arcade-style games. From Tomahawk (flight stimulation in a helicoptor) to Way Of The Exploding Fist (martial art knock-'em-down), it's a reminder of the power of the Spectrum.

Virtual Cardiff

www.virtualcardiff.co.uk

Anyone thinking about a weekend away in the Welsh capital are advised to take a look at this comprehensive site before stepping out. Closely linked with the excellent Firstnet going-on guide, Virtual Cardiff is all you need to know about clubbing, gigging, shopping, eating and drinking throughout the city. You can even enquire on-line about top-secret谧nts from the city's Catapult record store and pick them up while you're there.

The Black Dog

www/fielddog.co.uk/fbl

Electronic boat pioneers The Black Dog were never the sort to hang out in all the right places, preferring to keep a low profile and communicate electronically with the outside world. There may not have been much Black Dog product or news of late but their website is still very much in operation. With a wide selection of weird links and off-kilter graphics, it'll prove something of a find for anyone wondering just what The Black Dog are all about in 1997.

The Orb

www.orbionline.co.uk

The welcome return of The Orb to centre stage is matched by this new site from the group.

Outlining the various comings and goings in the world of The Orb over the past few years, the site is heavy on "Orbvision" rather slack on previous releases.

BYTES AND PIECES

- We may scatter tales of the telephone to your band's Love Parade. This day out may be full-of-and-flamboyant awaitong information to go with its neat logo. So if you intend to head to Berlin for this year's Parade, it may be worth checking with www.tele2.de/loveparade/97/love97.html for the full monty... when it finally appears.

- Backlash time has arrived on the Net for Dub Punk. Not only do our correspondent believe that "Da Funk" sounds like the theme to "Sahabat Cara" but there has been furious fluming on some newsgroups about that video and those masks. All it takes is just one top hit for the underground to desert you.

- All manner of juicy gossip on everyone from The Prodigy and Underworld to Modena and the Gallagher siblings on-line as it happens from the Billboard charts. Check www.billboard.com/ and suit of a time-mail server for your daily dose of top-notch dirt.

- If like Bill Gates, you're getting a bit junk-mail arriving into your mailbox every time you log on, there is a better way to deal with it besides flaming the sender. The A to Z of how to deal with junk-mail is now on-line at www.mcs.com/~scj/unkjunkmail.html.

- Coach potatoes who can name all the members of the "A Team", besides Mr. F, may be interested in the extra-terrestrial giants which visit at hompages.uni-orleans.de/~jellyfish/astronaut.html. Unfortunately there is no sign of the theme tune about a crack troop of commandos in Vietnam.

- Talking of cult TV, the lives of six New York City 20-somethings come together in the microcosm at www.personal.unica.it/video/ friends.html. Rather than a blind look at the "Friends" cast, there's a "Friends" Drinking Game (a bit silly, really) and the excellent Phoebe's Song Book featuring the lyrics to such classics as "Smelly Cat" and sound-files.

- Straight from Detroit, the wacky world of "Motorbikery" (including some wave graphics and logos) are now to be found at www.flowzone.com/motorbikery.

- For those of you who fancy a hight-take on dance music writer Simon Reynolds has an archive of his articles on gabba, jungle and acid house at members.rocknet.de/billad. He's currently writing a book on the evolution of rave culture so expect regular progress reports at the site.

- All si-no freaks should grabhold of The Carrol, a witty look at everything from drum and bass to hip hop with lots of charts, this article. The Carroll is growing at www.ultimatecarrol.com/carrol.

- McMuni hardcore fans will find plenty to keep them clicking at www.phaturn.com.

- And top Net design/ium Music Network have their imprint all over the recent Records site at www.react-music.co.uk where you can get fully up-to speed with past and future releases.

- Get the low-down on new CD-ROM game "Nora" (which puts the player into the steps of a 1940's gunshoic detective in LA) at www.eyeopendream.co.uk.
Sally's Photographic Memory
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Profits from this book and CD are donated at the request of Sally's parents to Shelter
Muzik Playstation League

This month's finger-blisters were 'Wipeout 2097' and 'Tomb Raider'

As if from nowhere, the sun interrupted the play on the Playstation front this month. The first hint of warmth, the merest suggestion that raincoats, hats and umbrellas can be put away for another few months and everyone runs down the local to sit outside soaking up rays... and drinking pints. Little surprise then that the old Playstation has been pretty low on the list of priorities this month.

Okay, so the truth of the matter is that everyone seems to have been banned from playing the old thumb-twisting games this month. Their record companies have taken one look at their large overdraft, a budget and an underemployed record and said 'get off those diamond consoles and get back to work now boys! But those maverick spirits of the gaming world were not to be stopped. Especially when the games involved were two of the finest titles on the market, 'Wipeout 2097' and 'Tomb Raider'.

The problem with both of these games is their incredibly addictive qualities. 'Wipeout 2097' offers racing at its very best and 'Tomb Raider'... before you know it, hours have gone by, you've grown old, scald house on is 10th revival and you're pension book is waiting for you on the doormat. Compulsive, time-consuming and utterly brilliant.

But we said "play" to our legueurs and play they did. Although none too well really. If these games were supposed to sort the men from the boys then with 'Wipeout' the trick of the worst had to lay in the use of the Piranha cheat. One look at the scores show's who was able to conquer that particular cheat which takes you round the course at a ridiculous speed. Very trippy indeed.

"Tomb Raider", on the other hand, forced a number of people to throw their hands in the air and their towels in the ring. "We haven't got time for this," they all shouted. But they did it anyway and some like 'The Tunnel Visionaries, Darren Price and Fluke who all did Lara Croft proud. So it's all change on the league table with only two months till that first relegation. And just a little note about the Playstation amazing price busting offer in reaction to the Nintendo 64 console. The Playstation at £129.99. Unreal.

Muzik's Verdict

"Wipeout 2097" was scoured in "Dune Glass" on the Planitia Park course. "Tomb Raider" was judged by the fastest time on the "Sister" level.

CHEAT OF THE MONTH

Enough already. We know Lara Croft is turning into something of a sex symbol for the sadder people out there but you still keep on sending the naked Lara cheat in. We've decided to put a lid on it once and for all and print the bloody thing in the vain hope you'll stop sending it in. And it's lucky old Steve Russell from Sussex who takes centre stage mainly because his letter was the funniest. Here goes.

To get Lara in the mud in Super Disco mode, you'll first need a friend (bit of a tall order we know). Plug in two controllers and start "Tomb Raider" from any level. Wait till your mum has gone to the shops then get your "friend" to tap-out a rhythm on the second joystick using the Xbutton. Steve recommends tapping out "The Spice Girls' Wannaabe". While this bizarre ritual takes place, using the first joystick, you need to make Lara dance by side-stepping left to right, adding jumps and tumbles apparently speeds up the process. It'll take a few minutes but eventually disco lights will appear and Lara starts dancing on her own. Exciting huh? Then the screen will go blank before Lara reappears in the buff. Steve says while she's like this nothing can attack her, adding "check out the clapping T-Rex [nurse, the screen] and to do a lot of swimming and jumping too."

Steve wins "Tomb Raider" and "Wipeout 2097". And an extra bonus for not mentioning Lara's pixel books, he gets a veritable bounty of "Legacy of Kane" goodies. Let that be the end of it. Please.
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**TRIBAL GATHERING '97**

**DATE:** SATURDAY MAY 24TH  
**TIME:** 12.00HRS - 08.30HRS  
**LOCATION:** LUTON HOO ESTATE, LUTON, BEDS.  
**A MEAN FIDDLER / UNIVERSE PRESENTATION.**

### PLANET EARTH

**LIVE ACTS:** ALABAMA 3, AUDIOWEB, DAFT PUNK, FLUTE, GIUS GIUS, ORBITAL, REPUBLICA.  
**DJS:** DAVE ANGEL, MR C, MATT CARTER, LAURENT CARNIER, STEVE JOHNSON, JUSTIN ROBERTSON, DJ SNEAK, MATT TANGENT, PETE TONG.

### ARCTIC

**LIVE ACTS:** DAVE CLARKE, EMPERION, HARDFOUR, KOOKY SCIENTISTS, SPEEDY J TURBULENT FORCE.  
**DJS:** STEVE BICKNELL, JON COOKE, GRAEME FISHER, FELIX DA HOUSECAT, BILLY NASTY, GAVYLE SAN, SIMON SHUREY, JAMIE SMITH, SVEN VATH, ANDREW WEATHERALL.

### PACIFIC

**LIVE ACTS:** CORNERSHOP, FAITHLESS, DJ HURRICANE, MOLOKO, SENSE AMELIA, RED SNAPPER.  
**DJS:** DJ CAM, DAVE GARRARD, BOB JONES, JAMES LAVELLE, PSYCHONAUTS, JOHN PEEL, GILLES PETERSON, BRUCE SANDELL.

### SAHARA

**LIVE ACTS:** BLUE AMAZON, WAY OUT WEST.  
**DJS:** ALAN JINX, CHAMBERLAIN, ANDREW CURLEY, JOHN DIGWEED, TERRY FARLEY, PETER HELLER, DARREN MAC, PAUL OAKENFOLD, SASHA, ALLISTER WHITEHEAD, JON OF THE PLEASED WIMMIN, TONY DE VIT.

### AMAZON

**LIVE ACTS:** AFO CELT SOUND SYSTEM, BLACK STAR LINER, EARTH TRIBE, JUNO REACTOR, SAFARI BROTHERS. TOTAL ECLIPSE, X-DREAM.  
**DJS:** DJ DAC, JOI SOUND SYSTEM, LUCAS, MIKE MAGURE, DINO PSARAS, DJ RITU, SERGE, SID SHANT.

### EQUATOR

**LIVE ACTS:** ADAM F, MEGASHIRA, RONI SIZE REPREZANT, T-POWER.  
**DJS:** MICKY FINN, FABIO, GANJA KRU, GROOVERIDER, HEADSTRONG, HYPE, RAY KEITH, DJ KRUST, NO.3, RANDALL, DJ RAP, DOC SCOTT.

### GLOBAL VILLAGE

**LIVE ACTS:** BUNNY, FORCE & STYLES.  
**DJS:** BRISK, CLARKE, CRIDGE, DAZEE, DOUGAL, DJ RIBZ, PRODUCER, SCOPRIO, SEDUCTION, SLIPMATT, SY, VIBES, VINYL, GROOVER, VINYL JUNKIE, MOB, JACO HOPPER, JO PENG, MAKARA & STYXAM.

### MUKI'S TROPIC

**LIVE ACTS:** BUNNY, Z FORCE & STYLES.

**GLOBAL VILLAGE**

**FEATURING:** EDDIE IZZARD, BRENDON BURNS, STEVE GRIBBIN, JOHN MANN, SHAM THE JUGGLER, WOODY WUP, MUDDY SMILEY AND STU WHO?

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**UNIVERSE**

**DATE:** SATURDAY MAY 24TH  
**TIME:** 12.00HRS - 08.30HRS  
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MC GG, DYNAMITE, CLEVELAND WATKISS

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DAZ SAUND, DARREN PRICE, ERIC POWELL, GILB'R
THE ADVENT, KUMO, LUKE SLATER'S PLANETARY ASSAULT SYSTEM

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World music played by North London's finest musicians from all four corners of the world on Islington Green at lunchtimes to celebrate London Music Week. Saturday 5th - Sunday 6th May 12-1pm. FREE. Presented by Islington Council's Arts Service. More information.

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Radio 1 Live at London Music Week

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APRIL 26

HORACE ANDY @ Jazz Cafe £12.50 adv

Arista Records presents:
David Devant and His Spirit Wife + Push + Christine @ Barfly £6 adv

House Up Club with Lenny 15, 10pm-6am 04-14 1pm @The Wag

Ian Segal Band featuring Terri Sharpelle + Thomas Lang @ The White Lion Club 6th

APRIL 29

PROJECT 23 with Goldie, RPB Playford + RONI SIZE @Bla2. 11pm

The Agency @ The Garage featuring: Thomas Ribeiro, Big Sugar, The Headstones, Velvet Jones, 60-40, Gnarls @Barfly

E.G. Presents: Honeycrack + Smalltown Heroes @Brookline

Horace Andy @Jazz Cafe £12.50 adv

Metropolis Music presents: Silver Sun, The Driven, Kaos, The D @Egolution 8pm

Speedy, Contrast, The Bigger The God @Brookline

Metropolis Music presents: CRanes, Silkscreen. Dedicated Records @The Union Chapel - Orc 8pm

V2 Records night: The Headrush @ушСт @Barfly

London Music Management night featuring: Bridge, Face, Crop @Brookline

Warp presents: Blegch artists @Barfly 9.30pm

FX/Ultra presents: Satellite, X-Axis, Sien @The Rhydas

CLUBNIGHTS

Anokhi Soundz of the Asian Underground featuring TALVIN SINGH live Sowtarks @Bla2. 8pm-11.30pm

Global distribution presents: Global Warming, IDJDT BOYS, Neil Watson, Phil Asher, Earl Gateshead, Oni Wolters @Barfly 8.30pm

v/empet / miles ahead presents: Movement - Back 2 Back performances from RONI SIZE & KRUT, Bryan G and Frost, B.L.I.M. & Tomico, plus Mr's Dynamic & Det Bozick and Spencer presents: Organik Technologies @Barfly 9.30pm

Eurobeat 2000 + Astradrome Records Live: Iron, Acid Galaxie, Artificial DJ, Adam Boyer, Lady Sanya, Lords of L-16, Frankie D, Patrick Santos @Barfly 10.30pm-1am

Caffeine @Complex 9pm

DANNY RAMPLING @The Cache, 2nd May

Main Floor: Bla2, Mrs. Wood, P.A. By S.J. Middle Floor: Princess Julia (Vicky Tran) & The Sharp Boys, Stephen Race & George San Michel, with Jon Stapleton (Ogilvie Plaza) & pioneering girl group Don't Miss It Dave Shove.

Voyager (Techno) @Complex 2nd May 20:00 £15/£12

METROPOLIS MUSIC PRESENTS:

LIONROCK DEATH IN VEGAS
1st May Virgin Atlantic Cruise £8.50 adv

SJM presents: THE LEVELLERS THOSE ANIMAL MEN, Dave, Mark Pearson + Brighten Qt @Booker's Academy £12.50 adv

Corduroy Metropolitan Music presents: Ska Fish @Shepherd's Bush Empire £8 adv

Warren & Friends @Forum £3.50

Thunder, Skin and Deadline @Barfly £3.50

Delicious + Company + Egghead @Shepherd's Bush £8 adv.

Canadian night with 54-40, Lost and Profound, Surrounded Dorothy @The Borderline £3.50

MCP presents: JOST + SUPPORT @Unisound Club

Rachel Stump + guests @The Monarch £3.50

May 1

Election night special with BILLY BRAGG @The Mean Fiddler £3.50

The Agency @ The Garage: DRUGSTORE, 18 WHEELER, JAGUAR, MANBEAK, COTTMOUTH @Barfly

The Barabra Records presents: Discpline & A Kissane plus special guests @Brookline £5 adv

The Egg @Barfly 6.30pm

Sprash presents: The NME On Night with Bambino and Tiny Two @Shepherd's Bush Empire £5 £3 (Students)

Andy Records presents: Bookmark @Barfly £2.50

MCP, PIS, BPI, Ernst & Young present: Best of British @Shepherd's Bush Empire £4

Radio 1 Live at London Music Week

27th April @Shepherd's Bush £9.50 adv

May 2

SJM presents: Brighton To Birmingham THE LEVELLERS, THOSE ANIMAL MEN, Dave, Mark Pearson + Brighten Qt @Booker's Academy £12.50 adv

MCP presents: John Martyn @Shepherd's Bush Empire £8 adv

World Music Week: The Ugly Duckling @Tina's £4 £2 (Students)

Bunratty Arts presents: Thomas Robertson @Shepherd's Bush Empire £5 £3 (Students)

Country in the City sponsored by Country Music People Magazine + RFL Country 1043 Radio featuring Lenna Flowers + Sue James, Barry Upton, Juke Box, Matt Manning, Lee Lindsey, Kane + Co and Chubbie @The Borderline £3.50.
Muzik's essential club guide

THE DEADLINE FOR NEXT MONTH (May 14 - June 10) IS FRIDAY APRIL 18

PLEASE FAX ALL CLUB LISTINGS TO: 0171-261-7100

BULLET
The End, London
Info: 0171-413-9199
Friday, April 11
Santify bonaventure from The End, as it continues to push the creative envelope, this time with experimental drum & bass right. Bullet is bringing you the wonderful world of DJ S Gachet, Dr Ed, Damian Lazarus, Urban Groove, Cajmere and Mr C. From the barrel of a gun.

HYBRID
Adrenaline Village, London
Info: 0171-701-0467
Saturday, April 12
Muriel, dince and pumping with proper banging techno, just check out the line-up tonight: Surgeon, Green Velvet, Robert Armani, Kenny Larkin and Planet X Assault Systems live. Says it all, really.

JACK ATTACK
Thekla, Bristol
Info: 0117-988-9870
Thursday, April 17
A floating boat, a gaggle of schmokin' Britolians and a wired Canadian over- ork. Yes folks, Richie Hawtin swaps his chilled beer for a flagon of cider and pays a trip to Bristol. Lethal.

HERBAL TEA PARTY
New Adiri, Manchester
Info: 0161-445-4826
Thursday, April 24
Pulling a glinting alumini from the world of techno, the Herbal Tea Party has seen more than a few stumbling clubbers lost in music over the past four years. Billy Nasty and Charlie join Rob Fletcher in marking the end of an era at the HTF's final fling.

FUSION
The Essence, Nottingham
Info: 0463-480-252
Friday, April 25
It's all in the name. Foregrounding a cool configuration of jazzy techno, acid house, future breaks and everything inbetween, Surgeon, Christian Vigel, DJ Krust and Tony Global help blow the whole joint up.

BIG BEAT BOUTIQUE
The Corner, Brighton
Info: 01273-205-374
Friday, April 25
Birthday knees up at the monthly, er, big beat fest of breaks, bass, bass and the like. Natural habitat of Skin fits and general chemical abusers, tonight Fat Boy Slim, Cut La Rés, The Midfield General, Sean Rowley and charisma push the feelin' on.

TRIBAL FUNKTION
The Venue, Edinburgh
Info: 0131-550-3716
Saturday, April 26
Gene Farris pays a rare trip to the UK and drops into Edinburgh for it, on a 7F with his bag full of smooth house music.

VOODOO
Cleav, Liverpool
Info: 0151-733-6587
Saturday, April 26
The original fast-in, club, herbal techno, new age acid, toppling club, Voodoo has finally staggered into its fourth year. Pioneering techno is a city far more commonly associated with the shiny shirt brigade. Tonight Dave Clarke and Billy Nasty get it on.

SEX, LOVE AND MOTION
The Sounds, London
Info: 0171-930-9290
Sunday, May 4
London's much loved deep techno night finally waves goodbye to the city. However, not without one final shbang as Billy Nasty joins Colin Dale to whip that dancefloor's ass one more time, while Massimo plays live.

SUB CULTURE
The Sub Club, Glasgow
Info: 0141-248-6989
Saturday, May 10
Sub Culture's three year mission to bring the deepest grooves and the fattest beats to the heart of Scotland continues space on their third birthday, courtesy of Ham, Dominic and a special unannounced guest. Above the law.

Gayle San and pest, Southampton University
Deaf children enjoying Carl Cox's vibrations at a school in north London.
DOUBLE EGG

SALVADOR DALI

JACK JOHNSTON

Third birthday bash (10). TUN PAN ABBEY Mitchell Street. THE EERE ECOS (11-3am. 5/2.62. Llee 8-12T. 8.71.0 40.0 0.08.0 0.08.0. Info 01.334-3761) monthly Fridays. Eight Ball Records party (April 18).


STARPIKE 251 Whit Bar Street South. PEAK DOWN UNDER (10-1am. 5/2/6). Every Monday and Tuesday from DNA and Spank and breaks from Sleazy, Penny, Leopard, Slurk, Boomlastik, Project Polo and Niall Tru (April 21).

THE WHITE ROOM Sonners Street. 11-10. 257-7867. THE MAIN SOURCE (6-3am. 5/2/6). Steve Bridgey, Adam Frederic and Lindsey Edwards (Friday May 2). LIVERPOOL: CLEAR MOUNT

Pleasant. 0151-733-6607. VOODOO (10-4am. 5/2/6) on Saturdays. Joey Beltram (April 12). Piers Edge and Kees Noedt (19). Dave Clarke and Billy Nasty blow out the candles for Voodoo's fourth birthday with Andy Nicoleson and Steve Sheilds. And there's a live internet broadcast too (April 12) and biv (May 3). MIRAGE (10-11am. 5/2/6) on Saturdays. Nina Park, Allister Whitehead, Jon Playslow, Dave Seeman and Mark Moore (April 25). CREAM (10-11am. 5/2/6) on Saturdays. Still no other club like it with residents, Paul Oakenfold and Paul Blessee rocking it alongside Roger Sanchez and Damin Emerson (April 12). Pete Tong and Nick Warren (19). James Lavelle and the Psychonauts (26) and biv (May 3) and 13.


A KBARK ADULT 20TH STREET WOOLWICH. 0171-717-1775) THAT'S HOW IT IS (10-3am. 5/2) May 3. Needs. Glines Peterson, James Lavelle, Ben Wilcox and Ross Allen show you how it's done. SPACE (10- 3am. 5/2) Wednesday. Luke Solomon and Kenny Hawksey play house for grown-ups with Phil Perry (April 9). Harvey (18). Dino (23). Gemini (30) and biv (May 7). MOVEMENT (10-3.5am. 5/2/6) Thursday. Excursions into drum & bass with Bryan Gee plus Trace and Ed Rush (April 10). Andy C (17). DJ Kinu (24) and biv (May 1 and 8). THE HAT CLINIC (10-3am. 5/2) Fridays. Funk and rare groove with Romeo Venue and Kieran B. GARDEN CITY (9-10. 5/2) Saturday. BUBBLES (9-10. 5/2) Sundays. Beegs, funk and soul with Matt White and Barry Norman.

THE BLUE NOTE MUSCIAL SQUARE. 0171-729-8440. ANIMOROS (10- 3am. 5/2/6) on Mondays with Talvin Singh, Eartridge and the Aroma Sounds of India. GLOBAL SOUND (10-4am. 5/2/6) monthly Thursdays. Jazzes Bega on it on (April 10). ROCKERS REVENGE (10- 3am. 5/2/6) on Saturdays. Prime cuts. Starz and live graffiti (Thursday April 17).

SINNER OF DIRECTION (10-11am. 5/2/6) monthly Fridays. Russ Dewberry and Kevin Baudill (April 11). LONDON EXPRESS (10-3am. 5/2/6) monthly Fridays. Featuring The Balletic Brothers, Ross Allen, Ben Wilcox and Joos Butterfield (April 10). MUGGIE BBS (10-4am. 5/2/6) (April 25). BLOOD SUGAR (10-5am. 5/2/6) monthly Fridays. Andrew Weatherall and chums (May 2). DUSTED (2-4am. 5/2/6) monthly Saturdays. The Dusty Hunter Sessions with James Lavelle and DJ Aura (April 12). ATHLETICCO (10-5am. 5/2/6) monthly Saturdays. Al Sparrow, Krista McCarry and Simon Fathhead play break's/beats (April 19). Far East (10-5am. 5/2/6) monthly Saturdays. Andy M. Peterson. Ben Wilcox and guests take off into abstract flight (April 26). METRO QUILT (7-1am. 5/2/6) on Sundays. Giddens is joined by Fabio, Grooverider, Kevin & Skream, David Morales and Randal on rotation with Cleveland Watkiss on the mic.

CARE INTERNET Richmond Road. SW 1. 0181-883-0767. SPRING (7-1am. 5/2/6) on Sundays. TONY McCOY'S (7-1am. 5/2/6) on Sundays. MUKATUKU (10-3am. 5/2/6) on alternate Tuesdays. DJ VAIDIS (April 22). ACH CUTS (4-7am. 5/2/6) on alternate Sundays. STONECOURNTY TENNIS (4-7am. Info 0171-739-9086) monthly Fridays. Tony McManus, DJ Remy and Tim Punter (May 10).

CLUB 9 Young Street. HICHEKET (9-11am. 5/2/6) Info 0181-393- 1630) monthly Fridays. Breaking Point drop by (April 26).

THE CAMELodge High Down Lane. SW 9. 0181-748-6945. TWICE AS NICE (8-3am. 5/2/6. Info 0171-272-4185) Sundays. The sound of the garage underground.

THE COMPLEX Parkfield Road. N1. 0171-726-2797. VOYAGER (10-1am. 5/2/6) Fridays. Billy Nesty, Gayle San and Paul Daley (April 11). DJ T1000 and James Pennington (Detroit) (19). DJ Dag and Dave Angel (25) and Claudia Young (May 2) and biv (Saturday 12).

CAMBRIDGE (10-11am. 5/2/6) Saturday. DJs guests. Toney McCOY, James Lavelle, Fraser Cooke and Matt White all spining on rotation.

THE CROSS Goods Yard. N1. 0171-393-0025. FONDOEGETI (10.30-1am. 5/2/6). Breeze (Breaks Friday April 11). GATECRASHER (10.30- 1am. 5/2/6). Brandon Block and Alam (Saturday April 13). TINKERBELLE (10.30-4.30am. 5/2/6). Mark Moore (Friday April 18). AMOUR (10.30-1am. 5/2/6). Craig Jenson and Miss Barbie (Saturday April 18). MIUKI'S (10-11am. 5/2/6). Second birthday with Faber Jackmaster Funk (Friday April 25).

RENAISSANCE (10.30-1am. 5/2/6). John Digweed and Justin Robertson (Saturday April 26). GATECRASHER (10.30-1am. 5/2/6). Jay。。。 Friday May 2).


THE CLUB WORSFORD Road. 0121-521-121. EUROBEAT 2000 (10.30-1am. 5/2/6. Info 0181-469-4009) Thursdays. Downwards Records (April 14). Solid Records (17) and biv (May 1 and 8).

THE END West Central Street.
SUNDAY NIGHT FEVER

Hard Time’s backroom beatz head, JASON BOARDMAN gives his low-down on northern highlife

WHAT DO YOU FEEL WHEN YOU WOKE UP ON THE SATURDAY?
I’ll still sleep on because I wasn’t working on Friday, so I’d decided to have a roosting night in front of the TV with my girlfriend, Rachel. We just chilled out and laughed through Comic Relief.

WHAT DO YOU DO DURING THE DAY?
We went out for lunch with the Paper boys to a restaurant in Manchester’s gay village called Via Fossa. Then I met up with some friends who’d come to town to DJ for the Manchester Irish Festival. I took them to Decoy, Eastern Bloc, Fat City and Vinyl Exchange and showed them the bomb damage. There weren’t many records around, so I just ended up mugging Mark Iae in a Fat City for a copy of Aim’s new single, which is fantastic.

WHAT CLUB WERE YOU PLAYING AT? WHAT WAS IT LIKE?
Well, obviously I was in my usual abode in the back room at Hard Times. Paul “Trouble” Anderson didn’t turn up because he’d injured himself in Bob Jones, who plays alongside me, playing an amazing set of punk past and present. It was a lesson for us all, he’s a realteacher. The club was rammed that night so there was a really good atmosphere, especially as it was a kind of Skankstorm/Weekender praivate and kerrie Dapper rocked it in the main room.

WHERE DO YOU GO AFTER THE CLUB?
I ended up in some cottage in the middle of Yorks for a couple of hours with Hard Times’ owner, Steve Raines and Dean. It was very pleasant finding myself at thirty in the morning lying on a Chesterfield sofa snoring, snuffling and sniffing to Sade’s ‘Love Deluxe’ album.

TELL US ONE FANCY THING WHICH HAPPENED THAT WEEKEND?
I suppose Steve Raines’ white montana antlers were a pretty fancy thing to behead as we Elliot Gashrich in the doghouse on Sunday afternoon.

HOW DO YOU FEEL ON THE SUNDAY?
Well basically, I went out and got drunk. We went down to this old pub near the Hacienda called the Briton’s Protection about five o’clock and then carried on drinking with the Paper boys up topas. It was actually a fitting end to a very pleasant weekend.

Jason Boardman is backroom resident at Hard Times, Saturdays at Nite, Leeds

LAST NIGHT A DJ SAVED MY LIFE
One third of the Ganja Kru and self-confessed moody man, DJ HYPE talks about what inspired him to a life behind the decks

I HIT THE TAPe FROM THE DJ contest at the 1987 New York Music Seminar, where Jazzy Jeff absolutely won us all over. Chad Jackson, in fact, virtually annuls he was that good. But Jazzy Jeff was cutting it up old school, he’d get about 20 seconds and then someone else would be in for 20 seconds and there would be Jazzy again, back to back. Jazzy Jeff, Madchild because he’s so fast, Max and Dave when they were with the Master Mind Workings, a guy called Streets Ahead, those older school hip hop DJs are the ones in awe. They taped me inspired because I think straight music things is right, get a bit of a scratching and cutting which is pure cool and I just don’t get into it. You hear that sort of thing on a tape and it’s awful. At the moment I’ve got a big hop tape from this guy in New York called Rectangle. He cut it my way and dug the mix.

Basically, I taped it up and heard it on my favourite DJs play live and I got into music because I thought ‘Yeah, I want to do that’. I could mix with my brass on my back and I’d love to be like these DJs who were really cool doing on the radio saying where they were playing that weekend and I’d be so frustrated. The main problem with the British scene is that for proper cutting and scratching DJs, there’s no call for them anymore. But I’d at least tried to incorporate that into the rave stuff! I’ve got that back since!

DI Hype

Attica Blues live (16), Dj Dye, Siv and Kari ‘Tuff Enuff’ Brown (23), Foolcash and Ben Watt (30) and (b/c: may) 7. KARMA VIVRE (5-3.30 am. 853).

Tuesdays: Huggz, James Holroyd and Jon Tyrell (April 11), Phil Gifford, Bentley Rhythm Ace and Dave Tipper (10), Richard Th (Red Snapper) and The Psychonauts (25) and Derek DeMar (7).

SATURDAYS: B.Y. (7-11.30 am. 5.30 am.) (b/c: may 7). HAPPINESS STARRS (5-3.30 am. 5.3&7) Saturdays. Black party tickets can be obtained by calling 07972-2072-3072-4072 Saturdays.

Jason Boardman

music: A.C./A Head

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SETS OF STEELS

Listings from Radio One's ESSENTIAL MIX.
Saturday nights, 2am

MARCH 8
Ashley Beedle
*The Ride* (Acapella) • * therapist • * Pace Action* • * Plays and Designs* (Acapella) • Sacred Indian • * Stiltich Hits* • * Ashley Beedle Mix* (Virgin) • * Wimmin Gits* • * Whoop* (Phil Mison) • * Rejection* • * Utah Jazz* (Fox Mix) • * Make You Move* (Throwing石头) • * Extremely Sensational* • * Black Science Orchestra* • * ILM Mix* (Meinimi) • Haifer Samson • * It's Alright, I Feel It* • * Around Van Helden Mix* (Talvin Lloyd) • Restless Soul • * Four Fathers* • * In A Room* (Interval 6) • * Groove Box* • * Spoken Word* (Jungle Boy's Own) • * Black Science Orchestra* • * New Jersey Deep* (Jungle Boy's Own) • * Black Science Orchestra* • * Where Were You?* (Jungle Boy's Own)

MARCH 15
DJ Soma
*Underdog* • * The Ride* (Acapella) • Roger Sanchez • * The Deep* (Narcofelica) • DJ His • * Thru To Die* (Ink) • * Blue Aroma* • * Thru The Rave Fails* (VIN) • Julius Pop • * New York City Music* (Yellow) • * Disco-Tex* • * Aquitina* (Disco-Tex Records) • Crash Control • * Thank You* (Santana) • * Tomorrow* • * F-Communication* • Gisele Jackson • * Love Commandments* (Wakka Records) • Cabe • * Ding Dong Ding* (Naturel) • Secret Ingredients • * The Way* (Global Connection) • * The Last Game* • * Metal* • * Rescue Metal* • * 2 Stupid Dogs* (Jungle Boy's Own) • * Elephant Memory* • * Forget About The World* (Dirt Funk Mix) (Gu East) • RORYH • * Agent Cooper* (O Trai Loops) • Electric Front • * From The Bottom* (Naturel) • * Far East Sounds* • * Metal* • * Secret Agent* (Entertainer) • * Source Lab* (VIN) • * DJ Snowbear* • * Life Is Changing* (Kott) • Soft Funk • * Burning* (Mjshi France) • Belo Horizont • * Biko* (Atlantic Jazz) • Fine Young Cannibals • * Give Me Your Hand* (Naturel) • Groove Box • * Live* (Naturel) • * The Ride* (Acapella) • * Control Mix* (Atlantic Jazz) • L'Escapade Du Bois • * Alan Fun* (Tram) • Bernard Tract • * Heiress Chrome* (Distant) • * Dark Ages* • * The Four* (Distant) • * Deci-Seg* • * Special T* (Entertainer) • * Sneaker Pumps* • * Spin The Singles* (Clean 10)

MARCH 23
Heath
Finga Bailey • * I Am For Real* (Komba) • Awesome Foursome • * Funky Sad* Makasa • * Direct Visits* • * The Charmers* • * The Miscible* (Hitman) • Deyane Chambers • * Give Me Some Space* (Shyn) • * Dantes* • * You Scared* (Arkle) • * Summer Six* • * Bee Mediacol* (Atlantic) • Richie Rich • * Solas Hao* (Master) • * Spuntemplor Assum* • * The Bomb* (Kun) • Urban Species • * Socks and Jeans* (Talvin Lloyd) • * Funky Mix* (Twisted) • * Jazz Carnival* • * Azzanine* (Paradise Flowers) • Debra Dapper • * Presents* • * Keep Pushin* (蔓) • Laurrent Cariers • * Jazzy Dreams* (F Connection) • * Finest Freestyle* • * Backwater* • * Fresh* • * Bop Mix* (Criminal Record) • * Lamball* • * Head In The Wind* (Red) • La Patate Citroen Fox • * Mix Your Main Beats* (De La Vie) • * Super Discount* • * Deck* • * Yenos* (Versatility) • * Fresh Gas* • * Break In Da Love* (Technics) • * Fire* • * Your Feet* (ARU) • * Really High* (WAV) • Bob Sinclar • * Checklist 2000 Selectors* (Yellow) • Remains And Out Of The Game • * Thousands Shades Of Life* (Entertainment) • Prince • * The Possibilities* • * Hackney Hair* (Pailey Park) • Future Era • * Talkin Love* (Plastic City) • * Bithroth* • * Portrait Of Paradise* (Yellow) • Tronik • * Tunnel Vision* (Mariana Vane) • Bobby Kendra • * The Poises* • * Aggrotime* • * Sneaker Pumps* • * Slim Spin Saga* (Clean Up) • Phunk Phunk • * Love Connection* • * Kiss* (Sash) • * Leevent* • * Superman 2000* • * Transit* • * Atom Funk* (K7) • * Sound Savers* • * You Can't Kill Feel* (Sonar) • New Edition • * Everything About You* (McK) • Make Your Soul • * It's Alright* (Table Food) • Early reservations • * The Last Train* • * Remember* • * Don't Stop Now* • * Fly* • * Feeling You* • * Yonger* On Zomas • * Hunter The Thrasher* • * Fear And Loathing In Las Vegas* (Island) • Richard Ashcroft • * My Friend* • * I'm Not In Love* (Himalaya) • * Blackadder* • * Billboard Boogie* (Hitman) • * Dig The Scene* • * Deep In The Country* • L'Esperance • * Crissy Bacon* (F Communications) • * Olive* • * Feel It 4* (Will) • * Green Velvet* • * The Gitar* (Mozz Mix) • Thomas Bangalter • * Ventura* • * Check* • * Youth* (Illegal Action) • * Room* (Illegal Action) • * Supergroup* (Illegal Action) • * House* • * Voice* ( Illegal Action)

MARCH 30
Matthew Roberts
Emire Marcloth • * Drive A Train In America* (MerryGo) • Johnny Carson • * An Anniversary Salute* (Cassidies) • Project 32 • * Shiba* (VIN) • The Wireways • * A Better World* (Paul Di Godiva) • Joel Knights • * Catch The Train* (Universal Language) • * Funky* • * Organic* • Jody Maffeo • * The Funk Phenomenon* (History St) • Buck • * Deejay Doublet* (Hitman) • The Brand New Heroes • * Sometime* (FormField) • * Friends* • * Rainbow* (Boomin 2000) • * Dino* • * You've Got A Love* (Kott) • * Really High* (WAV) • Bob Sinclar • * Checklist 2000 Selectors* (Yellow) • Remains And Out Of The Game • * Thousands Shades Of Life* (Entertainment) • Prince • * The Possibilities* • * Hackney Hair* (Pailey Park) • Future Era • * Talkin Love* (Plastic City) • * Bithroth* • * Portrait Of Paradise* (Yellow) • Tronik • * Tunnel Vision* (Mariana Vane) • Bobby Kendra • * The Poises* • * Aggrotime* • * Sneaker Pumps* • * Slim Spin Saga* (Clean Up) • Phunk Phunk • * Love Connection* • * Kiss* (Sash) • * Leevent* • * Superman 2000* • * Transit* • * Atom Funk* (K7) • * Sound Savers* • * You Can't Kill Feel* (Sonar) • New Edition • * Everything About You* (McK) • Make Your Soul • * It's Alright* (Table Food) • Early reservations • * The Last Train* • * Remember* • * Don't Stop Now* • * Fly* • * Feeling You* • * Yonger* On Zomas • * Hunter The Thrasher* • * Fear And Loathing In Las Vegas* (Island) • Richard Ashcroft • * My Friend* • * I'm Not In Love* (Himalaya) • * Blackadder* • * Billboard Boogie* (Hitman) • * Dig The Scene* • * Deep In The Country* • L'Esperance • * Crissy Bacon* (F Communications) • * Olive* • * Feel It 4* (Will) • * Green Velvet* • * The Gitar* (Mozz Mix) • Thomas Bangalter • * Ventura* • * Check* • * Youth* (Illegal Action) • * Room* (Illegal Action) • * Supergroup* (Illegal Action) • * House* • * Voice* ( Illegal Action)

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CLASSIC CLUBS
Up Yer Ronson promoter, Tony Hannon recalls the heady days and acid-house nights of Leeds club, KAOS

KAOS started at the Leeds Warehouse on Easter Bank Holiday Monday, 1989. I took the name from an old Doctor Baker record called "Kaos", because it had that heavy sound, which captured the vibe of the time. It all began because I'd been going over the previous week to hear Mike Pickering and Germaine Park play tracks and I wanted to do the same thing ever here. It started off once a month on a Tuesday night and even though it was mid-week, it was still always packed. A guy flew in from Steve Williams, who was notorious on the underground circuit for putting on illegal raves around Blackburn and Manchester became my resident. Then after about a year or so, someone told me about this DJ called Sash, so I got him on board. In those days you could book Sash for just £150. And all the time, Kaos was just growing and growing. It attracted that very early acid-house crowd - all t-shirts, baggy pants and trainers. There was no disciples, house music was house music, there were no sub-genres and the music you got on the eight was a mixture of house and garage and techno before the scene diversified. We had M People up to do "Colour My Life" on their second ever PA in 1991 with Sash and Paul Oakenfold. It was amazing. But I decided to finish it all last year because I wanted to get out with a bang. Kaos finished on the biggest night ever with 3,000 people at Leeds Galaxy with Sash, Dave Barrett, Brandon Block, Alex Fox and Marshall behind the decks. It was absolutely mental, everyone knew it was going to be the last night and it was also emotional. Kaos was a very important club because it became an inspiration for all the other house nights in Leeds and brought so many people from different backgrounds together for the first time.


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S DISCONNECTED - OTHERWISE
PLAYTIME TOOLS - DINNER SONG
SHARED - GOOD APPLE - ROOBYR
K KLAUS - LET ME SHOW YOU
MOKI KARTE - HERE I HO
SHACK UP - LIL WIND
LADY LURK - LIZY
SUNDOWN - PERFECT ACTION
CRESCENDO - ARE YOU OUT THERE
DEGREE OF FREEDOM - DO YOU WANT IT
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FREE BIRD - FREE BIRD
BUDDY - YOLO
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Sort It Out

Paranoia

BOY'S OWN SPECIAL
Part two

The Boy's Own Sounds Of Summer

Tammi Payne - Take Me Now
Trans-plant - Heart Of The World
Leroy Burgess - Heaven
The Pet Shop Boys/David Morales - So Hard
D.F.K. - What Would We Do? (Steve Silk Hurley Remix)
Phoenix - Plaything
Brainstorm - Help Me To Believe
Primal Scream - Don't Fight It Feel It
Arnold Jarvis - I Want To Have Your Love
Dupree - A Brass Disk
Mental Cube - So This Is Love?
D.O.P. - Future Le Funk (Leftfield Remix)
Aretha Franklin - Everyday People
Tyrell Corporation - Grapes Of Wrath
808 State - Oaps (American Remix)
The Transglobal Underground - Temple Head
Finni Tribe - 101 Sonic shuffle
The Stone Funkers - Come With Me
James - Come Home (Youth Remix)
Yolanda - Living For The Night
L.U.P.O. - So Sad
The End - You Drive Me Wild
Circuit - Shelter Me (Remix)
Morris Joshua - Sweet Rhythm and Harmony
Tiriyo - My Body Says Yes (Dub)
Munda Muzique - The Trans Techno EP
Rose Windross - Living Life Your Own Way
Airstream - Follow Through (Weatherall Dub)
Irving and Romeo - Brighter Day
Hustler's Convention - Now Freedom
Dub Federation - Italian Jazz
Alex Lee - Take It/Minute By Minute

10 Reasons Why I Moved to West 10...
What they say...

It's so Bohemian. You can get puff easily. The people are very spiritual. Acid too! The architecture is very inspirational. They've painted my building a funny colour.

There's so many good second hand shops. It doesn't matter if you look dirty. It's a 'classless area'. People sleep in doorways. There's always something to do. There's quite a few kebab shops and the 'Sub' stays open till 2! There's so many interesting people. I saw Wendy James in our chippy.

The accommodation is so interesting. Hendrix posters rule okay.

It's really lively. I always carry a kosh - just in case.

I wanted to make the break to somewhere different. Mum's only 10 minutes up the M40.

Uppers and Downers

Toppy Top Top

Being a born again never.

Cheeky half that open the surgery doors for many piggery.

Saying, "Cookie O'Rourke?", "Nini", and, "Getright on one mucky?"

Girls that are deep in vogue.

Colonial irrigation, a right royal tin-up.

Chinese Burns contests.

Spaghetti and garlic prawns from M&S.

Top airiscous on the farm after the above (A.K.A. dedgy Newingtons).

Blackhead removers from the back of the Daily Mirror.

Jack Duckworth - a real man of the Nineties.

Taking Rolf Harris style-a-phone's to night clubs.

LONDON - fashionable capital of England. (No-one cares about the twenty's).

Norman playing Thin Lizzy's, "Whisky In The Jar," on Kiss FM. (Now that's what we call balancare).

Flirting not fucking.

Your old feller being a singer for Homer.

Trade - essential Saturday night clubbing.

Fluffy pillows and fluffy cudgel.

The new DJ'de's:

Fabi & Punky (Menace)
Lofty Loud & Chumpy Clive (Bones).

A bag of pickled onions with your chips.

Looking at life thru the eyes of a child.

That moment during a top night when you think to yourself, "YES".

Jacklye

The words, "Is that as big as it gets?"

Coming last in the Boy's Own/Battle, Mr. Wet-Frents competition.

People who say, "Oo-er," "Pucks," and, "Scream-up."

That poll tax summons.

Dressing on the left and only your mum noticing.

Charlie Chester - Hayes' no 1 church usher.

The demise of the team Melts.

Your old feller thinking he looks a singer for, "Storming Norman."

Billy and Chips, bootleggers answer to Cannon and Ball.

People who think DJ's double up as cloakroom attendants.

The word "balearic" when spoken in alien accents.

Des' and sidias, Vic "Geordie pow-fuckers" reis,

Guzza's sad Milly Bar bart.

The re-opening of the Limelight, home of all things param and the nooziie buzz.

The nights when it's, "Your turn to drive..."

Walking on the wild side and stoping in a puddle.

The Gibbichi revival - more Ronnie Corbett than Robert De Niro.

Sweaty pools on your pillow the morning after.

Your little brother turning Queesn in his school dinner money scandal.

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The letter decoding skills of The Face and I-D's editorial stuff.

The day after the day after.

THREE SUMMER CRAZIES TO BE RIGHT UP FOR

1. Spent On Sunday
Abuse yourself in all manner the previous night and then stay ill, "Naked up," "Thieified," and, "Spent," while sipping gallons of M&S breakfast brand tea and scoffing lots of cuthub and custard sweets. (But how do you explain the gooter with the mizzie in the swimming trunks sleeping next to you, "Well mum, that gaff's trade's a bit mad."

2. Reliving The Summer Of Love
Yes, prettie it's 1968 time at Claph Street again.
Simply pick a nice sunny hot Sunday afternoon on Clapham Common and run up and cuddle the first person of A-fro-Caribbean parentage you see walking his devil dog. (Note: he has to be at least six feet tall and shirtless.) For total realism, shout those immortal words into his shell-like, "Relax it." 3. Butlering
Simple, neck 21 red and black capsules in 48 hours.
For the first 47, sway side to side with a salty old sea dog grin (Throbhing temple veins an optional extra).
The last hour will be spent around Darren Pricey's house with your head in your hands muttering, "It's all gone Pete Tong."

THREE SUMMER CRAZIES THAT SHOULD BE NITTED WITHOUT HESITATION

1. The Partaking Of Ecstasy Via The Rectum
(The old wives tale is that the rushes are cleaner and that you never feel sick.) Believe us, it'll end in tears, plus Newingtons of the sorriest nature. Ask Billy and Chips for confirmation.

2. The Wearing Of Gibbichi Knitwear
Only one step from buying Frenchville Vallies, fiddling with your nudger while talking to people in the street and asking "The Fish," to the end of your name. Remember kids, Bobby De Niro never stopped at "Sturts" in The Bush.

3. Vogeering
Now unless you are either a black homosexual era "little darling" any attempts at vogeering should be avoided. You'll simply look like another contestant of the Hayes Comprehensive rubicicube contest.
Leather Collars Around Your Ankles
A Female’s Point of View

Apparantly there are various nightlife parties in and around London very much interested in the happenings in girls’ toilets in nightclubs. Even though girls have no hesitation in using the Gents when they can’t be bothered to stand in the queue, can’t stand, or can’t stand it (“Are you alright?” “Yes but that boy is waiting for a toilet”) there is often a temporary for the sake of convenience, a far cry from the usual head first (Or is that dick first?) behaviour of a normal, healthy, adult male.

The girls toilet is an escape, a release, somewhere where you can collect yourself, and try and get a grip before entering onto more extreme in the fray. Sit down, take a deep breath, get warm, take a line and then get out. Average time spent by girls actually on the toilet is a minute longer than boys. Nightly turnover is equal, although a little less than the boys next door, length of time being due to the fact that once you sit down, it’s much more difficult to get up, of the fact that two people in the toilet takes longer than one. However, despite popular belief, latent insecurities that make for girls to panic or regret are caused only by the fear of losing your best mate to the time tunnel in the mirror.

Getting up off the toilet isn’t made any easier by current fashion trends, weighed down by folds of PVC and leather round your ankles. I don’t know about you, but I often find myself sitting completely naked for several moments with my head upside down between my knees.

(Unfeminately, portable options are, of course, always the best situation like these.) Tithying yourself is the last thing anyone’s mind here. Handbags and lipstick rarely exist in this world and yet beauty rituals are. Isn’t it a strange phenomenon that ecstasy enhances female beauty but makes boys look like they’ve been smashed round the head with a baseball bat? (“No way is it for you. How can I? I’ve never had any side effects.”)

Reasons for going to the toilet in the first place are manifold. Despite the obvious and usual desire for a quick lift, there are reasons unique to the female gender such as the facts that a girl actually go to clauerly sit to the toilet all night. Maybe this is because this is the only place where you don’t have to wear pants, which is the only one place where you can feel the coolness of the cotton next to your skin. I don’t think I ever remember a specific conversation ever being taken in the toilets, though normally enough they seem quite hectic places. This place is different, it is somehow a level of understanding. Most of the time, the walls are physically (or maybe that’s mentally) shaking with a cappuccino at least and out of control. No-one needs to say anything but you still feel like you’re on Mars.

The toilets normally stay reasonably clean, (unlike the Gents) even after the toilet paper has run out and after the inevitable falling out of one’s inside. The Sunday Sport actually thought they had a one-off when that woman’s intestines got snaked out through an aeroplane toilet, didn’t they? Poor deluded jackals of a middle-class newspaper. There wasn’t anything wrong with the plane—she’d just dropped a toilet and came out half a stone lighter. Honestly, don’t they know anything? Sinks, however, are redundant as means for hygiene living conditions, more often than not falling victim to the ejaculation of everything else in your body. Just when you’d got used to being ashtrays, they became sick buckets, and they are ashtrays again, but this time you don’t need to run the tap to put the cigarette out.

Depending entirely upon the size of the sub-establishment, there are from three to six seating boys in the larger more comfortable rooms (Passion at Valkomees was always a favourite for men who love women), though this style of toilet has, for some reason largely gone out of fashion nowadays. Personally, I think this is a great shame and it begins me to therefore ask the question, “Wouldn’t it be easier to knock down the wall between the two?” After all, this is a natural bodily function and talking about it suddenly isn’t embarrassing anymore. Sometimes girls don’t need to go to the toilet all night, but it’s a guaranteed that for some reason, we’ll see the inside at one time or another of an evening. So boys, don’t be shy! Gay’s Own, Girl’s Own, who gives a shit anyway? A Bet all, doesn’t sound like fun?

**SORT ME OUT!**

Guest lists... Either you’re on ‘em or you’re in the queue, but it is an old relic of that wanky mid-Eighties “West End Trendy” mentality. Basically, it’s about time that everyone paid a fair price and the people who only go to a club if they’re “sorted” stay at home. Because if you look at the dance floor, it’s packed with the payers whilst the guest list packs the bar moaning that, “It’s full of kids in here.” The ending of GL’s will only work if all clubs, DJs and club runners work together, but in the end it’s everyone who will profit.

**SAINTS & SINNERS**

**MAY 1997**

**PAUL SHUBERY**

You’d have thought the Universe/Complex Tribal Gathering main man wouldn’t be short of a bob or two what with all those global domination party schemes. So how shocked were we when we overheard his Complex Club tour and asked if he could “borrow a quid” maybe? Somehow, we doubt it was for a cup of tea.

**SOUL COUGHING**

The American indie rockers certainly seem to love their ducks and bass. So much so that they flew DJs Kurt and Die out to support them on their American tour. On the last date, Kurt was blasting out the jungle rhythms on his decks and while the band’s drummer jammed along. And we’ve now sworn to never ever use a support band again. Cool rockin’ dudes or what?

**DERICK MAY**

The Great Lord Of All Things Techno had a bit of a whitey while Diving in Singapore recently, after losing his Diving headphones on route. But, instead of throwing a wobbly he simply walked off with the airplane’s dodgy in-house phones and used them instead!

**LES RYDER**

A very big whoops-a-daisy for the Cream resident. Just days after the Liverpool club had installed their incredibly and absurdly expensive new sound system in the courtyard, Les decided to do the odd bit of tweaking in his warm-up set. And promptly blew the whole lot to smithereens. The bill in the post, mate.

**CARL COX**

Clearly enjoying Muzik’s tour of the nation’s universities, Coxy got into something of a caving session after one session and got very messy indeed. So much so he managed to miss not only the recording of his own Kiss FM radio show, but the first birthday of his Ultimate Bass club too.

**HARVEY**

Spotting resident bongo-basher Suda’s set up on the stage at the Ministry recently, London house bod Harvey got a bit carried away, jumped straight up on stage and started to bang the skins furiously. Until, that is, the bouncers removed from the stage...

**PHIL PERRY**

A DJ’s lot can be a hungry one, as the F1 Circuit resident found out at Wobble recently. Poor “Porkers” Perry couldn’t wait for dinner, so he had Wobble boys serve him scampi and chips as he Danced. Perching his platter on top of the mixer, he didn’t even miss a beat as he scoffed the lot in-between mixes.

**JUNIOR VASQUEZ**

Bizarre rumors reach us from NYC concerning Mr. Vasquez. Word has it he is much older than the 40-odd he claims and is in fact 54. What’s more, quite the mid-Hispanic mix, he has no ounce of Latino blood in him and is German. We eagerly await a denial from the great man himself.

**TODD TERRY**

Okay, so he’s a God. But not even that can excuse his behaviour after he played at the University Of Warwick. On the way to the airport, his driver was somewhat shocked when Terry leaned out the car window and relieved himself onto the last lane!
MOUTH OFF!

Send your scribbled silver-tongued slabs of splendidness to: MOUTH OFF, Muzik, King's Reach Tower, Stamford Street, London SE1 9B.

Or e-mail us at muzik@ipc.co.uk. Please include your name and address.

ECSTASY - THE DEBATE CONTINUES

MUCH respect for printing an editorial which was not based on hysteria, but on the simple facts that surround Ecstasy (Issue 22). Your comments raised two fundamental questions, how much longer does this generation have to be maligned and misunderstood? And how much longer are people going to keep dying from Ecstasy before someone tackles the problem with more than just a knee-jerk reaction?

Having spent periods of my life either taking or being around people taking pills, it freaks me out to think how little knowledge was available at the time. It's tragic that after a decade of club culture, information is still scarce. It is pitiful that despite the death of Leah Botts and many others, most of our society still think of drugs as somebody else's problem. The truth is that there are over a million people taking Ecstasy. Nobody is forced to neck a pill, because like anything else in life, drugs are a choice you make. Those who take drugs are doing it for the same reason as those who smoke cigarettes or drink alcohol. Is Ecstasy going to have to be taxed before we get some proper guidelines on its use?

It is well known that drug driving claims thousands of lives each year, and even more lives are wiped out through lung cancer and heart disease caused by smoking, yet we still welcome these drugs into our lives with open arms. If Brian Harvey or Noel Gallagher had confessed to drinking a couple of pints a day or pulling through a packet of Marlboro, would he have made the front page of every newspaper the next day? Yet because they raised the fact that drugs are now an integral part of a large majority of people's lives, they have attracted unparalleled criticism. It is unforgivable that such hypocrisy exists in this country, and even more unforgivable that our government supports it.

While the ostriches are burying their heads, however, it is vital that magazines such as yours and the club scene in general still provide advice based on common sense. My own opinion is that you can have good times on Ecstasy or you can have a nightmare. There is the chance, however remote, that you could lose your life. Anyone who takes the drug should be made aware of this. Drink water, take in minerals, keep chilling out. If you choose to take the pills and swell your pill down with straight Vodka or take 10 tablets every night, then you are playing with your life.

In my experience, if you treat Ecstasy with a measure of respect, the risks you'll take are minimal. For God's sake, tell your friends, let's share this information.

THAI DIE

I READ about the Ecstasy issue in Issue 22 with interest. Just wanted to let you know that in Thailand the government believes one of the reasons people take an Ecstasy in clubs is the music itself. So they have just launched a new policy which means all clubs must play tunes with vocals in them. The instrumental track is prohibited as they believe clubbers are taking drugs because these tunes leave room to imagine, and drugs are fueling their imagination. They think the vocal-based tunes are more welcome because clubbers will just be dancing "and singing along" with the tunes!!

MR PROMPRAPAISAR, Bangkok

YOU'VE BEEN FRAMED!

I'VE just picked up the April issue of your publication from my local newsagents. Nice one for the free tape, it's about time someone gave a taste of the Hardcore Provider to the masses.

Now for the whinge bit. I could not believe my eyes when I read the article "Muzik Campaign to Ban Smoking in Clubs" on page 14. Go to any club and take a survey of how many people smoke at least one cigarette during the course of a night. 75 per cent! At least that, I'd say. You are going to piss off a lot of people off if smoking is banned.

I always thought clubbing was about being yourself, giving yourself a treat. I don't smoke during the week, but I do enjoy smoking in a club at the weekends. As for "designer nicotine patches..." a little bit of research would show you that excessive sweating (ie while dancing) causes fast amounts of nicotine to be absorbed in one go, which would lead to nausea and dizziness. Great.

Tell you what, why don't you try and ban dancing in clubs while you're at it? The amount of people who get knoced into a dancing lom must exceed those who don't want smoking in our clubs.

Sort yourself out, you're not the police. You're going to lose an awful lot of your following if you continue this campaign.

DOM CONWAY (ccwwayp@aston.ac.uk)

We know someone would get hot under the collar about our April fool... Help! April Fool? Oh yes, gotcha but you were not alone Dom, we also fealed "The Sun"

PAINT IT RED

HOW wicked it is that the Metalheadz crew are ready and waiting to battle any competition! Paintball guns ready for action (Framed, Issue 22).

I can just imagine A&R big boy, James Lavelle, coming across this dark team of stormtroopers in the depth of some wood. He'd lucking run a mile. Gave me a laugh.

ANONYMOUS

NO GO GLASGOW

I HAVE just returned from a beautiful part of the world known as Glasgow where I spent a week of hard-earned club money to go clubbing at Slam, The Sub Club and Tin Pan Alley.

I went to the Sub Club first with a very good Glaswegian friend on the Wednesday, upon arrival I was told it was regulars only. For a start, how the fuck can I be a regular if you don't let me in (or was it my skinhead)? Then, on the Friday it was Slam, which can safely say it the best techno club in Britain. I went to see Jeff Mills but he didn't turn up because he was more interested in a recording commitment or something. Then on the Saturday I went to Tin Pan Alley, recently opened and with excellent reviews in many magazines. I was very lucky to receive a free pass to see Alex Knight but yet again I got knocked back for not being a regular. What's the score here? The fucking club has just opened! I reasons I won't let in start out with not being a regular, having a skinhead and being English. Can you believe this? I've heard so many good things about clubbing in Glasgow, but apart from Slam, door policies across the board are so prejudiced and selfish, it was just a case of "if the face fits".

Tin Pan Alley and the Sub are not going to gain good reputations with policies like these, if someone wants to go to their club, they should let them in. Get your shit together Glasgow.

SILK, Liverpool
ARMAND VERSUS DAFT PUNK
SO Daft Punk tipped their berets to Van Halen’s "Beautiful上前" but I don’t think it was an invitation to rip off their...funked-up, phenomonal "Mushroom". Stick to your "jungle-house" and "rolling basslines" Armand. You’ve been warned.
HENRY WILHELM, Kent

DEMO DELIGHT
YOU guys and girls at Muzik are excellent! In November, you sent a demo tape of my Implosion project, and you reviewed it in your March issue! Giving it nine out of 10 was undeserved, I don’t think it was that good, but thanks anyway. A few labels contacted me because of this, and I am about to sign an extensive contract with the Amsterdam label, Emergency Broadcast. And all thanks to you guys! I owe you one big one!
By the way, the first track on the tape, "Alarms", is now being released on a compilation CD called "XS To The Rawzone II" on CNG Music/Arcaide, Having a demo reviewed in Muzik really works! Thanks!!! A l-o-o-o-o-o-o-o o-o-o-o-o-o
ANNE KAAPARS AKIMBIDI, Norway

TERRY AND TUNE
AFTER reading Terry Farley’s review of Restless Souls’ "Mama" in the last issue, I went out and bought it. Well, I hate it, so could Terry Farley personally refund my money as promised? 425 please mate.
DAN, Chesterfield

ANOTHER COMMERCIAL BREAK
I’d like to suggest that the people who slag off the commercialisation of dance music seemingly every month in your magazine take a long hard look at their arguments. They get so hung up on how dance tracks in the charts and clubs playing The Prodigy are so appalling. That’s as maybe. But the only opinion I ever see is, “It’s supposed to be underground, man.”
What a load of elitist crap. If they argued that the commercialisation of dance music means the big money men are now in charge of the dance scene, meaning the music produced is what the money men want, they’d have a lot more respect for their own opinions. But people seem to get caught up in the elitism of the underground, determined to point out that they’ve had the latest BBE single in 1986 and that it’s miraculously turned from a good tune into a bad tune because it’s been played a few more times to a few more people.
If they really must, people should argue against commercialisation with the future of dance music in mind and not the past. They will get a lot more respect and support from people who aren’t of the opinion that the underground is where dance belongs.
JIM, NOTTINGHAM

SNEAKY FEELINGS
WE would like to share with you our mind-blowing encounter with Chicago-based DJ Sneak at Daft Punk.
Having made our way into the club for a measly £5, we warmed up to the sounds of Doc Martin. However, there was more to come. Enter DJ Sneak. In turn, the music moved to a higher level with the same experimental edge but with a harder, faster tempo that soon drove us an unbeatable high.
This thumping extravaganza continued until the end. A wicked atmosphere, superb sound and lighting combined to create possibly our best night ever.
The only trouble was the early finish (3am) and no drum & bass in the back room as promised. Well, you can’t have everything you want can you?
Big thanks to everyone concerned.
Tom and Rob, Hull University

PORTUGUESE MEN O’WAR
HELLO, remember Aeon Free, Torpedo Town and White Goddess etc? We are Total Resistance, a travelling sound system currently in Portugal pulling in around 2000 people a night.
At the moment, there are five or six rigs together including Spires, Kamikaze, Apa and Fokum unit. We are on the beach and the sun is shining. We have been given some local town to hold a three day festival starting on Portugal’s Revolution Day, April 25. There will be sound systems from all over Europe, live techno, stages... well you know what I mean, a festival.
Basically, it’s an open invitation to all sound systems, bands, performers and ravers. After that, there will be parties every weekend leading to a massive Solstice bash. Well I thought you’d like to know, now you do.
MAFF, TOTAL RESISTANCE, PORTUGAL

BACK TO BACK BASICS
So it’s the year of the resident is it? Everybody seems to be championing either Fred Oakden’s residency at Cream or Allister Whitehead’s residency in Rotterdam. Yet nobody notices the club residents who perform week in week out.
Paul Lawton, Huggy or Lee Wright, three DJs albiet of different styles, play ground-breaking, underground sets week in week out at one of the most under-rated, (yes, Basics is heavily under-rated against the Creams and Ministries of this world) underground, educationally and educationally clubs in the country.
We see feature after feature on Cream or the Ministry, but no feature on Basics. Come on, it’s a five year institution of deep, underground pioneering house in the north. Isn’t time to pay some respect where it’s due?
NEIL JACQUES, LEEDS

MILES APART
HOW does Robert “Mozzarella” Miles get away with retrograding old tunes and receiving a Brit Award for it? How many more of his tinkling epics do we have to endure before someone slams the lid of his piano shut on his fingers? He may be a good musician, competent DJ and a nice gay but please, can’t the Muzik staff have a whip round and buy him a keyboard with more than one voice? It’s got to the point where I can hear his pianos in my sleep. I can’t turn the telly on for fear of hearing “Children” being banned by the Queen Vic. It can’t go on Robert, what about those of us who are suffering from post-piano depression. Isn’t it time all the clubbers who jived to “Children” genuinely think that a new godfather had arrived only to witness the reinacament of Librace in a leather trench coat.
Robert, it’s time for the sake of my bleeding ears, the piano must go or I promise one day you are going to wake up staring into the maw of a decapitated race horse.
REACH via e-mail

AND ANOTHER THING...

SO here we are then. Muzik’s first happy hardcore cover. Skipmat. What do you think? If you bought the magazine precisely because it’s Skipmat on the cover, then all is well and good. I thought it was Skipmat. Some happy hardcore, and a bit of madness. Colonel Blimp from Surbiton who cancel their newspaper subscriptions every time it carries an opinion they don’t agree with) deciding that “Muzik’s lost it”, then a moment of your time please.
It’s funny how times change. Funny how what was once seen as revolutionary, insurrectionary, destabilising the wheel of society, can very quickly become so integrated into the very fabric of the society it was previously threatening to tear down. It’s just another part of everyday life. That’s where we are with most dance scenes right now. Of course, it wasn’t always like this. Many of us can remember the headlines in the tabloid press back in the late Eighties at the height of acid house frenzy. ‘Kits Out Of Their Minds’ “Mindless Drug Magic.” The usual gut reactions based on ignorance and fear. And what was our reaction? We laughed in their faces, continued to dance, got shit-faced, to love this life and the music. We still have to put up with some of that same old crap to this day. Barry Legg’s pathetic attempt to “clamp down on clubs is a sad sign that the same idiotic living in the same soundbite culture don’t disappear. But the fact remains that house, techno and jungle (though there are, of course, other scenes too) have become simply part of the mainstream clubbing experience.
Not happy hardcore though. What do you think most Tony MPs be most frightened by? The scenes at Plastic People, Lost or Movement on a rainy night? Or the huge crowds heading back from Dance, Reeducation and Dreamscape. The fact is that happy hardcore, as the “Face” argued recently, is quite possibly the only true remaining underground. It gets up other people’s noses. It winds up practically anyone who can’t listen. It’s pretty much a sure revolution. It’s fierce and uncompromising and it doesn’t give a shit what anyone else thinks about it.
In Belgrade, there’s a radio station called B92 which broadcast independent news and proper underground music right through the Serbian/Bosnian war. Every night a thinking person in the West applauded their bravery. And their music. “You know you’re independent when everybody starts to hate you.” This attitude sums up happy hardcore perfectly.
We’ve been taking a lot of flak recently for our coverage of happy hardcore. We’ll probably take a lot more now. What’s interesting is that most of it comes from people over the age of 25. People who fail to see happy hardcore as a very same spirit of unabashed joy, celebration, and a rock-em all reaction that once drove their own scene in its infancy. Some jungie DJs have been having a pop at us, which we find particularly sad. After all, it’s only a couple of years since the jungle scene was facing the very same criticisms happy hardcore gets today. And look at how much jungle and drum and bass have become accepted by most clubbers today.
Muzik has always been and will always be about covering every aspect of the club and dance music culture. We’ll continue to write about happy hardcore as it develops. And anyone who stops buying the magazine because we’ve got Skipmat on the cover has just put the attitude this scene can do without. No, we’re not about to flood the magazine with this music any more than we’re about to OD on soul, house or reggae. Every scene should have its fair say. You might not like the music, but you owe it to yourself to at least be informed as to what it’s all about. Blow away a few of those stupid preconceptions. Remember what it was like when your scene was dismissed as irrelevant, trivial, d礤ish. And don’t become a prisoner of your own ignorance.
As a truly independent newspaper might once have said, “Happy hardcore. Is it, are you?”
CALVIN BUSH
This month we hang

DAVID BOWIE
For crimes against...

MUZIK. Honestly, if there's one thing we're sick and tired of here at Muzik, it's sad old rock stars cashing in on their sudden discovery of dance music. Technological philistines who've suddenly realised rock music might just have reached its creative peak some time around 1989 and, hey shit, we'd better do something to impress the kids. hadn't we?

Past winners? Well, fortunately, most of them have left it to the remixers to do their dirty work. Todd Terry once remixed Michael "Mullethead" Bolton. Going anywhere near that man with anything other than a pair of garden shears is a crime enough. And Terry Kogan's "Floral Dance" was given a jungle treatment not so long ago, but even Terry disowned it, so bad it was. However, these sins pale into insignificance compared to what Bowie's been up to recently.

Firstly, he had to endure the "celebrations" for his 50th birthday, which included some of the most pretentious, toadyish documentaries we've ever seen. Then, we had to endure the collaboration with A Guy Called Gerald on "You Little Wonder" which, frankly, was doo-doo. Quite what possessed Gerald to grant Bowie more than one iota of his splendid production skills, we'll never know. Suffice to say this was quickly transformed from 12 inches of vinyl into one small, soggy mass of incinerated black stuff. And as if that wasn't enough, Bowie's now taken to speaking off about his new-found love of all things jungle to anyone who'll listen. This from a man who tried to convince us in the Eighties that heavy metal was the new rock 'n' roll. His recent utterances include: "Dance music is the new rock". And, "We've got an hour's worth of music that would be totally in character in a rave." We can only presume he actually meant "grave", i.e. buried six feet under. What's more he's threatening to take his live show to the nation's clubs. He goes on, "I can't wait. But I'm NOT doing an E." This from a man who spent much of the Seventies under the influence of every narcotic he could get his hands on.

Clearly, Bowie must be stopped before he tries to get on stage at United Dance or Cream and infect his pathetic worshippers on the easily misled. It is your official duty to picket any club or party where he may be attempting to gain entry. Lynch him if necessary. Or call us and we'll do it. In the meantime, we'll let our hangman do his stuff. Hangman! Don't mess!
Reinforced Concrete

Also available the singles, Dub Pistols - There's Gonna be a Riot, Basco - The Beat is Over and DJ Rags - Yes Yes Y'all.
"BOBBY TV's" released date May 97

Synthetic Milk, Highest Ken;
Carre Blanc, Regent's; Free Spirit;
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Tel: 0181 961 5768 Fax: 0181 961 9638 NB Global Eyewear & Bobby TV are registered trademarks. Any infringement of our designs will be followed by men in wigs wanting money whilst castigating your lack of originality. Photo: Justin Quick
"There are other sides to my character which I'd like to get out. Like driving extremely fast. I want to get a running invoice. I would also like to open an animal sanctuary."
Dave Clarke, Muzik, August 1996

"I used to understand why some people don't really like us. There's always something new about us at the moment and it might seem as though we've come out of nowhere."
Ed Chemical Brother, Muzik, June 1996

"You need a reason to do this job. If you're doing it because you want to stay in the best hotels, get flown around the world, it's not for you."
Carl Cox, Muzik, September 1996

"I put 120% into everything I do. Whatever it is, I want it to be up there, to be the same quality as my last record."
Danny Tenaglia, Muzik, September 1996