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

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SMOKING CAUSE
Chief Medic
12 mg Tal
Notorious B.I.G who was shot and killed after leaving a party in the early hours of Sunday, March 9.
As you no doubt already know, Notorious B.I.G. (born Christopher Wallace, but referred to as Biggie Smalls by his legion of fans) was shot as he left a party for Quincy Jones' "Vibe" magazine in LA shortly before 1am on Sunday, March 9. Witnesses say Biggie and friends, including his record label boss Sean "Puffy" Combs, left the party at the Petersen Automotive Museum after the local fire department had closed it down due to overcrowding. As it turned out, as Biggie was preparing to drive away from the venue, a car went up alongside his suburban Chevy jeep and a round of bullets was unleashed into the passenger's side where he was sitting. Biggie was immediately taken to California's Cedars Sinai Medical Centre, where he was pronounced dead on arrival.

A memorial service was held in Manhattan, at the Frank E Campbell Funeral Home, on March 18 and was attended by many artists including Mary J Blige, Flavour Flav, Queen Latifah and members of the Junior M.A.F.I.A. crew. Biggie's body, dressed in a white, double-breasted suit and matching hat, was laid in a wooden casket open from the waist up. A motorcade carrying the body toured his Brooklyn neighbourhood in the afternoon. At press time, the LA Police Department had interviewed hundreds of people who were at the party, but said they had no leads to follow up, believing people were reluctant to come forward for fear of retaliation. A spokesman for the LAPD, whose jurisdiction the murder inquiry falls under, told Muzik, "You play has not yet been discounted". This is an astounding statement about somebody who was shot at and then died as a consequence. But maybe it says much about how desensitised the US Police are to the murder of young black men due to its apparent frequency.

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, zonality 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 affects the real importance 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 slaying is yet another example of the violence the music manifests. Outspoken adversary, El Debarge Tucker, the chairman 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."

Followers of the music believe this is too easy a solution, 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".

Cynics have 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 his 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, Afeni Shakur, weeping at his funeral. It didn't help that Tupac chose to reincarnate 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 (Til Somebody Kills You)", or indeed that the album opens with a skill between Biggie and Combs in which Tupac, 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 said, "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 had such a hard life, it was the thing to do. But it wasn't really. I'm sorry for me to die. And now it's like a new life and I'm not trying to die. I'm surviving the game and all my downs. That seems like a good reason to continue living."

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

Message on the Net

Feelings were running high on Internet newsgroups 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 either 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 astounds me beyond..."

"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 got to take revenge and smoke some whitey because we can't lettin' the white man get away with murder..."

"Well, now you all know Pippy is dead. And this is in 2Pac's 'Don Killuminati: The 7 Day Theory' when he talks about his feuds and one day he will get back at the fake niggas like piggy. 2Pac is alive and Pippy fuck is dead which shows you fucking up. In 'First Class' he talks about not 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 'fat 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 killer got some image on record. Fuck Tupac, Fuck 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 at side and look?'."

Biggie's final farewell in Brooklyn

Photo: Colin Macilwain
**ROPELLERHEADS** 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 01753-685-158 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 Cam, Dimitri From Paris, DJ Billy, Eric Rugg and Chris Le French Kiss. Tickets are a fiver and the night runs from 10-4am. Call 0171-419-9199...

**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 28. "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 Housey Doingz (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 spun a top set of pumping hard house and acid-trance which culminated in a bizarre mixing 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 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.

**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 McDonald's astonishing images have made a massive impact on dance music photography. Before working in the US as an assistant for "Rolling Stone" and "Vanity Fair" snapper Annie Leibovitz, Vincent made his first foray into photography by taking pictures of exploding rockets for anammunitions 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 into 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 some 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 cross 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 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 was 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 (157 Farringdon Road, EC1) for two weeks from April 9...
Muzik and Soma are set to sponsor the dance tent at this year’s Tin The Park festival. The event, which takes place at Balado Airfield in Kinross, Scotland on July 12 and 13, will feature the Soma drum’s first live appearance. Laurence Garrier, 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 Mokle, Stuart McMillan, Global Communication and DJ Decca man the decks on the Sunday. “Nervous? Very!” laughed Slam’s Orde Mokle, 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 sequencers. The only people who are doing anything even vaguely like what we’ll be doing are Daft Punk. 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, “I’ve always wanted to throw TVs out of hotel windows! But seriously, we’ll probably just play about four or five shows this year and see how it goes.” Slam have just completed remixes for Daft Punk 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 kiddied 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”, “Quadrophenia” 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 set 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 marks the end of a weird year for me. It’s been good in that things have gone well for the band, but it’s had a dark cloud over it since my mum died.”

Lionrock are planning a nationwide tour to coincide with the release of “City Delirious”.

“We were rushed into doing live shows last time round and ended up sounding a little more indie dance than we’d intended to. This time, we’re aiming for a sound which is a bit more than enormous breakbeats and massive guitars.”

Stars In Your Eyes!

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

From your demo 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 Muzikinfection 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 Elliot (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 sorted.”

“We’re called The Shining because it’s glamorous yet threatening. The songs are going to be poppy with a really twisted side to them.”

The Shining intend to play live once they’ve signed a deal. “People think it’ll be a big change for me,” laughed Jon. “It’ll be just like being on stage DJing... except with a keyboard”
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 LEBOR and ATMD have teamed up on an ambient album called “Music To Films”. Inspired by cult flick “Koyaanisqatsi”, it’s out now on Germany’s Fax label... REINFORCED host MTV’s “Party Zone” on April 18. Ken Iali 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 Glamorous Hooligan, 13th Sign and Pimp Daddy Nash... Following the departure of Jon Pleased’s Pleased 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 field by launching three labels. Kubik will peddle hard house, Exotique 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... NEW SECRET CINEMA release an EP on Holland’s Brave New World shortly... PETE WARDMAN has mixed the latest Trade compilation... COLOUT have mixed (whatever that means) the “Power Trip” documentary, which Radio One are broadcasting on April 27 at 7pm. Expect mucho stuff about alternative politics, “layers of sound and visionary ideas”...
"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 coupes, clustering together in one prestige package that promises to lull the loved-up listener with a terpsichoric, 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

RELESED 31ST MARCH 1997

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Sister Bliss
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DES Mitchell

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

Sat 17th May '97 CLOCKWORK ORANGE presents

Vicars & Tarts party...

at The Cross, Kings Cross, London, 10pm - 6am

The Cross shall be themed in a tarty & 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.

(1st CLOCKWORK APPEARANCE)

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

DJ's: John Kelly, Brandon Block, Nic Loveur & Andy Manston

plus resident DJ's

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EVERY WEDNESDAY FROM JUNE 25TH (OPENING PARTY) UNTIL SEPTEMBER 10 (CLOSING PARTY)

With not only the Janeiro's water parties on 4 dates, but a themed night which we are resurrecting after nearly 20 years. This spectacular event is called "Hoja"... Imagine 80 people running the streets of San Antonio / Ibiza Town in full Roman dress- from Centurions, to beautiful women of the court, to soldiers, to fruit sellers, to slaves, to Crescendo in her horse drawn chariot, to fire jugglers and jesters, all carrying huge silk bags informing everyone of the ensuing madness that is the ROMA NIGHT at Es Paradis Torrejol.

This is Europe most beautiful nights! with a unsurprisingly outstanding Ibiza 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) 726102 or send us a letter with a photograph to Clockwork Orange, 29 Fletcher Road, Calvyp, Essex EN7 4/46 De ya, by the way DJs we have confirmed are:

Jeremy Healy, Judge Jules, John kelly, Lisa Lourd, Tall Paul, Seb Fontaine, Tony De Vil, Danielle Davoli, Brandon Block, Alex P, Smokin' Joe, Nancy Noise, Nicky Holloway, Alfredo, Craig Campbell, Graham Gold, Toney Grimley, Craig Burger Queen, Rob Reall, Andy Manston
GARNIER JAM THE BOX

LAURENT GARNIER leapt to the defence of the dance music scene in an angry dispute on a French TV show last month. Alongside Vanessa Paradis, he was gesturing on “Nulle Part Aille”, the respected Channel Plus talk show on which Antoine De Caunes launched his career. There to discuss his new “30” album and life as a professional DJ, he explained to Muzik that things were going fine, until Laurent Baffie, one of the show’s presenters, commented that everyone in techno was using drugs, at which point Garnier saw red.

“I went fucking berserk,” he said. “What made it particularly bad was the crowd started applauding his comments. I felt I had to make a stand on prime-time television and tell everyone that techno, along with hip hop, was the most important musical movement of the end of the century, and the reason so many kids are using drugs is a social problem and not the fault of music.

“Then I told the fucker that the drug problem’s much bigger in showbusiness than techno, anyway. Sometimes enough is enough and that was one of those occasions.”

MUZIK MASTERCLASS - TOUR UPDATE

MUZIK’s Masterclass tour continues its route across the country over the next couple of months, with the discussion 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 16), Tony De Vit, Tall Paul and BB winner DJ DK head to Keele University (29), Billy Nasty, Fabio Paras and BB winner Alexander Cooke check in at Derby University (May 3), Trevor Rockcliffe and BB winner Alison Marks take on Mid Glamorgan University (6), 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 runs throwing a spanner in the medical works (no, really). And finally, Darren Emerson, Mrs Woods and BB winner Timmy S mash Bristol Sutro to an absolute pulp (June 19).

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 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 tracklisting, a photograph and details about yourself to Bedroom Bedlam “Essential Mix” at the usual address.

MUZIK SAS 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

FUTURE LOOP FOUNDATION takes his live drum & bass to Plymouth Cooperage (April 17), Gloucester Guildhall (18), Salisbury UFO (25), Leap Connelly’s (May 8), Dublin Vinnie (9) and Belfast Queen’s University (10).


MASSIVE ATTACK will headline a massive charity gig at Bristol City’s Ashton Gate ground on July 13...

THE ALOOF, Way Out West, Omni Trio, Anethyst, Fluke, Parcy A, Rejovination, Shimmon & Wolfson and Mark Broom all appear on the soundtrack to “Preaching To The Perverted”, a flick about fetish clubs, which opens on May 30...

THE BEASTIE BOYS have signed up a heap of tracks by Atari Teenage Riot, Alec Empire’s punk-techno combo, to their Grand Royale imprint. It’s also rumoured the Beasties are going to set up a UK branch of their label...

CASINO have produced a cover of Shades Of Rhythm’s classic “Shades Of Eden”. It’s out on Worx on April 21...

ATHLETICO is a new night at London’s The End. With Kirstie McAra, Alex Sparrow, Simon Fathead and guests on the decks, the first one takes place on May 10...

JOE is putting together a “Cafe Del Mar” compilation for Manifesto...

DJ/AX-UP-BEATS has releases from Corey Holloway, Like A Tim and Windell Storm forthcoming...

LUKA, Randall, Hype, Kenny Ken and Jumpin’ Jack Frost will all be playing regular slots on all three Kiss radio stations on a rotational basis. In other words, you can find them on Kiss 100 on Wednesdays (9am-11pm), Kiss 102 and 105 on Sundays (6pm-8pm)...

Crusty rock hop types, SENSER, have been recording with Arthur Baker...
Want more proof of dance music's rising popularity? Listening figures for Pez Tellef's "Clubzone" show on Liverpool's 96.7 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 wackers at the new night are Fatboy Slim, Midfield General, Hardknox, Cut La Roc, Lo-Fi 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 girlie, 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... Nooo! Er, yes actually, Carol Decker, formally of slithe 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 Rockliffe, Jim Masters, Luke Slater, CJ Bolland, Slam, Darren Price, Derrick May, Blake Baxter, Dimitri from Dee-Lite, Lennie 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 Mann, Sharn The Juggler, Ross Noble and Woody Bog Muddy... "The Other Day", 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 breakfast 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...
<table>
<thead>
<tr>
<th>DJS</th>
<th>Amount spent a week</th>
<th>Where DJs buy records</th>
<th>Preferential Treatments</th>
<th>Who else shops the same</th>
<th>Do they jump to the top of queue?</th>
<th>Anything else?</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Richie Hawtin</strong></td>
<td>About £200</td>
<td>Record Time, Detroit. &quot;They're only 15 minutes from my house.&quot;</td>
<td>&quot;If they know I'm coming they'll put aside stuff for me. Mike Hucknall 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, Stacy 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 far as John Aquaviva, nobody knows why, but someone always asks him for 'Dominator' when he's playing. Weird!&quot;</td>
</tr>
<tr>
<td><strong>Mr Scruff</strong></td>
<td>About £15</td>
<td>Any Oxfam. &quot;You can't rely on just one, cos it's mostly full of Nolan 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>&quot;Nobody except the odd bloke in a car after some Acker Bilk!&quot;</td>
<td>No. They don't even have a deck to listen to tracks on.</td>
<td>We asked Oxfam 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><strong>Twitch</strong></td>
<td>£25</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>Slim, Domenic from the Sub, Sativa's Dave Tordis 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;Chiefs Of Dance Music?&quot; But the only teetepes you'll find in here are Detroit test pressings.</td>
</tr>
<tr>
<td><strong>Sy</strong></td>
<td>£15</td>
<td>Dance 2, Guildford.</td>
<td>&quot;They don't really give me a discount but I can bring in stuff I've been sent I don't like and trade it in. I don't get credit, but I don't need it anyway.&quot;</td>
<td>&quot;Maybe some guys on the house scene, but I haven't got a clue who they are!&quot;</td>
<td>Not really. Doesn't get anything put aside for him.</td>
<td>Sy's same time 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 hardcore.</td>
</tr>
<tr>
<td><strong>Roni Size</strong></td>
<td>£30</td>
<td>Dr Roberts, Belfast.</td>
<td>&quot;It's the most perfect alternative record shop. 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>Not really. Doesn't get anything put aside for him.</td>
<td>Filming for a Beb 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! How?</td>
</tr>
<tr>
<td><strong>David Holmes</strong></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 everything to me on the shop's system.&quot;</td>
<td>Coldcut, Ben Wilcox. Lots of trip hop/ eclectic wannabes.</td>
<td>&quot;They do save me their sneaky, 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><strong>Patrick Forge</strong></td>
<td>£100</td>
<td>Gramaphone and Beat Parlor, Chicago. They also sell DATs 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 Darrow, DJ Sneak, Ralphie Rosario, Mark Pichiotlli.</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 Maddie from 'Dick Tracy'. But people still get fooled.</td>
</tr>
<tr>
<td><strong>Derrick Carter</strong></td>
<td>£60</td>
<td>Panface, Nottingham. Eastern Bloc and Nu Groove, Manchester.</td>
<td>Gets a ten per cent discount and credit. Too small for listening room. &quot;But Lucy always sorts you out.&quot;</td>
<td>All of the DIY crew. That's plenty of risks, believe us.</td>
<td>Not really. Always rings up to see if they can put stuff aside.</td>
<td>Don't talk too loud when the music's playing. Staff like to suddenly cut the music out and laugh at your embarrassed boom!</td>
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</table>
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ON THE TRANS ATLANTIC/BUDWEISER NYCD TENTS
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06:06:97 HACIENDA: MANCHESTER
CC HOTLINE: 061 920 8888

21:06:97 NATO: LEEDS
CC HOTLINE: 0113 292 0044

28:06:97 LAKOTA: BRISTOL
CC HOTLINE: 0117 929 9008

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CC HOTLINE: 0171 344 0044 (24HRS)

30:06:97 KINGS HALL: BELFAST
CC HOTLINE: 01 4 569 569

03:05:97 THE POD: DUBLIN
CC HOTLINE: 01-4 569 569

31:05:97 THE POD: DUBLIN
CC HOTLINE: 01-4 569 569

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CC HOTLINE: 0191 401 8888

13:05:97 ROOM AT THE TOP: BATHGATE, SCOTLAND
CC HOTLINE: 0117 929 9008

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CC HOTLINE: 0117 929 9008

16:06:97 THE STUDIO: WOLVERHAMPTON
CC HOTLINE: 0117 929 9008

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Dave Beer (right), a trovel and The Escape's Ben Gill (seated) at the Basics party
Richie Hawtin and Tim from Plus 8 racking out the strawberry vodka shots. Miami, 1997.
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," explains 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 Mazdaratti. 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 wild, imaginative exploration.

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

Most recently, he was responsible (along with Cari Lekebusch) for the Fred Versus Fred outing which revisited classic Telepathic moments like Mazdaratti'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 atmospheres 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 "Discomobulate", it's the perfect introduction to Giannelli's significant abilities with twisting rhythms and gorgeous synthetic noise.

"My living room is still crammed full with synthesisers," 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
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 electronica and African drums. Rip tides and landslide rollers. No wonder the Renegade Hardware slogan is "Manipulation Is The Key".

The rebel off-shoot 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, Tertius, 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.

Spawned 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 rinsin'"), 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 soon evolved to encompass a myriad of tangents. Tracks like Genotype's full-throttle "Extra Terrestrial", Tertius' 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
**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, "Latitudes", 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, "Latitudes" is an irresistibly fantastic album. Not content with Detroit-tinged sexual killer after Detroit-tinged sexual killer ("Esplanade", "Eurostar"), Pearson is also a dab hand with breakbeat scientology 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, mass approval is surely just around the corner for the man from MAAS.

words Calvin Bush picture Leon Cheeu

*"Latitudes" 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 Apples*
MUSIC FROM THE MOTION PICTURE SOUNTRACK

THE SAINT

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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 draw 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 freaks of 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 28
SOWING THE SWEDISHS 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 Johanna 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 Scandis 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 an 8000 sampler, 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 Carl Lekebusch or Adam Bayer. 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, Stena Nordenstam 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, "Wirms" and "Allen 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 'Javel' 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-ology and mucho consumption of the demon weed.

Labels like Sm5je, Rancho Relaxo 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 crosstown 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 it's 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 dislocated, discomforting soundscapes, Wally creates something far funkier, mixing the sample-heavy ethics of Shadow with the wackoid, child-like zaniness of Mr Scruff.

His three EPs so far for his own Samz Joint label are off-the-wall, yes, but they are never lazy nolsenk apathy. No wonder their wondrous combination of deviant funk andstoner fun have won him plaudits such as DJ Food, Madmaster Morris and James Lavelle (hence "My Bloody Valentine" cropping up on last year's "Heads 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 Flaw", 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."

It'll take a nation of millions to hold him back.

words Calvin Bush

DJ Wally's Genetic Flaw' is out now on Liquid Sky, USA
Wear it.

Manufactured & distributed by Kahuna Action Products.

The Kahuna Action Watch incorporating the unique Kahuna action-secure sports strap.
See the range at selected lifestyle outlets and H.Samuel.
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0121 500 6009.
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/Emotif 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, cryogenic 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, uniting 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 robo-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

The BRAND NEW HEAVIES new vocalist, Siedah Garrett, dreams up the perfect gig

What is your dream venue?
The House Of Blues in Los Angeles. That's such a hot club, both musically and meteorologically.

You can move this venue anywhere you like. Where would you put it?
I'd keep it right where it is. Slap bang in LA.

How would you get there?
I would fly. And I'd take along Billie Holliday, Jimi Hendrix, the lead singer from The Spinners and Chaka Khan.

Who would be on the guest list?
Just God, but I'd have to get there and prepare before he arrives. Everybody else gets in automatically, that way it'll be packed. Anyone who's had to argue with the bouncers would get preferential treatment.

What would you have on the menu?
House Of Blues is bijou blues bar/restaurant and in keeping with that style I'd serve my grandmother's grills, scrambled eggs, turkey bacon, butter-milk biscuits and iced tea.

Who would be the support act?
There would be no support act. (After much persuasion) Okay, Okay, Buddy Holly then. On his own, though.

Which songs would you start and end with?
I'd open with "More Than Words" by Extreme and close with "Man In The Mirror" by Michael Jackson. Out of all the songs I've heard over the last few years, I really wished I written "More Than Words", and well, I did write "Man In The Mirror".

What would you do after the gig?
Go out with my homies! We'd break into some inspirational, on the spot jam, the whole thing would be a jam and we'd be playing. No DJs!

words Jacqueline Springer

The Brand New Heavies' single, 'Sometimes', and album 'Shelter', are both out now on ffr
Turnmills

Main Room
LTJ Bukem Blame PHD Tayla
Dream Orbit Beau (Intense)
MCs Conrad ORS

Earth
Fran Carl Clarke
Simon Dan (Intense)

THURSDAY
11th April
Tall Paul Danny Rampling Luke Neville
Lottie Darren Christian
Eclatonia Carl Clarke Dan Jon Kahuna

18th April
Brandon Block Ian Gasia Craig Jensen
Steve Lee Luke Pepper
Eclatonia Carl Clarke Anthony Teasedale

25th April (2nd Birthday)
Tall Paul Seb Fontaine Paul Oakenfold
Steve Lee Lottie
Eclatonia Carl Clarke Sean Rowley

May 2nd
Judge Jules Danielle Davoli Tom Wainwright
Steve Lee Alex Anderson
Eclatonia Carl Clarke Lindy Leyton

9th May
Tall Paul Pete Tong (Back 2 Back)
Steve Lee Lottie Extra special guest
Eclatonia Carl Clarke Craig (Trax) Danny Keith

SATURDAY
Playing @ the Heavenly Jukebox will be your weekly residents Richard Fearless and Jan Carter alongside special guests

The Heavenly Jukebox will feature new lounging areas, The Heavenly Picture Show (an in-club cinema), The Singles bar (An in-club Record Stall) & the Jukebox 7" club (a monthly exclusive giveaway single)

For details of weekly line ups and special guest DJs please contact Turnmills 0171 2503409

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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.

Available in an amazing array of designs, here's just a small selection of your right-hand man, the slipmat
Welcome to Marlboro Country.

FAST

SMOKING

Marlboro King Size
13 mg Tar  0.9 mg Nicotine

Chief Medical
Marlboro
9 mg Tar
FOOD.

CAUSES CANCER

Officers’ Warning
Medium 0.7 mg Nicotine

Marlboro Lights
6 mg Tar 0.5 mg Nicotine
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 nesting alongside hip hop, funk lined up with French film soundtracks.

The priceless goods are all enclosed 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 excitable chap of many words, Pierre-Michel Levallois. In the background, the guys...
Super Discount
words Martin James picture Raise-A-Head

Etienne de Crecy and Pierre-Michel Levallois 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 delicacies. A jigsaw of cut-up words which offers a clue to the bargain of the year, the sale of the century.

Placed together, the words read: "Super Discount". Quality merchandise, proper gear, all at knock-down prices. What's going on? The boss must be crazy!


"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. I tell you, when you first place your style on the vinyl, everyone on the dancefloor will go crazy. You know why? It's because the track is instantly a best-seller. Everything is in there straight away, it's simply a killer track. To you, my friend, I'll sell the track 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 stylings to have ever emerged from Paris.

Featuring cuts by Alex Gopher, a mystery artist called Mooloodjee and, of course, the production talents of one Etienne de Crezy (or one half of Motorbass, as he's also known), tunes from the quarter of 10-inch releases has now been collected together on one CD, with extra tracks from DJ Tall (cleverly pronounced as "digital") thrown in for added enjoyment.

A top bargain, if a little conceptually in a Dada, Situationist kind of way. So what does it all mean, you ask, dear reader?

Etienne de Crezy: "I have 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 has 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, expensive 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 (£3 each) is complete 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 samples from everywhere, from TV shows, from the internet, from engines... He then records these sounds with the ‘bug’ creating the rhythm pattern. Usually, the tracks really have loops which are always the same. With the ‘bug’, the loops are random. They’re never the same twice."

Etienne: "Mooloodjee is somebody from Paris who wants to remain secret and La Charte Rouge is the hip hop side of Motorbass. The first track on Motorbass “Pansou” CD (‘Fabulous’) is actually a La Charte Rouge cut. Alex Gopher is Alex Gopher and all the other projects are... Except Air’s ‘Solidissimo’, which is my remix."

Air: "Solidissimo is a remix of the B-side of ‘Casanova’ 70. It’s taken 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 Solidissimo to Air. We also forgot to print ‘remix’ on the cover. Air were upset that thought it was new stuff and they were also angry because they weren’t played the track in the first place. But it was just a mistake. Everything is okay now, though."

Air: "Do we like our music being discount? 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 sophisticated, 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 big-headed, ‘Hey, you can discount yourself!’"

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 WHY I’D LIKE TO HAVE AS CUSTOMERS IN THE SOLID Supermarket. I’d like Steve Spiller to come in and say, ‘What is going on here? Ah, that’s a nice piece of remix, I’ll buy this track.’ We’d also love to have artists 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 Hudson, because his music never repeats itself. It’s not only the jazz musicians we’d want, but all the musicians who are open-minded."

Pierre-Michel: "There are lots of people we’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’ is 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 chic. 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 DISCOUNT OR SUPER CHARGED, ETIENNE DE CREZY'S 21ST CENTURY DISCO MACHINE is firing on all cylinders. When he was given the title of the eldest of the solid empire, he can be found getting down 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 "Pansou" album, Motorbass found themselves plastered over every dance publication in the country.

Were the due 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. I was also very surprised because there are a lot of influences in Motorbass and I thought it might all be too much for people. Etienne and I listen to loads 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 hares. Etienne loves rock n roll, which I hate. I love heavy metal, which he hates."

Etienne: "No, I love Metallica!"

Philippe: "Ah yes, we listened a lot to Metallica in our apartment. I’d love to remix them, 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 Banks’ ‘The Rolling Stones, years and years after it was first released. This is how I’d like to 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. Etienne used to play bass and I played drums, so we’re forming a real band."

Etienne: "Rock n roll!"

Philippe: "With a bit of country. It 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 (points 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-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, ‘They’re doing a Motorbass’. I also hung out with this group who’d made a track which sounds too much like Motorbass. But I’m okay 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, but we’re very timid 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’s 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’ "Pansou" 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.

Angel Melendez, the New York club kid who paid the ultimate price for his lifestyle.
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 firestorm 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 (totalling 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 organisation'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 fuelled his clubs' popularity. Twenty-two others, including two Tunnel promoters, were also arrested on a variety of related charges.

Although the nightclub's 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 moralistic 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

New York club king, Pete Gatien (left) with Michael Alig before Alig's arrest for the murder of Angel Melendez
CREAM PRESENTS THE MOST SIGNIFICANT INNOVATION IN UK CLUBLAND, THE PHAZON DIGITAL SOUND SYSTEM. DESIGNED AND INSTALLED IN LIVERPOOL BY GEORGE SMITH AND STEVE DASH, THE MEN BEHIND NEW YORK'S LEGENDARY SOUND FACTORY. INSTALLED IN ALL THREE ROOMS AT CREAM: FRONTROOM, ANNEXE AND COURTYARD. HEARING IS BELIEVING...
The infamous Limelight, after it was shut down by the NYC authorities

sh�tings, 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, clearly 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 upright. 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 OD'd 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 choking 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 uneasy, 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 KEPT 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 waters, 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 husband after learning of his affair with a club kid turned Calvin Klein model known as Jennylalia. The Gatiens are still together, however, and Alan calls the rumour "ridiculous."

There have also been a number of rumours about Gatien's other clubs (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 steamier scandal himself.

**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 OD'd on Ecstasy at Limelight.**

Clockwise from top: Peter Gatien with his daughters at the opening night of Club USA, Gatien's former right-hand man, Michael Alig and Alig with DJ Keoki
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 successful party promoters in clubland for more than a decade. Since he arrived in New York from South Bend, Indiana in the early Eighties, 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 hotspots. His ideas helped fuel Gatie’s ascent in the past several years, and the pair were, until recent events, said to be father-and-son close.

Alig and Gatie started working together in 1989, when Alig’s Wednesday night Disco 2000 parties at the Limelight (at the time, Gatie’s only 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, metalheads and tourists.

Impressed by Alig’s instinct for targeting the zeitgeist in clubland, Gatie brought the promoter 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 former church into the primary North American venue for the then nascent rave and techno scene.

The visionary promoter was instrumental in shaping Gatie’s Club USA, an immensely popular short-lived disco in Times Square which encapsulated the flavour of its neighbourhood with huge neon billboards, porn video coin booths and a tube slide from the balcony down to the dancefloor.

USA lasted a year or so, closing when the building’s owner went bust. But by then, Gatie 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 omnipotent 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 Min Udovitch calls “fashionable bad taste”). Alig’s themes often pushed the limits of political correctness and the socially acceptable. At the Limelight, for example, he featured a guy who drank his own urine on stage. And there was the infamous after-hours club Lotto, 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 revelled 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 1995, the two got into a fight over drug money at Alig’s apartment, and Angel Melendez started choking the wide eyes. 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-unclogger) 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 absurd as the story went, and Alig himself was supposedly heard embellishing the details of the alleged crime. His twisted sense of humour and love of shock are both notorious and he’s always seemed to have an Oscar Wilde attitude toward bad 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.

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decidedly 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 missed, dismissing him as an unpredictable loser and hanger-on. It appeared that the case would simply fade away unresolved.

For many long time friends and associates of the other charming Alig, the unpleasant suspicion that he might well be guilty was troubling. It brought out the scumbags in people who often called him The Young Lions. 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 sordid world of the Nineties.”

The story of Melendez’s case has been shrouded in mystery and controversy, with allegations of police corruption and cover-up. The case was eventually closed without any charges being filed.

The New York Police Department (NYPD) has never publicly stated whether Alig was involved in the murder of Angel Melendez. However, several witnesses have come forward claiming to have seen Alig at the scene of the crime.

In an Alig profile in men’s fashion magazine, “Details”, Udovitch suggested the possibility of the opposite that the entire thing just might be an elaborate hoax. Perhaps, after all the fuss, Melendez would suddenly reappear, and he and Alig would host a party to celebrate the resurrection and everyone would have a great laugh.

About the time this talk first started making the rounds, Peter Gatie (then Alig’s boss), fired him and padlocked the apartment he supplied for him. According to Gatie, 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 banquet and stretch limousine service for club celebrities) at Mirage, a

 Gatien and Alig at the Limelight

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

STREET DATE: 14 JUNE
AVAILABLE FOR LIMITED EDITION PVC CARDS CD (250 COPIES), STANDARD CD, TRIPLE VINYL, CASSETTE. AVAILABLE FROM ALL GOOD RECORD SHOPS. DISTRIBUTED BY DISC.
IT CAME IN PLANE LOADS 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 gaping locals. It is the perfect accompaniment 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, was 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 tranny on a park bench. This PA’s Leon horns alone could be employed to start shipping in the Irish Sea of 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 Bash, have been major players on the cutting edge of club audio solutions since the early Seventies. George was partners with Richard Long, whose company invented sub-bass and the sound system that delivered disco to thousands of New York groovers. Steve learnt all about technology after being drafted into Vietnam. Now he can drop 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 a while back, heard our system, wanted one too, and gave us a call," explains the laid-back Steve over noodles at Liverpool’s poshest Thai canteer. "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. This job was like putting together three separate sound systems.

Steve and George supply hardware for club systems, sure. But more importantly, they supply technological solutions to individual club’s needs, Steve’s main task, for example, is to write the software which makes each system the boys install unique. In fact, it’s the advent of computers that has been responsible for making the jump advancing 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, slugging 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 darker 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 run 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 overlook the question of how we supply the hardware. The best way to play 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 at worst it might even blow up. We custom build our bass horns for night clubs, not for rock bands or theatres, like other companies. We love house music, that’s our field, and really, 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 a 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 occasion as their ‘showroom’. They’ve worked in tandem with Larry Levan at the Paradise Garage, Junior Vasquez at Sound Factory and now Danny Tenaglia at Twilo. Our duo know their jocks, their tunes and their shit, make no mistakes. They’ve got stories to tell that would make a thousand “News Of The World” covers. But digress...

"Back in the Seventies," continues George, "When I worked with Richard Long, we invented the Levan 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 went into the house and 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 five 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 real important that DJs change their product regularly. At the end of the day, the Phazon system can only play what it’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. Oakenfold, working the controls in his box like Tom Hanks trying to land Apollo 13, just gave the biggest grin we’ve seen since Sharon or Special Branch. Rocky and Diesel sounded amazing, every disco texture in their deep house set coming through in the mix. You can feel the difference. After all, 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 systems. That may take a few weeks but the 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...
Cream's brand new sound system

Left to right, John, Steve, George and Brian

no rattle & hum

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

Basement Jaxx are, left to right, Felix Burton, Corrina Joseph and Simon Ratcliffe
**Base Jaxx**

Twila, NYC

WHAAAAAMMM! As another shuddering bassline kicks in, a small bearded chap with glasses rushes by and starts jumping up and down manically. Felix Burton, and jungle fan and half of Base Jaxx along with Simon Ratcliffe, has just run straight from finishing his set on the main floor to check out Peshay’s blasting set up in the heavens.

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 faultlessly morphed into more upfront house and South American rhythms from the Jaxx, who preceded 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 Brixton gig but it certainly doesn’t show on her beaming face.

**Two hours earlier, we’ve 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 who they’ve been courting by since they arrived by way of an explanation. Their first night in the Big Apple was spent being taken out to dinner by Armand Van Helden (who incidentally told them he wouldn’t still be making house music if it wasn’t for them), Roger Sanchez and a gaggle of other American music faces. Just prior to this interview, they were welcomed at Def Mix by Head Honcho, Judy Weinstein, Lord G 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 Moraes, Chez Damier, 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 it’s 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 (an angelic rendition of Loleatta 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 club debut demonstrates, America might just be showing a bit more interest.

With huge success in Italy and France too, the boys aren’t bitter 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 them up.

When 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-following came to light. 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 on a major label 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 a la 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 1998. Add to the plethora mixes by Camex, Eric Morillo and a storming drum & bass cut from Roni Size and it’s hard to see how anyone could resist. The diverse remixers mirror Base Jaxx’s philosophy of wanting to “make sweet and soulful music alongside 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 Twilo’s infamous sound system is booming like a never-ending Hiroshima.**

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 trancy Techno Tenaglia spins. Big breakdowns and snares carry us through till dawn, and even get a Dopche Mode throw in. Not only that but Vasquez stayed all night.

As Felix said earlier, “a lot of the people making house at the moment are not 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 Base Jaxx continue their giant steps to world domination.

*Base Jaxx*’s “Flylife” is out now on Priority and “Urban Haze EP” is also out now on Atlantic Jaxx. Corrina Joseph’s “Lonely”/“Wish Tomile” single is out on April 21.
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Win Metalheadz jackets and jewellery

So you fancy yourself as a bit of true underground junglist then? Well, if you haven't got a Metalheadz logo emblazoned 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"

Win Ultra-rare Orb clocks

You'll have thought 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 your ordinary timekeeping clock. How wrong you are.

To celebrate the release of their excellent seventh album, "Orbivision", Alex Patterson's crew had a mere 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 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) "Hey Macaroni"
(c) "Toxigene"

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, extraterrestrial shenanigans and generally ultra-spooky mayhem. Luckily, however, Blue Room the label let everyone see and hear the results of their 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. Saafi Bros are on it, along with Juna Reactor and tracks licensed from Planet Ben, freak, Noosphere and many more.

To celebrate its release, Blue Room are offering ONE MUSIC 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 Saafi Bros come from?
(a) Germany
(b) Israel
(c) Iceland

Answers to all competitions should be sent on a postcard to: Muzik Freebies Jeebies, Kings Reach Tower, Stamford Street, London SE1 9LS
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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 PRIMITIVISTIC SOCIETY, then hardcore fans would definitely be the uncontouchables, 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. For you see, 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 funky rhythms or old Seventies songs, and throwing a heavy kick drum and a bit of breakdown 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 sit a crap house mix of Dana Dawson as an example of the music's progress, it should be the same with hardcore."

"How can 'The Face' say all hardcore is based on 'helium-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 stabs and breakdowns. In fact, they probably use more original material than a lot of jungle and house artists. El 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 care-free, E-fuelled 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 older siblings have.

Take for example Mark Pritchard who achieved success in 1991 by releasing formulaic hardcore tunes like 'Rhubarb Is 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, "Mensas", "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 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 baselines".

"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 baselines". Shorkey is now signed to React and he is closely involved with the trancecore scene, which is spearheaded by Billy Burnet and Rob Vandlen's Great British 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 reflect the more commercial end of hardcore. While they produce full-on, 4-beat tracks such as 'Heart Of Gold' and 'Funtfair' 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, Burner, Rob Vandlen, Shorkey, Eruption, Citadel Of Chaos, Hilile, Cortex, Stu J & UFO, Fury, Alchemism, Ramos & Supreme all have the talent and imagination to transform hardcore into something which will, in time, be taken more seriously.

"Howdare 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 uip idiot blowing a whistle all the time, listening to shit music and talking a load of bollocks! 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 excitement of the crowd. That side of dance culture starts to feel a bit of a long time ago. You get more cynical. A lot of ex-ravers have developed this 'been there, done it, and got the T-shirt' attitude. They look down on the next generation of ravers. It's just complete snobbery."

Is this why people often publicly deny 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 so cool to say, isn't it? They're busy touring now and they don't play the rave circuit anymore, so they don't have to get a lot of the quality hardcore which is around these days. All they remember is a few of the squaky 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 younger people. The crowd tends to be aged between 17 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 under-age. Part of the buzz is getting past the doormen. I'm 29 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 monopolised 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 stacked up in the attic and I used to mess about with it. Obviously, I didn't sit there thinking, 'I want to play in a club', because I didn't even know what they were at the time. All I knew was 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 Scientist, 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 until he let him go on the road with him. By 1985, 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 aacoustic, 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 snapped 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 Djing slots at his brother's Raindance events in Barking.

"You could 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 he 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 original 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, Helter Skelter and Tasmiria, are the nearest to the original warehouse vibe that you'll ever get. There's no crowd as receptive as a hardcore crowd."

When the hardcore scene split into dark and happy in 1991/2, Slipmatt made a gradual but deliberate decision to play and produce more uplifting music, while his contemporaries, Fabio, Grooverider and Rapp, favoured the jungle sound.

"I started out playing a mixture of dark and happy, but jungle was getting too moody for me," he says. "I don't think either happy hardcore or jungle was designed to be played constantly at night 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 upfront with the new jungle releases as people like Fabio. However, he was often the only DJ playing the happier tunes on labels such as Qubus, 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 Screedriver) which was to have the biggest influence on the happy hardcore scene.

Inspired by this beefer sound, Dougal and Hixxy set up Mental Platinum, a harder off-shoot of their existing Essential Platinum label. While many leading happy hardcore DJs used the harsher Rotterdam kick drum and techno stabs 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 nicked a kick drum off an Evolution record," he explains.

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

Both Paul Etkas's "Luv U More" (featuring a speeded up Sunscreen sample) and Charly LowNoise & Mental Theo's "Wonderful Days" hovered around the Dutch Top Five for two months. Lead by DJs Gizmo, Darkraver, 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 E& Styles, Eruption, Bunter and Sharkey & Hixxy looked further afield for inspiration and hardcore took on a deeper, melodic feel, while also returning to a more old school flavour.

"After the phenomena and 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 E & Styles, Sharkey and Eruption take the music in a different direction."

IN THE SUMMER of 1996, REACT RELEASED THE HIXXY AND Sharkey-mixed 'Bunkers', 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 just 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 single's reissue with Slipmatt's "Sunshine" ("Ozzy Gay Day"), which is already an anthem on the happy hardcore underground scene.

"I'm actually more excited about the release of 'Sunshine'... because it is entirely new material," he says.

The renewed interest from major labels seems to indicate that hardcore might once again enjoy the commercial success and high profile it achieved in the early Nineties. Slipmatt is also confident that Force E & 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 popular 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 revolution. The old guard may not like it, but the old guard has never been known for their love of change, new ideas, radical turnovers.

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.
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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 Mark 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, “Headphoneasyrider”, which follows the oft-referred to seminal “FordTrax” and the equally eclectic “BFord9”, 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 esoteric 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? Err, 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 than me than what 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 “Headphoneasyrider” 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 adhere to other people's demands. I wanted to decide my own direction and stick to it."

What's in a name?

"The name Trelik came from this building near me called Trelik Tower, I just liked the sound of it. Leon [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 trainspotting 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. Trelik 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 Colin 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 Willeston, 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 fanaticism 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 re-born... if it's a good one, obviously.

"The law of karma plays quite a bit part in 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 had on my mind for years and years, and the way everything opens up like a module, it's something 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! Favourites in my collection at the moment include 'Andromed Architect' by Insane V's 'Mysterion' 2 on Planet 10, Rare Earth's 'Remove' and 'Liquid Line' on Rewired. And there's a couple of Ifach tracks as well, Perbeck's 'Gurner' and 'Cape Savage'. Is coup spell like that? Oh well, we did!"

Back to the future, the fourth chapter

"'Headphonesynder' is an excursion of sensibilities. Dark, synth interplay cruising into oblique territories of rhythmic inordinance. Minimalist percussive elements riding pillion to the helmets himself. But it is also 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 a 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. 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 this, 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 and let other people learn from what I have observed. I believe that if it ain't broke then don't fix it. I think everything is much less disposable than that. 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."

'Headphonesynder' is out now on Black Market International
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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 Kenny Larkin and Ken Ishii? Or as a globe-trotting DJ with a neat 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 Iridial 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 lasers and Day-Glo clothes. There was every kind of person there you could imagine, gay, straight, 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 1989, 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 ever 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 Favor. 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 DJing to 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 303 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 2 o'clock one afternoon and the next day you're playing in Finland. You're coming out of Germany without having come out of England mode and then, by the time you adjust, you're suddenly nowhere completely different.

"I do enjoy the fact you get a great deal of time to think when you're travelling on planes. 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 inhibits 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 theUnknowns 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

"Believe the world is becoming vegetarian. I reckon by 2010, the age of meat-eating will be looked at as a barbaric era in 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 advertise on 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 are a lot of things which need to be sorted out. It's a very fragile infrastructure and tediously slow 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 Sage's place back in 1990 and he pulled out this record by Harold Budd called 'The White Arcades.' We'd had some Klaus Schütze on before and I just closed my eyes and drifted away. It's an amazing album. It completely takes me to a different place, time and feeling. It's a masterpiece of ambience. 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 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 which Saskia of Djax really liked and eventually put out. Clementine's 'Silent Voices' was the first thing I did for the label, but in all I did 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 Xtron 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 on.

"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 Four Cornered Room' and 'My Yellow Wise Rug' 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. Bristolite 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 mix-up won't phase the Bristol crew or mess with the impact of their innovative breakfast label's club night. So hold on to your soul as Muzik 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 Suv's phat rollin' beats, which pulls in both the techno-jaded crowd and devoted drum & bass fans. His "Police & Military" dub 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, spliff-perfumed spell.

Handing over to Krust, Suv 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 bleats and the "Star Wars" theme tune are interwoven between tracks and the rabid crowd respond with delirious "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 dub plates such as Grooverider's remix of Reprazent's "Share The Fall". At 1 am, Krust climbs down from the DJ box exchanging places with Flynn (his brother) & Flora. After this duo's deep set, Die and J-Raq 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's sizzler 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, Mob B 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 tearin' 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 but how did the initiator think 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 flavours, 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, 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 Suv, who gives Krust a nod of restrained respect as he hands over the decks.

Weighing up the charged streetwise crowd, our drum & bass giant takes control in The End's luminous DJ box and abandons his former rave set for a harder, scratcher vibe with reggae overtones. With his trippy Manga-style graphics overhead and the perpetually poetic MC Dynamite by his side, Krust pounds out Ed Rush's "Technology" remix, his own stompin' "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, Suv and his own good self. Behind the decks, Krust hooks up with the sharp-shouting 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 passers-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 what 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 Lenzorodeide on a full moon Saturday night, the local kids are, it seems, going somewhat cuckoo. We're at an altitude of something around 7000 feet. We seem close to the twinkling stars in the chilly clear night sky than the distant lights of civilisation 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 fronds 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, sledgers, families, wildin' kids... All bearing down upon us like the ghosts of Albert Tomba and crew.
Aargh!!! 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, slackier beats and generally rotorical stuff 'n' nonsense are doing their do. Sadly, it has to be said that they appear to be doing it to a somewhat disinterested crowd no doubt bemoaning the fact that if they needed a little "aperitif" to perk them up, they're going to be gone 40 days and nights to get it. Oh well. Five Star Galaxy/MGM Trio (the flip-sides 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 bugs out and we could most definitely dance to it! 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 jazzytrality, 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 bickin' was brewing tonight. They're bringing it over to the UK later this year and chances are you won't have to wear your thermals. Miss it at your peril.
Calvin Bush
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SATURDAY 12 APRIL ULTIMATE BASE SPECIAL DARNER EMERSON, SLAM, JIR MASTERS, SPEEDY J & GUESTS + LIVE PA'S.
10.30-6AM £8 CONC £11 DOOR

WEDNESDAY 14 MAY FREE TIBET PARTY 'SHIWA' DANNY RAMPING, PAUL OAKENFOLD, MR C, JAMES LAVELLE, MIX MASTER MORRIS, TSUYOSHI (RETURN TO THE SOURCE), GOLDIE PLUS VERY SPECIAL GUESTS.
10-6AM £7/£5 GUESTS

SATURDAY 19 APRIL SPOOKY
TRIXTA, DREW, KAYA, TONY WEBB, JEFF CANNONS, PIERS PLUS GUESTS.
10-6AM £10 CONC £12 DOOR
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 moshpit. The Wiseguys DJed, 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 DJing, 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 nicked this guy's didgeridoo, put it right up to my nose and pretended to care it. The guy went absolutely spastic. (Adopting top Ozzie accent) "I don't know where you're coming from, man, but I'm not digging your scene." We all just rolled around passing 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 six by six! Had some strippers in, you know, the usual kind of thing. Then we pilled off to the Good Bar, where all the cool people go, so we just blistered 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, a national alternative radio station. Fifteen of us turned up with tons and tons of beer and just took the show over. 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, Guy, was our Roman bodyguard in case anyone got pissed off and attacked us with a jar of Vegemite. We walked out and gave it the large one, "Our Antipodean cousins, it is good to be here in your fair and pleasant land". You could just see the chins hitting the floor. It was like "It Ain't Half Hot Mum" meets The Blue Note. Touché was dressed as Elvis, Regal was an Arab sheik, Alex Gifford from The Props was the Great White Hunter and Wili was the Pope. He came on blessing the audience with his "holy beer".

We went straight up to Brisbane the day after and did a great 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 about 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 "Nightmear Alley EP" would scare the shit out of Beastie Boys 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 stuper-inducing show from The Orb.

Putting his beats through what sounds like a Freddie Kruger-engineered mix, he conjures a dark and twisted room of demented hip hop and deep dub riffs. Like his fellow leftfield drum & bass luminaries, Squarepusher, Plug and...
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 precludes 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 sitter 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, "Rimshot", is performed somewhat distractedly as she light an incense stick which she places between her lips. But once the sparse nature of its composition (all those "boops", "clacks" and "diggidy-diggies") extends, it holds as much away 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 from her platinum-selling "Baduzim" long-player. The wordily-wise manifesto that is "Appletree" becomes a bouncy, joyous festival of hand-waving. The scolding and contradictory "Sometimes" is lightened by Erykah's amusing and falling, freestyle raps. 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 uttered, albeit off-the-cuff, at the start of the evening that life "can be beautiful". And it can be, especially when music enriches it with as much wit as atmosphere, as much Chaka as Bille and as much hip hop, soul and jazz as we gorged on tonight.
Jacqueline Springer

Prince Paul
Jazz Cafe, London
FORMER member of Stetsasonic and producer of De La Soul and Gravediggga, Prince Paul is one of the screaming jester's of hip hop who is more interested in having a laugh than going gold. As a result, his "Psychoanalysis" evening is not the usual round of static posturing. 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 the whole works. An epic is dragged 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 comment, 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 if 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 Ashan

Sweetback
Subterranea, London
THIS may be the excellent Sweetback's debut live performance, but surely we have been here before, haven't we? Wasn't it the night we watched Guru's Jazzmatazz jammed to the Solonics? Bopped to Buckshot Le Fronque? And that's the problem with such proficient musicians, once they get that "cross-cultural-musical collaboration" bug, it all becomes much of a muchness. 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 Denman seem as they play, significantly lessens the pervading suspicions.
The beam from their shared smiles, the way three pairs of hands cajle so much sound from so few instruments, the way dreadlocks come to 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 Bahamadia free to assure us that we may have been there, done that, but we didn't do it with Sweetback.
Jacqueline Springer
"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, boy do 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 pill-ed 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. SVEN VATH - 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. DAR MUTE - History Of House set, 1996 birthday party
6. CRISTIAN VÖGEL - Sixth birthday party, 1997

Six Of The Best Too

Six essential Tresor releases
EDDIE FOWKES & JMB - "Technoass" (Tresor'98)
JEFF MILLS - "X02, The Rings Of Saturn" (Tresor'04)
JOEY BELTRAM - "Game Form" (Tresor'93)
PIERS HEADLEY - "Music For Toilets" (Tresor'21)
3 PHASE - "Der Klang Der Familie" (Tresor'09)
ROBERT NOOD - "Internal Empire" (Tresor'27)

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 palace 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. Hoisting up local talent like 3 Phase and Pacou. Providing an international arms 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.

Calvin Bush
Our sponsors, DNA alcoholic spring water, are giving away a crate of their rather unique drink. To win, just answer this question. What is the link between this month’s cover star and this month’s Blaggers Special? Send your name and address on a postcard to: DNA Giveaway, Muzik Magazine, Kings Reach Tower, Stamford Street, London SE1 9LS. The first one out of the editor’s sock wins. All entries must be 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 flared hipsters singing San Francisco. The Seventies, from sequins on the faces of glam boys to the disco 'Tro. The Fifties. The Forties. Even the Eighties, a thick rim of eyebrow 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 (these duggs of solid colour suddenly available from high street sneaker stores again), trackie tops, a massive upswing 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 compilations like "Shoot Tha Pump" plug into the same impulse. Britain stands on the brink of the popingest, lockingest, 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 STREAKS 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 Combs 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, Afrika 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 dick-grab raps were as prevalent as they are today, the JBs (as they have always styled themselves in tribute to "The Godfather Of Soul" and his band) debuted with "Jimboeski!", an ironic ode to man's obsession with what he has down his Y-fronts. With scratchy, funky, 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 Afrika 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 off on materialism and being recognised by somebody, getting over on women, getting 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 dapper middle-aged man in red sweats and cap, Red Alert goes right back to the roots of hip hop. An early member of Bank's Zulu Nation and distinguished radio DJ, Red Alert is credited with having broken BP'0'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 wheels of steel since before Bank's early jams at the Roxy, he knows what he's talking about. And the crowd in this packed venue know it, silencing to a murmur to allow him to speak.

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

"All you motherfuckers are frontal. All you motherfuckers are frontal. No you weren't. No you 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 Berthaum High School, they were also being taken down to the Roxy to watch the original Bamboozle and his crew get busy. They hooked up with Sammy B for a talent contest and he started rolling down there and the Kiss FM studio with them. It was doing this that taught them the three central tenets of old skool 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 skool 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 it. It's all about now.'"

The Js don't have much truck 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 big 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 bities", frowns Mike. "The main thing about 'Raw Deluxe' is it captures how hip hop was before. There's no fronting it. We're not trying hard to make it 'us' and 'we' that... We just rap. We come to the jam to do what we got to do. It's the raw deluxe. The essence, knowhismaysin?"

**FOR THOSE WHO DON'T KNOW, INNOVATION has been the Jungle Brothers' middle name since they 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'll House You", a track which is now considered a classic of genre-grunching which owed much to the elder Bam's belief in hip hop as a form which included all styles of music.

The album was influential, new and unique. And it also 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 the Js through their album and Tribe through theirs," reminisces Af. "We all had similar beats and rhymes and music and when we got together to do 'Buddie' that just proved it."

Running soul and funk through African drumming with cameo appearances from the likes of De La, Tribe, Queen Latifah and Monie Love, 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 Dang", was a hit, the album didn't sell as well as new label Warners had hoped. But that was nothing compared to "J Bezz Wit The Remedy". The Jungle Brothers' third album is one of the most under-rated hip hop records ever recorded. On tracks such as "Spittin Wicked Randomness" and "Blaahhphdude", the Js rapped at the hip hop blueprint, crashing Cecil Taylor-style piano over double-uptempo 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 the 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 'Spittin Wicked Randomness' they can still say, 'Oh no, I don't like that track. Too tough.' Oh, '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 cut off his dreadlocks and the trio were forced to concentrate on what Sammy B describes as "family responsibilities. Similac and Pampers". It was also the low point for the Native Tongues. The creative ties which had held them together were being forced apart by misunderstandings, ego and commercial realities. But the Js 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, great, flowing rhymes and a bass-thick production which doesn't ignore the group's traditional tunefulness.

"To me, the new album is an echo of the last three albums we did," says Mike G. "It still has this all-original 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 maturing, 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, O-Tip and De La, in the grand tradition, dropping verses on the remix of the Js' new single, "How Ya Want It". There's even talks afoot 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 Tip's 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 all 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 Afrika Baby Bam amble to the platform and unleash their tongues. The Brothers have done this a hundred times before, they know how to work a crowd.

With snaps setting off the drums, 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..."

"OH YEEAAHH!

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

"OH YEEAAAAAHHH!

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

The single, 'Brain', is out now on Gee Street/V2. The album, 'Raw Deluxe', follows in May.
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SIMON DK AND EMMA

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RICHARD FEARLESS
AND KENNY GO & AFTERGLOW
SWEAT WITH BJ'S
CHEESE DIP AND CHEEBA
DIY SOUND SYSTEM WITH
SIMON DK AND EMMA

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ATHLETICO RESIDENTS PLUS
THE FACTORY (SWEAT)
ANTIDOTE WITH BJ'S
KENNY GO & AFTERGLOW
PLUS MC CHRIS C.G. AND
MORE ROCKERS
DIY SOUND SYSTEM
WITH PEZ AND CALLUM

17th MAY
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RICK'S
ANDY SMITH
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You live in a cube in the sky looking out over Rotterdam and make the most fucking 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 raced the entire inner city in the process, 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 Martin, Keynes secondary school.

Some of the architecture is fascinating, but a lot of it is nasty. 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 posts 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 painting their car on you.

THE ENTIRE TOP FLOOR OF JOCHEM PAAP'S HOME IS GIVEN OVER TO THE recording studio where he turns into Speedy J, purveyor 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 didn't DJ these days, though, except for an occasional slot at a small club around the corner from his house.

No longer having to keep up with the flavours 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, sometimes even beyond comprehension. The same goes for the single, "Niet Zo Nik", a free-form electronic blues jam which does not appear on the album and has been remixed by like A Tim and pseudologist Mike Paradinas. But although it might not be easy listening, it's undoubtedly powerful stuff.

Noisy, rugged and dark, much of Speedy J's new material is a radical step on from the well-oiled 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 far easier just to please yourself. 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.

GRABBING 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 display the latest gabbia releases. In case you don't already know, Holland is the original home of gabbia, with at least one representative of the genre popping up in the national singles chart every week. Seeing a television advert for a compilation album called "Total Fucking Gabba" during the mid-afternoon Dutch-dubbed "Benny Hill Show" is 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 unsuitable 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 it 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-punkist sound of "In-Formation" and the accurately-titled "Haywire".

"I used to spend a long time programming, but now I simply like to get 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 what 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. If it's 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."
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 congos 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, 'Wooaaghhih!'

"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 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...

"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 specialties 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 prong 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, cuts 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 plainly a genius on an Apple Mac.

"Although I do like the sleeve designs of my earlier albums, they're 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 bits 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 ERASMUSBRUG, 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 Erasmus 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 dignitary 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 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 is 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. 'Ni Go Snix' is out now.
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includes ARMAND VAN HELDEN'S remix of SUGAR IS SWEETER

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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, jazz, funk, rare groove, drum & bass, r&b, 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 hungover by an atmosphere which has, since 1987, grown into a monster 5,000-capacity, biannual dance event. Every April and November, the event accumulates a score sheet of over 200 live acts and enough DJs fill the ground at Tranmere Rovers.

Southport grew up with the first beats of house resounding behind the weekender pulse of soul, jazz 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 god knows what else. 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 our flyers of 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."

Did you have any regular club nights?

"The most popular night was Sundays at MacMillan's in Yarm [The same site outside Middlesbrough where the Talltrees 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-dayers, concert promotions..."

Where did you get the idea for the weekender from?

"I remember DJing at Caister 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 Holloway 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..."
ender
starts here
Southport Weekender

he phoned me up and said there was this holiday company who wanted to organise an event up north, and he had given them my name. I ended up putting on the first of my soul weekenders in Berwick-Upon-Tweed. I lost money on it though. I lost money on the second one, too, and just about all my hair in the process. I'd like to thank Nicky Holloway for that phone call at all events.

Did the rest of the dance community think a northern weekender was a good idea?

"The first time I met Paul Oakenfold he said, 'You're taking a bloody risk putting that weekender on. Financially, it was a disaster.' I only got away because I still had my day job and I took out a loan to keep us straight. It was the atmosphere of the event which kept me going. I was, like, 'oh, well the people are up for it!'"

Did you still hold a regular job today?

"I work part-time for the local government. You need to have a bit of discipline in your life. I'm an emergency planning officer, I'm in case of disasters like plane crashes, chemical explosions, that kind of trouble."

What is the worst emergency you have had to cope with during your weekenders?

"At the first one in Berwick, I was sat in an office, not knowing what to do, not having any staff and not knowing what was going on, I was just getting drunker and drunker. Eventually, I couldn't find my own bloody caravan. I learnt to get staff after that! I'd like to remember a lot of things that happened but I just can't. After that, it was all very professionally run which is why so many people continue to attend. I listen to my punters and hear what they have to say rather than going for what's meant to be trendy. We have a questionnaire on the bottom of the application forms. People do tick the drum & bass box it's always house, soul, funk, hip hop and garage which come out on top. Maybe it's just our crowd."

How is the Southport event going to progress in the future?

"It will just keep moving with the times. At the moment we have two rooms dedicated to soul. The swing, modern soul and hip hop side of things, are allowing closer together. Maybe there is a need to open another dance room and put these three elements together. The current hip hop room would then be used for more local edged music."

Would there then be a place for big dance acts like The Chemical Brothers in this new harder based room?

"It's difficult to confirm anything because I haven't even started on the next one. The ideal situation would be to open a room for the likes of Paul Oakenfold, Carl Cox, Nick Warren, Daft Punk and The Chemical Brothers. But whatever happens, we will still keep our house and garage rooms. They are absolutely massive despite what people may think. We've always covered dance music and always kept moving it along. We're not going to stop progressing now."

Southport Dance Music Weekender's 20th Birthday takes place at Pantons holiday camp on April 25-27. Tickets are £30 and include entrance to all events and free use of facilities. Live acts confirmed include Adena, Loleatta Holloway, Jocelyn Brown, D-Influence, Lewis Taylor. DJ sets last as long as you fiendish arm. For further details phone 0151-389-0317.

Alex's Top Ten Highlights...

"There have been millions of excellent DJ sets and live acts. Full compliments go out to everyone.
1. At the first event in Berwick, I was so pissed, I couldn't find my caravan. When I woke up, I thought I'd done such a bad job, I bet not do another one of these weekenders.
2. At the second Berwick we had a power cut and the camp was in total darkness. There was a party in every chalet and people having an absolute whale of a time. When they got the power back, there was the biggest roar you've ever heard. It was like a goal being scored at Wembley. Two minutes later the power went down again and there was the biggest groan you've ever heard in your life. When we got it going again at midnight the place just exploded.
3. At the Morecombe over, I got loads of grief from everyone. The whole camp woke up by a couple of hundred ducks and geese running around the chalets quacking. Where they came from and why, I guess I'll never know.
4. At one of the Blackpool events, there was a live PA by Will Downing and Jean Carne. It was totally unannounced and unplanned, I still don't know how that happened.
5. The Sounds of Blackness, reducing everybody, even the sound engineers, to tears. It was such an incredibly spiritual performance.
6. John Adamson, my partner with one of my other club promotions, got drunk one year he started singing too loudly in the foyer. I got the two security guards to carry him away and they locked him in his chalet. He was in there for four hours singing football songs to himself."

"Over the years, having The Brand New Heavies, Incognito and Galliano live in the small room for only 200 people and being overcome by how massive they have become.
8. Weekender number six in 1990 with Adamski and Szpigel performing 'Killer'. Absolutely brilliant.
10. The first time I saw DJs perform on four decks. It was Masters At Work in April 1994. Nobody had done that before."

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 actually into the records you are playing is amazing."

Records which made a difference?

"Sam Dee's 'After All' 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 given 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 Belle, I made the mistake of saying to her bounce, 'Excuse me mate, what time does Regina Belle finish?' Miss Belle, he said, 'Okay I replied, 'What time does Miss Belle end?'"

Records 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, 'Tucking hell look at that!'

BOB JONES

"I've played at 23Caister 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 Morecombe in 1989, Sam Dee's, an old school soul singer from the States, sung 'After All' which was a real haunting ballad. You had the security men, big beefy guys, wiping tears from their eyes while they were singing. The high rocks 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 Watertag's '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."

Biggest high?

"The first time Roger Sanchez Djing and Sounds Of Blackness played. They put on the most moving concert I've seen here. The US DJs I've met who haven't played Southport, often say it's the one place they would dearly love to play."

Records which made a difference?

"With out a shadow of a doubt, Juliet Roberts 'Caught In The Middle' in November 1992. By the end of the weekend it was an anthem."

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 teenagers 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 Northern soul 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)

Hondy • 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 powering 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. Grooverider’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 eaterie. “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 is 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 breakfast 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 forgotten golden age.

The result is that much of what is interesting or innovative in drum & 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 any particular sound or DJ. Graham has always been a fan of drum & 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 tearing 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 still 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 techstep and dreamy moods of jazzcore. Yet it marks a very welcome attempt to move beyond both sets of categorisation. What is tech, 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 pan on mixing, the idea of the 'perfect mix.' Not Djing, 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 take 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 breakfast 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 has taken over a year to complete. Even now Graham is tweaking different cuts and mixes, striving for equilibrium in an eternal balancing act.

He is undoubtedly 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 to spread because of the music, and that's what happened. It was nice knowing that the people who are in the know understood what was going down," Grooverider, Fabio, Goldie, Doc Scott and Ed Rush is not a bad selection of those-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 Psychosis 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 what you hear anymore) 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 rendezvous 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 fading into headsetting kinetics with a hypnotising vocal woven into the matrix. It's pure artoere (in the sense of hardcore-plus-aesthetics), and seems to invent its own language as it unfurls.

"There's so much stuff out there that I've taken from other people or 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, caging it for one track, and then reacting to that by doing a new track when you've finished."

In other words, the album is not simply a replication of the tensile power-rush of "Still". Nor is it a Bubek-esque ascent into the harmonic stratosphere. The sampler has 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 pixels 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 fluctuations that I'm into. A bit of Nick Drake or Talk Talk. All that stuff I've used, but fucked-up to such an extent that only I know it's in there."

One thing you won't find on "The Balance Of Force" are flamboyant allusions to visions of the future. Spectral sensations of the techno/human interface are not what preoccupied Graham Sutton (even if there is an echo of "Star Wars" in the wording of the album title). His imagination is focused instead on the substance of the music, the shape of the sounds, the way they separate and interlock. If technology 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.

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

"Something akin to 'soul', perhaps?"

"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 it all 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 objet d'art."

His main concern is to make the computer, in his terminology, "transparent". To make the music flow 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 clubniks 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 aping American styles, it was the example of flame-throwing guitar minimalist 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 drum 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 Karoli's meandering guitar, Liebezeit'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 "Sacroilége", a compilation of Can remixes from artists including System 7, The Orb, U.N.K.L.E, A Guy Called Gerald, Carl Craig and Francois Kevorkian, as well as one or two rock artists such as Sonic Youth and ex-Buzzcocks, 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 sacred 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 AFRIKA Bambaataa's Soulsonic Force, Derrick May and all the first wave of techno-philes. 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 reinvented 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? Seventies?

"I don't think technology improves any musician's music," says Irmin Schmidt, his
Can

**CAN STOP? / WONT STOP!!**

Those Can remixers get their say

**KRS NEEDS**

(Trance/techno kock-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 48 minutes. That was when I cottoned 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 back in those days. 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 that 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 sciences.

**STEVE HILLAGE, SYSTEM 7**

(Long-Gong techno daddy-o)

As a young member of Gong, I came of age musically in the heyday of European experimental music. And Can, along with Neu, Kraftwerk, Ashra Temple, were a primary influence on me. Can were funky. They had great basslines and their drummer, Jaki Liebezeit, played like a human beatbox. The keyboards, guitars and vocals were often manic and exuded a particular kind of deeply anarchic transgression.

**A GUY CALLED GERALD**

(The Voodoo Ray-diato)

The breaks and rhythms they were using in the late Sixties and early Seventies were completely ahead of their time.

**FRANCOIS KEVORKIAN**

(The Special FK man)

Ever since I first became aware of the band somewhere 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 quite 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**

(Oblivion-R-Us)

We came, we saw, we can...

**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, a philosophy. 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 gravelly with the wisdom of advanced years. "We played with what we had, I don't think it would have changed the music in its essence if we hadn't anything that exists now."

"On the contrary," objects Karoli. "We played physically felt rhythms. Jaki's rhythms would be very much in front of the machines."

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 obliging Irmin Schmidt) over a dispute about Czukay's bass playing. "It's no use keeping up the pretence," said Irmin Schmidt when I interviewed Can several years ago. "Can people don't really like each other."

And now Jaki Liebezeit and Holger Czukay are arguing about the quality 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 so much about the DJ. It's the same as disco music before. Now it's dancefloor music."

"Oh, 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, testily.

"It depends on the DJs," retorts Holger. "If you attend to such a party, there might be six DJs playing. And I can immediately recognise the change of the DJ and what truly fascinates me is the DJs who have a secret knowledge. It's the same as music in the studio."

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

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

"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**

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 about with. If it befitted the sonic cleft and flow. These days, it's all about the vocals 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 Mooney, 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 "come back" album, "Rite Time."

Dano Suzuki, who took his place, was discovered by Holger Czukay busking in Munich. An itinerant musician, he spoke no English but was snapped up immediately, his small vocals fluttering in and out of the mix and succumbing to the total range can machines like "Future Days". He left the group abruptly in 1973 to become a 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 egomaniac."

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 instruments but it's the faultiest of instruments. Even what Pavarotti sings 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," adds Jaki in an astghast-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 working on an opera! A pop opera, of course, using all kinds of voices, soprano's and so forth, over techno rhythms."

"I'm currently producing a singer who is very promising but she is very, very egomaniac," 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 incredible promise."

As a band, Can are perfectly attuned to the developments of modern musical times because they had a tradition and all of them. Nothing seems to shock them, although they are dismayed by the use of Arabic 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, complains Michael Karoli, some artists lazily drape these voices over the tracks for mere "exotica, tourism."

The remixes on "Sacred" are very fine, given the quality of the source material, the calibre of the artists involved and the respect they give to Can even when they're stripping down their songs.

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

It's worth using "Sacred" as a cue to seek out their excellent back catalogue, including later, under-rated albums such as "Landed" and "Soon Over Balabamunda", to see how beautifully they were able to set 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.
Dancing In The City Unsigned

MUZIKINTHECITY 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 their arses in London and into five-day party mode, was the establishment of IN THE CITY LIVE UNIGNED, a mouthful for what turned out to be a fantastic earful.

ITC LIVE UNIGNED 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: MUZIKINTHECITY – a kinda Dancing In The City Unsigned, a kinda competition for unsigned dance tracks, 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 entrance form (below).

The Cassette: You can submit one or two tracks, preferably two, and preferably different. These are NOT to be remixes of somebody else's track – to create a level playing field for all, MUZIKINTHECITY 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 MUZIKINTHECITY will close on May 31.
An MUZIKINTHECITY A&R panel (including engineers, producers, retailers, DJs and promoters) will choose their best six tracks/acts as a short-list.

MUZIKINTHECITY 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 MUZIKINTHECITY response sheet.
And the A&R committee will use those response sheets to judge, by sheer dancefloor 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.

MUZIKINTHECITY ENTRY FORM

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TÉCHNO OR TRANCE?
DEFINITION IS LIMITATION....
THE MUZIK BOX

The records turning our tables this month are...

BENT TURNER (London, UK)
A GUYS CALLED GEORGE - "Aquarius Rising" (comp from forthcoming Juice Box album)

CIRCULATION - "The Return" (heard 12-inch)

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

KWEI - "Heavenly Daughter" (52 single)

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

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

MASSIVE ATTACK - "Give Up On Kiss FM" (tane from Kiss FM 1993)

HMC V'S DJ OLIVAT - "DJ's In The Mix - The Sound Of Dottori" (Gatunmere CD, USA)

QUANT - "Intrastellar Sound" (Got 12-inch, Sweden)

MARY JOUICE - "Share My World" (MCP LP)

CALVIN BUSH (London, UK)
RE-OFFENDERS - "Future Prime (Fot Lizard Remix) (Sirkis cassette)

LEE PERRY - "Arkology" (Island 3 CD Box Set)

4 HERO - "Loveless" (from forthcoming Table's Loud album, "21st Century Soul")

BRADBRICK - "Atom Funk" (Blastoe 12-inch, France)

SLOTS "M STRINGS" 999 - "Carnage" (Cheap LP, Austin)

SUN ELECTRIC - "Eya" (R&B, Belgium)

BOYMERANG - "Balance Of The Force" (forthcoming Regal album)

GROYO - "Go Oriental Grow Moonhouse" (Crustal, USA)

GROOVE ARMADA - "Laying The Foundation" (Tommie Touch 12-inch)

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

ANDY CRYSELL (London, UK)
PRIMAL SCREAM - "Kowalski" (Creation promo)

FATRIM SLIM - "Going Out Of My Head" (Skin 12-inch)

EMBRACE - "Blind" (Fat CD promo)

MEKON FEATURING SCHOOL 70 - "School's Out" (Well Of Sound 12-inch)

MATT J OLLIE - "Share My World" (MCP LP)

BENTLY RHYNASCHE - "Bently Rhythm Asc" (Skin LP)

DEATH IN VEGAS - "Twist And Clench" (Concrete 12-inch)

PLANET HEAVEN - "The Datsa Sea Ep" (Dollicious Grooves 12-inch)

VARIOUS - "Big Beats" (Mental 2 compilation)

HOT LIZARD - "155 Drop" (Pacific 12-inch)

PAUL ALLEN (London, UK)
UNDERGROUND RESISTANCE - "Codedbreaker" (UR 12-inch USA)

RED AND THE TREE MAN REMIXES - "Eye 4 Sound 12-inch, USA"

THE VISION - "Make Some Break Some" (Plink Records 12-inch)

SUNRISE SOCIETY - "Matter" (Pacific 12-inch)

AGACUS - "Thee And New" (INH Records 12-inch)

EUROPEAN GROVES - "Fat Fillers Volume One" (Fat Fillers 12-inch)

PELON - "No Stunts" (Chain Reaction 12-inch, Germany)

KRS-1 - "Stagin' Into A World" (Raptures Delight/Live 12-inch)

BLACKSTREET - "No Digitty" (Aspenite Remixes) (white label)

KRIB BT - "Scuba" (Scuba)

18 EARLY VOCAL & UPLIFTING HOUSE CLASSICS

forthcoming, Juice Box album

Let Me Love You For Tonight - Karly

Renace - Dribble/Malmo club Mix

You Used To Salsa - The Remy Of Rich's Saloon mix

I Can't Get Enough - Li-Tomita

Not Forgotten - Leftfield (Original Mix)

Right Retire My Eyes - Part 3 Mix (House Vocal)

Calybe Of House - Kamikazes Ensemble (Remix)

I'm In Love - Sin Lea

The Morning After - Fallout

Let It Take Control - Flaminhot (Pumped Piano Mix)

Your Love - Filthy Knuckles Presents

Dreams Are - Planet Of Planet Club (Deep Dream)

Nightrhoxx - Bokteller (Right House Mix)

Show Me What You Got - S.F.L.

Dreams Of Santa Anna - Orange Lemon (Extended Club Mix)

The Real Life - The Corporation Of One (Oppe Mix)

Pros - The Shamen (Land Of Oz Mix) by Paul October

Just Let Go - Patra & Co (Queen)

THE GLOBAL COMMUNICATION CHART

K HANDB (Atlanta, USA)
1 COFFEE COFFEE - Paceman (TN)
2 NO WAY BACK - Adonis (TN)
3 OLD Yo SLAV - Fred Gamb (The Kenny Scientist)
4 PROJECT S - KillHand (Distance)
5 PANFRIED - Black (Blue Note)
6 GUIMAX CONTROL - Funky Buns (Hyperspace)
7 SUBVOLTS - Steve Stall (Sample)
8 TRICK - Blackman (Black Nation)
9 LipRacy BOUNTY KILLER - DJ Sneek And Armand Van Hoeden (Birit)
10 BLACK ROBXT - PartyCrasher (Acacia)

MORE ROCKERS (Birmingham, UK)
1 THE GIN - Mom Rockers (Dubplate)
2 SOUL IVATION - DJ Kost (Dubplate)
3 DEAD BY DARWIN - Future Feras (Bermuda Hardware)
4 OUT OF CONTROL - More Rockers (Dubplate)
5 ESSENTIAL TITLE (Fynn and Flora remix) - Statik (White Label)
6 CURE - More Rockers (Dubplate)
7 PROTOTYPES - Nasty Habits (12 Records)
8 BURST - Swoke (White Label)
9 BEAT - Month (White Label)
10 SHINE THE FALL - Repraznt (Taduq Live)

JON PLEASSED WIMMIN (London, UK)
1 RECOVERY - Lumpedheads (Primal)
2 MADNESS - Manou (Kacette)
3 SHREDS - Ultimate Liberation (Acetate)
4 TWILIGHT ZONE - Charlie Brown (Guidance)
5 INTO THIS GROOVE - Five (Green)
6 MAJICK - Kool (Moonshine)
7 CALM - Joel Knight (Universal Language)
8 RICH BITCH - Heliopietic (Acetate)
9 ELECTRIC - DJ Me versus Maceo De Cuan (White Label)
10 IT'S NO GOOD (Farther Before) - Rejephe Mode (Nite)

MANUEL MALIN (Paris, France)
1 TWIN - Paczaco (Chrome 5)
2 XLOPION - artist unknown (FAT 003)
3 CURRENT SOUL - DJ Pure (Lop)
4 ZERO TOLERANCE - artist unknown (017)
5 DEADEND OAQ - artist unknown (Sodom 003)
6 PREACH - artist unknown (White Label)
7 SCREWFACE - DJ Position (095)
8 YOU'RE LIKE A TOASTED DORK - The Destroyer (02 Records)
9 BURNING A - artist unknown (Toasted Vinyl P23)
10 AURORA - artist unknown (Traffic Crash)
GLOBAL COMMUNICATION CHART

DARRELL WYNN (Detroit, USA)
1. CONVERGENCE............ Matrix (Matrix Records)
2. SICKEL CREEK............ Parallax (I/Oy Express Communications)
3. FUNKY-D RAMA............ Levent Cansozen (Numaform Records)
4. BEL AIR DESTINY........ The Heartists (Atlantic Jazz)
5. MAGIC..................... DJ Mekky P (Atlantic)
6. 4GOT A LOVE FOR YOU (Kevin Sanderson Mix).... Seraph Diva (Ministry)
7. WORLD OF DEEP........... E-Dancer (RMS Records)
8. MIND GAMES EP........... DJ Rush (Gummi Records)
9. JAZZ CARNIVAL........... Fon 12 (Axiom)
10. PRESSURE................ DJ Dibi R (Versus)

JOHN KELLY (Liverpool, England)
1. TRUE LOVE................ Future (white label)
2. EUROSTAR................... FF Project (white label)
3. WERTITLED................. Sinus And Slimed (Acetate)
4. GQ GO.................. Fish Squad (Cool World)
5. RUNAWAY.................... No Verison Soul (Takin’ Loud)
6. TIME FOR HOUSE........... KK Project (X-T Records)
7. JUST COME BACK TO ME...... Hyper Trophy (Das O Die Records)
8. IF YOU REALLY WANT SOMEBODY... Grace McKenzie (Weiser Records)
9. OCEAN....................... artist unknown (Tromba)
10. SEPTEMBER.............. Corpus (Poo Prince)

APHRODITE (Urban Takeover)
1. SUMMER BREEZE........... Aladdin (dub plate)
2. UNKNOWN (Remix)........ Barry Boom (OHM)
3. NO DIGNITY (Remix)..... Unknown (dub plate)
4. HYTE THE FUKK............ EPS (Urban Takeover)
5. BREAK IT DOWN............ RMB Outlaw (24 Carat Records)
6. UNKNOWN (Remix)........ Alabama 3 (One Little Indian)
7. SIT ON THE BASS........... Penseur Uni (Eastside 8)
8. DOOD MOODS............... Aphrodite (Aphrodite Recordings)
9. SPECIAL TREAT............. DJ De V (Recording)
10. INTERNATIONAL........... MPS (Jazz)

AMPO (Leicester, England)
1. FUNKERZ.................... Herma (Stimula)
2. SYMPATHY................... 023 (dub plate)
3. LATTITUDE................ Mass (Soma)
4. DEEP EP...................... Claude Young (Eptiga)
5. LINS......................... J Reed (white label)
6. MATTERMIND.............. Chris Sattin-S (Gymnose)
7. FLOYD CRAMERS REVAKE SHINE 2.0.. Strode (Friedelic)
8. FOUNDATION SOUNDS 1-8... Bandulu (Foundiekin)
9. 804 EP...................... Souls (Deceased)
10. SUBHEAD 5................. artist unknown (white label)

MIKE KANDELL (Chicago, USA)
1. MANTUCKET SLEIGH RIDE.. Mountain (Windfall)
2. CLEAR SPOT................ Captain Beefheart (Roept)
3. 1 LINE IN NEW YORK........ The Gospel Of America Mix Choir (Sawyn)
4. THAT HAPPY FAMILY...... Bert Kaempfert (MFP)
5. FLY......................... Yole One (Apple)
6. EVERYTHING IS EVERYTHING... Danny Hathaway (Ato)
7. STICKY FINGERS.......... Rolling Stones (London)
8. D0 D0 VIBRATIONS (BOX SET).... Beach Boys (Capitol)
9. CLOSE TO YOU............ The Carpenters (Ad Lib)
10. ASTRAL WEEKS............. Van Marne

FANATIK (San Francisco, USA)
1. OBLIVION.................... Persevere (Synge)
2. THE UNDERCOVER........... Peanut Butter Wolf feat. Exo Rex (All Good Works)
3. HOUSE IMPROVEMENT...... Fanatik/EBF (All Good Works)
4. LOW DOWN [REMIX].... Scientific (white label)
5. VISUALIZE................. Mr. Complex (Ramshack Records)
6. POPULATION CONTROL..... Company Flow (white label)
7. SAY THAT.................... Lateral and Lyrics Born (Sedatiels)
8. E.P......................... Sisk and Roush (Jewell Em Records)
9. REMIX LP............. Frankentrash (white label)
10. THEME....................... KR8-1 (Ace)

DANNY BREAKS (Southend, England)
1. VOLUME 10.................. Danny Breaks (Dope! Science)
2. NOTCHCRAFT REMIX....... Denver (Acetate Science)
3. VOLUME 14.................. DJ Ayo (Dope! Science)
4. CYCLONE REMIX........... Droppin’ Science (dub plate)
5. SPACE CRAMELEON.......... Danny Breaks (Universal Language)
6. NO GEAR...................... Decoder (Tech 119)
7. RAGING CALM.............. Optical (Metalheadz)
8. CRIME MUTATIONS....... Dope! Science (dub plate)
9. SOLAR JINE................. Dok (dub plate)
10. TWO SWORD TECHNIQUE... Photek (Science)

DIY (Nottingham, England)
1. BOTTLE..................... Voices (white label)
2. ENRIO....................... Teno From The Furnace (DIY)
3. SHELTER.................... Sabrina Pope (Deep Vision)
4. WRITERS PROTECTION..... KDT (Downtown 161)
5. EZO.pdf ..................... Motorbass (Promo)
6. FEET UNDER.............. Bump And Shuffl (Malakyn Grooves)
7. LOVE AND HAPPINESS..... Second Crusade (Freeze)
8. LET’S DO IT............ Soul City Experience (Singing City)
9. UNDERWATER LOVE [MORALESSAULSOUL MIX]... Smoke City (Jive)
10. ONLY 4 U................... Caje (Cajual)

FLOOR CONTROL

SPECIALIST SHOP CHARTS

BLACK MARKET (London, UK)
1. NO DIGNITY (Cape Union) (Play 2)
2. BAD ASS Mickey Finn and Aphrodite (Urban Takeover)
3. FUNKY-D RAMA........... Levent Cansozen (Numaform Records)
4. ON FIRE (Remix)........... Zane (Ganja)
5. DEFINITIVE KOne (TVI)
6. GET DOWN... School Yard (Area 51)
7. EXQUISITE................. Twisted Anger (Penzy Black)
8. BETTER WORLD Mask (Deep Drag)
9. COLD FUSION Future Forces (Renaissance Hardware)
10. DI TEH IRIC RY Photek (Science)

BOMBA RECORDS (Glasgow)
1. GIVE IT UP Dick Hyman (Black Cock)
2. ESCALIPE DE DINGUE EP Trankelou (KTF)
3. POWERPLANT REVISTED Chord 44 (white label)
4. TWILIGHT CHARLY BROWN (Guidance)
5. MAKE YOUR MIND UP DJQ (Filth)
6. NANGADE MAFRIC Frederic Gallone (Mix it)
7. NUMBER ONE Front 24 (Nik)
8. I FEEL GOOD THINGS FOR YOU Daddy’s Favourite (Green Label)
9. BLACK OCEANS EP Larry Reid (Dubya)
10. IT’S AN EVERYDAY WORLD Ian Brien (4th Wave)

Bella Records, 16-20 Hope Street, Glasgow, G12 8F.
Telephone 0171-248-8681

ROUGH TRADE (Paris)
1. THE ALBUM Laykiss (Sedatiels)
2. MORE SONGS ABOUT Caric Craig (SSR)
3. NARARINEY (Vince Helden) (Dope! Science)
4. THE CHIS NA ZUKA EXPERIENCE EP (Classic)
5. SOURCELAR 3 Various Artists (Source)
6. 76-77 Black Cock (Black Cock)
7. GENETIC MANIPULATION DJ Trust (Full Cycle)
8. CRAPFORT Dope! Science (Rearz)
9. LATITUDES (Blsr) (Artefakt)
10. GENETIC RAW DJ Wolly (House Entertainment)

Bassa Trade, 12 rue Charonne, 75011 Paris.
Telephone 00-33-1-40216162

BANG BANG (BRISTOL)
1. TEMPO Doready (Rampant)
2. HIDDEN SUN D VENUS L.S.G (Pepitus)
3. THE AWAKENING Pez Featuring Xavia (Seismic)
4. SCARED... REMIXES... Blacker (E.M.O.)
5. NIPPLE FISH Coffee Boys (Rampant)
6. FREE DJ Quickshaker (Undertab)
7. OHM SESSIONS Crossman (Dog Conn)
8. NOISE SHITS Root Rhythm (Aquatic Plant)
9. INTOXIC (Van Helden Mix) Faultless (Gus Arista)
10. EDGELIAM E Thomas Kronje (Planet Rhythm)

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1. Tecumseh
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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SPEEDY J

Public Energy No. 1
NovaMute/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 keeled over and died. Yes, this album is that menacing. Or at least it is upon first listen, as 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 electronica ever created.

Firstly, “Public Energy No. 1” is not invading new territories. Aphex Twin, Mike Paradinas and bands like Faust 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 angular art at its most perpendicular. Opener, “Tuning In”, is the sound of a nuclear holocaust, as wisps of deathly atmospheric textures howl bewitchingly 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 trickery. 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 synth and strings which rise from beneath the turmoil. The album seems to thrive 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-formation” is experimental electronica at its most proficient, as a Genius rolling drum crosses the lines between drum & bass and 4/4. Again, alongside this mechanical structure with its sparks of electricity is a wailing wall of luscious sounds. “Pure Energy” is electronic music at its most vicious, where desolate industry 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 sees Speedy rip out for a pint of milk, leaving the computer to unwind itself. “Canida” 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 into a despairing halt.

Yes, “Public Energy” is thoroughly depressing, 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 sicks two fingers up to “club culture” in its current form and dictates the way artists should be making albums for the home, 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
THE HERALIZER

Blow Your Headphones

The sound of a thousand lazy B-movie sessions blurred through 10 years of hip hop, jazz and Money Python reunions. It's all there on "Blow Your Headphones" and mightily refreshing it is too in these days of tedious pontificating about "real" hip hop. After all, who's more fun than living in Twickenham? Reality there means digging through crates for Lalo Schifrin and checking "The Third Man" samples. The Herbs know there's more fun to be had from mashing up old bits of '60s dance dialogue, luminous string music and roccottical instrumentation and a digital drum 'n' bass breakdown. The presence of rappers Big Ted, Fabian and Nyc's What Does add another twist to the fun, but they're essentially a distraction. Indeed, anyone else would have probably ruined this elegantly quirky collage. So "Blow..." is the most fun you can have across two 12-inchs, and shit-lickingly funky to boot. Result? Headphones blown. And your cathode ray's next. 7

Rupert Howe

SQUAREPUSHER

Hard Normal Daddy

This, his second album (after last year's Rephlex debut) opens with "Cooper's World", a comparatively straightforward superfly groove spiced up with fluttering breaks. The acid-laced "Rustic Raver" is far more typical, chattering along crazily like a jazz drummer on speed, while "Beep Street" shows him at his most skillful, the wasteful melody and strolling bassline each acting as counterpoints to the urgent rush of the rhythm. At times, though, the balance is all wrong, and tracks like "Chin Hippin'" (note the neat line in Aphex-anish titles, too) descended into stuttering cacophony or, in the case of "EB Boogie", aimless jazz fusion. A sign that for all its style, wit and craftiness, "Daddy" isn't always quite as clever at it would like to think it is. 7

Rupert Howe

J MAJIK

Slow Motion

Intra Red

HE'S the boy wonder of drum & bass. The young whose productions have captured the attention of the Metalheadz/Reinforced front-line ever since his debut long-player, "Six Million Ways To Die", released at the tender age of 14. The bad 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. Drawnlargely 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 prouettes. "Subway" is a tale from the darkside which turns the drum & bass lincon on its head, while "Silicon Valley" heads straight for the dancefloor with breaks dripping sweat and a distant, tortorous horn refrain added to a tortured, spooky ambience.

Elsewhere, Jamie slows the funk down to a chilled jam. "Chakra" melts silky strings over fretless bass and a vocal line which drips soul in all the right places. "Walk On" and "Mermaids" offer deep and funky slio-mo grooves, revealing a fascination with jazzy 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. Moments there where the intricate detail 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 impermanent rhythmic conundrum.

Like the scene in 1997, J Majik is at his best when he can bob your head to his beats, when his sounds are physical. And, again like the scene which he so immerses in, Jamie simply loses it when he pushes to far into the cerebral side of studio trickery. 7

Martin James
DEATH IN VEGAS

dead elvis

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1. "SCREAMERS" BY K&M PROJECT 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)
QFX

Epidemic

NO, sir, this is a serious review...

You see, whatever your opinion of the provincial, white glove and white scene, QFX have had three Top 40 hits with their last three singles, shifting over 250,000 happy hardcore units in total. That makes them bigger than most of our cover stars. It also makes them unignorable. However, as the tracks on this shockingly-designed album demonstrate, the QFX quintet are somewhat difficult to appreciate for us over-18s. Slipmat excluded, natch.

For example, are killer-chiller tracks like the uniformly manic: "Electro Duck," "Pirate Cat" and "Happy Hardcore Freedom" post-modern gems or amphetamine-rabid rousers? Are Formula 1 cute like the wham-bam "Trance Power" and "Power House" actually written, or simply spontaneously conceived in the playground? Are QFX The Spice Girls of the urban underworld?

As an old bastard, I'm probably not entitled to an opinion. But if I owned a sweet shop, I'd definitely stock this next to the fizzy-fish. 7

Dave Fowler

VARIUS ARTISTS

The Winning Ticket

Jackpot

FOUR melons on the Olsen-meter for this Digweed-choir long-player of highlights from the progressive imprint of the moment. This is a £1 million win on the 15-foot outside Caesars' Palace in Vegas. This is the Melinda Messenger of UK house. This, cosmic comrades, is the shit.

Blue Amazon's "And Then The Rain Falls", two mixes of Chaka's "I Am", Paul de Angelis' "Moon Sky", Tensh Tiger's "Wreck", Shango's "Tunnelvision", Atlas' "Beauty" and Squelch's "Crash" are the tracks on Johnny's Technics. Next, with a touch of Northern Exposure and a nod from God himself, they become one long dream excursion into exquisitely-crafted melody and sublime rhythmic build. Fuck me, this is truly awesome.

Many albums receive endless columns of utterly-relevant nods from over-enthusiastic reviewers, thus deserve this. It is, here, I must hold my hands up and plead guilty to my emotional investment, but let's say a fun pub lager. So get one down your neck, too. It's horrible getting mulleried on your own.

Dave Fowler

SUNSHIP

Sunschip

Filter

ENTER THE most aptly-named outfit since Extreme Noise Terror. Cen Evans could easily have named this melodic, mesmeric groove project "Extreme Noise Pleasure", but as onomatopoeic names go, he's got it down almost perfectly from the start. Why? Because the constant daybreak dynamics of this stunning long-player will have a hard time finding a match virtually anywhere in terms of sheer fizzy, joyous musicality.

For the uninitiated, "Sunschip" is not an album of house music. Nor drum & bass, trip hop, breakbeat, electronica or nu disco. It's all those things an impressively important component of the best elements of these (and other) sunny times. Time-stretched vocals, old school drum breaks, wistful licks of early New York house and soaring soul vocals. But the difference here is that Cen Evans is a musician, and at all those things get used as tools rather than merely dropped as self-consciously with it references.

Do you like music? To all those with raised hands, you will like this. Shine on. 9

Kevin Bradock

Kooky Scientist

Unpopular Science

Plus A. Canada

DANCEFLOOR-BASED albums aren't always a barrel of laughs. One slamming groove after another simply doesn't make for a great home-listening experience. Thankfully, though, Telepathic supreme Fred Gianelli (aka Kooky Scientist) has managed to do a good job, occasionally dropping the tempo while breathing colour into even the most demanding of tracks. Kicking off with the resonating hooks and squelchy analogues of "Discomobolus" and "O.L.D. Versus N.E.A.U."s skeletal beats, the pace soon raises with the dubby atmospherics of "Organ Donor". From there, we're off into the melodic strains of the excellent "Cash Flow". The hard-organic grooves of "Kooka" and "Glitterbeg" pick things up again, before the beautiful tones of "Niteglide" and the quirky "Rounded..." round off the release in fine style.

Overall, a well-balanced album which is certain to cement Gianelli's reputation as a true purveyor of fine funk. 8

Dave Matthews

To this day, "Dub Revolution Part 1", for example, is regularly digitalized into a hardcore ragga rhythm today, whilst 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 for Junior Marvin 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 "Arkology".

The Black Ark era was a time of great experimentation. Perry's macroscopic drum and basslines, imaginative harmonies bordering on the sublime and his impromptu rhythmical mixing 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 "Arkology" will never be outlived. 10

Derek Bardwell

And there's more...

GOODFELLAZ

Goodfellaz

Italian/English/Phyle

THIS 12" trio run the full gamut of tempos and romantic ideals, but now that the male harmony group market seems to have burned itself out, they've still got plenty of convincing to do. With flip humour ("Do you defend me when you masturbate?"), and jaunty production, they just about scrape home. Just. 6 (US)

IMPULSE

One-Six-Four-One-Seven

Kt Germany

THE first national signing on the German label after the likes of Sean Deeson and Terrence Parker. When they do funky ambient breakbeat bang, Impulse are damn near unstoppable, "Smokin' Carr" and "Mystic Soul" sounding something like Jimi-Hendrix meets Jungle-at-33rpm. But the proliferation of sub-1600 bleepy filler material soon irritates. Would've made a great mini-album. 7 (KW)

STATE OF MIND

Present

Explosive Hideout

Dis USA

"AMBITIOUS stuff" claims the press blurb, and this much is true. Bristol-based "production unit" SOM (which also incorporates the project names Dexters and Lu Donovan on this album) head off on something of a mind-boggling one, at best coming up with Buttrum-approved jungle floaters. At worst, anaemic grime & bass, um, folk music. Yeah right. 3 (AD)
THE BRAND NEW HEAVIES
Shelter
The media’s obsession with “swinging” London continues to totally ignore the musical underground. Especially those musicians who’ve not only created some of the most polished trans-Atlantic hybrids of recent times, but who have also challenged preconceived opinions about just how viable and competent British funk can be.

The Brand New Heavies are a classic case. With lead singer Siedah Garrett replacing former vocalist N’Dea Davenport, they’ve returned with an album that’s not only excellent, warm, emotive and funky, but one that’s also tactile. The bass and lead guitars slap you upside the head, in the face and on the back, before Garrett’s Vauldavian voice strokes, kisses and soothes you. The album is a testament to her experience that she’s aloof without ever losing that familiar, alluring, electrifying quality.

Jojo Mayer

This, from /ftSTRALWHLR

VARIOUS ARTISTS

Creative Trip Hop/Creative Drum & Bass

Clk Masters

FORGET about the hugely unsung titles. Both these compilations are worth your passing attention, if only because the DJs chosen show just that little extra risk-taking necessary to make them stand out. Dr S Ghetto and the ever-excellent DJ SS tackle the jungle set, whilst true originals Pressure Drop and big-star-for-the-future Dave Tipper delve into the downtempo underground and come up smelling of roses. (CB)

VARIOUS ARTISTS

Bienekein

Lev II, Franz

So you’ve heard all the fuss about France’s answer to Lenny Dee, Mans Le Malin? Here’s your chance to see what it’s all about. Turbo-rutted goodies is the sound, so that’s 99 per cent of you probably put off already. But persevere, and you can hear why even Laurent Garnier has proclaimed this man 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

Pompea 2007

Pages

An interesting compilation, it’s only because it makes such a big deal about producers who, frankly, mean nothing to us. Which makes it a pleasant surprise when the likes of Alex Martin, Simes, Orphic and Effie come up with some interesting slants on abstract techno, today jungle and the deepest electronic weirdness. Especially cool are the Dave Angel and Lee Orphic remixes. Don’t let this one pass you by. (CB)

TRANIQUITY BASS

Let The Freak Flag Fly

Bass

TOTALY different from anything else in years, chances are you’ll either love this debut or, ummm, wonder what the hell kind of drugs he was on. With styles dithering wildly from the genuine country sound of “Lichen Me To Wyoming” to the psychedelic funk of “We All Want To Be Free” there’s just no way this album’s letting itself be pigeon-holed.

If (and when) it does grab you, however, the epic hip hop of “IBe Here” blending into the rousing funk of “Let The Freak Flag Fly” will have you dancing in your kitchen (and taking note of the track that ends the album!), a huge range of instruments each played by Mike himself, and there’s the fact that he’s earned an easygoing slap on the back for sheer tranquility. (CB)

Robby Bad Bank

http://www.astralwerks.co.uk
AGENT PROVOCATEUR
Where the Wild Things Are
Epic
AGENT Provocateur. Suggestive, illicit… Hmm, cool name for a band on the wing these days. Cleo Torres (suity veins songstress) and John Cooling (ex-Bass-O-Matic). Cool line-up, too. So where’s the cool sound, guys? It’s hard to know quite where to start when it comes to summing up this LP. The melancholy of Morcheeba with some ketamine thrown in just for good measure? A flagellating Republic after a cheap curry? Maybe someone should have told them that while the concept of trip hoppy angst colliding with Souvin And The Banchees and garnished with a touch of post grunge Americana may be dead post-modern like, the reality is that it just sounds, well, naff. From “Elvis Economics” to “Hercules”, Agent Provocateur’s spurious mash of random bleeps battling against a torrent of violent guitars is as appalling as a cold kebab on a wet night in Wford and about as culturally relevant as my mum’s tea cosy. Now where did I put that Aspimin? 3

Rachel Newsome

FLORENCE Occurrences 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 UR’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. “Occurences” is an achingly pretty record which draws on the hypnotic dancefloor shapes of his Terrace material (check the recent “Knomed” album on his own Eevo-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, “Occurences” is just about as good as electronic music gets. It’s beautifully innovative and luridly erotic 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’s the kind of tone poem familiar to fans of his work on Eevo-Lute, creating a heavily introspective and deeply trippy mood which recurs throughout the album.

The pace alternates with the stuttery rhythm of tracks like “Jump Shock” and “Undiscovered” where train-track arpeggios and fat-ass bass collide, while scatter starbursts of speaker-shredding come on like some kind of sonic Uzi. 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 guerrilla bullets. So wait ’til you 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”. 9

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 seemingly beatmixed by NYC’s king of HOUSE!

“the Way We Used To” Cevin Fisher
“Happy” Judy Albanese
“hipnotizing” B.O.P. presents BUZZ
“check this out” Cevin Fisher
“I found it” Daphne
“We can Never Be Satisfied” Mike Dano
“Gonna Love” C.T. McSpadden
“Dedication” Nick Jones
“Working” Read Case
“Banji Dance” Cassandra’s Revenge
“Where We At” B.O.P. presents BUZZ
“It Doesn’t Matter” Shay Jones

Danny Tenaglia presents GaG Me with Tune

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**JUMPIN'**

**Harmsless**
CONCEPT: All those classic old underground disco tracks you’ve always read about and heard sampled a million times finally dusted down and stomped onto one incredible record.
KEY PLAYERS: Where we start this Machete’s awesome (and Fire Island covered) “There But For The Grace Of God Go I”. Cloud One’s “Disco Juice” sounding as fresh as a Nunchaku record, yesterday. Dinosaur L’s still much-underrated mind-bending benchmark “Go Bang”. Not forgetting Loleatta Holloway’s “Runaway” and the original of Music's “Keep On Jumpin’”.

**USEFUL SUBS:** Loose Joints “It's All Over My Face”, Wood Brass & Steel’s “Funkanova”, Barbara Roy’s “Touch & Go”, Michelle Wallace’s “Tea & Happy”. Each and every one great enough to consign the legacy of the Bee Gees to the scrapheap of dancefloor history forever more.

**VIEW FROM THE TOUCHLINE:** To be administrated yearly twice to all those suffering from the delusion that live jazzmatronics can’t be skillfully merged with the syncopated grace of true drum & bass. Open wide, now! (CB) **8**

**FISH SMELLS LIKE CAT**

**Puggystyle**
CONCEPT: Brand new Japanese noodling of the electronic variety.
KEY PLAYERS: Chari Chari’s east/west descents on “Bugie Folktale” and “Uin” (smells like peo spirit?) including sounds which could only have been cullled from Battersea Dogs Home. Mandarin’s with eastern promise on “The Sound Is...”.

**USEFUL SUBS:** Water Melon’s uh, “Interesting” interpretation of Fleetwood Mac’s “Albatross”. Folly Jelly because it sounds cool.

**VIEW FROM THE TOUCHLINE:** Eclectic as sty Wolfe, intoxicating as Saki, this one’s for the dining in rather than taking out. (BN) **7**

**CUP OF TEA MIX**

**Cup Of Tea**
CONCEPT: A fluid DJ mix of Britolian beatnik flavoured tea taken entirely from Cup Of Tea’s catalogue of post releases.
KEY PLAYERS: Grantee’s “Timber” beautifully recreates the sounds of smoked oak. Purple Penguin lamented haunts vocals into the splintered breaks of “Mountain”.

**USEFUL SUBS:** Stab & System’s turn on the dub pressure with “In Our Time”, the two tone tomfoolery of Henry & Louis’ “Culture”.

**VIEW FROM THE TOUCHLINE:** A rather mixed blend of super-value teabags and Earl Grey. (BN) **6**

**BREAKBEAT SCIENCE 2**

**Volume**
CONCEPT: The second instalment in the freeze-frame series of junket exclusives where experimental breakbeat meets dancefloor tear-out.

**USEFUL SUBS:** They’ve added the leaves of a fresh flower to the mix! (CB) **6**

**HI-FIDELITY HOUSE**

**Guidance, USA**
CONCEPT: God’s own deep house imprint prove there’s life in them there post-Relief Chic-town grooves.
KEY PLAYERS: No exclusive, this is a glorious back catalogue only affair. But when you’ve got the likes of Project PM’s “Out Of The Bag” or any of the Joker’s “Bashing” or “When The Voices Come”, Fresh & Low’s spiritually sublime “Wind On Water” and Caffino’s dreamy flûte opus “The Grove”, who’s complaining?

**USEFUL SUBS:** You think they’re good? Well how about Abacax, then? And Wandaux Kids? And the godfather of this whole dance era sound, Larry Heard?

**VIEW FROM THE TOUCHLINE:** Leading the field from way out front. Let their music be your Guidance. (BN) **8**

**ULTRASOUND**

**Hospital**
CONCEPT: Wild style jazz ‘n’ bass from the guys behind top nu house label, Gangsta’s Paradise. Move in quickly.
KEY PLAYERS: There are five exclusives here, including the first vinyl appearance for top Manchester duo Matt Thompson. Ones to watch include Peter Nice Trio’s subterranean “Harp Of Gold”, the menacing classy “Scratchy” from EST and Dwarf Electro’s soundtrack-ish “Agent Orange”.

**USEFUL SUBS:** Peter Nice Trio’s “Flight Of The Vulture” London Electro’s “Brother Ignoramus” and the first tune from the excellent CB for many moons, “Zed Between The Eyes”.

**VIEW FROM THE TOUCHLINE:** To be administrated annually twice to all those suffering from the delusion that live jazzmatronics can’t be skillfully merged with the syncopated grace of true drum & bass. Open wide, now! (CB) **8**

**BREAKING THE ICE VOLUME ONE**

**Male, Germany**
CONCEPT: Eleven stylishly funkied up, downtempo drum & basses for Sunday cappuccino listening or cool post-church seduction....you decide.
KEY PLAYERS: No major exclusives but the ubiquitous Kruder & Dorfmeister serve up the sublime “Shakatakabubu” and Red Snapper show the way with the Sabres Mix of “Hot Flush”.

**USEFUL SUBS:** Rocks Fi Fireline us “Music Is Immortal”, Dave Wallace shows off via “Extrusions” and Lexicon funk up “Epoxide:”

**VIEW FROM THE TOUCHLINE:** A sublime collection that is among the first of its kind. This compilation is the first part of the “Four Seasons 1997” set, and follows the groundbreaking (in Germany, anyway) “Science Fiction Jazz”. (BN) **8**

**SUPER DISCOUNT**

**Sell**
CONCEPT: And boy! It’s some concept. Motorbass/Elene Do Creevy comes this time with the idea of incorporating imagery used by Parisian supermarkets in the Seventies into music, calling up actual samples of the in your mates to help bring his brainwave to fruition. Alternatively, it’s simply serious, 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, Mr Leam’s “Fermeture Definitive”, Alex Gopher’s “Destrakoscag Masiff” and DJ Tall’s “You To A Balloon”, however, ad nauseam to refer to the side line.

**USEFUL SUBS:** Oh bloody hell, where do we start? We pump for the disco diet of Minos Pour Main Basée’s “Le Patron Est Dehors Fou” and the Latino-plus-completely bonkers-vocal-samples “la musique c’est pas dinant de fout Disparaitre” by the very same fellow.

**VIEW FROM THE TOUCHLINE:** Adding to his genius reputation, De Creevy clearly right off his shopping trolley here. And gawd bless him for that. (MG) **7**
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THey are right up there with the Jeff Mills and Dave Clarks of this world, making pre-Millenial techno which is overflowing with absurd amounts of creative energy, god-like tension and overpowering funk. They're at the forefront of British techno exports and they've been there ever since they started back in 1994.

One of them is Colin McBean and after starting out in the fashion industry, he soon got together with the other one, Cisco Ferreira. Cisco has engineered a load of people from Marshall Jefferson to Derrick May to his biggest success, CJ Bolland. Together they've recorded singles for ITP, Pink Plonk, Fragile and Abstract Dance, although they're now releasing EP after EP of endlessly innovative underground techno on London offshoot, Internal. They've also remixed New Order, Darren Price, Joey Beltran, Adams and many more. Next month, they're releasing their second album, "New Beginnings". They are THE ADVENT and they're here to review this month's singles.

MEKON FEATURING SCHOOLY D
"Skool That Wall Of Sound"

AWOL for ages, then suddenly, there's no escaping the old D fellow. No sooner however, The Chemicals sampled his legendary rap attack on "Rockin' Beats", than he's doing the sizzable do in between Mekon's sparkingly well-focused beat physics and Les Rhythmes Digitales' ace electro mix. Skool might be out, but Schooly's most certainly back in.

"Skool that Wall Of Sound"

Aussie producer Flexus

"From What's That?" Theme From WHAT?!" Classic disco, much better than the other side.

SUBJECT 13
"Can You Feel Da Vibe/Backstreet Love"

"Can You Feel Da Vibe" is one of their sweetest moments yet, a Pacific cool complemented by the midpace monotony of "Blacksteet".

"Can You Feel Da Vibe" was used to play a tune at Melange around the same time, as was Subject 13.

Cisco: "Melange used to be called Confusion. Kid Bachelor used to play there. Bukem used too do the warm up. [Listening] This is cool because they're not just using the break like a lot of jungle productions, they're actually producing it themselves. They've incorporated their own patterns and it's much more effective!"

Colin: "I love those really dark strings they always play. I really like the second side of the one on Vibe 2. Really jazzy. Tight programming. The production's very good. We prefer the one on Vibe 2, there's more going on with the live sax in there!"

LEWIS TAYLOR
"Bittersweet" (Remixes) Iridi

"Bittersweet" is one of the most jumpin' and the most soulful it's got to be said. The original, with its silky bassline and angry Prince guitars is much more soulful than the "Lucas Mix" which is also included. Taylor's swing vocals stick in your head and refuse to budg, revivating a chopped-up soul system. [RNB] 8

Colin: "We were listening to Matt White on the radio the other day and he was playing a mix of this. And 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 all over this one. What do I think of Eysjik Badu? 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!"

PROCESS & TRISTAN
"V23/Random Fader" Flying Rhino

THOUGH receding into the fruoroo gloom of numerous Return To The Source nights, trance labels like Flying Rhino are still going strong. And to prove it, Process & Tristan take that mannishgroove into a new dimension, absorbing a neo-jungle production of futuristic tweeks and bleeps into a previously static format. [RNB] 8

Colin: "Sad. 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 like they just made it for themselves!"

SUN ELECTRIC
"Eye"

APPEL, BELGIUM

BRIEF moments of near genius aside, it's been hard to get overly worked up about Sun Electric. Here, they're on an reasonable form, unfurling 4-voice samples over neat and tidy dub-tech оформлен. Courtesy of numerous remixers (including Green Velvet and Future Forces), quirky house strings and cosmos-kissing drum & bass are also let on board. [RNB] 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 when you're working with analogue and it's those accidents that make the tracks!"

COLIN: "I like the green Velvet mix at the wrong speed, 33. Sounds very nice."

Cisco: "They've definitely changed their style. I much prefer the old stuff when they were trying to create weird, diverse sounds which nobody had created before."

TOSCA
"Burns" G-STATE, AUSTRIA

VIENN'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 contrabass breaks lead into total ambience. "Gummi Gumm" is all jazzy hats, military snare roll and finger-snapping bass, while "Worksong", the finale, uses the funk element. [RNB] 8

Cisco: "That Bomb The bass remix Kruder & Dorfmeister did was unbelievable. I wish they'd do it. Elsewhere, that's the Jamm Pack. An inch and a half of vinyl for the outake on 'Buona Sara'!

Cisco: "They're got their own sound and we've got to respect them for that."

Colin: "The intro for 'Work Song' is just bad man. Check it. (Pays again) I really do like it. It's quirky. And it sounds like they had fun making it, which is important!"

SEULI
"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 cuts. "Creases" do the trick. It's sent off into its own individualistic western where cut-up tribal drums meet Apollonian soundscapes head on. Renductive and chilling, this is an experimental jungle skat to truly rip up the dancefloor... [RNB] 8

Colin: "Nice bass, rough stuff. Very nasty. This one gets the thumbs up."

Cisco: "That's proper jungle. There's the Rhodes again. Bang on the money."

MAD MOSSES PRESENTS
"The Panther Party" Venus, USA

A PARTY house track based on the 'Pink Panther'? Sounds like excess cheese-o-rama, right? Wrong. Because "Mad" Mitch Mosse opts for Bobby McFerrin's version rather than the original. And then chucks in a glorious arrangement of live sax, trumpet, harmonica and more, with the best NY-style live 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. [RNB] 8

Colin: "I'm only interested in one mix in this and that's the Todd Edwards one. [Listens] It's odd, listen? It just doesn't sound quite right. I think actually prefer the funny side. You'd never think someone would do something like that with the 'Pink Panther' theme. But I'm very disappointed."

JUNGLE BROTHERS
"Brain" Get Real

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 b'd Tom Middleton's fantastic Heard label. "The Return" is jazzy house with Indian vibes. A tinkling piano line and chunky disco bass gets 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) 9

Colin: "It's not Maurice Joshua, is 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 and you're expecting something which is a completely different flavour."

CISCO: "Which wasn't necessary because the groove after it was that bad. It's nice and funky."

jazz breaks which were surely created on the most peaceful Sunday afternoon imaginable. Which is enough to demonstrate that the Jungle Brothers shouldn't be written off yet, but not enough to make their return that exciting. (AD) 6

Colin: "I love The Roots man. You can hear it's their production. The instrumental is okay, but let's see what the rap's like. (Listens) Nah, nah. We're big hip hop fans. The Jungle Brothers old school was rough. And I like both the rough and smooth, but they don't get together. They're not smooth enough for the beats."

BLUE AMAZON
And Then The Rain Falls
Jackpot'93
It starts with a four-minute intro worthy of The Orb and lasts nearly as long as your average Patterson single. That means over 16 minutes of the usual swirling, pumping and generally rather indifferent Amazon prog house fare, including some rather poorly executed "dancing with the devil" and "angel's teardrops". Somehow not as pristine as past Amazon killers which have ruled the Sashers/Diggers sets, mixes come from Angel Morales, Jamie Myerson, Andy Ling and Andrew. (CB) 8

Colin: "The one to go for here is the Angel Morales remix. Which you haven't brought!"

CISCO: "This isn't my cup of tea at all. But I know that Cream, Hard Times and that lot are going to go for it big time. Sasha and Tong will love it!" 4

E-DA NCE R
Velocity Funk/World Of Deep
KMD/RE
WORKING around a raving vocal sample, Inner City's Kevin Saudenburger bangs out a thumping house track at 130 bpm using a remix he originally made of Cameo in 1980. On the flipside, "World Of Deep" runs at the same pace as spacey bongos and future synth to create a deeper feel over the complex layers of rhythm and percussion. Vintage. (R&B) 7

Colin: "This sounds like his old Cameo remix from about 1990. There was a Joey Beltram remix of the same track. The whole thing is just that Cameo remix revamped isn't it? Exactly the same, but a better mix. I quite like it but he hasn't changed it much. He's just rearranged it!"

CISCO:"Kevin Saudenburger still important? Let's wait and hear his album on Transmat before deciding. I think he's still got it. I'm not keen on the other side."

BRAND NEW HEAVIES
Someday
 flirt
FORGET the MAW hype, this is the duo at their finest without question. Okay, they've got the benefit of Siedah Garrett, BNH's new singer, but even so, the way the "Smooth Mix" hits Funky Town like it's got a firecracker stuck in its grooves makes this their coolest mix for quite some time. And Armand Van Helden better check the b-line. The "MAW '92 Mix" is superb too, the kind of NY garage club which even the most discerning of techno purists should be checking. Other mixes come from Dimitri From Paris, Blacksmith and Q-Tip. (CB) 9

Colin: "I've been sent this already and there's one mix on here which is slamming. It's going back to that Masters live session musician feel. Siedah Garrett used to do Michael Jackson's back vocals. Great voice. The best mix is the one with the Latino break in it. Yeah, the 'MAW '92 Mix'. I like this a lot man." 9

MAC, PHATS & MONEY PRESENTS
The Phats & Dunks Volume 1
Afrocuts
THE big hair, blackfroicos, disco antics of the Afrocuts label continue to space with another fine alphabet of grimy grooves. Co- conspirators, Mac and Money (two thirds of The Mighty Dub Katz) and Chi Town's DJ Phats, run circles round the trans-Atlantic connection with a cool electroting of excruciating basslines, distorted disco kicks and one helluva groove. Tight. (CB) 7

Colin: "Those bloody Mighty Dub Katz, I still can't figure where they got the break for 'Just Another Groove', and it's really, really unusual."

CISCO: "This sounds like something Daff Punk might have done. It sounds like they've sampled 'Last Night A DJ Saved My Life'. The production on this is really muddy. There's nothing really for me here. You can hear the sound of a lot old tracks, but there's really no need for it. We've got it twice because they're in with Norman."

DEATH IN VEGAS
Twist And Drawl
Dancemakers
UNDERLINING their genre-splitting, pluralistic ways in bold tip pen, the, err, DIVs don't settle for anything as simple as just sampling this 1980 track by The Beat. No, they go to the trouble of recording their own version, then call on the services of the superbly monikered Beat bloke himself, Rankie. To unveil his sku-mungous croon all over again. Weird, electro-pop freakery that's almost crap but ultimately brilliant. If you catch our drift. (AD) 8

Colin: "There's a lot of hype in that. (Listens) Oh, it's the Beat, isn't it? I can't get into this at all man."

CISCO: "Sounds a bit like the '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."

AARON CARL
Make Me Happy
Soul City, USA
MAC Mix from Underground Resistance continues to surprise and delight everyone with his hard-to-find 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 the same voices. Made me happy. (R&B) 8

Colin: "Like this a lot. That's where I came from, soulful house, man. And that first track is bang on the money, very nice. A 'nique style that I've got some of the early stuff on this label, but not anything recently."

CISCO: "If Mike can do this kind of stuff, I hear, is because he was a jazz musician first. So he's really talented when it comes to production. He actually knows about chord progressions. Like the A-side, it's got a nice sub-kill."

CJBOLAND
The Prophet
fly
NOT easy following up a chart smash like "Sugar Is Sweetest", as Top 40 rapping terms at least, Bolland may discover with this, the second track from his "Analogue Theatre" album. Out among the nation's gnarliest trance and techno dens, though, this 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 laboratory could prove handy if you're interested in listening to this from start to finish. (AD) 5

CISCO: "Ah, my old mate CJ. I don't see him a lot but we keep in contact now and then. A 'nique style that I've got some of the Fourth Sign'. Obviously, he's gone more commercial now and it shows on the album. I couldn't work it on. We know this track well. Every rave we ever go, they play this and it goes down massive. I've heard it drop so many times and it still rocks. It's got such a Euro feel to it. There's no deep 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."

HOUSE OF 909
Deep Distraction
Pagan
THE best single on the new Pagan imprint yet! House Of 909 make the kind of deep, irresistibly funky house music which Parker and Waddlins would kill for. It's fun, it waxes away those long, dark nights and the whole family, from the soul-loving folks to the energy-seeking sprogs, can get right into it. From the rising two-step shuffle of "The Main Event" to the downtempo cods of the excellent "Reprise", this House is standing taller than ever. (EC) 8

CISCO: "That first track starts off with a Wendy & Lisa break. Off the album they did after they left Prince. This isn't my cup of tea, really. I've heard it all before. The same style, that loop... there's not that much originality in it."

Colin: "It's not got enough juice. It's okay for what it is though." 3
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 queasy 'novelty' thing, such is its slight, patchy feel to it. But Punks tip-toe over these pits fantastically, however, making for all-seeing, all-loving disco delirium with knobs on. If that wasn't enough, Motorbass dish out a remix on the flip that is just as ragged and hip-swingingly stellar as you'd expect. (AC) 8

Collin: "Being an old soul boy, I just hear all the loops in there. It's got a sense of humour, I'll give 'em credit for that. But I prefer the Thomas Bangalter singles. I've been buying the Motorbass longeves too. Teachers' reminds me of pure P-Funk, it's just George Clinton. Without the juice." 6

ARTIST UNKNOWN
Troubled Girl (MAW Remixes) Manifesta
AN uncredited double-pack which has already been sending the Masters At Work acolytes into a virtual pool of excitement, reality is 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 on their heads down and switched on the auto-mix. The anaemic vocals don't help either. As Miamamaster would say, a real vanilla record. 4

Collin: "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 underneath, even the rubbish ones... love them, man. I was slightly disappointed by Nuyorican Soul though because it's just too good. I'll be more interested in the Kenlou album or the MAW album. [Listeners I don't like the vocals at all. I almost jump up the label to ask for this. I'm glad I didn't. I'm not into any of these mixes." 4

STUDIO BLUE
Shona's Song
Signum/Intergroove
FROM the man who brought us Muzique Tropicque, comes a new, equally deep label. "Just A Mood" uses bongos and gliding synthesys over mid-tempo beats and a slinky after-hours baseline. The "Shona's Song" depends on a looping, rolling bass under a sweet piano line, topped off with a cowbell. Prepare to dive. (BB) 8

Collin: "I prefer the Muzique Tropicque stuff, it was more soulful. But this is well produced!"

DOM & ROB/GOLDIE & ROB
Distorted Dreams/The Shadow
Machin Shadow III
THIS anniversary release has already been Muzik's Vital jungle single recently. But now it's a limited two-track double-pack and now it's got a full release with new Greno and Rob & Goldie remixes. The original of "The Shadow" still sounds awesome, but now there's a surprisingly convincing, cosmically creamy jungle reworking from Underworld's Rick Smith. Strange but true. (BB) 8

Cisco: "Me and DJ used to sample a lot of early Moving Shadow records. But we'd disguise the breaks so you couldn't hear them. We'd turn them into just a bass pulse, you'd never know they were there. Listen to "Fourth Sign" and in the background you'll hear these noises." 9

Collin: "I like the atmosphere of this. Goldie & Rob's mix is slamming. That's rough. On the Metabolische sound system, that must just fuck you up. We're usually away so we've never made it down there. I heard Tung playing the B2 mix the other night, it sounded alright. It's got a bit of a Propaganda vibe about it. I quite like it. But Goldie's mix runs ting!" 9

JEFF MILLS
Axis 98
Axis
"WE'VE got one! You haven't! Nen-nen-nen-nen-nen!" Yes, trainspotter one-upmanship seizes the office once more as we finally get hold of Jeff Mills' latest Axis emission, only presently available from Hardwax Records in Berlin. No deviation from either form or sound here; as four unitted tracks of pure Millesian 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 devotes it like. (CB) 7

Collin: "It's definitely as good as Axis 9. 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." 3

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." 10

RONI SIZE/REPRAZENT
New Forms
Talkin' Loud
THE tangible nemesis of "21st Century UK soul", Roni Size's innovative Reprazent project is a realisation of all those early dreams. Here, the sultry vocals of Bahamadia don't so much drip sensually as liquidise 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

Collin: "The man Masters At Work love. He's going to play their party at Miami. And when MAW did "An 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 Reprazent 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." 9

Cisco: "There's a lot of talent in Bristol, man!" 9

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ABACUS

Analog Trax Volume 1

Guidance

First becoming a major force 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. 8

CARMEJ

Only 4 U

Cajal

One of last term's most under-rated minor class acts gets revamped by Derrick Carter and Mark Grant in fine style. Carter gets hard and tokyo with plenty of disco mutation while Mark Grant keeps it drop more classic with a great jazz backdrop. 7

FIRST CHOICE

Let No Man

Victor Mack

Johny Vicious gets to do his shit 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 prefer Kramer Dashwood's lick but this is cool! 6

HOUZTOWN

Reheats/Drum

Victor Musik

Another Vicious project sees the return of Houztown with a dark and hard Factory-style groove. The whole thing has a "I see the light" feel about it with enough Johny Vicious originality and nine-seven flair to make this a top track head heavy. 6

LIL LOUIS & KOF

Stormy Black

Kite Groove

Kite Groove 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 trims out, the more 4/4 "2 Be Do" is East Coast house at its darkest. 9

ASHLEY BEEDLES

PREPARE

Black Jazz Chronicles

Nuytanic

Ash prepares to plough his way through black music's heritage over four trax of excellence. "Space From" is gooselike jazz dance which shouts Crackers. Meanwhile, "Straight Up" has a Locksmith-style jazz funk baseline and is the one which will send the revival crew crazy. 8

CHARM FARM

Superstar

Elastic

Kenny Larkin provides a seriously funky backorp to a Romanthon/Prince-style male lead vocal with outrageously glam lyrics. House music with a pop twist which works brilliantly on both listening and dancefloor levels. 8

SOUNDSCAPING PART 1

Can't Wait Till Tenite

Swank

For every real "hook" track, the dancefloor demands good tasty pumping house, funny hard drum programming, attitude vocal samples and a baseline Armand Van Helden would be sweet for. "Can't Wait Till Tenite" is the sound and style of Manhattan Saturday night club kids. 8

RETROACTIVE

Disco Bitch

Bronze Macha

While the whole disco cut-up genre has reached both saturation and innovation full stops, there is always room for a real classic. "if it is done properly. It's a Chaka Khan, it's "I'm Every Woman", alright then just one last joint. 6

RHYTHM DOC & DEAD ARSE FUSION BAND

U Star

Isolonic Chakra

A typical track you see a samar/bass-driven jazz breakbeast collision between London veteran DJ Doc and those Idiot kids works perfectly as a backdrop to lazy west London Sunday afternoons evoking memories of Gilles Petersons-long-gone Dingwall sessions. 8

SOUL FRICITION

Tape Friction

Buffy SBF Rec

A weird and ruff bootleg which uses a slambam London groove with just about every tried and tested vocal sample ghosted into the mix. Dark as you like, "Tape Friction" isn't for the faint-hearted, or the Sunday scene garage heads. Drop the track, just how we like it. 8

JOHNY FIASCO

Meaty Grooves

Cajal

The Windy City DJ thanksfully leaves the cut "n" paste well alone and goes way deeper over an excellent good four-track full of fat analogue sounds and jazz references. It's mainly after-hours music but the jaw-droppingly "Sweet Memories" could work on specialist floors. 6

FIRE ISLAND

White Powder

Dreams

Justin Be's Own

Angel Moraes and Mark gets to do their deep "n" dirty shit to the newie from Pete Le Beauf and some blode called Farley. Vocals are supplied by Mr. Forle in a Fourties lounge style warning of the dangers of the "marching powder" Muff pump-up in fine Funky Green Dog style while Angel keeps things dark and minimal. 8 (for the remixes)

albums

VARIOUS ARTISTS

Chicago House Jam

Slip 'N' Slide

Another collection of bygone Chi Town gems. Following a spate of recent Tran issuings, "Chicago House Jam" sees Slip 'N' Slide: playing the compiliation game of house floor to the most astutely. Concentrating on the Mirage labels, Hunter is a heavily featured as his UBO project go in for the discofloor imprints, including the superb "Windy City Lovers" in Vision's "My Underdog" and the abstract funk-upound sound of Two Men On A Struggle and you've got a slickly processed collection of finely-crafted classic cuts for house historians. 7

ARMIN VAN HELDEN

Presents The Old School Junkies

Banging Ball

"The Funk Phenomena" and six other tracks, including two from Henry Street originally credited to Scottie Deep ("Brooklyn Beats") and Johnick ("Pay The World"). This compilation aside, for a so-called "first album" this is Armin Van Helden's auto-pilot. Minimal percussion, disco loops and vocals snatchcs do not a spellbinding long-player make. "Pay The World" is the choice offering here with its laid back string-fuelled swing but the remainder are unfortunately uninspiring, one-dimensional dancefloor fodder tracks. 5
VITAL

APPALOOSA & DJ DREAM
Night Train
Looking Good

Following their recent London project for Pepper, Appaloosa & DJ Dream share their debut for Bukom's eminent Looking Good imprint. And it's a stunning example of beautifully understated euphoric bliss whose focal point is a simple, mesmeric bleeping synth line revolving around a hugely compelling groove. 10

singles

DYLAN

Wildefire

Brupar Science

Dylan resurfaces for his second serving of extreme half-cocaine aggression for Dinko Break's revitalised imprint. This time, it's heavily marked by brooding, discordant textures, chilling breaks and deformed dialogue, sifting above pounding, interchanging breaks overload. "Virus" promises an instant industrial headrush. 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 "Peaceful Principle" for some robust tech-jazz ramblings. 9

ZENITH

Damaged

Frontline

Zenith further reinforces Frontline's recent switch in musical direction. The unwrapping wailing washes of "Damaged" accommodate an explosion of razor-edged cut and paste break mashing to good effect but it is the caustic surges of "Immolat" that wins the day. 7

SHY FX

Wolf (Remix)

Electro

"The Formula" collection turned out to be one of last year's major events, so it's no surprise to see one of it's biggest cats getting the heavy remix treatment. Rekoder breaks and typically infectious distorted bi-tones 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 rousing gem. Centred around some off-beat tormented horn wanderings, the track is made complete by a ferocious rhythm track and some savage bass fluctuations which if its namesake would have been proud. 9

DECORDER

Fog

Hardbodies

The Bristol duo's latest contribution provides a worthy addition to the trusty Hardbodies catalogue. Culled from the recent "Slycuse Package" showcase, the enraged washes of "Fog" develop into an apocalyptic of over-driven noise and fractured beats. "Fog" is "The Difference" for a more subtle bass-woobbling affair. 7

A FOREST MYSTIC BLACK

Tilites (Peshay & Pytronix remix)

Dust

Munch'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 & Pytronix. Gilt edged string arrangements and sultry scalping fuses erupt into a vicious Rhodes-led funkster spiced with some drift twists and turns to maintain momentum. 8

DOPE SKILLZ

No Biggie

Tee Playz

The incomparable DJ Zinc returns to the fore by injecting some freshness into the hottest floors with the ominous sweeping chords and surrealistic sound fx of "No Biggie" launching into an uncompromising nervous bass groove. "Break The Loop" dives further into a dark advanced dance territory. 8

VOYAGER

Desire

R&S

Pete Parsons, the man behind the mix on some of Lucky Spin/ Deysey Recordings' 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. Dave Warwick adds in for a more immediate, synth-soaked variation of the cut. 7

ORGANIC SYNTHETIC

Synthetic

Ripper

Coventry's time-honoured temple of drum & bass steps back onto the scene with this enchanting debut from the superb Organic Synthetic. "Organic" is a glorious wave of inviting synth sequences and rippling celestial textures drifting around a stream-lined bass loop groove. Check "For The Good Of" for some vibrant funky ambience. 7

FLAVA UNIT

Sit On Da Bass

East Side

East Side build on a growing reputation for providing some solid dancefloor prowess with their third outing from the Flava Unit. Here they givel provocative jazzy keys and twisted old skool rap snippets with a healthy helping of nascent bass crunching for a smooth flora. 7

FUTUREPASSED

Open Your Mind

Genetic Stress

The debut for Future Passed on this Essex-based label teams towards the melancholic side with the special melodic tweaks of "Open Your Mind" melding with celestial extended sweeps and forceful beats workout. "Moral Rights" is the greater prospect with it's dramatic tonal inspiration. 7

NEW JAZZHUSTLES

Bamboo

Urban Flavour

New Jazz Hustlers return to the Wolverhampton-based imprint with their most accomplished work to date. "Bombay" merges emotive edgy keys with mellow, discrete whirring over a flat-sapping bass hook. "Toes Of The Unexpected" is a spacious, jumpy feel. 8

albums

VARIOUS ARTISTS

The Sound Of Speed

Ram

Breakbeat pioneers, Andy C and Antix, are still most revered as Origin Unknown, launch a stunning battery of forward-thinking fluid grooves and rotates on past historic moments with the aid of their imprint entourage. Too many highlights and no real downer at all, this is worth it for "Cause N Effect" alone. An immaculate conception. 9

also released

DJ ZINC "On Fire Tonight (Remix)" (G-Rex)

FACTS "Times Out (Remix)" (Smokers Inc)

MANGOLD FEATURING NAIARA "One Cut At A Time" (Divina Desire)

SDF "Starlight" (Shoexx)

"SILVER" (Silver) FERNANDO JUAREZ "Cool Spot (PFM Remix)" (Clean Up)

APHRODITE "Dub Moods" (Aphrodite)

LOUDN SOUNDCOLLECTIVE "Think Of Yourself" (Echo Drop)

FLYING LONDON "- Pimp" (Independent Dealers)

FOUR STAR GENERAL "Sunshine On Triple Life" (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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DOUGLAS TRACK. DURHAM CONCEPTS. GATESHEAD SOLID SOUNDS. HALIFAX BRADleys. Droitwich MALIBU. SOLID SOUNDS. HUYSHFIELD RADA LIONS. HULL GIT BEAT.

SYDNEY SANDS. REDDITCH WHEN. STOURBRIDGE RADA LIONS. HULL GIT BEAT. LEEDS CD MEDIAN. LEEDS CD MEDIAN.

SOUTH AMBLE RADA LIONS. LEICESTER SOLID SOUNDS. LEICESTER SOLID SOUNDS. MIDDLESBROUGH AT EASE. NEWARK ON TRENT. Northampton NEWCASTLE NITEVILE. SHEFFIELD SG MUSIC.

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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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3 may • dublin - ommond centre

the public energy tour
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8 may • london • subterrana (additional dj lake slater)
9 may • nottingham • normus greyey centre
10 may • birmingham • gpc club
also: speedy j live at tribal gathering may 24th
and glastonbury festival
NRG Never Lost His Hardcore Top Banana

Ken Gaze at the artists name, the title of the track and the label moniker. How could this fail to be anything other than a vital release? Consider now the fact it boasts reworkings from the unstoppable Sharp Boys and Baby Doc over two quality slices. A harding classic? You betcha, gourmets.

The Ambition Soundscapers on Latino mixes Nukleuz Can trancer school, genre-defining biz Flipside heads-to-the-floor Muspratt Antena Soundscape

I feel throbathon. so the trainspotting

You make me feel

Eve Number 15 from one of the genre-defining imprints of the moment, Pablo Garrido does the biz this time round with an old school, jaw-grinding melodic trance and a flip that whips the 303 into full fetish overdrive. Like a leather boot on a pounding arse, full on, this one.

REAL DJ Can You Feel The Force? Hooliez Yes I most certainly can, and so will you when you check out this homage to Italian disco, glitter balls and Gary Glitter. In four mixes which range from campish to full on camp via camp, "Can You Feel The Force?" comes from the boys making the noise at Milan’s Underground Cafe, DJs Latino and Sergio. Gorge.

COKE HAKKER Tec 3 REC If you’re up for the Hy-Jo projects on the Eukatank and Global Ambition imprints, you’ll enjoy this slice of hard house tinged with techno. Best mixed up with a forceful percussive number, the only doubts about this track is its name. What the f*ck, it’s a hacker then, boy?

SOUNDSCAPERS Soundscape! Part One Banxk The Soundscape boys are from Wales, apparently, but don’t let that put you off, because this blinding pumpaction shows there’s more to sheep and caravans. Carved on dub plate by Steven Reactor, Mark Piccotti and myself, this is a must-buy slice to roll your pupils to. Stunning.

FUEGO El Dif are not only already this have one on Berlin’s superlative Lunatic imprint, but if you do, you’re one of the few very. Big shout then, to Heat who serve up the De Vit Trade asset with reworkings by Rosario, Shemon and Woolson and Crimson Dawn. A fun-unnatural out of cuminaria.

ERASURE Don’t Say Your Love is Killing Me Mute

Now, don’t be judgmental, it’s not just cutting bars in the suburbs that play this kind of stuff, you know. And, as it’s prove the point, Jon Pleasied Weinman and Tall Paul Nivens all the remix in while Tin Tin Out and Matt Darey put a new spin on “Oh U’Amour”. Oh, yeah, and check ‘em at the forthcoming Cowboy Concerts.

KASIE SHARP Pulling The Strings (Remixes) Undiscovered

Reworkings come courtesy of the superlative Stonebridge, kings of cool, Kamastrata, and Sharp. The first two names offer assured quality, and as a rule of thumb, if you purchase anything that comes out of Sharp studio at the moment you’re on to a good thing. The final analysis? A real winner for dancer.

CADEAUA Rock Your Enemies Shill

Rock ‘em and rock out with yer cock out for those Mykonos moments. Which reminds me… booked that holiday yet? Well, make it Singapore, baby, and when you’re there, enjoy this. If they’re not playing it, I’ll smart my paella and char my with a glass of Freixenet. Now where’s my lyce beach thing? 6

PET SHOP BOYS A Red Letter Day PathAlone

Already a dub club smash, this one is doing the rounds with the Trouser Enthusiasts, Mixy & Basment Jazz & PSB remixes. Splash out on the CD and you’ll get the exclusive ‘Boy Who Couldn’t Keep His Clothes On’, co-produced and mixed by none other than Dan Cameron. Tectonic. Need I say more? 7

TEAM DEEP Morning Light Multiply

Originally released on Misjah and Tim’s label, and following on from the smash “Encore Une Fois”, comes a full on trancer stomper with mixes from Pagirnin, Traxx, Itchy, And Scratchy and Jens Mahlstadt (of Loops & Tings fame). Muddled to death by the time you read this, most probably.

K PASA Eastside Express 6-Face

Quality tracks from a quality production house. Check the original, a full-on disco-bopper riding across the line while the whole gear rocks the place. Even Pablo Escobar could reach up and give his boys a hug, that puts the white back on the island. Just in time, you ask me.

ALBUMS

VARIOUS ARTISTS

Hip Hop Volume One (Battered & Crisped)

Tinti: NRG Control, this one, as Captain Tinti takes aboard a crew of army/skate, barehearted heroes, settles for a heavy hoe. With storms like the Warriors mix of “Freedom”, “Beat The System” with its “Fuck me up the arse” sample and Anarcoids mixed into a shape-shape and Bristol fashion by De Vit, this is a must-buy album.

VARIOUS ARTISTS

The End of Paradise Deep Beats

The archives of hardbag are taken out and then, polished off by the Deep Beats boys and girls, and about time too! If Shannon Redd, Musique, D Train, Joycelyn Brown and France Joli is your bag, you’re gonna love this three disc spectacular. Watch out for a best of disco comp coming soon from the same stable!

also released

KINETIC ATOM - “Return Of The King” (Phuture Mix) JINX - “Inclinations” (Jinx)

GANESH - “Back Again” (Tinti) IYX - “One To Your Heart” (Remix) Urban

MOULDO IMPRESSION - “6 Hours” (Piramid) PETE AND JACKIE - “London’s Gaming” (Bash)

Brian McLean - “Disco Ninja” OBSCURE - “Dune, In Turn, Out Turn” (No Respect)

JEFFREY ROBINSON - “Colomba” (Time Unlimited)

THE RUTTER - “Gimme Your Love” (Rutger Wilkie & EAFHEL - “Black Science” (Universal Prime Breaks)

HETELOTRONIC

Make it Real/Ritch Bitch Skyway

Following on from the much revered “Walk With Me”, Hetelectron’s up the pace with a solid double A-side featuring one-time Sasha vocalist, Danny Campbell. “Make It Real” is a vocal cut with Campbell’s Sealsque voice laid over an

Oakenfold and Pete Tong, this is an essential purchase.

HHC We’re Not Alone Perfecto

Originally on the excellent CSIF label and now getting the full release it’s well deserved. “We’re Not Alone” achieves the seemingly impossible task of sounding like an old classic but is still fresh and inspiring. Cristian Del Huid, one of the UK’s acid house originators, and ex-K-Harlem member, Nigel Champion, and heavily rotated by
LARGE BUZZIN' · ACIDICLY BANGIN' · COOL GROOVIN' · TOP TRANCIN' · HARD HOUSIN' · NU-NRG PACKIN' · HUGE SOUNDIN' · BIG BOUNCIN' · EASY SPINNIN' · EVER GIVIN' ....MASSIVE!

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Darren Emerson, Darren Price, Bedroom Bedlam DJ Steve Bridger

DE MONFORD UNIVERSITY, LEICESTER · SATURDAY, MARCH 15
Mr C, Tony G, Bedroom Bedlam DJ Timmy S

UNIVERSITY OF LUTON · WEDNESDAY, MARCH 19
Gipsy Dusty, Pierre Marcoux, Bedroom Bedlam DJ Ross Kingdom

MANCHESTER UNIVERSITY (AT THE PARADISE FACTORY) · THURSDAY, MARCH 20
Mr C, Bedroom Bedlam DJ Alexander Cooke

CARDIFF UNIVERSITY · SATURDAY, MARCH 22
Carl Cox, Concorde, Richard Fox, Bedroom Bedlam DJs Philip Hines and Dean Martin

BOURNEMOUTH UNIVERSITY · FRIDAY, APRIL 18
Darren Emerson, Bedroom Bedlam DJ Tony Jones

KEELE UNIVERSITY · TUESDAY, APRIL 29 (Change of date)
Tony G, DJ K, Bedroom Bedlam DJ X

UNIVERSITY OF DERBY (AT UNION 1) · SATURDAY, MAY 3
Gipsy Dusty, Mark Pryce, Bedroom Bedlam DJ Alexander Cooke

UNIVERSITY OF MID-Glamorgan · THURSDAY, MAY 8
Trevor Sickles, Bedroom Bedlam DJ Alison Marks

COVENTRY UNIVERSITY · THURSDAY, MAY 15
Tom Fox, Bedroom Bedlam DJ Dave Purnell

LIVERPOOL UNIVERSITY · FRIDAY, MAY 16

MUZIK magazine

Muzik Masterclass is a Plug production (0171-486-1877). Details are subject to change.
singles

NED FLANDERS
Life’s Little Pleasures

Forward-looking exotica from Darren Emerson’s low-key but much sought-after imprint. The sci-fi hooks and funky keys of “Life’s Little Pleasures” are overlaid with a haunting sax riff and reinforced with an Angeliqueدنز rhythm section. The driving beats and atmospheric swirls of “Mr Sonic” make this the best Underwater release so far.

D KNOX
The Body of Christ EP

MagicTrax

After two years of running their excellent magazine, the “Magic Fix” crew have branched out into the vinyl zone and with four hard, minimal tracks of twisted analogue techno from Kalamazoo’s D Knox. And with a soon to be released EP from Uggly’s Jamie Reed, they’re off to a flying start.

DAVID CARON
Any Day EP

Evo-Lute, Holland

Jazz musician and sometime electronic wizard, David Caron, returns to the Evo-Lute stable with another fine release. “Dreamer” takes us to Detroit with its crystalline strings and squelchy bass lines before “Easy Afternoon” takes us into Bjorn Rund’s tiny town.

TOO FUNK
Hotel from

UK

Too Funk, techno purist turned junk funksters, have spun off so far into their own flares and glitter ball universe that the two tracks presented here have more in common with Lonnie Liston Smith and Ronnie Laws than they do with Derrick May or John Atkins. Electronic Afro disco for Nineties hip cats.

ANIMA MUNDI
Helula

New State, Japan

If you’re a fan of Yokipa’s recent Northbridge album then this might come as something of a surprise. Working under a pseudonym, the Japanese toy wonder chooses the lush melodies which made “Cat, Mouse And Me” such a wonderful album and goes for the popular with this three octane, skeletal dancefloor-shakers. Dark ar-u-like.

SCUBA
Unfilled

Soda, USA

Ouvyn’s King Britt with five wonderfully soothing, deeply organic tech house lullabies. Live trumpets, whispered vocals, featureless bass lines and ancient analogues are the order of the day. A must for fans of Kenny Dixon Jr, Motorbass and Derrig.

SB 2BD
Dominz EP

Stressay Radio, Holland

A 10-inch, yellow vinyl three-tracker of top-drawer breakbeat techno. The title track layers its heavily-flanged breaks with an insidious “Maiday” style keyboard wash. Meanwhile on the flip, the excellent “Ha” treads a far more sombre path as its booming 808s merge with a creepy, high-pitched swirl of synthwave-tinged lycanthropy.

JURGEN PAAPA
Royal

Pfaff, Germany

Entirely built of any melodic content and all the better for it, the weird robotic funk and highly complex jerky grooves of the four tracks here are as engaging as they are bizarre. Music for beat junkies, androids and hanteks.

KIKO
Flying Saucer EP

Doug Dunner, France

Doug Dunner continue their run of technoid floor bashers by enlisting the talents of Ouvyn’s Kiko. “The Airport” signals out with its lucidly-phased polythene andgoo bass throbs before the rastas get their head into the whirlwind of jack-hammer kicks, hyperactive hats and distorted piano licks of “From Grenoble.”

SWAYZAK
Avenue

Djaw

A gloriously subdued, technoid-tinged deep house new from a new UK artist and label. The future sci-fi FX and dub sensibilities of “Bueno” make for a perfect 4am webber, but it’s the gently unfolding rhythms, mesmerising textures and bottomless bass of “Fukumachi” which make this such an unmissable release.

PICTURE #3
Unfilled

Beartguy

Globally exotic, quasi-beatless tech-nor from electronic music’s most kept secret, Andi Hart. If you can imagine the Sun Ra playing Chinese water music as the sun goes down over Saigon then you’re halfway there.

PHREAK
Fantasy

MC Projects

MC Projects

May not be the world’s most consistent imprint, but its maverick approach to this genre and open-minded roster does ensure some great moments. And this, folks, is one of them. Highly varied throughout the

EP “Jitter Ballz” moves from bottom-heavy house sounds and madcap future funk through to locked grooves and beautifully deep, lush melodic.

MAULER
POM 100/200

Shield, France

Two tracks with two completely different flavours. POM 100 is a wild, totally abstract but strangely compelling slice of tech notor, while “POM 200” is a dub-land, another great piece. Channel-esque house. Chalk and cheese or two sides of the same dancefloor coin?

DJ ASSASSIN
The Stalker

Uggly

More top notch tech house business from the Uggly stable. “The Stalker” rides along beautifully on a monstrously dubbed-out baseline. It’s reinforced with clattering percussion, funky snares and a jazzy flute break that’s heaven sent. The perfect soundtrack for one of those slighty messy, but thoroughly enjoyable Sunday morning sessions.

SURGEON
Palindrome

Dynamic Tension

Anthony Childs takes minimal to new levels with the first cut from his new imprint. Three cuts that are fairly unremarkable but the lead to another matter entirely. Underpinned by a dirty b-line and lusciously cuffed with some funk drum action, “Palindrome” is an absolute belter.

Global Grooves

Exploring the Arctic techno scene in NORWAY

Although most people who know about Norway and its music might think of its fields or beautiful landscapes. They might talk about long winters with a 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 hotbed of electronic activity for some time.

All started in the late Eighties in the town of Tromso where artists like Geir Jensen (Biosphere), Per Martinsen (Mental Overdrive, Illumination), Kenny Theory (Illumination, Ultrasound) and Bjorn Torne (Banshee) began throwing soundwaves. Having grown up on a diet of Kraftwerk, Depeche Mode, DAF and 23 Skidoo, they were instantly attracted to the early embers of Trux, Tropekos and Transmat. Before long, they started to write their own tracks. The first Arctic record appeared in 1990 when Gruenes Twosome put out “Hallucination Generation”, a track which earned a huge rave anthem in the UK. A year later, a compilation “TOS” was released on Belgium’s SSR imprint. This was a seminal record instrumental in defining the deep, melodic vibe which is often associated with the Arctic sound.

In the years that followed, most of these Norwegian artists moved to Oslo and carried on releasing tracks on Arctic labels like ++47, Love OD and Deep Sound before as well as licensing material to imprints like R&S, Djax, SSR and Internal. So why is it that one of Europe’s most export-import has produced so many great techno artists?

It’s just the vibe here,” says Nick Siltto, an English expat who’s lived in Norway for the last five years, recording alongside Kenny Theory as Illumination and Ultrasonic. “Osto is a dark, grime and north town and I think we make music to soundtrack the bleak atmosphere.

“We’ve all worked to formulate the Arctic sound and I’d like to think that someone buys an Arctic record they know they’ll get a quality product which has its own distinctive vibe.”

Ultrasonic’s ‘Two Lights’ is out now on Music Man. Watch out for forthcoming teknikool albums on Bjass and a Ben Tasske single on Djax.

albums

BRIAN STORM
Semi-Detached

House Music

The last album you may expect the unexpected with a 16-bit release but first the word album patterns quirky rhythms and all manner of bizarre sounds here (including the occasional bit of gratatation. Latin cheese) are something else. At times it’s wonderfully soothing and at others annoyingly grating. As the album progresses though, you realise it’s actually pretty bloody good.

K-HAND
Ready For Darkness

Acaris

“Get Ready For Darkness” says the voice on the intro to Kold Hund’s second long-player. Obliviously I braced myself, patiently waiting to be thrown head-long into the vortex of anguish and pain. Sadly though, the darkness never came. After listening to the 10 tracks of ununspirited repetition, all I 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 weight of talent that lurks in every corner of the techno-globe. The highlights here are Paul “Outerpeace”, Dynamo’s “Black Sea” and the Advent’s “Real Time”. Elsewhere there are choice cuts by the likes of Sir Real, Luke Slater, Space Diz and Richard Bartz.

VARIOUS ARTISTS
 Fever Y-Solid

Terz

Germany’s label with a typical value for money collection of cutting-edge techno cuts. Out and out class acts like Phase’s “Dor Klang Die Famile” and Model 500’s “169 Starlight” rub shoulders with Scan 7, Maurizio and Slastnic, proving that even after sixty years, Europe’s original compilation series is at the top of the list.

also released

singles

OBJECT17
“D-Time/Nefpressure”

(1200 Music, USA)

Poids "Kape V'Misler" (Pure Plastic)

JOHN TEJADA
"The Ebonics EP”

(Phonehype)

D J SHERRY
“Tone Dummbrink EP”

(Round)

SLACK CITY
“Dorcal” (Pacific)

KELTON, VAL, EJN, JRP, RASHI
BADU - “Southwind Freeze”

(Musiker, France)

SI REGG - “Coutkiw SYP”

(Aspirations)

AAR INK
“Hard Hands”

(PORTION REFORM - "Rans"

(Downwards)

ZET LUGUBRIUS - “Volume 2”

(Biraz)

necchi
NUYORICAN SOUL
It’s Alright, I Feel It
Remixes
Tabiti Loud
The outstanding contribution to MAW’s Labour of love gets the nod. It’ll split opinion but will undoubtedly fill many floors and hearts with joy. Apart from the epic original and shamelessly simple MAW “jam” remix, the other tracks for house heads are Mood II Swing’s understated funk and Armand Van Helden’s deconstruction which raises the dancefloor temperature. You’re gonna feel it to the point of overkill.

ROY DAVIS JUNIOR & JAY JUNIEL
Transitions
Large
Following on from the glorious “Gabrielle” was never going to be an easy task. But in collaboration with Jay Juniel and vocalist Jennifer Davis on the key cut, “Function”, Roy Davis 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 (Crippled J Glover Remix)
Eve-Lap
More from the Japanese disco nutters. Those of you who remember Philip and Crippen’s “It’s Music” will love the similarly whole-hog retro vibes and good time grooves. Remixes also feature Byor Stiga running for his money in the Nineties Sylverstound alike stakes.

PLUS
Triple Journey Raging
This firstcut from Vinyl Junkies, the stalwart 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 Jituj Boyz remix is a typically sonic soup of great substance with drops and keyboard runs to give you sweet dreams.

CLUB ARTISTS UNITED
Swing Like Charlton Millement
Pennsylvania
Theo Gerande starts his own label with a two-corner affair including Kenwo and Suso Boben, Jimena and Eddie Stockley in supergroup fashion to revive a gospel classic. The vocals intertwine angelically with a sing-along chorus and searching solos, especially on the “BOP WC Mix” which is blissful and bound to appeal to all “Trouble” devotes.

STEVEN DANTE & JUAN ROBERTS
Never Have a Love Like This Before
Deluxx
Two distinctive and well-known solo vocalists come together in a pop house ballad style which sounds different but dated with the detailed solos often cramped by the strict syncopated styles.

LARRY HEARD
Calm & Chaos
Guidance, USA
Don’t Title Mr Fingers away just yet as here he adds to an already impressive catalogue. On this track “Feels” is haunting in the manner of Ralph Falcon’s classic cut “Every Now & Then” with early Chi Town beats and technoid effects. The highlight “Guidance” is a deep slice of whispered soul to stand up there alongside “What About This Love”.

JEPIE GUILLAUME
The Power Mixes
Spiritual Life
As you would expect from this New York label under the direction of Joe Clausell, this features a totally uplifting African vocal and Haitian drum flavour collages with sex sequencing and top-notch instrumentation in perfect harmony.

REVIEWED

RHYMAKERS
Main Break/Remina A Beat
TDR
There’s a thriving breakbeat scene in southern Spain with underground parties attracting crowds of up to 2000. DJ Jordi is at the scene’s forefront serving up luscious deep electro breakbeat sets. Here, as Rhyakers, Jordi State and Volumen offer two minimal frameworks, crystal clear production, lethally punchy breaks and arm no much else. Very simple and utterly good.

WORLD CLASS
I Got You Need
4th Floor, USA
Witness the revival of classic house label 4th Floor which wood early contributions from Daddy Tenaglia and Peter Daou. Here, Freddy Turner and Herman Santiago concoct a groovy-as- hell brew of new school boogie with sciat samples, female ad libs and a healthy reminiscence of Clyde Alexander’s disco classic, “Got To Have Your Love”. Believe me, you need this.

AMIRA
Dedication
‘N’ Slide
‘N’ Slide’s young hopeful follows the bright entrance of last year’s “Walk By” again working alongside the hugely-talented Blazes songwriting team. The boys harmonise beautifully on the chorus for this funky tune and while Amina still needs a bit of vocal work, he pulls off a vibey song well.

NEXT PHASE FEATURING HELEN BRUNER AND TERRY JONES
My Desire
Suburban, USA
Typical bouncy diva-style sing-along bass business with Bruner and Jones’ voices sharing duties well over Tommy Musto’s distinctive bass and Rhodes groove. It’s all good stuff but just a bit too typical to get overly excited about. “Starkly” in Grant Nelson’s retouch.

ARTIST UNKNOWN
Disco Sensation
white label
Rough, raw and rugged disco vibes from Scotland. One side extends the Vince Montana sample used by Mood II Swing on their “Do It Your Way” killer classic with snatches from Deep Zone’s “It’s Gonna Be Alright”, while the other take up Al Hudson’s disco floor filler “Spread Your Love” alongside spirituals a cappellas.

DAVIDSON OSPINA
Chronicles
Revolutionary, USA
The follow-up to last year’s smash EP retains the same formula of cut ‘n’ mix disco grooves, jazz and light and catchy grooves. The irresistible piano antics of “Snap Your Fingers” and the quirky spaghetti western solos 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 singles

CHICAGO TRIBE of EAST COUNTY
“Save The World” (remix)
Vital
The latest release from the group which is making waves in the US and Europe. The original mix is a big hit but the remix version is even better.

JEDI KNIGHTS
Big Ones
Universal Language
The Kajagoogoo bird sides their quest for silliness with the long-awaited “Big Ones”. “Catch The Break” sample a spell about how Grandmaster Flash was the true inventor of cutting and scratching and the legend is well worth a listen to heavily filtered disco infusion. Over on the flip, “Big Knockers”, crosses a headsy mixture of breaks and deep house into its

overstuffed bra. Just be sure you can’t help playing with it.

FREDDIE FRESH
Chupaabachra
Harthouse
The dance man’s stuff tends to vary in palatability. “Chupaabachra” is one of his more accessible and melodic excursions and it turns up as this impressive remixed package. Bassbin Twins offer a sixteen-heavy anthem which slows down to hip hop pace. The Propellerheads lay down one of their finest works to date, gritty, organic and simple. Freddie’s Latin ditty on the flip works well too.

TRIXX SENTIALS VOLUME 1
Acid Funk
E UP
With track titles such as “Breakin’ Apocalypse”, “Rock’n The Acid” and “Scratch Of Acid”, it’s hard not to imagine where this lot are coming from. Five tracks of minimal, danceable funk with a healthy vibe and 303 acid sounds. Makes for a useful DJ tool.

RAV ROWLAND
MF
Fat Pos
Surfacing late last year in New York, a few copies were available in the UK… until now. Cutting between 4/4 and breaks, the ultra snare sniping chunks, synths and unique arrangements make it a must. The Uberzone mix is even better. Uberzone Q transforms the simplest of riffs into the fattest of grooves. If you like it tough, you need this.

THE OVERSEER
Hit The Tamrac EP
Soundtrack
Another terrific new four track from this great imprint. It’s hard not to jump around to the grunge-driven luney and manic beats of the 130 bpm track. The utempo hardstep workout is equally mind-blowing. The three tracks are experimental with chopped up Sinatra solos and UB40- influenced dub jungle. Definitely different.
Includes staff from Bentley Rhythm Ace, Fatboy Slim, Hardknock, Requiem, Midfield General, Cut La RAE, Marky, Kaptain, Planetaria, Kodak, Dance League, and various others.

**7th April**

**LEVEL ONE**

10:00 - 01:00 Jon Cooke
01:00 - 04:00 Mozzie (Amsterdam)
04:00 - 07:00 Tim (Amsterdam)

**LEVEL TWO**

10:00 - 01:00 Graeme Fisher
12:00 - 02:00 James Pennington
(Suburban Knight Detroit)
02:00 - 04:00 DJ Andy (Detroit)
04:00 - 07:00 Jon Cooke

**LEVEL THREE**

12:00 - 12:00 Matt Tagents
12:00 - 02:00 Paul Bailey (Leftfield)
02:00 - 04:00 Steve Driver
04:00 - 07:00 Steve Johnson

**LEVEL FOUR**

LEVEL FOUR VIDEO COMPILATION

LEVEL TWO

10:00 - 01:00 Jon Cooke
01:00 - 04:00 Dave Angel
07:00 - 07:00 Gayle San

LEVEL THREE

10:00 - 01:00 Kelvin Johnson
01:00 - 07:00 DJ Sas (Frankfurt)

LEVEL THREE

11th April 1997

LEVEL ONE, THE BIG BOTTOM END PRESENT ANDREW CURLEY (EMISSIONS AUDIO OUTPUT), AND A 5 HOUR SET BY THE IDJUT BOYS.

LEVEL THREE

10:00 - 01:00 Graeme Fisher
12:00 - 02:00 James Pennington
(Suburban Knight Detroit)
02:00 - 04:00 DJ Andy (Detroit)
04:00 - 07:00 Jon Cooke

LEVEL FOUR, TRUMA PRESENT "CLASS OF MIKEM HIGH" (TRIPLE BILL)

LEVEL THREE

10:00 - 01:00 Kelvin Johnson
01:00 - 07:00 DJ Sas (Frankfurt)

LEVEL FOUR, VIDEO COMPILATION

18th April 1997

LEVEL ONE, THE BIG BOTTOM END PRESENT ANDREW CURLEY (EMISSIONS AUDIO OUTPUT), AND A 5 HOUR SET BY THE IDJUT BOYS.

LEVEL THREE

10:00 - 01:00 Graeme Fisher
12:00 - 02:00 James Pennington
(Suburban Knight Detroit)
02:00 - 04:00 DJ Andy (Detroit)
04:00 - 07:00 Jon Cooke

LEVEL FOUR, TRUMA PRESENT "CLASS OF MIKEM HIGH" (TRIPLE BILL)
In the bag

DJ BRISK reaches for his record box

Like my set to have plenty of balls. “Harcore Selecta” features excellent Italian artists remixing old classics. All the tunes are excellent but Stunned Guys and Wasting Programme are the artists who stand out for me. They’re both under-rated but both shit hot. Their production is really clean and tight and they use tough beats and lively, flowing vocals. they also manage to avoid using gritty sounds which don’t come across so well on a club sound system.

“Hit And Run” feels quite European and has a really tasty piano riff in it, even though the artists haven’t used any of the more obvious chords. It also has some really busy 303’s in there. It was produced by Trixxy, whom I have a lot of respect for.

“Cloudy Daze” was left unsigned for a year. It’s a really emotional anthem with live vocals, so when me and my partner Ham heard it, we snapped it up for our label, Next Generation. It’s by the same guys who did “Love Of My Life”. Some people might call it cheesy but fuck ’em. I think it’s a good party tune!

“Anti-Social” has a “Toy Town” element to it but it’s got more weight behind it. It comes with clean stab sounds and a good mid-point breakdown which works the dancefloor.

“Sunburst” is a really uplifting hard trance number and the only other DJ I’ve heard playing it is M Zone. I like to work this one into the end of my set. It’s slow than a lot of hardcore but it’s full of power.

“Rapido’s ‘Nunsavant’ and Molecule & Feeling are both out now on Next Generation.

DJ SEDUCTION

Sangamania (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 ruff, although their trademarks are still lurking in there. If you remember the original from 1994 you’ll know how big this track was. I don’t think this will be such an anthem this time around but it will still get its fair share of spinning.

THE 3RD MAN

Only Everything

Producer from “The Death Becomes Me” stable comes this slab of high-speed, nutty hardcore with heavy distorted kicks and enough stab to fill an entire long-player. The riffs 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.

Nice to hear something a bit different for once.

SILK CUTS

Volume 4

White label

Number four in this naughty series and how naughty it is. I’m sure DJ Quicksilver won’t be too happy, then again if I thought it would effect his/her sales. Even though it is a nasty rip-off the quality is there with some nice gated strings and sound effects as well as some good production.

ALBUMS

HARDCORE HEAVEN

The Album

Heaven

This album will be in the shops by now, but it is too good to miss out on. Mixed by myself and other leading (ahem. Ed.) DJs, it is packed full of classics and new, upfront tunes from many of today’s best artists. Available on double CD, double cassette and triple, DJ-friendly vinyl, it’s an absolute must.

Also released

FARIS AND BANANAMAN – ‘Dreams’ Surprise” (MAU)
Cheddar Remixes Part II (Quest)
DIXENERY – “You & Me” (Re Mental)
ENERGY & DRUID – ‘Future Dimentions’ (Bankers)
DOUNGAL & D&A – “Somedimes” (Essential Platinum)
DOUNGAL & MIKEY SKEDALE – ‘Don’YA Break My Heart’ (Essential Platinum)
STOMPY, SUPREME & UGF – “Stay With Me” (Neclic)
DJ DIATTRO – “Musical Meyhem” (Heatcheck)
FUTURE VINY COLLECTIVE – ‘Soul Energy’ (Heatcheck)
THE VICE GIRLS – “Recker To The Gilly” (United Dance)

VITAL ARTISTS

United Dance Volume 6

FourBeat

United Dance and Fourbeat have combined 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 Slipmatt, Force & Styles; The Seduction; Sy & Billy Bunter. The Slipmatt boko has chosen a mixture of tunes and the other DJs have used a lot of their own product which works a real treat. All the latest anthems and upfront tunes are in and all of them are mixed to perfection. This signing is worth the money on its own. One to add to the collection. 10

VARIOUS ARTISTS

United Dance Volume 9

This one as always with these two boys. Starting with that popular house sound of the moment except at 170 BPM, and a typical Sy & unknown rap sample, the intro is done, moving swiftly into a coolly bass breakdown to make your foot move on the dancefloor. All the riffs are excellent and the only thing stopping this from going to 8 is the sad lack of a proper vocal. 8

JIMMY J AND CRU-LT

Ruffin’ 97

Ruffin’ 97

The riffs are equal and the style is superb. The quality still there. “Runway’ 97” is definitely an improvement on the next 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 “Amen” with rap samples from Jimmy J and Cru-LT as only they can do. 7

CHECKLIST

VARIOUS ARTISTS – ‘Hardcore Selecta’ (Traxtorm)
TRASH AND FRIENDS – “Riff And Run” (PB) (FBI)
Mike Finnigan – “Cloudy Daze” (Next Generation)
HIXY & SUNSET – “Anti-Social” (Pure Adrenaline)
FREE JAX – “Sunburst” (Tasta East)

DJ WHITE

Rocker This Place (Remixes)

Universal

This classic tune from 1996 has been mixed by two of the best around with brilliant results. Obviously with Brisk and Sharkey, both mixes have a hard edge to them. The Sharkey work has been on dub for a long time so it may be familiar but the Brisk mix is brand new with an excellent pumpin’ arrangement. Check the rework effect.

DEMOL

The Cake

Sy & Styles

DJ Demo is developing a definite style of his own lately with some excellent vocal arrangements and filter work on the S3000. Soon to be released on Next Generation, this one is going to get a lot of attention from other DJs so I’m sure it will be massive. The vocal is a big one but without any cheese, the rest of the track is very original sounding, too. 9

DEMO & WILDFIRE

Wildstyle

An energetic piece of from Universal with plenty of breakdown stomp and bundles of fresh sounds with a hint of reggae. The raps are sampled from “H-Tack” which works really well with this style of tune, the way they are chopped up. The music changes all the way through the track with good basses, sound effects and strings. The beat breakdown does it form when the “Amen” appears with a kick drum and is complimented by some tense keyboard riffs.

DEMO VERSUS COCO & STATIC

Dance Now

As Good As It Gets

From the same stable as Slush & Puppy, Coco & Static have teamed up with one of the busiest producers around, DJ Demo, for this two track twelve. The A-side, “Dance Now” has some well programmed beats and percussion with good basses, piano and vocal hook, “The sound of the future”.

The flip, “Toon Town” sounds very similar in certain ways to a tune with a very similar name. Check it out. 8

ERUPTION

Reach Out (Remix)

United Dance

In typical Brisk style, this one pounds along with heavy kicks and harash breakbeats with no let up until the biffer end. The distorted 303 sounds good as well as all the other sounds including the electric pulsar riff which works a treat. There are some excellent little tricks tuck away in there also which round of this stomper nicely. 7

SEDUCTION AND SY

Rushin’ Impact

Back to the impact sound for this one with SY’s touch on the scratching. Seduction and Sy’s new stance to this to there with some funny bleeps in the intro. The track builds with style into a stringy breakdown with piano and FX. Next is an old style stab breakdown and some old style vocals. The tempo was slower this could be 1994 all over again. 8

SY AND UNKNOWN

The Best Kicks

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LUNATIC CALM
ROLL THE DICE

ORIGINAL LUNATIC & FATBOY SLIM MIXES
1/04/97
Gerd, aka Gerl-Jan Bij, is one half of Sensuereal and, it seems tecnio producer of the moment with remixes being snapped up by a host of cool as-you-like British labels. Gerd has developed a style unusual for the European techno scene, fusing jazz, disco, electro and funk into ‘freezy Optimistic Tech-Jazz’ (thanks Mixmag), which is as exciting as it is unpredictable. ‘This Touch Is Greater Than Yours’ is about two years in the making and is destined to be a future classic.

VARIOUS ARTISTS
TRICKED OUT WOODSTINE

2LP/CD
OUT 28/04/97

Update of the Vienna scene featuring tracks and remixes by cheap head honcho Patrick Pursinger’s showroom recording series, G-Stone, Unit6 & Spray. Also features ‘Cheap’ style house mix of ‘Family Affair’ by Puck/Luminic ooohhh.

VARIOUS
JUNIOR BOYS OWN

2LP/CD
OUT 28/04/97

Finally the mighty Lee Curtis drops his heavily anticipated debut album. Featuring the trumpet of Gite Finkman and freaked out, angular, slide guitar on a precise beat - wise foundation.

VARIOUS ARTISTS
TRICKED OUT NOISEYFONE

CD
14/04/97

The Tales from the Hardside EP and ‘Hard Hop Heathen’ EP released on 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 sound.

KEN ISHII
X-MIX
STUDIO K7

3LP/CD
OUT 24/04/97

In 72 minutes, top Japan Jack Ken Ishii melts together completely different styles, from classic artists like Renegades Soundwave & Frank De Wulf via British Nu-Moon tracks of basement jazz to the freestyle tunes of Coldcut and Squarush.

SPEEDY J
PUBLIC ENERGY No.1 NOISEMUTE

Hailed as “Intelligent Techno at its finest!” and Mixmag’s Album of the Month for May, Speedy J’s debut album on Noisemute is a collection of growing beats and highly individual electronics. Speedy J will be on tour in May and has just remixed the latest Depeche Mode single.

DEMIIX

DEMIX IS THE DANCE DIVISION OF RTM SALES & MARKETING

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words. Sounding like a phalanx (pass the dictionary) of mole people pouring from the sewers, macabre in their teeth, it’s so under-produced it has to be deliberate. Utterly original, utterly fucked up.9

RODNEY P
Tings To Time
Passeyd

The London Posse bad brwy, Mr P. returns in a solo guise on Howie B’s eccentric label. Rodney still rips it up and manages to get into his gritty and gritty crime stories while at the same time undermining them. Jazzer and fuller than the Posse sound, it’s a departure but no drop off.9

THE SUPERFRIENDZ
Vowel Movement
Bat, USA

Some golden Virginia sounds from Mad Skillz” mates, “Vowel Movement” features five voices (including Mr Skillz) taking a verse each and then layering up with odd-sounding vocals (the voices which, 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. 7

FUNKY DL
Soul Silhouette
Ablaze

The Acckey yout who sounds like he’s from Queens returns with his first big hit. DL is confident and it sticks with his faith in jazz samples and story-telling. He’s a good rhyme (though the accent’s off puting) and the package is slick and effective. With its r&b chorus, it could even be a hit.7

SHAMUS
Tight Team
Raw Back, USA

Backwald has dug in his crates and sampled everything like a relatively unknown sample savior, but you can’t argue with the strength of the voices. Flip for the better, though, “Distant Attack” is a nasty marimba-funk workout in the Preciousferve vein.8

ONE INCHPUNCH
Kiki

Wrong to continue to come up with the goodides. “Holida’ It Down” will probably sound a little over-familiar, but you can’t argue with the strength of the voices. Flip for the better, though, “Distant Attack” is a nasty marimba-funk workout in the Preciousferve vein.8

PHIL BLUENT
On The Attack
Don Quixote

Yorkers-bonkers, Philip is coming with the deep, dark and disturbing rap dungeon soul that his has become New York’s trademark. It’s downbeat, obscure and grim all the way. Having said that, it’s well executed and his voice lends much more verve to the proceedings than you’d expect from someone named after a giant dog.7

TRIPLE D & CHANNO ONE
I Need Your Love
Worms

A Dutchman and a deserter from the US army, dual rap act hip-hop like only the Low Countries know how. Apparently it’s setting clubs alight across the country. Only a limited number of purrets are holding mass bunnings of this double-pack of washed-out vinyl.3

MIKE ZOOT
Turn
Guru

A lovely EP in which Mike Zoot shows his class, reaching a high point on the MoS Def feature “High Drama”, a series of music videos which act as a pass-take of the ridiculous flights of fancy other rappers keep taking us on. Relaxed, funny music and Native Tongue-style intelligence.5

A I M
Leap Frog
Grand Caper

A I M continues his effortless ascension to the place that is forever fun and fearless. This EP has huge brassy riffs from some mutant cloneJB army strung out over overcooked beats that you’ll the sure you can hear shouting out, DANCE, DANCE, “GRAND CAPER, DANCE”. Next year you know, they’ll be on the beer-stained Formula of some nickey table, swaying y’thang.9

VARIOUS ARTISTS
Deep Concentration
DIA USA

A new DJ compilation out of the Bay Area which owes something to “Return Of The DJ” but delivers in its own right.

EXCELLENT tracks for the X-Men, Peanut Butter Wolf (with J-Rocc and Babu), Radar, Prince Paul and Cut Chemist. Scratchier than a skin disorder.9

VARIOUS ARTISTS
Musical Dilemmas
Ultimate Illusion

If you haven’t caught up with Ultimate Dilemma yet, make sure you check out this compilation. There’s more than a little drum & bass here, but head for the tracks by the Runaways, Raymatic, Red, Metalax and Tek 9 plus some of Mestrion’s material and you’re sure to find something to interest you. Cold-filtered, science fiction beat breaks.9

VARIOUS ARTISTS
Grinlock’d
Mercury

Tupac’s last film comes complete with his next “last” track featuring Snoop and the Pap rapping about how they’re wanted dead or alive and it’s a piece of ear-pain which sets the tone for the collection of lightweight, radio-friendly tracks that follows. Give me a traffic jam any day, 1.

WAITS PROPHETS
When The Time Comes
Payday!

Along with the Last Poets, the Waits Prophets have the honour of being the father figures of the revolutionary strand of hip hop. Their ‘91 album “Rappin’ Black In A White World”, was radical enough for the FBI to conspire to wreck their careers. They’re back with a stronger hip hop beat and words of knowledge, wisdom and anger for their children. Don’t miss.8

VARIOUS ARTISTS
NFL Labs
Castle

Judas of the oppression of basketball, American Football is hitting back with this collection involving head ball players trying to rap and sing alongside such luminaries of the mic as Method Man, Charlie Watts, Ghostface, P.L.(of course), Mobb Deep and The Pharcyde. Surprisingly, it’s all good, although it’s kind of disappointing that nobody goes on about the size of their tackle.6

also released singles
SCARFACE WITH IICE CUBE - “Game Over”
KEITH MURRAY “To My Man”
MO THUGS FAMILY “Thug
Defence” (Relativley)
DA NABA HOOD “Where I’m From” (Empire, USA)
FIRE CREW “The Cypher” (Part 3” (Relativley)
YO YO “One For The Cullies”
VOTEL “Hand Of Doom” (Grand Central)

 Singles
TURBO DRIVE - “Blow Your Headphones” (Ninja Tune)
HEAD 26 “Water Bed Heaven” (Rough Trade)
NOTORIOUS S.I.D. “Life After Death” (Bad Boy Artists)

All imports supplied by Mr Bongo’s, 44 Poland St, London W1. Tel 0171-207-1987
singles

**BACK TO BASE**

Live Wire Dub Sound

white label

If schizophrenia was a prerequisite for making good dub music, Back To Base would be compliant. Adding multiple dimensions to their music (a DJ, blues guitarist, three African percussionists and a soul singer), Back To Base’s sound on this live EP delivers a different angle every time you hear it.

**STARKY BANTON**

I & The Don Coming

Fashion

When reggae’s foremost aficionado like Jah Shaka and Daddy Ernie rinse a tune, you know it’s gonna be the lick. DJ Starkey Banton explodes on this firing conscious tune in front of a brooding roots/dub riddim. No frills, just some real heavy shit.

**MADD COBRA**

Mr Hardcore

Greenloves

Cobra’s chat is always up to par, but like a bleached date with Sporty Spice, he beats recently have been a bit of a letdown. This time, he adds a more original singing style to accommodate new producer Outlaw Candy’s musical mix of Pun Boy Three’s “Art! What You Do” and Soft Cell’s “Tainted Love.” Yeah, you heard right.

**MERCILES**

Mr McCoy

Greenloves

“Everybody, dun dun dun dun dun dun dun dun dun dun dun dun dun dun dun dun dun.”

The musical sensibility of the generation 3.0 has evolved so much, he’ll soon be known as the Rudy Ray Moore of ragga!

Exhale brother, exhale.

**BUCCANEER**

Classics

Greenloves

Despite wallowing in the first Division behind such prominence talents as Buju Banton, Bounty Killer and Beenie Man, “Classic” appears to be Buccaneer’s promotion bid. Versatile, commercially aware without losing the reggae raga and loaded with hits, "Classic" fulfills the potential Buccaneer showed on last year’s eagerly awaited album, "Skillet Concerto.”

All Pre-releases supplied by Daddy Kool, 12 Barkwood Street, London W1.

Telephone: 0117 - 404 - 1001

**KULPRIT**

Toulouse Tangents

Leaderboard

Check out this dub groover with deep US-style chords, driving percussion and Euro overtunes, and marvel how it slots into a quality trance set. B-side “Alternative" stands out with driving percussion and assiduous breakdown. That, rolling, jazz-influenced hard house for the next century, anyone?

**SYB UNITY NETWORK EXPERIENCE**

Space Pappy

Flying Rhino

“A big, big noise for the middle of the night” is how the PR posse describe this one, and who would argue? This psycho-beat with deep driving bass is a head-strong favourite already... particularly when played at a peak time. But if you’re just back from Goa, time to lose it again!

**ECO**

Crowd 9

Kronic

Both Andy Lust and Ollie (honest!), and together they have been responsible for cuts like the superb “Higher” on the Tip blue compilation. Here, they launch the Kronic label with a twin-track excursion into deepest psychedelia. Predictable, but powerful nonetheless.

**PLANET HEAVEN**

Ode

Delicious Grooves

Previously only available on acetate (which Oskinefold has reduced to dust at Acorn, turning the track into a clubland classic for the full release). “Ode To A Sea” is now set to flood the nation’s better danceflos. Three tracks with sky high production values must a buy-sale.

**AETURNUM**

Insanity

Pepsi

The musical essence of descent into the psycho-influenced subconscious. Long, gliding,开发商的niffs of subliminal psychodelia. Organo-digi-wands from Meuric’s “Stimulating Sex Of The Synth” Bonfari. A rather good track as well, all things considered.

**D.J. HIGINO**

Moto

Off The Wall

Northern Span’s DJ Higino was one of our first picks to embrace techno and infuse it with hismr. sensibilities. Think of him as the Chris Liberator of Asturias, perhaps. Here, he shows his worth over four tracks of high quality but not exactly cutting edge kudos. Worth a spin.

**MARUSHA**

Unique

Law UK

From the queen of Teutonic techno (who sold half a million copies of “Takes Me Away” in Germany, you may recall) comes a two-tracker of real substance. Most-cared cut will undoubtedly be the Bonza (Davis and Sanin) rereworking of “Unique,” a full at stommer at An’s Mix, Terrific.

**OMINUS**

Tribe

Kupie

A rallying point for thereaks, trippers, nutters, lost and confused to tickle their brains in the bass and lose it totally. But this is just the strung-dynkin’ madness of the title track. B-side “Sublime”, meanwhile, is an altogether more therapeutic, mind-bending track. Watch out for the white-coated ones, my friends.

**VARIOUS ARTISTS**

Made On Earth

Blue Room

Featuring a roster of new and current signings to the innovative GR imprint, this long-player may have been “Made On Earth”, but it was certainly conceived elsewhere. Juno Reactor, Cwiffle, Total Eclipse, O Men and a host of others who have graced this page over the past months deliver some of the most mind-bending examples of the year so far. Awesome.

**SHAMANIC TRIBES ON ACID**

303 To Infinity

Keats

Psychodelic to the max, the Shamicans display the full potential of their 303-driven wares, including debut outing, “Tantalus”, “Book Of Changes”, “The Golden Bell”, “Acid Punk”, “Herbal Meditation” and an exclusive Mantra Mix of the sublime “Moon Of Moondri.” You can’t go far wrong with this one.

**VARIOUS ARTISTS**

Transient 5

Treatem

When will the Transient boys stop? Hopelessly, never, if the lilting out from the stable is anything to go by. Astral Projection, Cosmico, Disco Volante, Black Light and Slide, among others, get up to the sort of dirty business you read about every month and get up to every weekend.

**also released**

REBEL YOU - "Remixes" (Stay Up Forever)

MACHONE - “Road Runner” (Das Or Bizz)

GREGORYOPOS - “Dr Octopus” (Millennium)

OBSESSION - “Tune In, Tune Out” (No Respect)

GIOUGIORE PREZIOZIO - “Raise Your Power” (Banzai)

HYPER TROPHY - “Just Come Back...” (Das Or Bizz)

PLASTIKZ - “Zulu Tribe” (Up Beat)

KIZZY - “Shake A Boom” (Chocoolat’s Chocool

PROACTIVE - “Straight Out” (Suck Me Dry)

CODE 26 - “Abunu” (Univex Ravers)

Reviews by Derrick Bardowell

Reviews by Dave Fowler

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Friday 2nd May, Norwich, UEA
Earithm Rd, tel: 01603 505 401
Tickets Adv £7. On the door £7 max £8.10 otherwise Doors 10.00pm till 4.00am
Deck Wizards: Sid Shanti, Hoo Sols, Chrisbo. Live P.A: Medicine Drum
Special Guests: O.Y.E. DJ's and Visuels

Sunday 4th May, Glasgow, The Arches
Midland Street, tel: 0141 221 9776
Tickets Adv £10. On the door £10 max £12 otherwise Doors 10.00pm till 4.00am (subject to license)
Deck Wizards: Hoo Sols, Tristan, Chrisbo. Live P.A: Medicine Drum
Special Guests: Saddle DJ's and Visuels

Friday 9th May, London, The Fridge
Brixton, tel: 0171 637 6767 (Credit Card)
Tickets Adv £8. On the door £8 max £10.10 otherwise Doors 10.00pm till 4.00am
Deck Wizards: Mark Allen, Chrisbo, Chris Organic, Live P.A: Mindfield

Saturday 10th May, Liverpool, The Irish Centre
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Luscious Jackson

The new album
FEVER IN FEVER OUT
Released April 14th. Includes the single naked eye
CHYNA
How I Feel
Patricia Rybkin
Break's a killer, song's not bad. "How I Feel" is slightly repetitious but there's something about this street singer that makes you want to move. In fact, "The Funk Feel Me" floats along with a serious b-line and snare which certainly kicks the dust. Yes sir, I think I'm getting into this.8

THOMAS & TAYLOR
Dreamer
Them Tay
Husband and wife soul stalwarts, Thomas & Taylor, always manage to come out with something that tugs at the deep 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.5

PAINTING BY NUMBERS
Square Biz
Kokh International
Take a half credible soul dance song originally recorded by one Teena Marie and then attempt, yes 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 frebee or a vinyl ashtray. Your choice.2

ELEMENTS OF LIFE
Sweet Love
RCA
Now let's get things straight. There are certain songs you should avoid, you don't go messaging with otherwise the god of soul music will come down on you like a ton of bricks. But if you make your version a little bit different and convey, vocally speaking, a fresh approach, the result is very pleasing to the ear. Lovely stuff.8

SWV
Can We Joe
This is such a tremendous change for the girls, full-on, shuffle, sexy (oh so sexy) and very smooth. Yes, yes, yes, more of this type of adventurous r&b please. At last, somebody is injecting some feeling into the arrangement. This is old school for the nu soul heads.9

PAUL ANTON
We've Got It
Slim
Another case of an under-rated vocalist trying to get the break in this dog eat dog, double-dealing, two faced record industry. Paul is undeniably a class vocalist who deserves the pot at the end of the rainbow. Paul's vocals production and all the mixes hit the bone. I just wish the song was stronger.5

PUFF JOHNSON
Forever More
Columbia
Now come on you lot at Columbia, this woman has a voice to kill for so why produce her like she's singing with as much emotion as a well lettuce. This is commercial pop going for the big buck. From quality to crap... Sorry lady, change the tune please...2

3T
Gotta Be You
Epic
Take Mr. Jackson's voice, split it in three, shove a few ools and ools in the mix along with the worst rap since your Gran attempted "The Message" Karaoke-style last Christmas and you still won't come anywhere near this large pile of meaningless dress masquerading as a hit record.0

ALBUMS
AFTER 7
The Very Best Of... Vol. 1
After 7 are possibly three of the finest voices on the planet. They've never recorded a safe tune, they are so bloody talented and they never make a mistake. So to Kevon, Movin and Keith, thank you for being such a talented threesome and long may you reign at the top of the stairs. So, so faultless.9

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 beats is a fine example of how to be yourself. Don't follow the trends, just put down on vinyl the songs going through your allel. This is prime-time music.9

COMMON CAUSE
SoulScat
Back Bar
There's a trend among the dance fraternity to go back to basics when laying down a cut, "live" musician ship instead of sampling which keeps musicians in work and at least shows they can play. George Mitchell has been there from day one and will tell you great grooves have always been laid this way. So enjoy this superb played chunk of soul jazz, it certainly hits the spot.8

DIAMOND Wookie
Feedback Rules
Internal Bliss
It's amazing to hear jazz fusion played with such incredible freshness in the Nineties. Old jazz heads cut their teeth on tackle like this via Lonnie Liston Smith, Herbie Hancock etc in the halcyon days of flanes and afro, now here's a pianist determined that those funky traditions should not be dismissed. Nostalgic rhymes with modern beats, wonderful stuff.8

PEGGY SCOTT-ADAMS
Help Yourself
Solo
If northern soul is making a comeback, then I wish deep soul could score a few points as well. It is an emotional concept and the storylines are normally the eternal triangle, "My man/woman has gone and left me for someone else..." pure cold shower treatment coupled with some tears along the way. But hey, this is life we're talking about.7

ASSORTED PHALLOUS
Limited edition sampler
Hall Of Fame
Seventeen-track sampler pulled on limited vinyl (and we're talking as rare as her's teeth) from their forthcoming "Patience" album, all in the head nodding, swinging kind. These ladies mix with the likes of Patsa and Dave Hill, cool leaders of nu soul grooves, all cuts hitting the spot pressed on double vinyl for your aural delight. Jolly good show, what's what?7

Also released singles
LUTHER - "Love Don't Love You Anymore" (Epic)
B-LEGIT & DARYL HALL - "Ghetto Smile" (Jive)
PLETIA BODINE - "Together" (white label)
S给 - "Sarah Smile" (Virgin)
JERELA - "Sell Me Away" (Bordain)
DAMAGE - "Love Guaranteed" (Big Life)

State of the artist
Putting the soul back into r&b, the music of ERIC BENET speaks from the heart...

A thorough debut single, "True To Myself," and album of the same name are being heralded as another nail in the coffin for the more simplistic forms of contemporary r&b. singer/songwriter Eric Benet is only "cautiously optimistic," about his impact.

"It is based on my experiences of '92 when we [he and his sister who comprised the group Benet] signed to EMI. A lot of promises were made. A lot went unfulfilled," he clarifies. Almost indirectly, Benet's debut seeks to fulfill. His sensitive approach nestles against acoustic and experimental rock-meets-soul melodies. You're allowed to forge through his emotional psyche, and by way of his perspicuous nature, maybe your own. Where r&b was once synonymous with dancing, Benet's work wants you to dwell.

"Everything I do is an output of all the music that influenced me," he says. "When I was growing up listening to Sly, Stevie and Al Green, there were messages intermingled perfectly with incredibly grooves and production. Being a spectator of life and having a heart means I didn't personally have to go through everything I sang about, but I think that one of the beautiful things about being human is that through trials, tribulations and hardships, we can all become stronger, wiser and more beautiful! The sudden and tragic loss of his girlfriend in a car accident lead the 26-year-old into "two years of total solitude" during which time he not only had to deal with the mourning and bringing up his baby daughter, but decide what to do with his future.

"After her death, I really shut down creatively," he confesses. "I was afraid to take the chance. "True To Myself" is proof that with time as his healer and his daughter as inspiration, the chance was there for the taking and the optimism he found shines from every track.

"After I'd put into perspective what I'd gone through I realised it may shed some light, no matter how distantly, on someone else. But," he laughs, "that doesn't mean I'm trying to be the Mother Theresa of r&b!"

"True To Myself," the single and album, are both out now on EWA

MUSIK 144

trainspoting
**Singles**

BOB BHAMRA/DR PHIBES
Vintage Keys/Next Level
Bush Test

“Next Level”, with its languid hip hop beats, is probably too lazy for its own good. Not so “Vintage Keys” however, which breaks from its starting block like the ghost of Brass Construction chasing the spirit of psychedelic funk right around the Nineties dancefloor course. Retro-tinged, car-chase cool. 8

**METAMATICS**

EP03/EP04
Clear
Last two installments in the four volume series from Clear’s great-to-lo-fi sheep and still the twisted inventiveness keeps on coming. “EP03” is more down-tempo while “EP04” is more jangle-oriented, with a distinctly haunting, jazzy slant. Buy ’em in parts or get the CD album for the whole amazing fashionebebebe. 8

**FUNKY MONKEY**

Escape From Alcatraz
Funky Inc.
Third barn-storming seven-inch from the mysterious Monkey man. More glorious than anything Funky Inc. have knocked up since “Screammadical” it’s a full-on, Jack & Coke fueled, singing-sackful of chemically imbalanced joy and happiness, with Denise Johnson on vocals. Yeah, thank you David Mielcik. Cool. 8

**MALIGN**

Return And Revenge Of The Malign
Beau Monde
Alleged to be a product of Detroit, Major 12 return with yet more faithful electro homage, replicating both the spirit and the sci-fi cool of the original scene. Worth buying just for the wonderful sleeve with its

**albums**

**SCANNER**

Delivery
Erarche
Dropping his Huskies-like over-hearing fixation, this is Robin Rimbaud at his very best, forging a direct alliance between wildly orchestrated melancholic atmospheres and drifting breakbeats. The superb “Barcodes”, “Throne Of Hives” and epic finale, “My Lost Love”, capture a fascinating world of moods, movies and magic. 7

**THE KALEIDOSCOPE**

Beats ‘n’ Pieces
Pis ‘n’ Mix
Sparking voyage across the deep chill terrain taking all bass camps from chunky, sparse dub to mesmerising, cosmic drum & bass. The delicious, languid flow of “Stanin’ Free”, “Dawn Flava” and “Voodubbot” put this in the same camp as top guns like

**VARIOUS ARTISTS**

Five Years Of Digidub
Digijig
Compilation from one of south London’s most esoteric cult labels. Artists like LS Diezel and Launch DAT, Smith Alec & Clever Goggis and Mason have clearly indulged in far more than their fair share of “Canterwell carrots” or underground classics like 1991’s “Skun” plus “Conquering Lion”, “Purple Boy” and “Mystic” touch base with digital dub, abstract electronics and generally mind-fried mayhem. Investigate. 7

**YMA SUMAC**

Mainbo And More
Croisa/Reviva
Release of the month, hands down. An essential collection of EZ listingsman monster cuts from the legendary Yma Sumac, who combined high camp and a ludicrously tremolo voice with terrific Latin arrangements.

**Label Stable**

Darian Le Cepellan of Beau Monde talks us down through the pretty planet that is his label

**What are your aims?**

To release quality, original, innovative music of any style. Every release is so different but I guess the Utili stuff epitomises our sound. A sort of continental, cool jazz feel of Parisian streets and leafy boullevards. Which artists have you released? Scott Edwards (Utili) is on our main label. It’s half his label. He used to make hard techno for ACV but he’s mellowed out a lot now and gets his inspiration from jazz. He’s sort of making it using the electronic side of things he was into back in 1991. There’s also Max from Freestyle AZM. He records as OH Ni, which was some character from “Close Encounters”. Subsonic, which are the guys from the jungle label Shoebox doing more drama stuff.

**DI STUBBLE**

who’s mad and bearded. Major 12, who’s our secret electro agent from Detroit and Frankult’s Soul Patrol. What has been your best-selling release? The first Majic twelve, “Last Battle”. It was the Detroit connection. Why Beau Monde? Because it describes the music. It can mean loads of things to loads of different world or beautiful people. But in French, it can also signify elegance and quality. What are your plans for 1997? We’ve got a Unel and a Major 12 album both out this summer. The Unel album is completely sensational. Like one long soundtrack of Ludo Schillings and Herbie Hancock with added Real Thing and Mobb Deep. Why do the artists all have such strange names? Absolutely no idea. Beau Monde can be contacted at 16 White Rail Park, London 195 3TL. Next up on the label are Subsonic’s The Borderline and Utili’s Fork Attack Phenomena.
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 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, however. DCC,
Phillips’ 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 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 doubtless 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 dance floors, 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 Node 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 £100-£200 an hour. Editing suites will
usually remaster onto Exabyte, 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 TBs, although more than three you'll have to pay for) press 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 TP, you let the plant know, and they set your masters on the big pressing machine which stamps out 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 pressing. Do you want sleeves with a nice design? Will it cost more money, between 25p to 38p per sleeve, depending on how many colours you use. Perhaps you want plain bags and are planning to have 1,000 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 air play, 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 on television, it's not bad 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, compar plus 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
*Transformation Limited, 63 Lant Street, London SE1 1GN. Tel: 0171-417-7021
*Abbey Road Studios, 3 Abbey Road, London NW8 9AQ. Tel: 0171-260-7990
Battery Studios, 1 Maybury Gardens, London NW10 2SG. Tel: 0181-567-0013
*BBC World Service, Room 111, East Wing, Bush House, Strand, London WC2 4PH. Tel: 0171-267-8000
Surrey Sound Studios, 70 Kingston Road, Leatherhead, Surrey KT27 7BW. Tel: 01372-379-444
*Townhouse Post Production, 150 Goldhawk Road, London W12 8HH. Tel: 0181-932-3200
Floating Earth, Unit 14, 21 Wandsworth Road, Putney, Middlesex UB6 7JG. Tel: 0181-997-4000
*cutting facility available

PRESSING/BROKERS
Brokers are companies who will deal with all 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, 28 Hillgate Place, Balham Hill, London SW12 9ER. Tel: 0181-673-0610
A To Z Music Services, 12 Oval Road, Camden, London NW1 7DH. Tel: 0181-267-6000
COPS Music Manufacturing, The Studio, Kent House Station Approach, Beckenham, Kent BR3 1JQ. Tel: 0181-778-6556
Music Media Manufacturers, 104 Harwood Street, London NW1 8DS. Tel: 0171-916-4450
Key Production. Tel: 0171-485-7409 or 0171-916-9289
CRS. Tel: 01424-444-141
Mayking Multi-Media, 250 York Road, London SW11 3SL. Tel: 0171-924-1661
Pur: Tel: 0181-953-4230

PRICES
As an approximate guide, the following prices come from the COPS 1997 tariff:

12-INCH VINYL
You supply a DAT. Initialisation from DAT to lacquers costs £220.
Converting lacquers into stampers costs £165.
Cost per unit on runs of 500 and over is £0.54, for runs of between 300 and 500 the cost per unit is £0.90.
Labels cost between 2.5 pence per pair for plain white to 8.5 pence per pair for four-colour labels.
Record covers cost between 3.5 pence per unit for plain cardboard sleeves to 38 pence per unit for four-colour sleeves.

CDS
Glass mastering for a CD single: £250, for CD album: £500. Free on runs of over 3,000.
On the minimum run of 500, each CD costs £0.25. This includes basic printing and packaging, a four colour J-card and slimline box for singles, a four colour outer windowed inner colour inside page booklet, a four colour backing card printed one side only and jewel box with one or two colour label printing for the label.

Stage Three. The Cut

These days, cutting rooms and editing facilities are often found in the same building. Cutting is the process of transferring the signal from your master onto an acetate or lacquer. An acetate is a heavy plate of metal, coated with a special soft vinyl into which the grooves are cut with a lathe. Most lathes are enormous pieces of machinery which look like they were built in 1957 and make a great deal of noise when they are cranked up. Get the cutting engineer to let you look at the freshly cut grooves with the built-in telescope; that's always good for a laugh, especially when they're your grooves. The acetate is then used to make the stampers which stamp out multiple copies of the record. You should attend the cut because yet more changes can be made to the sound and they can be quite radical. It's important that you approve any adjustments.

You can book your own cut and present the pressing plant with the acetate. This will speed things up a bit and bearing in mind that pressing plants deal with hundreds of clients every month, it means that it's less likely something might go wrong.

If you are producing CDs, the process is taken care of by the same sort of companies that have lathes for vinyl cuts, but this time it's called glass mastering. A flat glass disc is coated with a light sensitive material and the signal from the master is converted into laser beam pulses which are imprinted onto the glass master in a series of pits. A layer of nickel is then added in an electromagnetically heated state, and then stampers are made from that, keeping the "father" as a back up. Just like real life!
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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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£99.00

Note: All prices include vat. Carriage and packing £3.90 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, Purdeys 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 wit 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.

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HOME ALONE

**THIS MONTH, RUSS GABRIEL SHOWS US AROUND THE DJ BOOTH HE CALLS HOME**

What type of mixer do you use?

"It’s a really old Gemini PMX 12. It belongs to a friend of mine and he’s a hip hop DJ. The cross fader’s been replaced about a 100 times because he really cannas it. When I play in clubs I prefer to use mixers which have EQ on both channels. I also like gadgets, the more the merrier. The only trouble is you need time to learn how to use them, so often if a club has a really good mixer with all the extras, you end up only using the basics."

Decks?

"I use SL 1200s. The only reason I bought them is because they’re nice colours than the 1210s. Every now and then a shipment of 1200s come in and people snap them up. I'd been hanging out for some time to get hold of mine. The trouble with other makes is that, even though some of them might make better decks, the Technics are the industry standard. They’re the ones you’re going to be using in clubs."

Stylus?

"I haven't had the decks for that long, so I've not replaced them. They have the Stanton which they came with."

Headphones?

"Kenwood KH 3000s. They’re really comfortable, the sponge blocks out the sound from outside and they’re really loud. On the downside, they attract enemy radar."

Power amp?

"My DJ gear all goes through my studio set up and the amp for that is a Creek 50/50. It's old, but really good quality."

Monitors?

"Again, these are my studio monitors, Mordaunt Short M3s. They’re also old and very good."

Other bits and bobs?

"I’ve used DAT to test out new tunes, but I want to get a reel to reel machine with pitch control for that job soon. I’ll get one for a tenner from the small ads I expect. For the mix tapes I do in the studio, like the one I’m doing for Radio Nova in Paris, I use the mixing desk so I can run my studio FX and the DAT machine into the mix and make it more complicated. I couldn’t really play live like that, but I would love to if I had my own night."

Record box?

"I bought a couple of those £100 silver ones from Fat Cat. I had a car crash on my way back from Truro last week. The car turned over, the box went through the back window a landed 100 yards away. All it had on it was one tiny dent. They’re essential and really worth the money for protecting your records."

How much do you spend on records a week?

"Very little. I buy maybe one or two records a week. If I spend any money on records, it’s on tracking down Seventies tunes which I buy to listen to. I sometimes play the Seventies stuff out, but only if I think I can get away with it!"

What gear did you first DJ on?

"I bought several clapped out old music centres from car boot sales for about a quid a piece; one with the record player part working, another with the radio working and another just the tape deck going. I had them all linked up with old video leads and the like. They would blow up from time to time, but I managed to avoid fires. It was good, because after that, using SL 1200s seemed so easy!"

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NEWS

• Congratulations to Tony Heron who won himself a Gemini PMX 18 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 a £100. His true moment of glory came later in the evening when he got to play a set after Darren Emerson 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 32 and AWE 64 soundcards. Microwavest is a new CD-ROM with almost 600 new programmes which give the owners of the above-mentioned soundcards "the sound of professional keyboards". Further information can be found by contacting Time And Space on 01442-870-681.

• 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 super easy to use noise gate for cutting up sounds and the Phase Generator, a hands-on phase. 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 Intimidation on 0181-600-0886.

• Numark are launching a new range of mixers, from the four channel DM1190 aimed at the mobile DJ, to the higher-spec sampler/mixers like the DM1885X. Call Numark on 0116-956-1696.
DEMO DERBY

NAME: Unique Components
CONTACT: 0121-317-768
MIZUKI'S VERDICT: Daniel Byrd and Carl Marchant, currently masquerading as Unique Components in parts of the West Country tour 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. B

NAME: Prob
CONTACT: 0116-747-468
MIZUKI'S VERDICT: Probe, or Mark Wheawill! 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 cheese territory. "Mission Control" thumps along with its crystalline synths, 303 burps 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 in the music industry. Go on, give him a ring! B

NAME: Matt Warg
CONTACT: 0116-291-0884
MIZUKI'S VERDICT: The first real ambient demo sent in so far is a rare treat. The first wave of chillout noodlings is cryptically called "Ambient1". Plopping around around 40 bpm may not be everyones 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 Morris! B

NAME: Parish
CONTACT: 0121-749-3069
MIZUKI'S VERDICT: Drum 'n' bass action from deepest Birmingham courtesy of two ex-Bedroom Bedlam winners and their mate. Excellent, clean production bolstered up two very strong cuts. "Dreams" shows off their admiration for Good Looking and co with its mellow swirls and claviert stabs, 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! B

NAME: Matt Willcuck
CONTACT: 01803-324-587
MIZUKI'S VERDICT: Concentrating more on the music and less on a fancy stage name, Matt proves that Torquay is actually a techno town. A clever mix of house beats and techno sounds backed up with a thumping heartbeat bass makes up "Twitch". Undulating synths 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. 7

NAME: Trigger Jack
CONTACT: 01224-899-342
MIZUKI'S VERDICT: "Headcharge" takes a dub influence, in this case a deep and chunky bass which bizarrely morphs into an acid beatattack. A mixture of Skint and Phuture! Mr Jack's second helping "Baby" ceeps 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/prog house circa 92, and it works! Much piano action and ethereal voices later, back to the rave noises and then home to bed. B

NAME: Ruff Monk
CONTACT: 01647-221-384
MIZUKI'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! 6
PT-2000

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The new ‘Weekender’?

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 20-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 snippets 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 caning it and 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 daylight 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.”


Gary: “All right. Then I don’t suppose you’ll want a nice thick line of Charlie now that I’ve got in my pocket.”


1. NECKING PILLS
The post-club party moves from the obligatory spiff to an E frenzy as the friends dive into the birthday cake compete 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’s take hold through a series of brilliant scenes of slo-mo madness and disembodied voices, it’s a totally loved up moment for all but Jason. “Maybe I’ll never come up again,” he concedes. “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’d be amazing. I mean 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?”

CD-ROM
CINEMANIA 97
Microsoft
An absolute must for all film spotters, “Cinemania 97” features thousands of profiles on films, writers and directors, video clips, stills and just about every information combination imaginable. (MJ)

VIDEO
WHEN THE CAT’S AWAY
Directed by Cedric Klapisch
Artificial Eye
Join the Bastille trendy set in a brilliant modern day French force as the entire neighbourhood gets dragged into a hilarious search for a missing cat. Simple yet perfectly executed. Another notch on the Parisian crown! (LC)

TELEVISION
CLUB NATION
ITV (times vary)
Repeated Saturday 3.30 am
A terrestrial club show which takes the scene seriously? Surely some mistake? A one-hour pot pourri of underground sounds, lifestyle and videos presented by the lovely Wendy Douglas. Essential viewing. (MJ)

FATHLESS
John L. Williams
Serpent’s Tail
After a slow start, “Fathless” turns into a wistful look at London in a state of flux. Punk has given way to hairdresser music. Filofaxes are the accessory and Jeff, our hero, is adjusting to the suitled and bootled Thatcher legacy. Despite a shaky plot, it is a lively mix of drugs, thugs, nightlife and infatuation. (VV)
FILM OF THE MONTH

TWIN TOWN (18)
Director: Kevin Allen
Starring: Rhys Ifans, Llyr Evans, Dauguy Scott, Doreen Thomas, William Thomas, Sue Rodicker
Wales. Home of leeks, singing men, Tom Jones, rugby, hillisides, dragons.

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 wave, 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 do 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’s 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?
"Err... 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 festival where people turn up with things they’ve picked throughout the year. If you’ve picked the best thing, you win a chair. Actually, you win a chair for almost everything, but picked this, best picked that, picking culture is huge in Wales. Originally it was just a big

psip up in a pub but these days it has disappeared up its arse with all this picking. Shame really.
Is the “Twin Town” writer/director, Kevin Allen, the new Dylan Thomas?
"Oh Christ no. No no no no. Dylan Thomas could hold his drink. Kevin’s the new... erm... er. Before we did this film, my brother and myself couldn’t speak a word of English.
Come again?
"No really, Kevin taught us everything we know. He taught us to speak English and in return we taught him to speak Welsh.
That’s not true?
"Well, our relationship was more of a kind of cultural sex thing.
Paul Durden, who co-wrote the script for “Twin Town”, won a civic competition to modernise Dylan Thomas’ description of Swansea as a “Ugly Lovely Town...”. But...”
But Marks & Sparks, who were sponsoring the competition, didn’t think “Pretty Shitty City” was appropriate so they threw his piece in the bin. But then that’s Swansea for you, run by committees. “Pretty Shitty City” is actually quite a compliment.

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 Virgina Broll-Rhys, 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’ve I 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 slagging of the bride’s family.

words Joseph King

GAMES CONSOLE NINTENDO 64
Nintendo
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 (80£) but this is sure to change in the months to come.

BOOK
SHAUN RYDER
By Mick Middles
Independent Music Press
Biography of the hedonistic Shaun Ryder. Although lacking interview material it does offer an anorak’s knowledge of the drug frenzies, riotous behaviour and outrageous antics of Ryder and his cohorts.

FEVER PITCH (15)
Director: David Evans
Starring: Colin Firth, Ruth Gemmell, Neil Pearson, Lorlaine Ashbourne, Mark Strong
Based around one character ("The Greatest Moment Ever!”) of Nick Hornby’s book of the same name, “Fever Pitch” has been fitioned 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 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, girl) is living proof of this not uncommon delusion. In between fretting about his beloved Arsenal, he holds down a job as an english teacher. He falls for the new teach on the block, Ms Hughes, and promptly gets all confused as suddenly his love of the flat back niners is threatened. As he tussles with this most prevalent of male dilemmas, she struggles to come to terms with what she’s 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 painfullly accurate, it is also a touching love story of the footie and boy meets girl variety. And if the flashback sequence 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.

SCANNERS’ CHOICE
ALTERED STATE - The Story of Ecstasy Culture and Acid House
Matthew Collin
Serpent’s Tail
Out of the soggy mass of post-chechical fiction, fact, faction, myth and blatant untruth arises 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 Collin 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.

Collin traces the trajectory of both with unreasonably the rough and even-handed research, playing literary kiss-chase between observation and report. His cast of ravers, thieves, rogues, crusades, toffs, scallies, DJs, musos and all are given a fair crack of the whip. The author has a gut to smash the preconceptions 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.

Biblical. (PF)
**Techknow**

In an unprecedented bout of generosity, we present the Wired Up cheapo guide to the Net, things you can get on your hands 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 vehicle. 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 website 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 home and don't want to bother with Tchnet.

RealAudio - www.realaudio.com

The industry standard when it comes to providing sound across the Net, downloading a RealAudio player from this site will allow you to listen to .wav, .au, .mpg, .ra, .rm, .rae, .rmvb, .asf, .asx, .rae and .rm audio streams. Recent developments have ensured that current versions provide a much superior quality.

Shockwave - www.maccromedia.com

Developed by Macromedia, Shockwave is a top-rate tool, allowing you to add a multi-media aspect to your flegding site. It may be something of a flavour-of-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 Metalhead revolving logos (www.metalhead.co.uk), to full-scale multi-media affairs from Massive Attack (www.cmp.co.uk/fal), the Net is awash with screensavers to download and prevent screen burn on your computer. Fans of "The Simpsons" will be pleased to know that at least one moving graphic of America's favourite dysfunctional family is whirring around in cyberspace (go to www.simpn.com/guides for further directions).

**3-D Worlds**

What may well become one of the new school 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 Dad...and just what you can do when you get there. The Oz team have been working of late on interactive 3-D clubs.

**HTML editors**

What you really need if you intend to use your service provider's free SMB of space or even crash out on some of your university or employer's space on the Net. There are commercial HTML editors available like Pagetum which go 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 and download an editor like The Ant from a site like www.shareware.com. All the fun with none of theCEED's.

**BYTES AND PIECES**

- We may have Tribal and Blistanbury to look forward to but the big daddy of the technocrats has to be Berlin's Love Parade. This day out may be full-on and boasting but it's still awaiting information to go with it's neat logo. So if you intend to head for Berlin for this year's Parade, it may be worth checking www.techno-net/lovenewparadigm/love/thh.html for the full monty...when it finally appears.
- Backlash time has arrived on the Net for Daft Punk. Not only do our correspondents believe that "Dar Funk" sounds like the theme to "Blahlah 5 Cannes" but there has been focus flaming on some newsgroups about that video and those masks. If all it takes is just one Top Ten hit for the underground to desert you.
- All manner of jingo gossip from everyone from The Prodigy and Underworld to Modfina and the Gallagher siblings online as it happens from the Biritish press. Check www.nw.co.uk and avail of their mail service for your daily dose of top-notch dirt.
- If, like Bill Gates, you're getting a lot of 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.mcesec.com/junkemail.html
- Coach potators who can name all the members of the "A Team", besides Mr 1, may be interested in the extra-terrestrial delights which await at www.homepages.srv.ac.uk/elfie/elfee/elfee.html. Unfortunately, there's no sign of the theme tune about a crew of commandos in Vietnam.
- Talking of cult TV, the sixes of six New York City somethings come under the microscope at www-ge.net/mundo/ESPN/stories/index.html. Rather than a bland 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 Dublin, the wacky world of "Motoburro" (including some wacky graphics and logos are now to be found at www.fbn.com/zebra). For those of you who fancy a high-brow take on dance music writer Simon Reynolds has an article of his archives on pidha, jungle and "Indlosure" at members.adsl/alesusio. He's currently writing a book on the evolution of rave culture so expect regular progress reports at the site.
- All skoo-mo freaks should grab hold of The Carrott, a witty look at everything from drum & bass to trip hop with loads of charts, lists and links. The Carrott is growing at www.absoluto.com/carrrot/Carrott/WWW/.
- Meanwhile hardcore fanatics will find plenty to keep them clicking at www.phuturism.com
- And top Net design/learn Music Network have their imprint all over the React Records site at www.react-music.co.uk where you can get fully up to speed with past and future React releases.
- Get the low-down on new CD-ROM game "Nooz" (which puts the player into the shoes of a 1440s gunsmoke detective in LA) at www.cyberdreams.com

**CLICK!**

Mouse-traps of the month

The End

www.the-end.co.uk

Mr C's highly rated London club, The End, also has a most impressive Web presence. Opening with a "Have You Been Outing This Month?" frame before clicking onto a well-designed contents page, The End on-line also has a comprehensive news section, 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 games.com/prompt

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 neat 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 helicopter) to Way Of The Exploding Fist (martial arts 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 Finetime going-out 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 tunes from the city's Catapillar record store and pick them up while you're there.

The Black Dog

www.feedback.com/tdi

Electronic beat 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 just wondering what The Black Dog is all about in 1997.

The Orb

www.orbition.co.uk

The welcome return of The Orb to centre stage is marked 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 "Orbition" if rather slack on previous releases.
Sally’s Photographic Memory
limited edition boxed set
A collection of photographs spanning Sally Harding’s commissioned and spontaneous works from 1992 to 1995, with 20 tracks on two CDs, written & recorded for Sally & donated by some of her friends.

Profits from this book and CD are donated at the request of Sally’s parents to Shelter
Muzik PlayStation League
This month's finger-blisterers 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.

Anyway, the truth of the matter is that everyone seems to have been banned from playing the old thumbs twisting games this month. Their record companies have taken one look at their long overdue, over budget and under advertised albums and said 'get off those damned 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' racing at its very best and 'Tomb Raider'... before you know it, hours have gone by, you've grown old, acid house on is it's 10th revival and your pension book is waiting for you on the doormat. Compulsive, time-consuming and utterly brilliant.

But we said 'play' to our leaguers 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 wrist had to lay in the use of the Piranha cheat. One look at the score shows 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? Unreal.

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<th>Name</th>
<th>Wipeout 2097</th>
<th>Points</th>
<th>Tomb Raider</th>
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*Wipeout 2097* was scored in "Vexom Class" on the Phenilia 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 then.

To get Lara in the nud 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 X button. Steve recommends tapping out The Spice Girl's 'Wannabe'. While the 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. Exhilarating 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 jumps and do a lot of swimming and jumping too.)" Steve wins 'Tomb Raider' and "Wipeout 2097". As 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.
No need to go round the world to get MUZIK when it can come to you! The only dance music magazine with attitude brings you all the latest, up-to-date info on music, clubbing and DJ’s – in fact, the whole dance scene from around the globe delivered direct to your door every month.

Subscribe NOW and make sure you never experience the disappointment of missing a single issue. If you're not satisfied, we'll refund against any unmailed copies.
Saturday 12th July
Slam Mizer Tent

DAFT PUNK
LAURENT GARNIER
DJ SNEAK
SLAM (Live Set)
ANDY WEATHERALL
NIGHTMARES ON WAX
JAMES LAVELLE
JON CARTER + MORE TO BE ANNOUNCED

Main Stage

THE CHARLATANS
KULA
SHAKER
DODGY REEF
THE DIVINE COMEDY
APOLLO FOUR FORTY
+ MORE TO BE ANNOUNCED

NME Stage

SHED SEVEN
PLACEBO
LONGPIGS
+ LOTS MORE TO BE ANNOUNCED

Evening Session Stage

GLOBAL COMMUNICATIONS
DJ DEEP
+ MORE TO BE ANNOUNCED

Main Stage

OCEAN COLOUR SCENE
TEXAS
BUSH
BJORN AGAIN + MORE TO BE ANNOUNCED

NME Stage

SEAHORSES
MANSUN
+ LOTS MORE TO BE ANNOUNCED

Evening Session Stage

Sunday 12th July
Slam Mizer Tent

CARL COX
BANDULU
STUART McMILLAN & ORDE MEIKLE
DEATH IN VEGAS
DJ DEEP
+ MORE TO BE ANNOUNCED

Main Stage

BALADO

By Kinross
Scotland

DAY TICKETS:
£28.50 in advance

WEEKEND TICKETS:
£50.00 in advance

Tickets available over the counter at all outlets around the country; INVERNESS Tourist Board, ABERDEEN One Up, Aberdeen Box Office, DUNDEE Grooves, PERTH Goldrush, NIKICATY Sleeves, GRANGEMOUTH Gigline, DUNBARTON, INVERNESS Tourist Information Centre, EDINBURGH Angus Records, Strathtay Records, Perth Box Office, HAWICK Spence's, MOTHERWELL Impulse Records, GREENOCK REEL, INVERGORDON Impulse Records, DUNNOCK, TOLLSPORT, INVERURIE Impulse Records, FORTHWATER Impulse Records, CARLISLE Pink Panther, CUMBRIA One Up, MANCHESTER Piccadilly Box Office, LIVERPOOL Ticketline, READING Festival Box Office.

NB: CAMPING is NOT included. CAMPING TICKETS must be pre-booked, and are available from ALL FESTIVAL TICKET OUTLETS.

Tickets On Sale From All Outlets Now! Festival Hotline: 07000 113114

(15p p/min peak rate, 8p p/min all other times)
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, FLUKE, GUS GUS, ORBITAL, REPUBLICA.
DJ'S: DAVE ANGEL, MR C, MATT CARTER, LAURENT GARNIER, STEVE JOHNSON, JUSTIN ROBERTSON, DJ SNEAK, MATT TANGENT, PETER TONG.

ARCTIC.
LIVE ACTS: DAVE CLARKE, EMPERION, HARDFOUR, KOOKY SCIENTISTS, SPEEDY J, TURBULENT FORCE.
DJ'S: STEVE BICKNELL, JON COOKE, GRAEME FISHER, FELIX DA HOUSECAT, BILLY NASTY, GAILEY SAN, SIMON SHUREY, JAMIE SMART, SVEN VATH, ANDREW WEATHERALL.

PACIFIC.
LIVE ACTS: CORNERSHOP, FAITHLESS, DJ HURICANE, MOLOKO, SENSE AMELIA, RED SNAPPER.
DJ'S: DJ CAM, DAVE GARRARD, BOB JONES, JAMES LAVELLE, PSYCHONAUTS, JOHN PEEL, GILLES PETERSON, BRUCE SANDELL.

AMAZON.
LIVE ACTS: AFRO CELT SOUND SYSTEM, BLACK STAR LINER, EARTH TRIBE, JUNO REACTOR, SAFARI BROTHERS, TOTAL ECLIPSE, X-DREAM.
DJ'S: DJ DAG, JOI SOUND SYSTEM, LUCAS, MIKE MAGUIRE, DINO PSARAS, DJ RITU, SERGE, SID SHANTI.

MUZIK'S TROPIC.
LIVE ACTS: BUNJY, FORCE & STYLES.
DJ'S: BRISK, CLARKEE, CRIDGE, DAZEE, DOUGAL, DJ RIBBZ, PRODUCER, SCORPIO, SEDUCTION, SLIPMATT, SY, VIBES, VINYL GROOVER, VINYL JUNKIE, MI S, JACK HORN, JD PENG, MAGIKA & STYXMAN.

EQUATOR.
LIVE ACTS: ADAM F, MEGASHIRA, RONI SIZE, RPE, T-Power.
DJ'S: MICKIE FINN, FABIO, GANJA KRU, GROOVERIDER, HEADSTRONG, RAY KEITH, DJ KRUST, NO.3, RANDALL, DJ RAP, DOC SCOTT.

GLOBAL VILLAGE.
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LIVE ACTS: AUX 88, PAPERCUP PEOPLE.
DJ'S: JOHN AQUAVIVA, KELLY HAND, RICHIE HAWTIN, JEFF MILLS, TERRENCE PARKER, KEVIN SAUNDERS, DJ T-1000, DARRELL WYNN.

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LIVE ACTS: TWO LONE SWORDSMAH SOUND SYSTEM, KRAFTWERK.
DJ'S: DEEP DISH, MARSHALL JEFFERSON, MASTERS AT WORK, ROGER SANCHEZ.

SAHARA.
LIVE ACTS: BLUE AMAZON, WAY OUT WEST.
DJ'S: ALAN JINX CHAMBERLAIN, ANDREW CURLEY, JOHN DIGWEED, TERRY FARLEY, PETE HELLER, DARREN MAC, PAUL OAKENFOLD, SASHA, ALLISTER WHITEHEAD, JON OF THE PLEASED WIMMIN, TONY DE VIT.

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SPEEDY J

THURSDAY 8TH MAY
SUBTERANIA
DJ'S RICHIE HAWTIN
LUKE SLATER
DARREN PRICE
**APRIL 26**

**HORACE ANDY** @ Jazz Cafe £12.50 adv.

Arts Records presents:
David Devant and His Spirit Wife + PUSH! @ Christabel £6.50 adv.

Show Up Club with Lucky 15.00pm-6.00am 06/11/94 @ The Wasp

Ian Segal Band featuring Todd Sharpville + Thomas Lang @ The Brixton Club £8.00 adv.

**SUN** @ Ministry of Sound Freeze + Big Management presents:
Tim Terry, Daniel James, Dave Shaw, (main bar) + special guests in the bar & Xanadu hall £10 £15 non members, 12-2am.

**APRIL 29**

**PROJECT 23** @ London Goldie, R&B Payload + RONI SIZE @The Club £12.50 adv.

The Agency @ The Garage featuring: THOMAS RIBEIRO, BIG SUGAR, The Headstom, Velvet Jones, 94-40, @Gigarette £5.

E.S. presents: HONEYCRACK @ Smalltown Hero @Borderline £6.

Horace Andy @ Jazzcape £12.50 adv.

Metropolis Music presents:
SILVER SUN, THE DRIVEN, Raisa, The E @Brixton £5/£7 adv.

**APRIL 30**

Metropolis music presents:
CRANES, Silkscreen (Dedicated Records) @The Union Chapel £6.50 adv.

V2 Records night: THE HEADRIJALL + guests @Brixton £5 adv.

London Music Management night featuring: Whig, Face, Funk @Silksworth £4.

WAPF presents: BLECH artists & DJs @ The Blue Note 9-30pm £6.50 adv.

**APRIL 27**

Metropolis Music presents:
GABRIELLE @ The Theatre Royal, Duty Lane £12.50/£10.50.

Horace Andy @ Jazzcape £12.50 adv.

Ten Foot Pole + Grotter Park @Powerhouse £5.

METAL HAMMER Unisigned all dayer featuring: Understand, Stimulator, Horrocks, Delhi Colony, Brand @Silksworth 10.30pm-£5.

Ian King presents: The best new songwriters @Brixton Club £5 adv.

Singers Paradise with Dee Elliott, Kwesi, Glen Scott @Reggaeville £6.

Gest, Byronia, Upstairs @ The Garage £4.

**APRIL 28**

**BIG CAT RECORDS NIGHT**

Broken Dog, Story Sleep, One Minute Silence @Borderline £5 adv.

Horace Andy @ Jazzcape £12.50 adv.

**GOLDBLADE** @Gretchen Hofner, London £5.00 adv.

Bankees, Sterling, Burst Uptowns @ Garagen £5.

Avez presents: Rojojone, Elitha La Vence, Symemics, Alexus, Cade @Mean Fiddler £4.

Simon Warner + Dragojpper + Twister @Powerhouse £4.

**Midget** @ She, Deep End @Silksworth £5.

The Drargens, Ruby, Sleepy, + Lorry Tour '93 - Showcasing the best Welshsigned bands @The Redhaze £3.

**HERBIE FLOWERS** @The Bar Club £6.

**MAY 1**

**Election night special with BILLY BRAGG** @ The Mean Fiddler £10.

The Agency @ The Garage: DRUGSTORE, 18 WHEELER, JAGUAR, MANNEKIN, COTTONMOUTH @Garagen £5 adv.

The Barbecue Records presents:
Discipline & A Stone plus special guests @Borderline £6 adv.

**THE EGG** @ Jazzcape £6 adv.

Splash presents:
The NME On Night with Bambino and Tiny Two @Silksworth £5 adv.

Arabian Records presents:
Beethoven (Bluish, Buzza) @McK's, PJ + Ernst + Young present: 'Best of British' Sugar/Cockerel Showcase @Uptown £5.

Country in the City sponsored by Country Music People Magazine + RTL Country 1035 Radio featuring: Lorna Flowers + Sue James, Barry Upton, Kay Black, Matt Manning, Lee Lindsey, Kane + Co and Chastity @Acoustic Rooms £3.50.

**CLUBNIGHTS**

**ANOKA Soundz of the Asian Underground featuring TALVIN SINGH live Softworks** @Brixton £6 adv. - 28th April £5 adv.

Global Distribution presents: Global Warning, IDIOT BOYS, Noel Watson, Phil Asher, Earl Gateshead, Orin Walters @The Brixton £6 adv.

V/ €/ £/ miles ahead presents: Movement - Back 2 Back performances from RONI SIZE & KRUSTR, Bryan G and Frost, B.L.I.M. & Top, plus Mr's Dynamo & Del Bouchit and Spencer presents: Organik Technology @The Ritz £6.50/£6 adv.

Eurobeat 2000 + Astrodrome Records Live: Iam, Acid Galore, Artificial, Djic Adam Bayer, Lychee, Lords of I-Shen, Frankie D, Patrick Samuels @Gwah @Silksworth 10.00pm-11.00pm £5 adv. - 12.00 £5.50/£5 £6/£6 £6.50/£6.50 £7/£7 £7.50/£7.50 @Borderline £6 adv.

Love Machine @Complex @Shepherds Bush £5 adv.

**DANNY RAMPLING** @Hoxton - 2nd May.

Main Floor: Blu Peter, Mrs. Wood, PA. By S.J. - Mobile Floor: Princess Julie (kinky Trash) & The Sex Bop Boys, Steffen React & George San Michel, with Joe Stephenson (Drone On Planet) & pioneering gay boy from @ Ross Gil Steve Savage.

Voyager (Technics) @Complex - 2nd May £4/£5 adv.

**MAY 2**

SMJ presents: Brighton To Bristol THE LEVELLERS THESE ANIMAL MEN, Core, Max Pazham + Brighter Or @The Polyester £6/£5 adv.

Metropolis Music presents: SEE/HEARDS Bush Empire £5 adv.

Marshall Arts presents: WARREN g @Forum £5 adv.

MCP presents: THUNDER, SKIN AND DEADLINE @Garagen £5 adv.

Deliucci & Company + Eggoz @The Cactus £5 adv.

Canal night with: 54/40 /JARDIN AND PERRIDON, SUBRIDER DOROTHY @The Borderline £5 adv.

RPM presents: Snowy White + Deborah Bonham @The Orange £5 adv.

JOLT + SUPPORT @Underworld £6/£7 adv.

**RACHEL STAMP** + guests @The Monarch £7 adv.

**Radio1live @LONDON MUSIC WEEK**

**April 11st until 25th April**

**APRIL 25th**

Metropolis Music presents: FULL CYCLE 25th April @The End

**SMJ present:**

CAST 26th April @Brixton Academy £11 adv

Metropolis Music presents: DREADZONE 27th April @Garage £7.50 adv

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**BULLET**
The End, London
Info: 0171-419-9199
Friday, April 11
Sainthood behaviour from The End, as it continues to push the creative envelope, this time with experimental drum & bass night Bullet bringing you to the wonderful world of DJ S Gachet, Evil Ed, Damian Lazarus, Urban Groove, Cajmere and Mr C. From the barrel of a gun.

**HYBRID**
Adrenalin Village, London
Info: 0171-701-0467
Saturday, April 12
Mutants, dance and pumping with proper bangin' techno, just check out the line-up tonight: Surgeon, Green Velvet, Robert Arman, Kenny Larkin and Planetary Assault Systems live. Says it all, really.

**JACK ATTACK**
Thekla, Bristol
Info: 0117-905-8870
Thursday, April 17
A floating boat, a gaggle of schmokin' Bristolians and a wired Canadian über-punk. Yes folks, Richie Hawtin swallows his chilled beer for a flagon of cider and pays a trip to Bristol. Lethal.

**HERBAL TEA PARTY**
New Ardri, Manchester
Info: 0161-445-4826
Thursday, April 24
Pulling a glinting alumni 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 HTP's final flogging.

**FUSION**
The Essense, Nottingham
Info: 0468-490-252
Friday, April 25
It's all in the name. Foregrounding a cool conflagration of jazzy techno, acid house, future breaks and everything in between, Surgeon, Christian Vogel, DJ Krust and Tony Global help blow the whole joint up.
Deaf children enjoying Carl Cex's vibrations at a school in north London.
TUE PAN ALLEY Mitchell Street. THE LEISURE BOX (11-3am. £5/£2, info 0113-220-0028) monthly Fridays. Eight Ball Record Party (April 16).

THE AFTERNOON South Queen Street Morley. THE ORBIT (10-late). Info 0113-222-0028. Fridays. Dave Angel and David Holmes (April 5), Westbam and CJ Bolland (19), Planet Rhythm (26), Andrew Weatherall and Surgeon (May 3) and Robert Armani and Colin Dale (10).

TUESDAY Night Lane. GOOD TIMES (10-late). Info 0113-224-0023. Saturdays. Mousse T, Frankie Foncett and Ben Wilcox (April 12), Ralf and Tony Walker (19), Lord Sowbridge, Francesca Dicognito (May 3) and Pete Holder (10).

THE ROOF ROOMS Leave Morley. MOVEMBER (10-late). Keni Chandler and Kemistry & Storm (April 12), Harri, Paul Elkins, Anderson & Smoov (19), Musik party with Jon Marsh and Darren Emmaus (26), CJK McKin constituent and Diesel (May 3) and Russell Pritchard and Ben Carter (10).

THE ROOF ROOM Bingley. THE COOKER (2am. £5/£2/£4) Fridays. EZJ and Rip rock the joint with some original funk. THE YARD BIRD SUITE (10-3am. £5/£3/£2). Saturdays. Assorted flavours of jazz with Chico, Lubi and Rip.

THE WAREHOUSE Somers Street. MAGIC (10-late. £5/£3/£8) Saturdays. Bratin’/Tava with Alex Baby and Michael K.

LEICESTER: THE CHAPEL New Walk. CLUB PIEK (2am. £5, info 0116-212-4527). Acid techno trance with Joe 90, Andy Cole and Jon Bradley (Friday April 18).

STARLITE 2001 Whit Street South. PEAK DOWN UNDER (10-3am. £5/£2/£10). Slopes and breaks from Sneaky, Perry, Lab 4, Slurk, Boomslang, Project Pan and Nail Trees (3am. £1). THE WHITE ROOM Hanover Street. 0116-256-7667. THE MAIN SAUCE (Bass). £5/£3/£2. Saturdays. Bridge, Adam Freeland and Lindsey Edwards (Friday May 2).

LIVERPOOL: CLEAR Mount.

Pleasant. 0151-733-9087. VOODOO (10-4am. £4/£2) on Saturdays. Joey Beltram (April 12), Paul Oakenfold and Kris Needs (19), Dave Clarke and Billy Nasty blow out the candles for Voodoo’s fourth birthday with Andy Nicolson and Steve Shields. And there’s special live internet broadcast too! (April 26) and tbc (May 3 and 10).


Saturdays. Still no other club like it with residents, Paul Oakenfold and Paul Bliss dead rockin’ alongside Roger Sanchez and David Enam (April 12), Pete Tong and Nick Warren (19), James Lavelle and The Psychonauts (26) and tbc (May 3 and 10).

LONDON: ARESNAIL VILLAGE (10-late. £5/£3) Sundays. The back to basics (10-late). Keni Chandler and Kemistry & Storm (April 12), Harri, Paul Elkins, Anderson & Smoov (19), Musik party with Jon Marsh and Darren Emmaus (26), CJK McKin constituent and Diesel (May 3) and Russell Pritchard and Ben Carter (10).

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BULLET Grooverider, pleasant as TELL WHERE around, village We Comic Hard felt front Carpenter ONE with he's in rockied in album. I didn't I got talking about his abode blind low-down head, SATURDAY? There was frustrated. I've never really noticed Chad Jackson, he's one of those gimmick DJs. But Jazzy Jeff was cutting it up old style, he'd go about 20 seconds and then someone else would go on for 30 seconds and then it would be Jazzy Jeff back to back.

Jazzy Jeff, Aladdin because he's so fast, Max and Dave when they were with the Master Mix Workshop, a guy called Streets Ahead, those school hip hop DJs are the ones I admire. They keep me inspired because I think straight mixing things is good, you get a lot of scratching and cutting which is purely technical 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 this big hip tape from this guy in New York called Rectangle. He cuts it up and does it wicked.

Basically, I need to go and hear all my favourite DJs play live and I get into music because I thought, yeah, I can do better than that. I couldn't mix with my hand on my back and I'd have to listen to these DJs who were really crap going 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 outfit for them to play. But I at least tried to incorporate that into the rave stuff I did and I haven't looked back since!

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 HAD this tape from the DJ contest at the 1987 New York Music Seminar, where Jazzy Jeff absolutely won all over Chad Jackson, in fact, he virtually annihilates him. But then I've never really noticed Chad Jackson, he's one of those gimmick DJs. But Jazzy Jeff was cutting it up old style, he'd go about 20 seconds and then someone else would go on for 30 seconds and then it would be Jazzy Jeff back to back.

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Mark

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Mark Roberts


THAT SPITZ Commercial Rd. SUNDAY 2.12-12. 55/CA info 0117-220-5616B) monthly Thursdays. Avant gard beats from Peter Kroot, Witchman and a very special "cookery" session from Dr Rockit (April 17).


SUPERWAX, W1. (9.30-5.30am. 2. 011815- 950-0500. ROTATION (10.30-3.30am. 50) on Fridays, Funky House Mix. Elektris - "Mr. Badd" (Mika). - Mr. T - "Da Badd" (Scandal). - Faithless - "Q-Blick" (Kumba). - The Happy Family - "Mambo Top" (Dancefloor). - Shiny Blue. - "Black Friday" (Production). - Radio Waves - "The Clubhouse" (WAX). - The Jumpers - "Dance" (WAX). - The Supermen - "The Supermen" (WAX).

JUNE 1. THE NAGS HEAD Woolworth Street We. 0111-255-3631. HARDWARE/ON THE PLEASURE PRINCIPLE (10.30am. 25/4) Fridays. Norman Jay and Matt Thompson (April 11). Tyree Cooper and Trevor Price (10, Mr Scruff and Diesel (25), tbc (May 2) and Pete Heller and Ian Price (5). FREAK (10am. 5). SATURDAYS. A lucky dip into the unexpected.

KAPLANs Bidden Street. ELECTRIC BLUE (10-3am. 5) Fridays. The Electric Chair crew take it down with Only Child, Mark Raa, Uma Luke, Matt Trigg and Wai Wai.


NEW CONTACT Coopeland Street. HERBAL TEA PARTY (5am. 5). Info 01141-445-4826). The final fling with Billy Nasty and Charlie Hall (Thursday April 24).

THE PHOENIX Oxford Road. PRESCRIPTION (10-3am. 5) monthly Saturdays. First birthday do with Matt Thompson and Mark Goddard (April 12).

THE ROADHOUSE Newton Street.
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, 1988. I took the name from an old Doctor Who Baker record called “Kaos”, because it had that techy acid sound, which captured the vibe of the time. It all began because I’d been going over the promenades every week to hear Mike Pickering and Gramee Park play Pete and Hot at the Hazeldene and I wanted to do the same thing over 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 I knew called Steve Williams, who was notorious on the underground circuit for putting an illegal rave around Blackburn and Manchester because my resident. Then after about a year, someone told me about this DJ called Sasha, so I got him on board too. In those days you could book Sasha for just £100. And all the time Kao was just growing and growing. It attracted that very early acid-house crowd—all ravers, baggy pants and trainers. There was no divide, house music was house music. There were no sub-genres and the music you got on the night was a mixture of house and garage and techno before the scene diversified. We had M People up to do “Colour My Life” as their second ever PA in 1991 with Sasha and Paul Oakenfold DJing. It was amazing. But I decided to finish it all later that same year because I wanted to go on tour with a bang. Kao finished on the biggest night ever with 3,500 people at Leeds Galaxy with Sasha, Dave Carroll, Brandon Block, Alex P and Marshall behind the decks. It was absolutelymental, everyone knew it was going to be the last night and it was very emotional. Kao 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.

Up Yer Ronson has returned to weekly Fridays at the Leeds Warehouse

KAOs TOP TEN
Dr. Baker - "Kaos"
Jabber - "Jabber"
Lillette Holloway - "Love Sensation"
Kicha Jenkins - "Mixed Sensibility"
K Klass - "Rhythm Is A Mystery"
Rhythm Is Rhythm - "The Dance"
white label - "Signs Song"
white label - "Can You Dance"
Together - "Hardcore Upraw"
Nicole - "Rock Da House"

GURNER OF THE MONTH
As spotted at Clockwork Orange, London

Saturdays. With Judge Jules (April 12), John Kelly (19), Buckley & Ricky Stone (26) and tic (May 9 and 10).

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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, 1988. I took the name from an old Doctor Who Baker record called “Kaos”, because it had that techy acid sound, which captured the vibe of the time. It all began because I’d been going over the promenades every week to hear Mike Pickering and Gramee Park play Pete and Hot at the Hazeldene and I wanted to do the same thing over 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 I knew called Steve Williams, who was notorious on the underground circuit for putting an illegal rave around Blackburn and Manchester because my resident. Then after about a year, someone told me about this DJ called Sasha, so I got him on board too. In those days you could book Sasha for just £100. And all the time Kao was just growing and growing. It attracted that very early acid-house crowd—all ravers, baggy pants and trainers. There was no divide, house music was house music. There were no sub-genres and the music you got on the night was a mixture of house and garage and techno before the scene diversified. We had M People up to do “Colour My Life” as their second ever PA in 1991 with Sasha and Paul Oakenfold DJing. It was amazing. But I decided to finish it all later that same year because I wanted to go on tour with a bang. Kao finished on the biggest night ever with 3,500 people at Leeds Galaxy with Sasha, Dave Carroll, Brandon Block, Alex P and Marshall behind the decks. It was absolutelymental, everyone knew it was going to be the last night and it was very emotional. Kao 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.

Up Yer Ronson has returned to weekly Fridays at the Leeds Warehouse

KAOs TOP TEN
Dr. Baker - "Kaos"
Jabber - "Jabber"
Lillette Holloway - "Love Sensation"
Kicha Jenkins - "Mixed Sensibility"
K Klass - "Rhythm Is A Mystery"
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THREE SUMMER CRAZIES TO BE RIGHT UP FOR
1. Spent On Sunday
Abuse yourself in all manners the previous night and then lay still, "Neecked up," "Haceck," and "spent," while sipping gallons of M&S breakfast brand tea and scoffing lots of fushurb and custic sweets. (But how do you explain the gezer with the muzie in the swimming trunks sleeping next to you, "Well mum, that gaffes trade's a bit mad").
2. Reliving The Summer Of Love
Yes, pretend it's 1968 time at Clapham Common. Simply pick a right sweaty hot Sunday afternoon on Clapham Common and run up and cuddle the first person of A-fros/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, "Release it!"
3. Buttering
Simple. Neck 21 red and black capsules in 48 hours. For the first 47, away side to side with a salty old dog griin (Throbbing 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 rushers are cleaner and that you never feel sick.) Believe us, it'll end in tears, plus Newingtons of the sexiest rain. Ask Billy and Chips for confirmation.
2. The Wearing Of Gabichii Knitwear
Only one step from buying Frankie Valverde records, fiddling with your muger while talking to people in the street and adding "The Fish," to the end of your name. Remember kids, Bobby De Niro never stopped at "Stuarts" in The Bake.
3. Voguing
Now unless you are either a black homosexual or a "little darling" any attempts at voguing should be avoided. You'll simply look like another contestant of the Haye Comprehensive rubic cube contest.
Leather Collars Around Your Ankles
A Female's Point Of View

Apparantly there are various male 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 ("Are you alright?") it seems that boys are willing to ear their curiosity temporarily 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 out once more into the fray. Sit down, take a deep breath, get your head down, draw 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, if even a little less than the boys next door, length of time being due to the law that once you hit down, it's 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 who go to the toilet in pairs are caused only by the fear of losing your best mate to the time tunnel in the mirror.

Getting up to 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 minutes with my head upside down between my knees. (Uncomfortable positions are, of course, always the best situations like these). Tittifying yourself is the last thing on anyone's mind here.

Handbags and lipstick rarely exist in this world and yet beauty abounds, isn't it a strange phenomenon that Faeby enhances female beauty but makes boys look like they've been smacked round the head with a baseball bat? (No way is it for you. How can it be? I never get any side effects.)

Reasons for going to the toilet in the first place are manifold. Despite the obvious bums and some ladies' bare backs, there are reasons unique to the female gender such as the fact that a few girls actually go to clubs purely to sit in the toilet all night. Maybe this is because this is the only place where they can see past the cotton wool. I don't think I ever remember a specific conversation going on in the toilets, though funny enough they seem quite hectic places. This place is different, if monotonous level of understanding. Most of the time, the walls are physically (or maybe that's mentally) shaking with an a.p. buzz let loose 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 even after the inevitable falling out of one's insides. The Sunday Sport really thought they had a one-off when that woman's intestines got sucked out through an aeroplane toilet, didn't they? Poor devalued journalists of safe middle-class newspapers. There wasn't anything wrong with the plane - she'd just dropped a top E and came out half a stone lighter. Honestly, don't they know anything? Shits, however, are redundant as a means to hygiene living conditions, more often than not falling victim to the egalitarianism of everything else in your body. Just when they'd got used to being asshats, they became sick buckets, and they are asshats 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 time to time sightings of boys in the larger more comfortable rooms (Passion at Valbonnes was always a favourite for me 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 beggs 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 any more... Sometimes girls don't need to go to the toilet all night, but it's a guaranteed fact that for some reason, we'll see the inside at one time or another of an evening. So boys, don't be shy, Boy! Own! Girl! Own, who gives a shit anyway? After all, doesn't sound like fun?

MAY 1997

PAUL SHUBERT
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 he reccecd a hit Complex club and asked if he could "borrow a quid, mate?" Somehow, we doubt it was for a cup of tea.

SOUL COUGHING
The American indie rockers certainly seem to love their dance bands. So much so that they flew DJs Krust and Die out to support them on their American tour. On the last date, Krust was blasting out the jungle riddims on his decks while the band's drummers jammed along. And they've now sworn to never ever use a support band again. Cool rocking dudes or what?

DERICK MAY
The Great Lord Of All Things Techno had a bit of a whitey while Djin in Singapore recently, after losing his Djing headphones en route. But, instead of throwing a wobbly he simply walked off with the airline'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 incredible 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 Billi in the post, mate.

CARL COX
Clearly enjoying Muzik's tour of the nation's universities, Coxy got into something of a caning 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 bop 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...

PHILPERRY
A DJ's lot can be a hungry one, as the Full Circle resident found out at Wobble recently. Poor "Porkers" Perry couldn't wait for dinner, so he had the Wobble boys serve him scampi and chips as he Died. 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 rumours 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, so the rumour goes, he has not an 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 leant out of the car window and relieved himself onto the fast lane!

SORT ME OUT!

Guest lists... Either you're on 'em or you're in the queue, but is it fair or just 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" stayed at home, because if you look at the dance floor, it's packed with the payers whilst the guest list packs the bar meaning 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.
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 Betts 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 with a packet of Marlboro, would it 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 a chill out. If you choose to take the pills and swallow 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.

PLANET B, Horsham

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 Ecstasy in clubs is the music itself. 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 fuelling their imagination. They think the vocal-based tunes are more than welcome because clubbers will just be dancing and "singing along" with the tunes!!!

MR PROMPHATRI, Bangkok

YOU'VE BEEN FRAMED!
I 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 an awful 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 (be it from dancing) causes vast 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 ban dancing in clubs while you're at it? The amount of people who get knocked into a dancing lown 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 (conwaydp@aston.ac.uk)
We know someone would get hit under the collar about your April Fool... Gulp! April Fool? Oh yes, getcha but you were not alone Dom, we also feared "The Sun!"

PAINT IT RED
HOW wicked is it 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 fucking 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 dole money going 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 I can safely say is 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 reason I wasn'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
MUZIK
YOU don't know the latest Ravezone "Alarm", played on CNRI Music/Arcaide. Having a demo reviewed in Muzik really works! Thanks!!!

ANNE KAUPANG AKAI, Muzik, 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 I really believe Farley pencils in my money as promised. £5 please mate.

DAN, Chesterfield

ANOTHER COMMERCIAL BRAKE
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 go on about 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 dance the scene, meaning that the music produced is what the money men want to hear rather than what the artists want you to hear, then I'd have a little more respect for their opinion. But people seem to get caught up in the elitism of the underground, determined to point out that they had the latest BBE single in 1986 and that it's miraculously turned from a good tune into a bad tune because it has 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 Doc's, Hull.
Having made our way into the club for a measly £6, we warmed up to the sounds of Doc Martin. However, there was more to come. Enter DJ Sneak. In turn, the music escalated to a high level with the same experimental edge but with a faster, faster tempo that soon drove us an unbeatable high. This thumping extravaganz continued until the end. A wicked atmosphere, superb sound and lighting created to create possibly the 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 Avan 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 Spirals, Kamikaze, Apa and Fokum unit. We are on the beach and the sun is shining. We have been given some land to hold a three-day festival starting on Portugal's Revolution Day, April 25. There will be sound systems from all over Europe, five stages, techno, stages... we well know what I mean, a festival.

Basically, it's an open invitation to all sound systems, bands, performers and musicians. Better that, there will be parties every weekend leading to a massive Solstice bash. Well I thought you'd like to know, now you do.

MATT, TOTAL RESISTANCE, Portugal

BACK TO BACK TO BASICS
SO it's the year the resident is it? Everybody seems to be championing either Paul Oakenfold's residency at Cream or Allister Whitehead's residency in Nottingham. Yet nobody notices the club residents who perform week in week out.

Ralph Lawson, Huggy or Lee Wright, three DJs a bill 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, musically educated and educational 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 tykes and receiving a Brit Award for it? How many more of his linking 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 guy but please, the Muzik staff have a whoop 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 telemetry on for fear of hearing "Children" being carried on the Queen Vic. It can't go on. Robert, what about those of us who are suffering from post-piano depression? Stoopid folk thought to all the clubber who jived to "Children" genuinely thinking that a new godfather had arrived only to witness the reinauguration of Liberace in a leather trench coat. Robert, 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 mouth of a decapitated race horse.

Reach via e-mail

AND ANOTHER THING...

SO here we are, Muzik's first handy hardcore cover. Slippmat. What do you think? If you bought the magazine precisely because it's Slippmat on the cover, You don't really need to read on. If, however, you're one of the many regular readers who are, even now (like the stereotyped, spluttering angry Colonel Blimp) can't see the difference, then at least you are in agreement 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 evolutionary, insurrectional, destabilising the whole 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 dance music right now. Of course, it wasn't always like that.

Many of us can remember the headlines in the tabloid press back in the late Eighties at the height of acid house frenzy. "Kids Out Of Their Minds": "Mindless Drug Music". The usual gut reactions based on ignorance and fear. And what was our reaction? We laughed in their faces, continued to dance, to get shit-faced, to love this music 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 idiots 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 MP's would be most frightened by? The scenes down at Plastic People, Lost or Movement on a regular night? Or the huge crowds in HVM at United Dance, World Dance, Rezerection 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 isn't into it. It's pretty much a teen revolution. It's fierce and uncompromising and it doesn't give a fuck 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 right-thinking person in the West applauded their bravery. And their motto? "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 in happy hardcore the very same spirit of unashamed joy, destruction and fuck-em-all creativity that once drove their own scene in its infancy. Some jungle 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.

This article 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 have got Slippmat on the cover has just 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 snuff, house or reggae. Every scene should have its fair say. You might not like the music, but you owe it to yourself at least to 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, dunkh. And don't pretend you're a prisoner of your own ignorance.

As a truly independent newspaper might once have said, "Happy hardcore. It's the year..."
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 Wogan's "Flora 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, we had to endure the "celebrations" for his 50th birthday, which included some of the most pretentious, toady-ing 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. Sufficient to say this was quickly transformed from 12 inches of vinyl into one small, soggy mass of incinerated black stuff. And as if all that wasn't enough Bowie's now taken to spouting 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 inflict his pathetic wrenchings 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!
Brit Hop and Amyl House. The new legendary compilation, the first to define the scene, which includes tracks by The Chemical Brothers, Monkey Mafia & Fatboy Slim.

Death In Vegas - Dead Elvis. Critically-acclaimed debut album includes the singles "Old Rockabilly" as well as showcasing the band's other influences from dub, rock and electro. This record is perfect for the new school of adventure in dance music.

Shoot the Pump. Block Party Hip Hop from the New York Underground. Rare downtempo hip hop mixed by The Crockyln Clan.

Death in Vegas - "Dirt/Rocco/Rekkil" as well as showcasing the band's other influences from dub, rock and electro. This record is perfect for the new school of adventure in dance music.

Structurally Sound. Includes Metro LA's "To a Nation Rockin". "If you haven't got the singles, this is a must..." 8Muz.

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 Ty's"
released date May 97
SyntheticMilk, Highest Ken;
CarreBlanc, Regent's; Free Spirit;
Sheffield; Freshjive, Manchester

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