Summer Clubbing
Your complete guide!

Ron Trent & Chez Damier
A Guy Called Gerald
Adam F
Ice T

Robert Miles
the people's choice

Manuel Göttsching Exclusive Interview
FIVE MILLION
SEVEN HUNDRED AND SIXTY THOUSAND SQUARE INCHES

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JULY 1st, 8th, 15th, 22nd
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SPECIAL GUEST: DANNY TENAGLIA
FULL ON
JULY 21st

QUE CLUB BIRMINGHAMD
SUNDBY 9PM SATURDAYS

CREAM EUROPE
WEDNESDAY JUNE 29th
BAR MAJORDA, MAJORCA.

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WEDNESDAY JUNE 29th
BAR MAJORDA, MAJORCA.
LICK AS A PARROT

Ouch! O-w-e-e-e-e-e-!!! Look, will you cut that banging noise for just one moment and pass the giant skip marked "Paracetemol – Turbo Strength Painkillers"? And please, let's have a "No Gabba" day, too. Pretty please? Because if we have to endure one more disturbance to our already delicate little heads, we might just lose the plot completely, hard in our notices and apply for a group transfer over to "Bird Management And Exotic Aviary Monthly" magazine.

Yup, in case you hadn't already guessed, we're in serious recovery mode. First there was our Saints & Sinners Awards. Then, before we'd had time to sniff the hair of the dog, there we were in party hats and dancing shoes at our First Birthday Party at UK Midlands the following night. Read all about it inside and recoil in horror at man's ability to abuse his health.

Back to the grind, this issue comes chock-full of your usual tirade of unexpected groovy treats. Our choice of cover star might come as a surprise to some of you, but there's no denying the enormous impact Robert Miles' "Children" has had on DJs right across the spectrum. And let's face it, he was never going to make the cover of "GQ" or "Vogue Pour Hommes", was he?

Going underground, we've managed to track down electronic legend and guru Manuel Göttsching for his first interview in many, many years. Rap features heavily, as heavyweights Ice T and De La Soul return, alongside pump-action dancefloor producers Adam F, Hardfloor and Black Science Orchestra. Plus, if you're heading abroad this summer, make sure you consult our Summer Clubbing Guide before calling your travel agent.

As for us, well, while you're burying your heads in this issue, we will be burying ours back under the duvet as the Muzik nurse administers hourly intravenous shots of raw egg.

Normal service will be restored next month.

Whatever the hell "normal service" might be...
Features

40 ROBERT MILES
As if you didn’t know, he is the Italian dream house maestro, the man responsible for ‘Children’, the biggest selling dance single by, erm, miles

47 SAS AWARDS
Our first annual awards ceremony. The results, the gossip, the pictures. And one huge bill

54 DE LA SOUL
From ‘Three Feet High And Rising’ to ‘Stakes Is High’, the kaleidoscopic rappers are back on top form

58 BLACK SCIENCE ORCHESTRA
Ashley Beedle is reinventing disco for Nineties style John Travolta everywhere, ‘N-N-N-N-N-N-Night fever, night fever...’

64 E WE GO
The European Championships provide the film'siest of covers for us to run a piece about football. What exactly is the connection between the beautiful game and clubbing? Plus our DJ dream team

72 A GUY CALLED GERALD
After the massive success of ‘Voodoo Ray’ in 1988, Gerald has been lying low on the jungle scene. But he’s now about to raise his profile again with a new version of his classic house anthem

Regulars

6 NEWS
Trivial Gathering latest, Bukem quits Speed, Vasquez rumoured to play London, new Muzik’s Guide to Metalheadz nights, Moving Shadow versus Kiss FM

16 PHUTURE
Muzik’s hot tips for July: Housey Doings, Rolando, Scan X, Robyn, Dex & James, TNT, Scientists Of Sound, Nu Colours, Chris Bowden and Davidson Osipina, plus James Lavelle sets the questions for Kool Keith and BBE State give thanks

31 FRAMED
Say ‘cheese’. Boss pics for yer wall

36 BLAGGERS PLC
As summer finally hits, we roll out a shades special. Timely or what?

63 FREEBIE JEEBIES
Tons of stuff for freeeeeeeeee

82 FLOOR Fillers
Paisley’s Club 69, Essential Music Festival in Brighton, Checkpoint Charlie in Jersey, DTPM, Time And Space, Fat City versus the Ninjas in Manchester, Crystal Method, XpO, Orbital and, erm, Oasis

36 Blaggers

76 HARDFLOOR
Big Beavis & Butthead fans making big butt moving sounds. As per usual

80 ADAM F
This drum ‘n’ bass upstart is the son of someone dead famous. If only we could tell you who it is

98 MANUEL GOTTSHING
A total legend. The man responsible for ‘E2-E4’ and, consequently, the man responsible for a veritable sackful of today’s dance cuts, gives his first interview for many a moon

102 ICE T
From his house high up on the hill in LA, the wise man of West Coast rap tells it how it is. Sort of

106 PRESCRIPTION UNDERGROUND
Detroit time again. Ron Trent and Chez Damier’s double cool (with a couple of hats on) record label comes under the spotlight

163 SUMMER CLUBBING
Thinking about havin’ it in foreign parts? Here is your complete guide to the wheres and whens of what’s hot. Don’t forget to pack the Aqarin

148 FLY BY NIGHT
Home to Billy Connolly and Rab C Nesbit. BBC? Oh, Glasgow

152 SCANNERS
John Peel, the lord of the airwaves. And get comfy with Sofa Report

154 EQ
Spring Heel Jack in the studio and Eddie "Flashing" Fowlkes shows us some fancy DJ tricks

177 INSOMNIA
Muzik’s essential club listings

198 PARANOIA
Reaching deep inside the chuckle bucket for fun, fun, fun

200 MOUTH OFF
Eat football, sleep football, drink Coca Cola, and write and tell us about it. Go on...

202 HANG THE DJ
Don’t mess

Next issue on sale Wednesday July 10
MAY THE FORCE BE WITH YOU

What actually happened in Oxford on May 4, 1996?

The picturesque hamlet of Charlton On Otmoor became the most heavily-policed location in Britain on May 4, as Thames Valley Police cordoned off the proposed site of Tribal Gathering. With all local police leave cancelled, the entire area was swamped with armoured police vans, patrol cars and motorbikes. Thames Valley Police said in a press release that they fully supported Cherwell District Council's objections to the event and would be turning away any visitors.

"The council's objections were based on our experience of last year's event," commented Superintendent Matt Holmes, who led the operation. "This site is just not suitable for the anticipated volume of traffic from 30,000 ticket holders."

The heavy police presence in the Oxfordshire countryside contrasted starkly with the absence of potential party-goers. A group of officers near the site maintained that "as of 6pm Saturday, absolutely no clubbers have been past." Packed police vans, some of them hidden behind trees, had to contend with no greater threat than a few ramblers. The entrance to Lower Woods Farm, the proposed Tribal Gathering site itself, was permanently blocked by several police vans and farm workers had their cars searched before being allowed to proceed. Other vehicles were unceremoniously moved on.

Locals drinking in The Red Lion, one of Charlton On Otmoor's biggest pubs, seemed perplexed by the police activity. "As far as I can see, they haven't had anything at all to deal with," one villager commented as yet another police van crawled past. A second local resident joked, "It's the police themselves who are having a rave. Puff, puff, do you know what I mean?"

The following day, Thames Valley Police issued a final press update which stated: "The police operation to divert ticket holders and others away from the site of the proposed gathering was successful and only a handful of people turned up."

For the Oxfordshire villagers, Tribal Gathering, with its unfortunate slogan of "May the Fourth be with you", was more a case of "May the Force be with you".

UK: TRIBAL GATHERING CANCELLED

TRIBAL GATHERING UPDATE

TRIBAL GATHERING are continuing with the fight to win a license for their rescheduled date of June 29, but they are not pursuing it through the Crown Court as previously reported. The planned appeal to Crown Court has been rejected due to legal technicalities. But despite the apparent setback, festival director Melvin Benn of The Mean Fiddler remains optimistic.

"In certain respects, it would appear to mean trouble, but it doesn't," he stated. "We've effectively gone full circle and put in a new application with the council."

Several factors have changed since the last failed application, most notably the political leaning of the local authority, Cherwell District Council. In the wake of the local elections, Labour gained overall control of the previously hung council and the new leader, Tony Humphreys, is more receptive to the event.

"We shouldn't be seen as a killjoys who stop people from enjoying themselves at a music festival," he told a BBC reporter the day before the previously arranged date. Melvin Benn confirmed that both the local authority and the police do now appear to be far more co-operative.

I've had a meeting set up with the council and Thames Valley Police," he revealed. "I've succeeded in doing what proved to be impossible during the first application, which is to get all of the parties involved to sit down together so that we can solve any problems."

A spokesperson for Thames Valley Police, however, maintained that their attitude had not changed since Tribal Gathering's first application, though the huge costs of their operation to police an empty field on the original date (estimated at over £150,000) may soften their hard line.

The line-up for the rescheduled date of June 29 remains largely intact. A Tribal Gathering spokesman said the industry support they've received was "brilliant.

As Muzik went to press, the list of acts not playing ("All for good reasons," say Tribal Gathering) is as follows: Armand Van Helden, Laurent Garnier, Hardfloor (no Oliver Bondzio set either) Underworld (also no Darren Emerson set), DJ Sneak, Dag and Richie Hawtin. But with around 60 top DJs and live acts still set to play, including Goldie, Black Grape, CJ Holland, Leftfield, The Chemical Brothers and Daft Punk, the bill for the new date remains extremely impressive.

* Tribal Gathering 1999 was voted as Event Of The Year in our SAS Awards. See page 47 for the full results.
UK CLUB LICENSING LAWS GET TOUGH
THE HOME OFFICE have released a draft circular regarding health and safety issues for nightclubs and clubs, which could alter the whole landscape of clubbing. The circular states: “The Government believes that the onus must be placed squarely on the holder of the licence to provide a range of suitable health and safety measures, irrespective of whether drugs are being taken.”

The health and safety measures proposed in the circular include, “admission curfews and mandatory silent periods at all-night events, long events and during hot weather.”

On a far more positive note, the paper also calls for “unrestricted access to cold drinking water without any charge, full working air conditioning, rest areas which are cooler, quieter and preferably separate from the main dance arenas, and information on the dangers posed by taking drugs”.

Other points raised by the circular include a wide variety of new rules and conditions concerning staff training, door policies and liaisoning between club organisers and the police. The document was sent to police organisations, drug agencies, the Licensed Victuallers Association, and also to the Ministry Of Sound nightclub.

If the draft circular is accepted, the BEDA (British Entertainment and Discotheque Association) claim that it will be laid down “as a blanket condition on all public entertainment licences.”

GOTTSCHING REMIXED BY BASIC CHANNEL... AGAIN
MANUEL GOTTSCHING, creator of the proto-techno masterpiece “E2 E4”, has had another of his early tracks remixed by Basic Channel’s Maurizio. Maurizio’s final Gottsching remix was “Domina”, which he made over two years ago and was based on Die Dominas’ “I Bin A Domina”, a cut inspired by Kraftwerk’s Ralf Hutter and Karl Bartos.

The latest Gottsching track to be given Maurizio’s wonder-touch is “Sunrain”, taken from Ash Ra Tempel’s 1976 album, “New Age Of Earth”. Sounding like a cross between Basic Channel’s “GT 1:1” and Sueno Latino’s “Sueno Latino” (which used a sample of “E2 E4”), it will undoubtedly be massive if it ever sees the light of day.

“I don’t know much about it,” said Gottsching from his home studio in Berlin. “Maurizio just sent me a cassette of the remix about three years ago. I really like it and would love to see it released, but it’s up to him to put it out.”

Manuel Gottsching is used to dance producers sampling his work. Most of them have done so legally, simply paying him a set fee for whatever sample they have used. Carl Craig did this with Popaganda People’s “Remake Uno”, while Sueno Latino went one step further, giving him a writing credit on the original “Sueno Latino” and even flying him to Italy to play electric guitar on their “Winter Remix”. At least two producers have, however, dodged the system: Junior Vasquez sampled “E2 E4” for his 1989 Ellis O release, “It’s Paradise”, (ironically for Arthur Baker’s Criminal Records), while Danny Tenaglia used a very similar musical hook to “E2 E4” on his classic Code 718 release, “Equinox”, a track which is due for re-release shortly.

See page 98 for an exclusive interview with Manuel Gottsching

VASQUEZ TO PLAY WEMBLEY?
JUNIOR VASQUEZ is rumoured to be ready to DJ outside of New York City. Unconfirmed reports suggest he will be playing four select dates around the world to support a planned live CD. London’s Wembley Arena has been suggested as a possible venue.

Junior Vasquez’ manager, Jane Brinton, would only say: “It’s fair to say we’re thinking about this”. As far as the live CD goes, she added: “We’ve got to work out how we are going to get a 12-hour Junior set onto two CDs. But we’ve already recorded some of it.”

Vasquez is also starting his own imprint, Pagoda. The first release, which is already out, is a reissue of Pete Lazonby’s “Wavespeech”, retitled as “Guitar Song”. Later releases will include Lazonby’s “Sacred Cycles” and Gladezz’s “Everybody Needs Somebody” singles, and Lazonby’s “Your Humble Servant” album.
TRIBE CALLED QUEST NEW ALBUM

A TRIBE CALLED QUEST have announced the details of their fourth album. Entitled "Beats, Rhymes And Life", the album will be released live at the end of July and is the long-awaited follow up to 1993's "Midnight Marauders".

The release not only dispels rumours that the group have split, but sees A Tribe Called Quest once again become part of a reinvigorated hip hop scene, the loose collective which also includes De La Soul and The Jungle Brothers. The new De La album is already out and The Jungle Brothers' next release is due in the autumn.

The first single to be taken from "Beats, Rhymes And Life" is "Once Again", which features Tammy Lucas and is available this month. The second, "Stressed Out", features Faith Evans. The main guest rapper on the album is Q-Tip's cousin, Consequence.

"To me, this is their best album yet," he said. "Imagine their first three with a little bit added on top."

In addition, A Tribe Called Quest are currently remixing and putting rhymes to D'Angelo's next single, "Me And Those Dreaming Eyes Of Mine". The group have also contributed a cut to the soundtrack of Lee Cee's new film, "Dangerous Ground".

ERIC KUPPER TO START LABEL

ERIC KUPPER, whose K-Scope's "From The Deep" was one of Muzik's top albums of 1995, is to start up his own label. Called Hysteria, the imprint will be split into two parts. Hysteria will be aimed at more vocal dance music, while Hysteria Underground will concentrate on trance style music. The first single on the new label looks likely to be "Never" from Dannis Campbell, whose previous recording credits include a single with Sasha. There are also plans to release some new tracks.

As for his own projects, Kupper stated: "I've been working with an unsigned trip hop act, Siren, and a group called Soup's."

Finally, Kupper recently became a father, with the birth of a son, Luca Quajum Davido Kupper.

DRUG-RELATED DEATH TOLL RISES

CLAUDE PIERCE, the 20-year-old daughter of a Nottinghamshire police superintendent, is the latest victim of a drug-related death. She died after taking Ecstasy tablets at a house party, after apparently falling asleep some hours before. She had earlier attended Progress in Derby, then carried on to the private party.

Russell Davison from Progress commented: "I was horrified to learn that Claire had died after taking 20 Distalgesic tablets. I had no idea that some young people were using substances like Distalgesic to get a hit. It also seems a gross quantity of any substance to take."

Progress, who have worked with the National Drugs Helpline on putting together a sensible drug advice to users, have not been implicated in the tragedy, as alcohol and painkillers are clearly available anywhere.

Russell added: "We do everything we can to deter drug misuse and drug dealing at Progress. But what can anyone do to stop young people from taking drugs?"
**BUSTA RHYMEZ**

**FAITHLESS SINGER TO WORK WITH MASSIVE ATTACK?**

**DIDO**, one of the vocalists from Rollo and Sister Bliss’ group, Faithless, might end up working with Massive Attack. Dido, who is Rollo’s sister, recorded a set of demos with her brother on production duties after completing work on Faithless’ debut album, “Reverence”. By a series of coincidences, the demos found their way to Massive Attack’s 3D, who liked what he heard so much that he’s written lyrics for Dido to consider singing on the next Massive project.

In addition to this, Dido has recently visited Florida to record tracks with trance master Richard Dekkard.

★ The new Faithless single will be “If Loving You Is Easy”, which features remixes from the group themselves.

★ Coming soon on Rollo’s Cheeky label is Pauline Taylor’s “Constantly Waiting”, with mixes by Sister Bliss & Rollo. Rollo & Bliss have also remixed Björk’s “I Miss You”.

**THE ECLIPSE TO REOPEN**

**THE ECLIPSE**, Coventry’s legendary rave venue and Britain’s first all-night dance club, is to reopen. But it will no longer be known as The Eclipse.

The original club, which has recently been the subject of much interest as a result of “Dance ’Til Dawn”, an album compiled by some of The Eclipse’s old favourites, has been picked up by the Coventry University Students Union. A spokesperson for the Union said the venue will hopefully be opening sometime in October, but it wasn’t yet clear whether entry would be limited to students. "It all depends on the license we get. We’re going to be putting around £2.5 million into the project, I know that it might sound corny, but this will be the very first student venture.

The venue itself, which had changed its name to The Edge, has not opened its doors for nearly two years. Any DJ’s or acts interested in playing at the venue should contact Sam Tate on 01203-221-167.

**BUSTA RHYMEZ** proposed live show at The Forum in London exploded into violence after he failed to perform. Rumours had been circulating all day that the gig would be cancelled because of work permit problems.

By that evening, the Mean Fiddler organisation were reassuring callers to their box office that it was still going ahead. Despite this, an announcement was made at 1555 stating that the Top 10 rap star wouldn’t be appearing.

There was a sudden rush towards the back of the venue and then things started going off,” said an eyewitness. “A girl in the middle of the ruck, right next to the cloakrooms, was screaming that she couldn’t breathe and people were pushing in on her. The decks were stolen from the stage and I think the PA was being kicked in. It kept booming and every time that happened, people panicked and acted like a gun had gone off. There probably weren’t more than 50 people directly involved, but it was chaos.

At the time of going to press, the Mean Fiddler was still calculating how much damage had been done to The Forum and they refused to comment on their future attitude to hosting hip hop jams. Rumours suggest that the costs could total as much as £150,000. As owners of the Clapham Grand and Subterania, any blanket ban by the Mean Fiddler group on hip hop could have a serious effect on live rap music in the UK.

The reason for Busta Rhymez’ failure to appear is still shrouded in mystery. Although there had been problems with his work permit, it is believed that permission to perform had been granted to the venue and to the rapper’s management prior to the show.

★ Full refunds can be obtained by returning tickets to the point of purchase.

**CHILDREN OF DUB, TELEPATHY AND DR DIDG**

On Saturday July 20, it’s Banco De Gaia, System 7, Baka Beyond, Mythrisha, Jai, Moodswings and Azuk. On Sunday July 21, it’s Drestrane, Kangaroo Moon, Tribal Drift, Earth Tribe, Loop Guru, Astralast, Another Green World and Free Agents... SUBLIMALCUTS’ “Le Veil Le Soleil”, a Patrick Prins classic, is to be re-released with remixes by Way Out West, Face and Itchy & Scratchy. Also on XL, remixes of Empirion’s “Narcotic Influence” by Meat Beat Manifesto, Kris Needs and Dave Clarke are out soon... Leeds’ heavy-duty club trip hoppers, KITACHI, release a new single, “Heavyweight”, in July, followed by an album in September... SOURCE EXPERIENCE return shortly with “Zyklus” on R&S... Following the success of their Squarepusher singles, SPYMANIA release Wafta’s “College Street Zoo” shortly... Fred Jorjo has remixed DANNY TENAGLIA’s new single, “Oh No”, for Tribal UK... ALTER EGO have a double remix 12-inch of sounds (not tracks) from their “Decoding The Hacker Myth” album. Remixes came from Luke Slater, Wishmountain and 2 Lone Swordsmen among others... NARROWHOUSE celebrate their 100th release in July with eight club tracks from Hardfloor, Braincell, Patrick Lindsay, Jiri Ceber, Sven Vath, Pulse, Bill & Ben and After Ego. ROCKERS HI-FI,Birmingham’s top-drawer bass bin dub merchants, release “Music Is Immortal” soon. It’s a compilation of rare and exclusive productions and remixes... Anyone wanting to watch the PHOENIX FESTIVAL live on the internet should go to Vladiver vodka’s Good Clean Fun site at http://www.goodcleanfun.freud.co.uk. The festival runs from Thursday July 18 to Sunday July 21. Acts include The Prodigy, Goldie, Björk, Massive Attack and The Chemical Brothers... All Good Vinyl follow their recent DJ Pulse single with remixes from SKINOVERS FEATURING AQUASKY, Pin and Kid Loops... Chicago house man, WYNELL LONG, releases his second single for Peacefrog, “She Heard Me Cry”, on June 24... Jungle producer SHOGUN and Belgium’s Frank De Wulf are remaking the next Ken Ishii single, “Stretch...” KELLY HAND has remixed the next Dan Curtin single, “I’ll Take You There”, for Sublime... MUSIQUE TROPIQUE’s Kevin Mackay has made a record for Deep Dish’s Yoshitoshi imprint. It includes a remix of 4AM’s “The Theme”...
Wall of Sound will now go through major label, Epic. The first fruits of the alliance will be the new Agent Provocateur single, "Sahetage", with remixes from Krust and Mekon... Acatraz are doing a "DC in the Mix" LP for Subversive featuring new and unreleased material. Also on Subversive, Angel Moraes' "I Like It" has been remixed by Farley & Heller... Galliano have finished their new album, "Fire", for Talkin' Loud. A new single "Ease Your Mind" is out now... Lippy Lou, Bay George's protege, has a new single, "The Liberation EP", out now on Popular... MLD's Jon Tye has a double-pack out on the experimental Leaf label. "Freedom Of Noise" by Twisted Science has "nine sonic adventures from 0-250 bpm"... Frankie Foncett plays Benny at Malistone's Atomic club on Friday June 21 followed by a Hard Times party the week after with Miles Holloway and Elliot Eastwick. Call 0121-738-556 for details... Justin Robertson's "Journeys By DJ" is out now, with tracks including Slam's "Positive Education", Dajee's "Day By Day", Rhythm Is Rhythm's "The Dance", Green Velvet's "Flash", Ken Ishii's "Extra" and Ballistic Brothers' "I'll Fly Away"... The Ministry of Salome take over the Space Bar at London's Ministry Of Sound on July 13 with Frank Tappe, Felix B and Reteliffle, Massimo and Will Da Beest... Germany's Compost are releasing a compilation of Seventies trip hop featuring people like Picciotto, Alberto Baldan Bembo, Michael Burdet and Jan Jankeje. Sounds like a bunch of footie internationalists to us!... Positive Sound System will be heading the Brighton Dance Parade... Essex has a new mega-club, Playground, caterers for 1,000 clubbers. Saturday night's Glow looks the one to head for. Info on 01702-615-487... Next single on Pls is the Painkillers' "Last In Space"... DJ Hell is touring this month. Catch him at Leeds The Orbit (June 15), Brighton The Box (20), London The End (21) and Wembley Stadium Final (30)... Nicoles' "Running Away" has been licensed from Aureus to Ore. Remixes come from Todd Edwards, Glenn Underground and Lisa Marie Experience... Bit of confusion over the new Tom Wilson track. Apparently "Leaving You Wanting More" is not by Technocat featuring Tom Wilson, but Komplex Featuring Tom Wilson. Glad we got that one sorted out... Alec P has recorded "Airlight" for Pure Energy with a remix by Era...
BEDROOM BEDLAM LATEST UPDATE

BEDROOM BEDLAM, the column in Muzik dedicated to discovering new talent among the nation's bedroom DJs, is continuing to prove a success.

Two past winners, Alison Marks and Maestro, have now secured programmes on Bedford's Frequency FM. Alison also recently played at London's Plastic People and Belfast's Phuture Groove, as well as gaining a resident slot at Manchester's Boardwalk, while Maestro has played at a Good Looking party in Ipswich and a launch for SUS at London's Rocket. Another winner, Alex Cooke from Sheffield, has just returned from a date in Toronto via the Peneplate label, as well as enjoying a slot at The Complex.

Please send your "Bedroom Bedlam" tapes, complete with a tracklisting and a photograph, to the usual Muzik address.

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MOVING SHADOW IN KISS FM STORM

MOVING SHADOW, the leading drum 'n' bass label run by Goldie's engineer Rob Playford, are at the centre of a major dispute with Kiss FM, London's dance music radio station, over their playlist decisions.

The dispute mirrors Status Quo's battle with Radio One about how radio stations decide what gets playlisted on their daytime schedules.

The problem started when Moving Shadow pressed up a special copy of "Talking Jazz", a track from the new E-Z Rollers album.

"We thought the track could crossover, so we offered it to Kiss as an exclusive," said Simon Colebrooke, ARI director for Moving Shadow. "Simon Sadler, who is the head of music at Kiss FM, said they thought it was too 'commercial' and we were 'trying too hard' to make a crossover drum 'n' bass track. I left a message for Sadler telling him he was a narrow-minded idiot with a minimal knowledge of the dance scene. When he called me back, he said we wouldn't get another record played on his station.

"I don't think Kiss realise what simple independent labels can do," he added. "They are only prepared to play stuff if a major label is showing it down their throats."

Simon Sadler, however, denied that Moving Shadow have been blacklisted from Kiss FM's daytime playlist.

"What I said was something along the lines of them setting up an extremely bad working relationship with Kiss. People are always going to be disappointed when they haven't been playlisted, but there's a definite place on Kiss for most types of dance music on our specialist shows. In the last few weeks, we've playlisted Alex Reece, Adam F, T Power and Goldie. But we just felt this particular record seemed to be an attempt to make a really commercial jungle track. To us, it didn't seem like the genuine article."

HARD TIMES OPENING DATE

HARD TIMES, the legendary Leeds club, have announced details of their new night. The club, which has pioneered deep garage and house in the north thanks to the work of resident jocks Miles Holloway and Elliot Eastwick, will be based at Nato in Leeds.

The venue, which is situated under the city's branch of C&A, holds 1,100 clubbers and will open on Saturday, June 29. Guests for the opening night are yet to be finalised, but future plans include DJs like Derrick Carter, Claudio Coccoluto, Ben Wilcox, Nelson Rosado and Princess Julia.

"It will be a garage night in the truest sense of the word," said Eastwick. "It will be something like Larry Levan at The Paradise Garage, with lots of different styles as opposed to just vocal tunes the whole night."

For further information on the club, telephone 01924-488-220 or 0468-525-211.

Holloway and Eastwick have confirmed that the first of Hard Times' "Beats at Nine" albums is now almost ready. "Spring" will be released at the end of June. The next single on their own Paper Recordings is Origami's "Waste Paper".

E - Z Rollers

Anyone wanting to get onto the MINISTRY OF SOUND's mailing list should call Gareth on 0171-378-5528. RIPE are releasing a compilation album of commercial and underground soul and jazz tunes called "Cool Tunes". Liverpool's PHUTURE are on air again every weekend.

COOL TUNES... Liverpool's PHUTURE are on air again every weekend from Saturday 1am to Monday 7am, until July.

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MOLE DOLPHIN

Anyone wanting to get onto the MINISTRY OF SOUND's mailing list should call Gareth on 0171-378-5528. RIPE are releasing a compilation album of commercial and underground soul and jazz tunes called "Cool Tunes"... Liverpool's PHUTURE are on air again every weekend from Saturday 1am to Monday 7am, until July.

JON DA SILVA and JON MCREADY have signed to Love.net. The label will also be releasing a summer album with tracks from Rae & Christian, Too Precious, Bobby Langley, Greg Fenton, Jo Da Silva and Mcready, Moonboots and Graham Massey. The launch party for "TREADER", one of the coolest CD ROMs around, will be at London's Blue Note on Wednesday, June 26. The night will feature Carl Craig and 4 Hero plus guests. Call 0171-287-4382 for more details.

Listeners to MFN in the Wrexham area should tune in to Phoenix, a new Saturday night show from 5pm to 9pm with DJs Chris Lyons... The next JONNY L single, "Two Of Us", will be remixed by Photek... Internet users should check out the AUTO WEB GROOVE CRUISER, an on-line 4-track interactive music video which allows web users to listen to an ever-changing multi-channel soundtrack while surfing. The address you need to tap in is: http://www.complink.co.uk/~modified... A new club has opened on Greenwich Common, focus of protest for the Seventies and Eighties peace movements. GUSH is open every Friday and Saturday. More info on 0171-523-7357... THE BEETLE BASH have announced a top line-up for this year's festival. Taking place from Friday June 21 to Sunday June 23 at Avon Park Raceway, Stratford-Upon-Avon, live acts include The Shackman, 808 State, Galliana, Dreadzone, Credit To The Nation, Ruby, Henky, Zion Train, The Moof. DJs include Mark Moore, Paul Oakenfold, Big George, LT Bukem, Mixmaster Morris. Call 0191-566-1232 for info... FRENZIEMY AZM and Universal Being, the swingin'side of the scene and both release albums on July... BUMMY DAPER are sending out their mailing list. Anyone can join their clubs or clothing operation by writing PO Box 8708, London.
includes
leftfield, react to rhythm, sabres of paradise, disco evangelists, model 500

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METALHEADZ ANNOUNCE NEW CLUB NIGHTS

METALHEADZ, the weekly club run by drum 'n' bass pioneer Goldie, have announced they are to launch two more nights in London following the success of their Sunday Metalheadz Sessions at The Blue Note. Metalheadz Presents Heaven will run at London's Heaven club on the first Monday of every month. The night will include live PAS from the Metalheadz label's artists.

Also in the pipeline is a weekly Saturday night Metalheadz bash at a central London venue which is yet to be announced. There will also be a Metalheadz UK tour later this summer.

Goldie is producing a pilot television programme for Channel 4, which he will present. "Feral" is aimed at the prime-time Friday night slot and will illustrate "every aspect of British street life", as seen through Goldie's eyes.

COLIN DALE ANNOUNCES NEW CLUB NIGHT

COLIN DALE, the Koo FM techno DJ, has started a new London night devoted to the deeper end of techno. Noire runs every Friday at the Sound Shaft club, with resident DJs Coin, Mark Dale and Marco Analdi, alongside special guests every week.

Terry Francis, DJ Of The Month in Muzik's June 1996 issue, is to start up a new techno night at London's Plastic People club. Groove Kitchen will run on Thursday nights with residents Terry and "Evil" Eddie Richards planning on "cooking up da funky house".

BT TO RECORD WITH ECHOBELLY VOCALIST

BT has confirmed he is planning a project with Echobelly vocalist Sonya Madden. Not renowned for their love of epic trance house, indie act Echobelly are perhaps best known for their Top 10 "King Of The Curb" single. Talking of the collaboration, Brian Transeau said: "There are lots of ideas which haven't yet happened in electronica, and synergising the best of electronic and acoustic music is a very powerful way forward. I have spoken to Sonya, and we've hung out together.

I think Echobelly are cool. They're fucking incredible."

BT then went on to declare his love for indie music. "I never really listen to dance music. My favourite band at the moment is Smashing Pumpkins. As far as I'm concerned, Billy Corgan [Smashing Pumpkins' guitarist and singer] is a fucking genius. These are the people who are using technology to its fullest."

This year's GAY PRIDE is on Saturday July 6 on Clapham Common... THE PRODIGY's next single is "Minefields". Released at the end of July, the remix comes from Monkeys Mafia. They've also announced their Autumn tour. They visit Manchester Apollo on October 4, Wolverhampton Civic Hall (7 and 8), London Brixton Academy (11 and 12), Portsmouth Guild Hall (14), Exeter University (15), Doncaster Dome (16) and Newport Centre (18). Following our news story last month on Discrive, the DJ driving agency, NIGHTRIPPERS have let us know they also cater for artists and DJs. Their client list includes Fathers Of Sound, Joe T Vannelli, Alex North, Robert Miles and people with the Renaissance agency. They're currently looking for sponsorship and new clients. Contact them on 0115-953-7777... EYE-O follow their series of classic singles with a double CD compilation in late July. Also coming soon on the German label are remixes from Der Dritte Raum's album "Traummaschine", an earth Nation live album, remixes of Cygnus X's "Hypermetrical" by Kris Needs, Dave The Drummer and The Third Room (as Der Dritte Raum)... CARL CRAIG is releasing an album on Kirk De Borgo's Op-Art label. There will also be a single with mixes from Phoelix, Stasis and Jedi Knights... deCon are trying to license EASY'S "The Beat Is Over"... The next single on ROULE (the French label run by Daft Punk's Thomas Bangalter) is by Thomas' Daft Punk partner Guy-Manuel. Bangalter, meanwhile, has been asked to remix the new X-Press 2 single... NORMAN COOK's Fatboy Slim project have an album, "Better Living Through Chemistry", released on Skint. Soon... VODDDO, Liverpool's top techno night out, have announced they are not moving to Eden. Instead, they are relocating to the revamped Clear. Future guests include Darren Emerson and Darren Price (June 15), Paul Van Dyk and Kris Needs (22), Andy Weatherhead and Hugby (29) and Billy Name and Carl Cox (July 6). For info call 0151-733-6097... SONY PLAYSTATIONS are dropping in price from £299 to £199. Check out the Euro '96 football game which comes complete with commentary by John Motson. Truly superb!... If you want to win a CHEMICAL BROTHERS gold disk and over £150 worth of CDs, then access Virgin Records' internet site, The Raft at http://raft.vmg.co.uk before July 15...
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THEM BREATHE YOUR SMOKE
Wiggle While You Work
After two EPs on Green Grass, HOUSEY DOINGZ have cut the apron strings and decided to go it alone with their own Wiggle imprint. Get those hips a-rollin’!

SPENDING an afternoon in the company of HOUSEY DOINGZ is an engaging and enlightening experience. Hedonistic and slightly chaotic, too. Getting off to a flying start, I arrive at the group’s recording studio realising I’ve forgotten my dictaphone. As we retreat to the nearest pub, the ever-enthusiastic Nathan Coles runs off to sort out some means of recording the proceedings, only to return with his girlfriend’s son’s Fisher Price cassette machine. This delights the rest of the group no end, and the jokes about Housey Doings’ love of cutting-edge technology last for the entire drinking session.

Nathan met his three partners, Terry Francis, Justin Bailey and Larry Webb, in the late Eighties through a mutual love of that great unifying force, house music. But it was not until 1993 that the quartet actually started recording together. Two classic EPs for Bush’s Green Grass subsidiary quickly followed but, after growing disillusioned with the idea of effectively working for someone else, they decided to leave Eric Powell and Eric Gooden’s label and go it alone.

The result is their own Wiggle imprint. Taking its name from Terry and Nathan’s monthly all-nighter, the first Wiggle release is Housey Doings’ “Pick N’ Mix EP”, which is fast attracting a good deal of attention. With four fluid, techno-tinged, minimal workouts to choose from, it’s an underground DJ’s wet dream. No wonder it’s being hammered by the likes of Colin Dale, Mr C and Eddie Richards.

So where do Housey Doings find the inspiration to make such dead simple yet devastatingly effective music? Over to you, guys...

“We’re influenced by everybody, from Marshall Jefferson to Juan Atkins to Sly & Robbie,” says Terry, a man widely touted as one of the best new DJs in Britain. “But having said that, it’s the core of house music we’re ultimately trying to get to.”

“It’s all about stripping house music down to its very essence,” says Larry. “Good grooves and good b-lines, that’s what we’re into.”

“And because we haven’t got a major record label breathing down our necks, we can do whatever we like,” interjects Justin.

“Yeah, fuck the majors,” adds an endearingly belligerent Nathan. “The majority of the industry is run by dickheads, who haven’t got a scooby about anything. No taste, no style, no nothing. Our music is about subtlety, which is why we don’t drop large amounts of music in one go. We want to be interesting without being too obvious. Simplicity is something we strive for.”

“That’s it, we are all pulling in a slightly different direction, but at the same time…”

“We’re all pulling the same way,” says Nathan, finishing off Justin’s sentence.

“Except I don’t use tweezers,” grins Terry, giving the Fisher Price cassette a prod and causing the spoons to grind to a halt.

Perfect timing, really.

words Dave Mothersole picture Piers Allardyce

The ‘Pick N’ Mix EP’ is out now on Wiggle
UPPERS & DOWNERS

MUZIK's guide to modern clubbing

UPPERS
- Muzik's SAS Awards. At last, dance culture has an award ceremony to be proud of.
- Angel Moraes on the Essential Mix. Trancey garage at its best.
- Pollen making our noses run. Well, that's our excuse...
- The End. Six months down the line and it's now the best club venue in London.
- Junior Vasquez back on form. As his remixes of Angelique Kidjo, Zoel Quiet, Mullen & Clayton and Pete Lazonby all prove.
- Swelling seats at London's Royal Albert Hall. Simply perfect for the Orbital gig.
- Policeman jumping the queue at clubs. And then leaving just five minutes later.
- Clubs underneath Indian restaurants. Respect to the excellent Club 69 in Paisley.
- LTJ Bukem, Blake Baxter, Stacey Pullen, Jeff Mills and David Alvarado all being booked to play in Ibiza. Can the underground save the island?
- Fat Cat boys at the Tortoise gig and at Pusha. Keep an open mind... or else.

DOWNERS
- DJs who demanded cancellation fees after the postponement of Tribal Gathering. They know who they are.
- Promoters who waited five minutes to book big name DJs after the postponement of Tribal. They know who they are.
- The Observer's guide to 24-hour cities. We don't know whether to laugh or cry.
- DJs doing mix albums which say nothing about their record boxes. Paul "Trouble" Anderson and JFW, you're nicked.
- The latest E-death being blamed on clubs. When will the tabloids analyse the real facts?
- Miss Moneypennies nights at Oxford and Liverpool University. A contradiction, or what?
- Chocolate-orange vodka shots in clubs.
- Riots following the Busta Rhymes' no-show at London's Forum.
- An Ibiza trip for Jack and Vera Duckworth? If the underground can't save it, we've much doubt if "Corrie" can.
- "E-Den". An insightful look from the tabloids at the hidden agenda behind the name of Liverpool's Eden club. Give it a rest.

words Kevin Lewis picture Raise-A-Head

The 'Kings From Queens' and 'Chronicles' EPs are available now on Jus' Trax and Henry Street, respectively. Davidson Osipina's remix of Gusto's 'Let's All Chant' is scheduled for a July release on Manifesto

Carnival Time

From Latino to disco, DAVIDSON OSPINA's colourful remixes of acts like Gusto and El Cantor are top of the boxes of all discerning DJs

DAVIDSON OSPINA is blowing up, as they say in the industry. After years of playing keyboards for Roe & Kato and looking after the Digital Dungeon label, this native New Yorker is now seriously going places. His rugged Latino treatment of El Cantor's "Toma" on Digital Dungeon has been ramming dancefloors across the world for months.

"Man, that 'Toma' record opened so many doors for me," he draws. "It was like an anthem in New York and I've heard it was also pretty big in Britain. That felt good, because it's in a whole different language. But people didn't pay attention to that, they just went for the rhythm and the way it pumps in the clubs. Take Terry Farley and DJ Paulette. Neither of them speaks a word of Spanish, but that record was in their boxes for ages."

Davidson's no-nonsense attitude to production is taking his sound even further. He's just completed remixes of Gusto's "Let's All Chant", the "oooh-ooh-ooh-disco groover currently inspiring every up-for-it clubber in the land to scream their head off, plus The Gypsy King's "La Rhumba De Nicolas" and Full Intention's "América". In addition, he has turned out a storming EP entitled "Kings From Queens" for Jus' Trax. Like the bulk of his work, the cuts have a distinctive Latin flavour.

"That Latin style is really big in New York," explains Davidson. "I just incorporate it into whatever I do."

As if all of this wasn't enough, he also has a deep-as-you-like disco four-tracker called "Chronicles" doing the rounds on the Henry Street label. The twisted dose of Seventies loops and Nineties keyboard sounds are ripping up the sets of the more discerning DJs around.

"I was kind of surprised with "Chronicles," he admits. "But I'm happy that people now know I can work in more than just the one style. I can get deep, as well as doing the Latin stuff."

"Hell, is there anything the man can't do?" Well, I don't spin," concludes Davidson. "You could put me on a stage with a DJ and ask me to play a bit of keyboards, and it would be pretty cool, but I won't get up and play records just to keep people happy. That kind of shit takes a lot of time and practice. I'd look stupid."

Thank goodness for that.

words Kevin Lewis picture Raise-A-Head

The 'Kings From Queens' and 'Chronicles' EPs are available now on Jus' Trax and Henry Street, respectively. Davidson Osipina's remix of Gusto's 'Let's All Chant' is scheduled for a July release on Manifesto
**Built To Blast**

Breathing fresh life into Tribal UK with his hypnotising 'Dancin' single, TNT's Jurgen Muller savours the delights of British culture

"MAN, London is a nice town," states TNT's Jurgen Muller in his thick Gotham City tones. "It's just like New York... only not as tall. Lousy IV, though. Those channels you have... phew! And the food? Man, you guys do some weird things. Fish 'n' chips in the morning? That's fucked up."

He sounds like any other New Yorker. But he's not. And although his TNT projects have been turning up on classic Big Apple imprints like Strictly Rhythm and Emotive, Jurgen Muller is from Denmark. Copenhagen, to be precise. Which is not exactly a city famed for its house scene.

"The vibe is beginning to grow, but it's kind of slow because there's not much of a club culture," says Muller. "It's mostly European trash, Culture Beat, Whigfield and all that crap. And outside of Copenhagen, they still play Abba and Elton John. I mean, Elton John in a club? What's going on? It's like I'm living in Poland or something."

Muller has never fitted in with the Danish take on music. Right from the gold-crazy hip hop days of the Eighties, he's been more into sounds from the other side of the Atlantic. Hooked on turntable culture, he would spend hours on his chopping and scratching skills. It paid off. He went on to win numerous mixing championships and, from there, he put together his first record, a simple cut 'n' paste affair for a DMC remix album.

Travelling to the industry focal point, the New Music Seminar in New York, he hooked up with 80's Proof, home to some of Todd Edwards' earlier material, to release his first house productions. At later seminars, he met like-minded producers Joe & Kato, who signed several of his tracks to Digital Dungeon, including the Janet Jackson-sampling Tenaglia cut, "I Could Learn Like This", which came out in Britain on Slip N' Slide.

Now he is back with a new 12-inch for Tribal, TNT's 'Dancin', a twisted hypno-groove somewhere between Caucasian Boy's 'Northern Lights' and a breakdown-heavy Vasquez cut. The record jointly marks Tribal's 50th release and Jurgen Muller's return to the UK.

And while he may not be flipped out by Britain's telly and culinary delights, when it comes to clothing, he thinks the UK is still on top.

"Man, I think the Ministry has the best sound system in Europe," he declares. "The Loft is really happening, too. That dude Paul 'Trouble' Anderson has got it going on!"

Words Kevin Lewis

'Dancin' is out now on Tribal UK

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**Frank Boffins**

**SCIENTISTS OF SOUND** have a radically different agenda to most hip hop groups. Ready for a close encounter of the weird kind?

"WE'RE extra-terrestials in human form. We're trying to get a message to other ETs out there, so they'll come and join us in our concern to get back to our home planet."

This is Aybee, one quarter of SCIENTISTS OF SOUND. Now however many aliens you've met, it always seems a little odd when the guys you're chatting to tell you they're from another planet. But this is a problem the Scientists have got used to.

"Everyone thinks we should look like Worf from Star Trek," laughs Bylo Sylo.

Actually, Scientists Of Sound look like the four British hip hoppers they are. But they are optimistic that their "1.4.4 Or Bust" album is set to launch them out into the galaxy.

"We want to take it back to the essence, back to the old skool vibe" notes Cherok. "The way that you stand out is based on individualism. We are four people who roll as one, but we've got individual styles. If you listen to the album, not only do we come with the science, we come with the street angle and with the knowledge."

The Scientists also come with a drum boom courtesy of US producer Sker Anselm and enough attitude to fill the universe, including strong views on the current state of rap.

"Most of it is just promoting promiscuity, drugs, drinking and expensive clothes," says Bylo. "These people who talk about 'keeping it real' just mean it in the sense of fucking someone else up. We're bringing something to people who want to be woken up."

"That's why some say we're misfits," concludes Aybee. "We don't go with the norms of society because the norms are backwards as far as we're concerned."

Words Will Ashon

'1.4.4 Or Bust' is out now on Downlow
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and
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Rainbows And Arrows
Gospel, r&b or house? Try sticking NU COLOURS into one neat package and what happens? They confound everyone by fitting into three

It was Lawrence Johnson's search for a challenge which took him beyond his co-directorship of the London Community Gospel Choir which inspired him to form NU COLOURS. Within two years, the group had issued a cover of Frankie Knuckles' "Tears", attained a Top 40 hit with "The Power" and, in "Greater Love", delivered a song sublime that Elizabeth Troy's drum 'n' bass interpretation couldn't possibly match its finesse.

Now on the cusp of the release of their second album, simply titled "Nu Colours", the group has been trimmed down from seven to four members, with Lawrence being joined by Fassy Simpson, Priscilla-Mae Jones and Lain Watson. But they're still in search of a challenge. Namely, to build on the popularity of their debut album, "Unlimited," with a follow-up which sounds more focused, more modern and more musically indulgent.

"We needed to take a set direction this time around, rather than have three or four house tracks, some r&b and some gospel all sitting together," says Lawrence. "So we worked on the strong points of the last album in the hope that this one would be a bit more consistent."

The result is that Nu Colours, unlike their peers, now possess a triple appeal. The house aficionados love them, as the Masters At Work mixes of the band's current single, "Desire," testify. The r&b crowd remain humbled and appreciative of their vocal compatibility. Their gospel base is meanwhile bolstered by the fact that their spiritual material sells in an unapologetically secular environment.

Despite popularity breeding expectations, the group and their producers remain free to experiment. Which is why the exuberant "Joy" and "Sound Like This" can sit alongside the acoustic "Don't Mind Waiting" and the cozy nostalgia of "Do You Want To Go Back To When".

"The different perspectives which the remixers and producers delivered have allowed us to cater to everyone without compromising the material or the album," says Lain. "But regardless of any perspective, people are still getting the message of Nu Colours."

words Jacqueline Springer

"Desire" and 'Nu Colours' are both available now on Wildcard/Polydor

Chroma Sweet Chroma
Embracing the digital age, F Communications' SCAN X believes there's more to music than just, erm, music

STEFHANE Dri is on a mission to put the soul back into electronic music. The French DJ and producer, who records as SCAN X for F Communications, grew up with the acid house boom of the late Eighties, but was later enticed by the purity and spontaneity of techno.

"Techno is a very musical form of expression," he muses. "It's all about opening yourself, experimenting with new ideas and reaching for new directions."

The initial fruits of Stephane's labours were two acclaimed EPs for the FNAC imprint in 1993, after which he followed label boss Eric Morand to F Communications. With three more EPs under his belt since then, he has now just released his debut Scan X album, "Chroma". From the electro-tinged experimentalism of "Grey Lights" to the dark ambience of "Turmoil", it weaves a complex path across the dance spectrum.

"You shouldn't give people only what they expect," he explains. "An album is about innovation and the desire to express something new. It's about setting yourself a challenge and surprising yourself."

Full of emotional highs and lows, it's certainly a welcome relief from the relentless minimalism which characterises much of today's techno.

"I think maybe we have lost touch with what techno meant at the beginning. It was always meant to be emotional music. To some extent, it's been stripped of its soul."

The strong conceptual and ideological framework which informs his work is further expounded on the CD-ROM version of Scan X's latest single, "Earthquake". When played on a CD-ROM, you can access sound samples, video clips and writings from Stephane himself.

"I would love to hook up with people who have a similar viewpoint on creativity," he says. "They could be graphic designers, writers, painters, whatever. It's important to keep pushing forward. I'd really hate it if I thought I'd already produced my best work. I'd like to think that is yet to come."

words Kieran Wyatt

"Chroma" and 'Earthquake' are both available now on F Communications
Jeremy Healy & Allister Whitehead

Once again, the country's most celebrated DJ partnership return with two and a half hours of their favourite tunes

No Other Love Blue Amazon
The Night Train Kadoc
Snappiness BBG
I Will Survive Diana Ross
Hypnotising Winx
Kick Up The Volume Rob Tissera
It's My Beat Sweet Tee

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Homeboy Hippy and a Funky Dred
Klub Hopping Klubbheads
Domination Way Out West
Be As One Sasha & Maria
Children Robert Miles
Naked And Sacred Chynna Phillips

Where Love Lives
The Reese Project
Your Love Inner City
What You Want Future Force
Freedom Black Magic
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Baby Boomer
Trip hop meets classical jazz in Miles Davis’ creche.
Confused? Then let PalmSkin Productions man Chris Bowden explain

WHAT is it with UK trip hoppers and post-metal expressionism? First there was Howie B’s gurgly-happy ode to fatherhood, “Music For Babies.” Now sometime PalmSkin Productions saxophonist Chris Bowden has been similarly inspired by the small pink things in his family. “It’s basically about my mother and my two sisters,” he says of “Mothers And Daughters Now Mothers”, his debut solo single. “My sisters are now having kids and I was a bit freaked out about it. I went to see my sister just after her second kid was born and my other sister was there with her kids. We’ve suddenly become this massive family.”

But rather than churn out another chirpy slice of wibble-happy abstract beatnology, Bowden has chosen to lay down something a little different. “Mothers And Daughters Now Mothers” was inspired by jazz freestyler Gil Evans and film composer Lalo Schiffrin. The result is a soaring jam of blue notes and winding, twisting, smoke-filled atmospherics.

So does this herald Bowden’s own backlash against trip hop? “I hope not, because I feel quite involved with all that,” exclaims the man whose impressive CV includes work with 4 Hero, Julian Anderson and The Herbaliser. “I’m still influenced by trip hop, but I’ve transferred the vibe to live instruments.”

It’s this ambition to be both composer and conductor which led avant-jazz guru Gilles Peterson to declare Bowden’s music as “true future jazz”. Listen to his wondrously adventurous “Time Capsule” album and it’s not hard to see why, as Bowden’s formal training at London’s Trinity College Of Music delightfully rubs against a perverse desire to soundtrack where few current rock-takers are presently soundtrack. Where else could you hope to find choral chants free-floating over mutant bass licks, haunting sax refrains sent ether-bound by the purest of string sections?

So how many classical records does Bowden have in his collection? Not too many, apparently. “It would be nice to say that Prokofiev was an influence on this record,” he laughs. “But it would be a complete lie!”

words Calvin Bush

‘Time Capsule’ is out now on Soul Jazz

Play Back
New York producer and DJ Angel Moraes selects his all-time favourite tunes

TAVARES
Heaven Must Be Missing An Angel (Capitol)
This came out in 1976, when I was 11 or 12, and is a very melodic and happy record. My mum’s best friend at the time bought it for me as a present. She also took me to see The Bee Gees playing in Madison Square Gardens around the time “Saturday Night Fever” was big. It’s one of the highlights of my life.

BOOKER T & THE MG’S
Mellow Pot (Stax)
The best instrumental ever! It’s been sampled by a million people. Everyone except me, that is! The majority of people seem to use the opening guitar riff and the snare hit, but when the track gets going, there’s also an incredible bassline and a great groove, with a Booker T solo over a really funky gospel keyboard. I didn’t actually hear it until the early Eighties, though, when Jellybean Benitez used to play it down at The Funhouse.

THE EAGLES
Hotel California (Asylum)
one of the most cleverly written records I’ve ever heard. You sit down and listen to the lyrics, and the man just tells you a story. It’s amazing. I love the melodies, too. I’ve always been fascinated by this song. Am I a bit of a soft rock man on the quiet? Yeah, I guess so. The last rock album I bought was Queen’s “Greatest Hits”.

HAROLD MELVIN & THE BLUENOTES
The Love I Lost (Philadelphia)
The guy who masters my records, Tom Moulton, worked with Harold Melvin and he tells me it was a real joy. He’s been mixing tracks since 1973 and he did all the Soulful stuff. I first heard “The Love I Lost” when it came out in 1977, but I’ve only got a repressing of it. I’ve been bothering Tom about it, as I’m sure he’s got an original at home.

MARTIN CIRCUS
Disco Circus (Prelude)
The first dance record I got hip to. I used to roller skate a lot when I was young and this was big at the roller discos. Frankie Pegan’s “Fantasy” and Giorgio Moroder’s “I Wanna Rock You” were popular, too. The spindle on my record player at that time was four inches high so I could stack loads of records on it.

Moraes’ “Angel Moraes – The Album” compilation is out now on Subversive
Irresistible!
Firing up the fourth wave of Detroit techno, ROLANDO is ensuring the Underground Resistance clan stay one step ahead of the pack.

FEW labels are cloaked in such an aura of mystique as Detroit's Underground Resistance. Silent and deadly, this fugitive techno movement is on a mission to de-programme the corporate mentalities of what they see as the ruling institutions. And few other labels in the independent sector manage to shift such phenomenal amounts of plastic.

The subversive, elusive sound of Underground Resistance, then, is in huge demand. And how. With Mad Mike Banks at the helm, initially together with techno wizard Jeff Mills, until he left to start up Axis, the Underground Resistance clan have produced some of the most awesome fusions of emotion and technology ever to pulsate from Motor City.

Fulfilling Axl Toeffter's predictions in his sci-fi novel, "The Third Wave" that Detroit's "techno rebels" would "not vanish, but multiply", UR is now entering its next evolutionary phase. Enter ROLANDO, aka The Mystic Aztec.

Growing up listening to the godfathers of techno, Juan Atkins, Derrick May and Eddie "Flashdance" Fowlkes, before moving on to serve his apprenticeship as Mad Mike's DJ, 19-year-old Rolando belongs to the fourth wave of "techno rebels". He's living evidence that Detroit is as creative and as inspired as ever. And anyone who dares to suggest otherwise is invited to check out all the cool Robert Hood, Drexciya and Basic Channel releases at his record shop.

"I met Mad Mike through a mutual friend, but I can't really say who," begins Rolando, coyly refusing to reveal anything but the vaguest of sketches. "It was basically just through hanging out together and drinking together. I wouldn't record for anybody else because I'm down with Underground Resistance. Mike and I are really close, and we see a lot of things from the same point of view."

Check out the superb "The Shining Path", Rolando's debut outing as The Mystic Aztec, and the shared outlook between protege and tutor is unmistakable. The finely-calibrated structure of anti-beats shimmering underneath a full-fatnoma bass (just like Mad Mike's "Hi-Tech Jazz") revolves around a series of ultra-sensory sonic vibrations.

And then the mutant madcap bit kicks in. A single high-pitched squeak, it munches its way through the carefully digitised fabric like a Pac Man on acid. Barely audible, this crazy, progressive sound unquestionably belongs to the Underground Resistance school of tonal communication. Mapping an aural route between the tribal patterns of ancient South America and the post-industrial rhythms of contemporary Detroit, The Mystic Aztec is where past meets future.

"I'm Mexican American and so The Mystic Aztec lets me get back to my roots," proclaims Rolando. "I don't consider it to be my home because I was born in Michigan and my home is here in Detroit. But I still feel it's my country and I want to go back there to check out its history and visit all the temples. This is my first record because I waited and took my time. But it hopefully won't be my last."

You can bet he's not the only one hoping that.

words Rachel Newsome

The Mystic Aztec's 'The Shining Path' is out now on Underground Resistance
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Hood Winked
They just get younger and younger. But in the case of ROBYN, her r&b tracks are way ahead of her 16 years.

ANY song entitled "You've Got That Something" will lend itself to assumptions of banality. Especially if it's aimed at an r&b fraternity whose inexplicable thirst for 'Baby, baby, you're so fine' material is yet to be quenched.

But the said debut from teenage singer ROBYN is a bit different. Not because her voice bubbles effervescently over the summery rhythm track. Not because it is set to plug the schism which divides the pop and the club audiences. It's different because, like Robyn, it was made in Sweden. Clubland.

"I started writing during my parents' divorce," she says. "I found it therapeutic. Putting what I felt down on paper was like going to see a shrink, so I just decided to keep on doing it."

With her autobiographical candour and an articulation which belies her 16 years, Robyn's forthcoming album, "Robyn Is Here", won't be cramped with twee lyricism or borrowed tales of loves lost and salacious intent. Instead, her latent teenage outlook will concentrate on the problems faced when you're in the midst of finding yourself, yet remain unsure of what it is you're discovering.

All of which makes for a very different approach to that of Stateside r&b teen like Brandy, Monica and Usher, whose vocal talents outshine their lyrical honesty. But then this girl has something else to prove. Her relevance to a genre which is predominately black.

"It's something I'm very aware of," she concedes. "Even though I'm flattered by the comparisons people have made between me and other singers who are making similar records, I know I'm not a black girl from New York. I don't have those roots, but I have a lot to say. I also write my own music. I have a different kind of soul and, as long as I'm true to myself, I don't see why anyone would put me down."

words: Jacqueline Springer

"You've Got That Something" is out now on RCA

Heroes
KOOL KEITH of Ultramagnetic MCs and Dr Octagon fame gets a grilling from JAMES LAVELLE

JAMES LAVELLE: FIRSTLY, WHY DID YOU CHOOSE TO RECORD UNDER THE NAME OF OCTAGON?
KOOL KEITH: Octagon is myself together with Q-Bert, Automator and Sir Melenik. We're making a futuristic, advancing sound. The name came about because of my different dimensions, my different angles to music, lyrics, style, delivery, marketing and reflection. The whole picture, basically.
JL: WHAT'S UP WITH ULTRAMAGNETIC MC5?
KC: The group is out of commission right now. But Ultra, which is myself and Tim Dog, is in commission. We've just recorded an album which is called "The Legacy Continues". Ultramagnetic MCs have nothing to do with my career at this point.
JL: AND HOW ABOUT YOUR CENUBITES AND BIG WILLE SMITH PROJECTS?
KC: Cenubites is myself and Godfather Don, but Big Willie's got his own thing. It could be me. All I will say is I'm behind the scenes on that one. I'm so unlimited with my material, I have to make up other names. Do I get confused? Nah. These people are individuals themselves.
JL: WHY DID YOU MOVE FROM THE EAST TO THE WEST COAST?
KC: I'm originally from the Bronx, but I got an apartment in Los Angeles because I was working on some movies out there.
JL: WHAT'S YOUR VIEW ON EUROPE?
KC: I love it, although I haven't been there since I can't even remember. It's really intriguing, really eccentric. The last time I was over there, I went to the red light district in Amsterdam. I saw a few of the sex shows and they were kind of weird. Blunt, straightforward, raw. They were different in the ones in America.
JL: TALKING OF SEX, I'VE HEARD YOU WERE DOING A SINGLE WITH ASHLIN GEAR AND RANDY WEST, THE AMERICAN PORN STARS. IS THIS TRUE?
KC: Yeah, I'd like to do something with them, but I think Ashlin is out of the business now. I am planning on a movie with John Stagglane, though. He's the porn director behind the Buttnman films.
JL: WHAT'S YOUR PERCEPTION OF THE CURRENT STATE OF THE HIP HOP SCENE?
KC: Well, I'm keeping it alive with my new stuff. Right now, I think rap music is stagnant. There's a big problem. Nobody's doing really creative. It's time for a person like me to come in and save these people. When I go to a rap show, I just see these bums up there holding their testicles as they walk back and forth. I see enough of that in the streets. I want to see something different on a stage.
JL: ARE YOU STILL WEARING THE OLD PIMP GEAR, YOU KNOW, THE CUBAN HEELS AND THE FEODRA?
KC: Yeah, I'm still into silk shirts, suits and hats with feathers. I still like to wear the big shoes, too. I'm like the godfather of rap, the king, but I'm beyond what that music is right now, so I should be looked up to.

Dr Octagon's eponymous album is out now on Mo Wax
Bedroom Antics

DEX & JONESY lift the lid on themselves and their astonishing remix of Josh Wink's 'Higher State Of Consciousness'

WHAT'S all the fuss about, DEX & JONESY?

Dex: "Haven't you heard? Where have you been, mate? We mixed Josh Wink's 'Higher State Of Consciousness' in my bedroom without anyone asking us. We sent it to Manifesto, Wink's record label, and it's now set to become an official remix on the new double pack. It's a dream situation. It's unbelievable."

So you've obviously got one of these flash home studios, then? Jonesy: "Are you taking the piss? We've just got two £300 Amiga computers, a CDJ sampler and a second-hand Yamaha synthesiser. We had to play the keyboards live on the mix because we haven't got the gear to pre-record. We obviously weren't supplied with a DAT to work from, not that we've actually got a DAT player, anyway, so we took everything from the 12-inch. The other problem was that Dex's bedroom is really small and his tiny kept getting in the way."

But you must have a rich and varied sequence of production credits?

Dex: "Erm, no. We did a track called 'Layla', but Eric Clapton wasn't happy with us sampling him, so it was never released. We got a few acetates of it done, though. Judge Jules loved it."

So what's been the highlight of your career so far?

Dex: "It must be when Pete Tong said that our 'Higher State' retouching was 'the remix of the year, if not of the Nineties' on his radio show. The two of us needed a stiff drink after hearing that."

Do you ever get behind the decks yourselves?

JAMES BRADFIELD

Yes, James Bradfield from Manic Street Preachers. He did the vocals on "Lopez", one of the tracks on the new album. My missus got me into the Manics and, on listening to some of their earlier albums, like "Holy Bible", and The Chemical Brothers' remixes of the band, his voice just struck me as very strong and very powerful. It's a proper rock voice and he's very direct in the way he works. He doesn't waffle on.

ROBERT OWENS

A couple of years ago, we did a track with Robert called "Lovejoy And Laughter". No, it was nothing to do with the antiques man! It's not on the album because we had to whittle 50 tracks down to 13, but it will get used eventually. He's one of the originals, isn't he? I don't think we'll ever hear a voice like that again. He's extra special. Anyone who's into dance music knows that. My favourite Robert Owens song? "I'll Be Your Friend".

KISS 102FM

Kiss was something we really needed in Manchester. From around 1990, 808 State did a show on Sunset Radio, a community dance station, and that's how 808 State got offered a show on Kiss. The station really comes alive after 6pm, when the specialist shows start. Our show goes out on Fridays, from 8pm until 10pm. We just take the piss, because we're not proper disc jockeys. Are we the Zip & Zag of local radio? I don't know about that, but people have called us the Vic & Bob of the airwaves.

HOOCH

The clothing company, not the alcohol. I like a good pint of beer, not fancy drinks in fancy bottles. Hooch are based in Manchester and they really understand the way that fabrics work. They're very individual with their style. It transcends that casual look and it shows in their items. We know the designer, John. You've only got to walk around the music end of Manchester and you'll soon start to see John's pieces. Because he's from the city, it's a case of supporting your own.

MEGADOG

I've great admiration for Bob, Michael and the Megadog crew. Every time they've come to Manchester, they've smashed it. It's one of the best nights we have up here. They really take care of the punters and the atmosphere is always firing. We did an unadvertised gig with them for free after we'd finished the album. I also like the vinyl they're putting out at the moment.

'Don Solaris' is out now on ZTT
MIXED BY DANIELE DAVOLI

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This month we’ve been running around like a herd of sheep with our sunglasses perched on our heads, while softly lowing “Ain’t no sunshine any more” because these hyper-chic shades are guaranteed to block out the sun and lock in your cool.

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It’s sold three million copies, you hear it everywhere from ‘Grandstand’ to Top Shop and it has just scooped the coveted Single Of The Year trophy at our SAS Awards... Following ‘Children’, what next for ROBERT MILES?

IT’S SUNDAY AFTERNOON AT THE HOLIDAY INN IN ROME and a slightly dazed Robert Miles has just flown in from Hamburg. With the prerequisite head-to-toe leather look, a lean six-foot frame and a ready (if slightly weary) smile, he looks every bit the archetypal superstar.

Robert Miles is also tired. Last night, he attended a party in Germany to celebrate one million sales of his Europe-wide Top 10 single, “Children”. He had a good night, but now he is paying the price. Come to think of it, tired is something of an understatement. He is well and truly knackered, but he doesn’t know the equivalent of such coarseness in his native Italian. We settle for tired.

SINCE “Children” broke on a worldwide scale, Robert Miles has barely had a chance to catch his breath. Over the last couple of weeks, his itinerary has been unrelenting. Firstly, there was a trip to the UK to shoot a video for “Fable”, his new single. Then, just last week, he flew over to New York for the very first time. He was there to film another video for “Children”, this time tailor-made for the American market. In typical big-screen, US style, the new promo finds Robert walking dream-like through the middle
of a group of trained-out dancers doing their thing in a Manhattan club.

In addition to all of this, Arista (his American record label) have decided that "Fable" is probably not the best choice for their market. Instead, they think something with morose singing on it will do the trick. Consequently, Miles has to make time during the next few days to record another track, tentatively titled "One And Only." As yet, he hasn't decided who the vocalist will be.

It's no wonder he's tired. But there's more. In five days time, he will be presented with the Single Of The Year trophy at the Muzik Saints And Sinners Awards ceremony in Birmingham. Oh yes, and later on today he's off to Perugia (some two and a half hours away from Rome) to DJ at the 4,000-strong Exodrome event. Exhausted but satisfied seems to sum up the general feeling emanating from Miles. At the moment, sleeping is not an option. He is hungry, though.

Over a pasta and meat lunch, he expresses his caution of Brits abroad. Judging from what he's seen, he's not totally impressed with our fellow countrymen. His English is pidgin, but with a combination of broken sentences and hand signals, we manage to communicate. He recounts how two members of the UK dance press came to interview him in Italy last year. They enjoyed mucho Italian beer and ended up drawing the attention of the Polizia. After he had retrieved them from the clutches of the Italian law, Miles had to spend the rest of the night babysitting the duo.

A lesser person would have left them to their own devices, foreign country or not. Not Robert Miles.

He was born as Roberto Concina in Switzerland in 1970. His father, a military chap, was stationed there. When he was 10, his family (mum, dad, Roberto and his 12-year-old sister) returned to their native Italy and settled in Fagagna, around 90 miles from Venice. His childhood was spent listening to American soul, the likes of Marvin Gaye and Harold Melvin & The Bluenotes.

For Roberto, school was merely a bridge to his musical career. Music was, and still is, his passion. Nothing else would do. He had piano lessons for four years from the age of 12. By the time he was 13, he was DJing at local house parties. By 18, he'd progressed to playing clubs in and around Venice. By this time, he was working as Robert Milanii, a suitable moniker for a hardcore trance DJ. He changed his name to Miles as a symbolic nod to the journey he was undertaking, on whatever level it might be.

Miles had plans, but he also had to be practical. Every penny he made was ploughed back into recording equipment and, with a loan from his bewildered parents, he pulled together a basic studio comprising a sampler, a mixer, a keyboard and a 32-track digital board. He began producing for Metrotrox, the Italian imprint, financing his musical habit with DJ stints here and there. But the real turning point was yet to come.

Continuing with his military duties, his father was posted to the war-ravaged regions of the former Yugoslavia. On his return, he had something to share with his only son. The endless snapshots of suffering children, of countless young lives senselessly destroyed,

"In Italy, people can be very superficial about their pride and honour. I want to bring back something deeper from my travels. To show young people that the most important thing is not the way you look."

"You have to be over 16 years of age before you're allowed to have sex in the UK? No! Surely not!"

"Children" is the third single from his first album. The single track recorded for next-to-nothing in Miles' home studio over a period of three days just over a year ago.

And nobody is more surprised by the success of "Children" than its creator. He refers to its original release on Platipus, the London-based indie, before it was snapped up by deCon and promoted with the big guns of BMG behind it. "I am surprised because the first time around it sold a maximum of 3,000 copies and I thought that was it," shrugs Miles. "I was happy with that."

A MONSTER hit, as they say. And as is the way of these affairs, it switched from being an underground favourite supported by the likes of Pete Tong, Danny Rampling and Paul Oakenfold, to an anthem which was considered too commercial (read "popular") to be hip. "Children," and by extension Robert Miles, has been all but abandoned by the underground from whence it came.

Hand on your heart, how many of you are truly pleased to see him as our cover star? Success, for some intangible reason, does funny things to us Brits. And it's usually not very positive. The subject of "crossover equalling sell-out" evokes Miles' no end of confusion. He purses his lips and a worried frown furrows his brow. With no logical answer forthcoming, he speaks.

"I don't understand it," he confesses. "When it was only selling 3,000 copies, the..."
Robert Miles

Underground DJs loved it. When it was a hit, they didn’t seem to like it anymore.

Ironic that. Coupled with his world-acknowledged role as one of the pioneers of “dream house,” Miles has had something of a rough ride with the dance aficionados. No matter, though. His concern is not for short-sightedness, avarice or whatever it is which makes people switch.

Miles has an agenda, you see. He understands the power of music. He understands how it influences and evokes emotions and moods. He is a passionate man and his music comes with a plea to dig below the surface.

“In Italy, people can be very superficial about their pride and honour,” he notes. “I want to bring back something deeper from my travels. To show young people that the most important thing is not the way you look.

He adds that he believes he has something to take to the rest of the world.

Oh yes! Like what?

“The warmth of the Italians,” he smiles.

“Robert Miles” gags a shop attendant in hushed tones to his colleague. We’re an hour and a half from Perugia and we’ve stopped to get some supplies. Miles doesn’t hear the comment. Or notice the mini commotion his presence has created.

It’s the same at the hotel, the receptionists visibly excited by his arrival. Miles has plainly stirred something in his homeland and is being treated with the reverence of a Messiah. He might not realise it, but the facts are clear. Indeed, the great Italian public appreciate this man so much that he is due to be honoured for his success. At the end of June, the Mayor of Perugia will unveil a plaque marking the home town of Robert Miles.

“In Italy, there’s a lot of pride about ‘Children,’” he allows. “Everybody is very proud that the rest of the world is listening, too.”

After checking in at the hotel, we decide to enjoy a trip around Perugia with Paolo, the brother of one of Miles’ managers, as our tour guide. Miles himself doesn’t drive all that much these days. He’s twice had his licence revoked for speeding. On both occasions, he was running late for DJing jobs.

“One more time and they’ll rip it up,” he sighs. “Although now it doesn’t matter too much anyway, as I am always flying.”

Ain’t that the truth.

Which kind of brings us to Miles’ debut album. “Dreamland” 1996 is, well, just that really. Oceans of easy keys and atmospheric drums. Endless dramatically momentous peaks. And plenty of that distinguishable aura which “Children” introduced. The package also includes several different mixes of both “Children” and “Fable” (featuring the vocals of Fiorella Quinn). The chances

“I don’t understand it. When ‘Children’ was only selling 3,000 copies, the underground DJs loved it. When it was a hit, they didn’t seem to like it anymore.”

Miles doesn’t seem bothered by the confusion. Nor by the fact that, whatever time this event is going to end, the promoter still expects him to play his second set.

And how. Miles takes to the decks and opens the proceedings with the “Psycho Mix” of “Fable”. Four frantic records later, and not an ambient tune within earshot, his set is over. Save for a quick stop at the box office to collect his DJing fee, we’re all set to head straight back to Rome.

Also, not so. The security gates behind which the box office sits are securely locked and there’s no sign of anybody with a key. Without a pause, Miles jobs at the lock and gives the gates a slight push. They ease back. Once again, he is unaware of the people milling around, watching him do what has to be done. It’s almost as if his success hasn’t quite sunk in.

Maybe it hasn’t.

“For me, the most important thing is not to change,” he explains with yet another smile. “I just want to be myself. Beside who has time to analyse? There’s work to do. The continuous promotion of “Dreamtime” for a start, not to mention his new role in AETR at Joe T Vanelli’s DBX Records, where he’s planning to introduce a bit of London to the Italians.

“There, we mostly have house, progressive and commercial dance music, but I think the Italian people would also like jungle,” he considers. Hardly surprising then, that he’s uncertain how much longer he can continue to DJ. Production, he reveals, is his priority.

It’s Midnight. Robert Miles is sitting in the passenger seat, busy talking on his mobile phone. He checks in with his manager and catches up with some friends. His calls completed, he rests his head against the car seat and exhalas a huge satisfied sigh.

What is he thinking about?

He laughs.

“Nothing,” he responds. “Only my bed.”

“Fable” and “Dreamtime” are both now out on deConstruction.
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The Saints And Sinners Awards
words Jonty Adderley, Kieran Wyatt and Joseph King pictures Raise-A-Head and Jamie B

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The Caner Of The Year award was hotly contested, with Paul Broughton of “Brookside”
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During his acceptance speech, he waved a wrap of what must have been caster sugar
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An over-emotional Laurent Garnier collected the award for Best International DJ
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a recent fire at his home, he sent house legend Marshall Jefferson to do the honours.
Marshall collected the trophy and explained Derrick’s absence with the words, “This
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The only other SAS winner unable to attend was Ken Ishii, who picked up Muzik’s Video
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single. In true techno fashion, Ken sent a message to the awards through the Internet.
It’s apparently the first time the Net had been used for an acceptance speech. And
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Flyer Of The Year went to Back To Basics for their “Cut The Crap” series. Taking an age
to arrive at the podium, BTB’s Dave Beer apologised for his tardiness with the classic,
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to present the award for Worst Toilets. Resplendent with a loo seat around his neck
and a plunger in his hand, he took to the stage again. As the nominations were read
out, Cream’s Darren Hughes was heard to mutter, “This better not be us”. It was.
Hughes was supremely chuffed, however, when Cream picked up the prestigious
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THE AWARDS CEREMONY
THE INTERNATIONAL CONVENTION CENTRE IN BIRMINGHAM HAD CERTAINLY
never seen a crowd like this. Six hundred guests, representing the cream of the
dance music industry, gathered together to witness Muzik’s very first Saints And
Sinners awards ceremony.
Hosted by Radio One’s Pete Tong and with 19 awards up for grabs, the tension was
almost unbearable as 10-piece easy-listening group The Mike Flowers Pop kicked off
the evening. Some may have thought it was a bizarre choice for a warm-up act, but
after ripping through an er, original version of “Venus As A Boy” (by Björk, who was
sitting directly in front of the stage and seemed to approve, Flowers emphasised his
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Hughes was supremely chuffed, however, when Cream picked up the prestigious
Club Of The Year award. At intervals throughout the evening, the nominees for this
award each presented a video clip of their venue. Cream’s presentation almost brought the house down with two “calm down, calm down” Scousers getting it on at the infamous Liverpool nighterie. On stage, Hughes proclaimed, “At last a magazine read by people with taste”, while backstage James Barton was also triumphant, declaring, “It’s a great mag, a great night and we’re a fucking great club. About time.”

Taking the Event Of The Year award for Tribal Gathering ‘95, Universe’s Paul Shurey gave an emotional speech, thanking everybody for their support. A delighted LTJ Bukem picked up Compilation Of The Year for “Logical Progression” and, wearing the suit of the night, Paul Oakenfold collected two awards, one for Label Of The Year and the other the Radio One listeners’ Essential Mix Of The Year. Meanwhile, the Miss Moneypennies crew gallantly accepted the Worst Door Policy accolade claiming, “We were going to have the after-show party at our place, but nobody would have got in”.

Much to the delight of the deConstruction table, Robert Miles won Single Of The Year for “Children”. And despite claiming to speak very little English, Robert managed to thank practically everybody under the sun. Perhaps the night’s most prestigious presentation went to Goldie, who accepted the Muzik Award For Outstanding Contribution To Dance Music. And in a sneaky about-face re-run of the Brits, Björk crept onstage unannounced to present the Metalheadz guru with his trophy.

The final category, Album Of The Year, was a close-run number, with some very strong competition. In a hugely popular choice, however, Underworld lifted the award and almost took the roof off in the process. There weren’t many present who would deny that “Second Toughest In The Infants” was the most popular winner of the night. As the members of the band mounted the stage, it was difficult to tell who was more excited, Underworld or the audience. Karl Hyde later explained their speech-making preparations. “We just drank a lot,” he grinned. “We knew there would be one in the bottle somewhere.”
HEAVEN-SENT AND HELL-BOUND
They think it's all over... No bloody chance...

THE SAINTS AND SINNERS AWARDS

Dave Beer and James Barton present the Worst Toilets Award

Dave Beer and James Barton present the Worst Toilets Award

LTJ Bukem on the mic

Bakers in full swing

Dave Beer presents the Worst Toilets Award

Goldie and Björk

A number of contenders for Fashion Victim Of The Year shook their cases. Slam's Oli Murs, was spotted wearing sunglasses well after dark, a crime also committed by Leeroy from the Prodigy. However, Leeroy won convincingly with his Camis testing suit and Reebok trainers. I'm proud to be considered a fashion victim for one day in my life," he declared. Leeroy and Sister Bliss were later spotted having a few words concerning the latter's chat with Björk. Apparently, Mrs. Goldie had just rejected one of the duo's remixes because it wasn't good enough, a move which Leeroy somewhat deplored. Mrs. Moneypenny's victory in the World DJs category had instant repercussions which went beyond the club. "Despite the Moneypennies' victory in the World DJs category, the music press were in a frenzy over the award. The DJ who won the award was considered 'different' and said 'the world is wrong'." The staff at the Manchester Hyatt (where most of the guests were staying) were seemingly inspired to put in a last-minute revision for the trophy. Muzik's editor subsequently entered into an all-out shopping match with the hotel's night manager in an effort to persuade him to relax the stringent dress code. Successfully, too. Muzik Records inked a major distribution deal with Japanese giants Avex, hired the penthouse suite of the Hyatt and threw a massive bash which was still going at 7am. With room service delivering £500 worth of beer a time. Network faced a bill of £2,500. Before damages, that is.
THE WINNERS AND NOMINATIONS IN FULL

EVENT OF THE YEAR
Winner: TRIBAL GATHERING 1995
Nominations:
- Dreamscape
- Glastonbury
- Southport Weekender

RADIO SHOW OF THE YEAR
Winner: PETE TONG'S ESSENTIAL MIX (RADIO ONE)
Nominations:
- One In The Jungle (Radio One)
- Danny Rampling's Love Groove Dance Party (Radio One)
- Pete Tong's Essential Selection (Radio One)
- Westwood On One (Radio One)

MTV AWARD: VIDEO OF THE YEAR
Winner: KEN ISHII - "EXTRA"
Nominations:
- Therap? - "Loose (Photek Mix)"
- Howie B - "Music For Babies"
- The Pharcyde - "Drop"
- The Prodigy - "Firestarter"

RADIO ONE AWARD: ESSENTIAL MIX OF THE YEAR
Winner: PAUL OAKENFOLD - GOA MIX
Nominations:
- LTJ Bukem
- Billy Raddy
- Tall Paul Newman
- Underworld

LABEL OF THE YEAR
Winner: PERFECTO
Nominations:
- deConstruction
- Good Looking
- Junior Boys Own
- Metalheadz

WORST TOILET POLICY
Winner: MISS MONEYPENNIES
Nominations:
- Cream
- Love To Be
- Ministry Of Sound
- Wobble

CAREER OF THE YEAR
Winner: BRANDON BLOCK
Nominations:
- Paul Broughton
- Dave Beer
- Derek Carter
- Jon Placid Wimmin

CLUB OF THE YEAR
Winner: CREAM
Nominations:
- Back To Basics
- Final Frontier/Voyager
- Ministry Of Sound
- Speed

MAZUK AWARD FOR OUTSTANDING CONTRIBUTION TO DANCE MUSIC
GOLDIE

The Prodigy present Carl Cox with his DJ Of The Year award

Special thanks to Ingrid from Mozaic, Charlie Chester, Ali Jobe, Natasha Laing and Gary Blackburn.
MUZIK'S FIRST BIRTHDAY
UK Midlands, Wolverhampton

IT'S the night after Muzik's Saints And Sinners awards and LTJ Bukem is rapidly getting to know what it feels like to be a goldfish. Holding court in an intimate drum 'n' bass room, with temperatures reaching near volcanic proportions, he's cocooned by a wall of bodies. A few of them are spotters (don't bother lads, they're mainly dubplates), but most are merely curious, just wanting to catch a glimpse of the genius that is the L, the T, the J. Is he intimidated? No chance.

Gliding across to the Viper room, Slam's Stuart McMillan is laying down a wax of damn funky techno. Darren Emerson follows, penetrating deeper and harder. The fluffy bras and satin shirts bump and grind with the Oakley shades and crop-topped skate kids in celebration of all things muzikal. By the time that Dave Angel hits the decks, the entire crowd is begging for mercy. No chance. Again.

Down in the main arena, the 3-D sound system has been taken over by the Yanks, specifically Armand Van Helden and (playing for free because he wants to celebrate this occasion as much as anyone) Roger Sanchez. The former, given the unenviable warm-up slot, draws the punters to the floor with his fierce, jacking grooves. It's a welcome chance to hear some top quality US house rather than the usual fare of Brit-chase. People are also grateful for the chance to hear the turntable skills of Sanchez, a man who can mix the arse off a box of vinyl. Anybody who drops Sandy B's "Make The World Go Round" should be knighted on the spot.

In spite of Alex Reece's no-show in the drum 'n' bass room, Bukem more than manages to hold the fort on his own. Conjuring up lucid daydreams, he coils polyrhythmic melodies around sharp percussive mantras, sweeping the crowd up in a delirium of time-stretched basslines and rattlesnake snares. Single-handedly manipulating the bass-time continuum, he is locked into his own vortex of sound. The effect is completely and utterly spellbinding.

Flitting around the club, you can't help but marvel at the intensity of the floors, at the visual orgy of fashion and the expertise of the deck technicians. But most of all, it's the quality sounds on offer which really delight. In the wake of the SAS awards, Muzik's First Birthday bash throws up only one winner. Music. We came. We saw. And we fucking well partied. Even if we do say so ourselves. Same time next year, then?

THE TRACKS WHICH ROCKED IT
CRYSTAL - "Mind Games" (played by LTJ Bukem)
SANDY B - "Make The World Go Round [Deep Dish Remix]" (played by Roger Sanchez)
BUSTA RHYMES - "Woo-Hah" (played by Armand Van Helden)
ICUBE - "Disco Cubism" (played by Stuart McMillan)
CARL COX - "Two Paintings And A Drum [Dave Angle Remix]" (played by Dave Angel)

THOSE WHO LOST IT
ROGER SANCHEZ - record trolley. All £200 of it
ARMAND VAN HELDEN, who managed to clear the dancefloor by playing Busta Rhymes and 'Jugects. Respect.

Thanks to Grosch for the beer
ESSENTIAL MIX LIVE TOUR 96

IN ASSOCIATION WITH CREAM AND MIXMAG
BROADCAST LIVE ON RADIO ONE

SATURDAY JUNE 29TH, DOORS 10PM - 6AM. TICKETS £25 + BOOKING FEE
AT THE SANCTUARY - V7 SAXON STREET - BLETCHEL - MILTON KEYNES
INFORMATION AND COACHES 0151 709 1693 TICKETS 0151 708 9979

PETE TONG, SASHA, JOHN DIGWEED, PAUL BLEASDALE
PLUS VERY SPECIAL LIVE ACT

NEXT RADIO ONE ESSENTIAL MIX LIVE TOUR 96, DATE: JULY 27TH AT AMNESIA - IBIZA
WITH PETE TONG, SASHA, DANNY RAMPLING PLUS THE LONDON AND CREAM RESIDENTS
De La Soul
words Will Ashon  pictures Martyn Gallina-Jones

higher

stake of consciousness

They're older, wiser, sharper, more direct than ever... and yet they had everything to lose. **DE LA SOUL** return with 'Stakes Is High', their finest release since 'Three Feet High And Rising'

"MY GOAL IS NOT TO ABOLISH ANYTHING. JUST TO BRING A BALANCE. WE are doing the same on this album as we did on the first. We let brothers know there's a struggle between good and bad in themselves. I'm a person who can stick up for the sister and I'm the same person who can call the sister a bitch. I'm a person who says, 'I'm going to get me some ass', but who tries to be dedicated to my girl. It's a true fight within yourself."

---

**Posdnuos**: gaze flickers between the tape recorder and the wood of the table. But wherever it goes, it stays down.

"That's why you've got De La Souls and you've got the Tribes, and then you've got the Jay-Zs and the Wu-Tangs. We're all here together. There's no separation because all of us represent what is going on in every man and woman. When you try to have that separation, you are lying to yourself. When a person says, 'I just want to be straight-up good', that's not actually happening. You can't have good without bad."

1996 is a big year for De La Soul. This month sees the release of their fourth album, appropriately titled 'Stakes Is High'. Mention the band to anyone outside of the hip hop community and their reaction is likely to be, "Oh, are they still going?". Even within that perceived community, the tide seems against the group. On a superficial level, Wu-Tang's blend of comic book violence and hyper hardcore is perceived to be a million miles from De La's vision.

"Everyone does something different in their lives. I don't wake up in the morning and straight away start to think about loading my gun. I brush my teeth"...

---

"I think every album we have made has been misunderstood," offers Dove. "In the beginning, people looked at us as zany individuals who did something new. The feeling was, 'These guys are crazy.'"

Which is something you wouldn't think if you were sitting with them in a darkened conference room at Tommy Boy's 13th floor headquarters in New York. Pos, Dove and Mase (the almost silent DJ who spends most of the interview sorting out his records for a show tonight) seem about as far from zany as Franz Kafka.

Dove lolls back in his chair, relaxed and genial. Mase is behind him, looking a bit like a gigantic farmhand in his denim dungarees. And Posdnuos? Well, Posdnuos, who does most of the talking, sits hunched forward, chair pulled right into the table, hands out in front of him, eyes flipping wildly round the room and always avoiding contact.

"From the label to our manager to the media, people concentrated on the look continues Dove. "De La Soul the hippies, De La Soul dayglow, De La Soul flowers, the DAISY Age and so on. Not lyrical passages, not musical ideas. But each album was what it was, each album was a masterpiece of its own. 'De La Soul Is Dead' isn't like 'Three Feet High And Rising'. And if you're stuck with 'Three Feet High And Rising', you're not going to like 'De La Soul Is Dead' and you are not going to like 'Buhloone Mindstate' and you are not going to like 'Stakes Is High'. So just respect them for what they are."

De La Soul are the most personal of recording artists. Examining the problem of why they are always misunderstood and misinterpreted, they decided it was their own fault.

"Whether it's funny, sad, serious or not serious, everything holds a message," states Posdnuos. "If you're trying to address certain messages to a group of people, you've got to put it in a language they can understand. De La Soul have always been on a level where, if we're speaking to an all-English crowd, it sounds like we're talking to them in Spanish. It reached the point where our symbolism and our personalism outweighed the straightforwardness."=

"With this record, we've taken the time to ease back with the lyrical metaphors, with camouflage figures," adds Dove. "We surrounded ourselves with a lot of people, both inside and outside the studio, who knew what was happening on the streets, who talked that language."

"The more we learn, the stronger the message can get," offers Pos. "This time around, I saw a lot of things going on which I, as a human being, didn't care for and I wanted to address that."

De La Soul are the most personal of recording artists. The perception is that, while the likes of Public Enemy, X-Clan and KRS-1 were telling it like it was, De La were goofing. But the "personality" which the group talk about was the message. The DAISY was "DA Inner Sound Y'all", a call to be true to yourself and your own vision.

"Run DMC are just the dopest shit to us, but everyone in the whole world doesn't have to wear gold chains," explains Pos.

And time, it seems, has only reinforced this idea.

"We can hopefully progress instead of regress," suggests Dove. "We progress in music but we don't progress as a people. I think this is becoming the most ignorant form of..."
De La Soul

music around. You progress in music because you hear all different forms, you hear different producers and different samples being used. But people don’t only look at Randy Travis’ music and say, ‘It’s good country music’. They say, ‘He’s a good country boy’. I want rappers to be seen as good people, too.”

THE early Nineties was the G-Funk era, when the gang-banging lyrics and low-riding production of the Los Angeles crews wrestled commercial predominance away from the birthplace of hip hop, New York, and the music of Long Island is looking better of direction. In the last two years, that process has begun to be reversed, in some part as a result of the successes of the "keep it real" movement. Practitioners of "keep it real" bravely confront the representations of life in the Projects. Representations of hardship, drug dealing, jail sentences and death. Their claim is that, while the West Coast gangstas glamourise it, they just tell it like it is.

"They are building this wall and the higher it grows, the nearer it gets to falling over," says Dove, relaxed but clear. "Before it gets too high, we break it down so it’ll be level again. There has to be that balance I was talking about. They are like, ‘They’re killing me; they’re killing me… guns, Moet, Lexus, Coupes, jeeps… killing me, killing me’, Now, before you say, ‘I can’t take this shit no more’, the wall starts to come down and you see light, you see birds and trees. You really need to have that.”

The De La Soul response to the “keep it real” movement is two-pronged. First, they point to how varied reality is. Next, they introduce a discussion about morality into the debate. And the importance of this should not be underestimated in a country where death rates among young black males are higher than in many war-zones.

“Even when there’s something different in their lives,” says Dove with a shrug. “I wake up in the morning and straight away start to think about loading up my gun. I go brush my teeth.”

“Whether someone claims to be ‘keeping it real’, that ‘they’re not the main point’, believes Pos. “The main point is keeping it real. Keeping it real in Iraq is being able to shoot a missile from the age of six. There are different realities. You have to understand what’s keeping it right for yourself.”

THROUGHOUT the new album, De La attempt to show there is no connection between “street” and “skill”, to show the development of hip hop owes as much to the “Suburban sound” of Long Island as to “Project bricks”. “I’ve got tired of being at parties and seeing people I know are from Long Island putting their hands up when an MC says, ‘Brooklyn in the house”, explains Posdnuos. “People think you have to be from the Projects and have the ill things going on for you to be a real savour. They think talent comes out of disorder, but that’s just not the case. Somebody can be from the richest family in the world and, if he can rhyme his ass off, then he can rhyme his ass off. That’s really all it comes down to.”

At which point, a crack develops in the way that De La approach the problem. Dove suggests a surprising solution. Censorship.

“There should be rules. You know, you can’t say the F-word on record anymore. You can’t talk about guns. This is against the law. There should be a limit. If it can go as far as it wants, it will end in destruction. Even if radio didn’t play music which had cursing and negative connotations and distributors didn’t print or distribute it, people could still rhyme. How-good is it to give a person a choice when that choice might cause the environment to go haywire?”

Running against this apparent conservatism is Posdnuos’ argument. Swearing and negativity in rap doesn’t create a violent environment. It grows out of one.

“Life is not in a healthy state,” he says, “doesn’t want to talk about themselves and how they care about themselves, they just want to talk about whatever objects they need to make themselves who they are. They have no self-esteem. They talk on the level of, ‘Yo, I’ve got this, I own that, which means I’m somebody, right? And it doesn’t.”

A MEASURE of how fucked-up Pos feels the world is comes when the discussion turns to the current tendency of many rappers to want to talk about the New World Order and the Illuminati (one of the many secret societies whose aim, it is suggested, is to undermine the planet under international rule, beginning in the year 2000). But as far as the De La Soul man can see, the other rappers don’t actually go far enough.

“If everyone is talking about New World Order, then governments want you to talk about it. If they did not want you to talk about it, they would simply have hidden it. Because if it’s all about hiding it, they have been hiding it for years. Before you were born, they already knew where you were supposed to go. If you ask me if I believe in it, the answer is yes. But I don’t even believe I know.”

“But it’s much deeper than that. Anything which is given to us so easily can’t be right. The people in power are already 15 years ahead. Everyone is telling you this train is coming called the year 2000, but…”

If’ve been said Posdnuos sounds sadder on each successive De La album. The observation is met with a rueful laugh.

“That’s what knowledge does,” he agrees. “The more knowledge goes into your head, the heavier your eyes get. You realise what’s going on. It is sad. But the more I learn, the more I realise how much I don’t know. And the more I see people not even trying to learn, I’m like, ‘Look how sad you are’. The war is going to happen. Literally. It won’t be a physical war, but a lot of people are going to die.”

With the absence of De La’s long-time producer Prince Paul from “Stakes Is High” (a man Pos describes as the fourth member and attributes most of the humour to), the balance has finally shifted in the group. As Posdnuos says, his and Moot’s fence has turned to sadness and excitement to simple determination. Whatever the case, it’s his words which hit home the hardest.

THAT night at the Lyricist’s Lounge in New York, De La Soul are acting as genial hosts to the succession of exciting new and not-so-new acts which make this club a showcase for thought and innovation. Suddenly, between sets, Posdnuos and Trugoy The Dude break into an a capella from “Stakes Is High”. First, Dove outlines all the things he is sick of in a clear, leisurely drawl. Bitches shaking asses, blood, Versace glasses, slang, name-brand clothes, rib over bullshit tracks, cocaine, crack gun clappers and gats. The list goes on. Then Posdnuos bursts in, spitting his words to the back of the room, yelling out for cheer.

"Man, life can get you in your face/Baby you better work it out/let me tell you what it’s all about/A skin not considered equal/A motor has more right than my people/Who be wasting time screaming who they have hated/that’s why the native tongues have officially been reinstated.”

The club explodes with applause and cheering. But scanning the crowd, the raised arms reveal a forest of brands, Tommy Hilfiger mainly but, yes, Versace, too. Posdnuos’ words drift back.

"Is there any way out of this mess?"

"No. I don’t think so. Because if what we do succeeds, you’re going to have people saying what we’re saying. If Tribe blow up, you’re going to have Tribe groups. With fugues blowing up, you’re now going to have fugues groups. That’s always going to be evident in rap because it’s evident in people. The same old shit.”

Even 300 feet below them, you can hear the wind making the high-wire whistle. De La Soul inch on.

"Stakes Is High" is out now on Tommy Boy
MOVIN’ MELODIES

INDICA

MOVIN’ MELODIES

INDICA

ROGER SANCHEZ
RELEASE YOURSELF
ULTRA

OUT 24/06/96

Recorded in London and mixed in New York, this bad new track from house guru Roger Sanchez is the first release from New York based Ultra Records and is sure to move bodies onto the dance floor.

DAWN TREADER
DOMINION
HOOK

OUT 17/06/96

Dawn Treaders’ ‘Dominion’ is a churning euro trance with screeching overtones on the ‘Hook’ label - recently described as “Finest techno label on the planet” - Judy (Way out West)

VARIOUS
THE COLLECTED SOUNDS OF PRESCRIPTION
SUP’N SLIDE

OUT 24/06/96

The purveyors of the ‘Jazz In The House’ series continue their in-depth study of the more mellow, musical side of house music with tracks from Blaze, Romantomy, Lil Louis, Louis Vega and more...

VARIOUS
HEADPHONE HOUSE
SUP’N SLIDE

OUT NOW

Claude Young needs no introduction as one of the heavyweight detroit DJ’s, long since earning the NME described his amazing dexterity as “cutting it up, transforming tracks with creative touches into new interpretations on their original sound”.

VARIOUS
THE CHANCE, DIGITAL ISLANDS ZOO MIL

OUT NOW

Reel House and HARPON’s Prescriptions label has an awesome reputation amongst those who know about deep and emotional house. This collection also features Glen Underground, Abracs, Luke Solomon, Stacey Pullen and Roberto Mello.

REEL HOUSE
HARPON

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REEL HOUSE
HARPON

Debut release on Zoom from the excellent DJ O and Rob Mello; a funky house tribute to the legendary Arthur Russell.

HARPON
Deep house and energetic techno from talented French master Spiegel.

CLAUDIUS YOUNG
DJ KICKS
STUDIO K7

OUT NOW

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The purveyors of the ‘Jazz In The House’ series continue their in-depth study of the more mellow, musical side of house music with tracks from Blaze, Romantomy, Lil Louis, Louis Vega and more...

VARIOUS
THE CHANCE, DIGITAL ISLANDS ZOO MIL

OUT NOW

Reel House and HARPON’s Prescriptions label has an awesome reputation amongst those who know about deep and emotional house. This collection also features Glen Underground, Abracs, Luke Solomon, Stacey Pullen and Roberto Mello.

REEL HOUSE
HARPON

Debut release on Zoom from the excellent DJ O and Rob Mello; a funky house tribute to the legendary Arthur Russell.

HARPON
Deep house and energetic techno from talented French master Spiegel.

CLAUDIUS YOUNG
DJ KICKS
STUDIO K7

OUT NOW

Claude Young needs no introduction as one of the heavyweight detroit DJ’s, long since earning the NME described his amazing dexterity as “cutting it up, transforming tracks with creative touches into new interpretations on their original sound”.

VARIOUS
HEADPHONE HOUSE
SUP’N SLIDE

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THE COLLECTED SOUNDS OF PRESCRIPTION
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Deep house and energetic techno from talented French master Spiegel.
Respected as a producer by the New York house elite and revered on the dancefloor for his eclectic choice of platters, top bloke Ashley Beedle is dragging disco music into the 21st Century with BLACK SCIENCE ORCHESTRA

"WALTER'S ROOM" IS ANY PLACE WHERE THE MUSIC AND spirit of Walter Gibbons can be found. Aside from being the title of the stunning debut album from Black Science Orchestra, it's more or less the home of disco. Without Walter Gibbons, we would never have had the first commercially-released 12-inch ("10 Percent" by Double Exposure). Francois Kevorkian would never have handed his influential job as a percussionist at Gibbons' club, The Gallery, when he arrived in New York from France in 1976. John "Jellybean" Benitez would never have been inspired by his impeccable mixing skills and innovative take on dancefloor manipulation. In fact, the whole clubbing world would be a very different place indeed.

"Walter Gibbons is my hero, man," states Ashley Beedle, all-round top geezer and official spokesperson for Black Science Orchestra. "What he did was so spiritual. He turned songs into hymns for the dancefloor." Alongside producers like Larry Levan and Shep Pettibone, Gibbons took the lush orchestrations of Salsoul releases, stripped them down to the bare minimum, worked the percussion up to the max and extended album tracks into bass-crazy dancefloor experiences. DJs like Gibbons and David Mancuso were the driving force behind the New York scene in the mid-Seventies and, without them, there would be no disco, no house and practically none of the multitude of genres which have appeared in recent years. And without all that, there would be no Black Science Orchestra. A fact Ashley Beedle knows only too well.

ALTHOUGH the roots of the outfit are steeped in the black gay culture of the late Seventies, the original Black Science Orchestra records were, in fact, prompted by something else altogether. "Black Science Orchestra actually started with Norman Jay," begins Ashley. "During the pre-lega Kiss FM days, back in 1989 or 1990, Norman used to do this radio show on Saturday afternoons. One day, he played a track called 'Where Were You (When The Lights Went Out)?' by The Trammps. It blew me away. It was all about a huge power cut in New York when the whole city went down and they were singing stuff like, 'Where were you when the lights went out? You were makin' love'. It was the just maddest record. I then got together with Rob Mello, who I'd known for years because I used to babysit for him when he went out with his sister, and a guy called John Howard, and we took that old Trammps record into the studio and came out with the very first Black Science Orchestra release, 'Where Were You?'.

The track came to the attention of Terry Farley, who snapped it up for release on his terminally hip Junior Boys Own label. It wasn't long before Def Mix supremo Frankie Knuckles was caging the living daylight out of it. The string-laden, acid-bumping disco groove soon became the end-of-night anthem for his super-cool Friday night sessions at the Sound Factory Bar.

At the time, however, most British DJs took little notice, sticking firmly to the theory that dance and house music only comes from the States. So Ashley again teamed up with John Howard and a new collaborator, Lindsey Edwards, (who was later to make his mark with Tin Tin Out), for a second single, "Strong". Based around Billy Paul's "Only The Strong Survive", it put Black Science Orchestra into the boxes of the high-flying New Yorkers, but again received a somewhat muted response in the UK.

It was only after the group's line-up changed to incorporate super-engineer-manager (Mark "Jellybean" Watford) and session bassist turned keyboard player Uchi Classen that things really kicked off. Together they created 'New Jersey Deep', a killer mix of soaring strings and rough disco breakbeats, all held together by the touchiest keyboard hook (culled from Wood, Brass and Stills' "Funkanova") to ever grace British vinyl.

"After we did 'New Jersey Deep', we realised we had got something going on," offers Ashley. "Now that record is a bona fide classic. Frankie Knuckles broke 'Where Were You?' and 'Strong' in America, and then Louie Vega and Kenny 'Dope' broke 'New Jersey Deep'. We were getting all this respect from the Yanks and we hadn't even made those records with them in mind. To be perfectly honest, I didn't actually have a clue who they were going to be for. But because the British were so incredibly fickle, it took someone like Kenny 'Dope' to play the record before it was seen to be cool. After that, people picked up on it all over again and we sold shit loads."

At long last, Black Science Orchestra had arrived. Their ultra-cool blend of Seventies grooves and wonder-funk samples had won them the respect of everyone from Phil Asher to Danny Tenaglia. And, unlike a lot of the cut 'n' paste producers at that time, they were not simply looping up a relatively unknown disco workout and blatantly stealing the vibe. They were hard at work, looking to do something that little bit different. "What we do with Black Science Orchestra is take a sample and build a whole new framework around it, rather than just taking a sample and using it as the main impetus behind the track," explains Ashley. Black Science Orchestra are doing what JM Silk did in the Eighties, when he remodelled the bassline from First Choice's Salsoul classic "Let No Man Put Asunder" to form the incredible "Jack Your Body". Drawing on influences from the past three decades of dance and serving them up as something completely new, they're reinventing disco for the Nineties. "I don't want to get retro with it because I don't think that it is retro," asserts Ashley. "Black Science Orchestra exists as a musical entity in the present day. It was created to bring a soul and a blackness into what was happening. There was always an MSFB, there was always a Love Unlimited Orchestra. There were always bands like that who made these gaudy secular albums of orchestral dance music. Black Science Orchestra is simply a continuation of what those people did."
Black Science Orchestra

AND so to the album. Like all of Black Science Orchestra's previous projects, 'Walter's Room' started life as a collection of raw disco melodies underpinned by a host of sneaky samples. However, the stark sensibilities of Ashley's publishing company put an end to that idea. With around two samples per track, they were told it was going to cost thousands to clear. They only had one option. To remake the album. So they forgot the sampler, signed a couple of deals, cut their teeth, and there, drafted in a collective of vocalists and live musicians, and just went for it.

Two years later, following many long days and sleepless nights in the studio, it was finished. From the sample but effective opening groove of 'Start The Dance' right through the killer singles, 'City Of Brotherly Love' and 'Save Us', to the awesome vocal highs of 'Rican Opus 9', 'Walter's Room' screams open-top cars and hot, fun-fuelled evenings in the sun. It's an album which will etch the summer of 1996 into the mind of everyone who buys it.

"First and foremost, it's a fun album," declares Ashley. "I'm not going to say that it's a serious musical statement because I don't think it is. I want it to be an album people make love to, an album people put on when they drive to their weekenders. To me, it's trying to evoke the times when you were young and innocent and you didn't really have a care. I just want people to put it on and love it for what it is.

"Too much music is being made just for the sake of the trainpotter potential. 'Walter's Room' is fun, man, it's for going out to. It's the Saturday night groove. It's putting your clothes on in front of the mirror, practising a few steps and then fucking off down the club. That's what it's about.

"I don't really care how it'll do commercially. As far as I'm concerned, I've put my heart, my soul, my blood and a lot of sleepless nights into making this album. I cried when I finished making it. I think it's a brilliant album. If anyone can stand up and tell me it's not then they either haven't got ears or they're lying. Maybe a lot of people won't get it, who knows? But albums like this need to be made."

HE'S right. Too many people treat dance music as a collection of throwaway singles which are good for a place on the latest TV-adverted compilations and not much else. Thankfully, though, there are more albums being made which can realistically challenge this point of view.

Take Larry Heard's 'Sceneries Not Songs Volume Tu' and "Aliens", St Germain's "Boulevard" and The Ballistic Brothers' "London Hooligan Soul". They are all brilliant long-players which have sent the clubbing soundtrack beyond the dancefloor and into living-rooms nationwide.

But that's not all. In the wake of Black Science Orchestra, there's a whole new school of talent emerging which Ashley is only too happy to give props to.

"All of a sudden, there's so much talent coming through," he enthuses. "People such as Idjut Boys, Nuphonic, Basement Jaxx, DJ D, Sensory Elements and so on. The first time I heard 'Not Reggae' by Idjut Boys, it was like, 'Damn!'. And the same with 'In The Trees'. A lot of people's cars are now tuned in to what the likes of Levan and Kevorkian were doing way back. When you think about it, those guys were just so far ahead of their time.

"I know it's going to take a couple of years for the mainstream to catch on, but it will happen. DJs like Weatherall are dropping deep house sets now and that's a good sign. I think house music is in a damn healthy state. People are always waiting for me to slag this off, slag that off, but I get records through the post and think, 'Wicked!'. I'm getting really excited again.

"Having said that, I'm having to stop doing a lot of house gigs because I know that a large portion of the crowd aren't going to enjoy what I play. There have been a few incidents where it's got ugly because they wanted Robert Miles and I wasn't having it. One time, there was this guy who kept asking me to 'up the music a bit'. I mean, what am I going to play? Gabbia? I said to him, 'Look, I play a bit of everything in my set, so hang on and you'll get some techno.' But he was like, 'Nah, we don't want techno, we just want you up to the music'.

"Anyhow, he kept bugging me for a good hour, so I eventually told him to piss off or I'd have to get the promoter to sort it out. I started cueing up a record and he shoved me from behind, so I turned round and chinned him. I kicked him. Then I asked the bouncers to throw him. He deserved it, though."

BUT what can you do? When Robert Miles' "Children" was sitting pretty in the charts, most of the clubbing population loved it. And it seems that, on an average Saturday night out, a lot of people just don't want to know about someone trying to break new music, the way Ashley Beedle does.

Which is sad because it's people like Ashley who make the dance scene so special. He doesn't want to play Robert Miles. Radio One does that. He's looking to experiment a little. And what does he get? Pushed about. That's not right.

"There aren't enough people trying to break new ground," says Ashley, preparing to launch into one. "It seems as though we've taken 10 steps backwards. All the really good stuff isn't being played. People have got to be aware that there are two totally different vibes going on right now. I know Pete Tong plays the odd good record, but I think we should start having more of a balance on the radio. I've got nothing against Tong or Ramping, but what if they played an hour of an act like Idjut Boys or an hour of Nuphonic, what would the kids think then? They'd probably think, 'This is really cool. I want to go and buy this'. We just need to get the balance right."

So where do we go? What can be done? If clubs from Inverness to Brighton have to book Ashley's bands in advance because he's so popular, why aren't the type of records which he spins supported on national radio?

"Maybe I'm getting a little paranoid, but there seems to be a concerted effort to squash black music in its purest form," declares Ashley. "It support it with all my projects, even fucking X-Press 2 is a kind of black music, and Rocky & Diesel I will agree with on that. We're down with black music and we're down with the fact that club culture is built on black music.

"Anyone can tell me I'm prejudiced, but that's just bollocks! I'm half-white, my wife is white, my kids are quarter-cast, my colleagues are white, but I'm down with black music and that's it. End of story. That's the root of it and that's what needs to be promoted. Why did I call my label Black Sunshine? Why did I call my group Black Science Orchestra? Why is my new label called Afro Art? It's all for a reason. We need to show people where everything started.

IT'S tough talking. But coming from Ashley Beedle, it's easy to understand. This is the man who refuses to play at one of the biggest clubs in the country because he just won't bend his rules. He makes practically every type of dance music you can mention, and he does it with complete and utter integrity. He has fun with Rocky and Diesel as X-Press 2, he set up Afro Art, an imprint to concentrate on all types of quality dance music. He is eclectic as a Ballistic Brother and, together with Marc Russell, with the Black Science Orchestra album, he's turned out some of the most dynamic disco music this side of the Seventies. When he DJs, you hear everything from the deepest grooves and the most soulful vocals to the hardest rhythms and the most funky electronics.

"That's how it should be," he concludes. "When I play, I drop everything from disco to jazz funk, house to techno. All in one. A lot of people don't think I'm down with techno. I fucking love techno. One of my favourite albums is Galaxy 2 Galaxy's 'Hi Tech Jazz'. I think Mike Banks is God. Jeff Mills, too. His Purpose Maker project is amazing. Hard as nails but funky as fuck. He's been as much an influence on Black Science Orchestra as MFSB or Curtis Mayfield. Somewhere along the line they're all in there."

And it shows.

'Walter's Room' is out now on Junior Boys Own
JEDI KNIGHTS
NEW SCHOOL SCIENCE
UNIVERSAL LANGUAGE
Album: OUT NOW
The genre-hopping Jedi Knights fuse hip-hop, funk, drum & bass, electro and house, taking inspiration from the past and creating a future sound based on building grooves and funk-heavy bass lines. The sound of science fusion.

SURESHOT
THE UNDERGROUND SYMPHONY
NINEBAR
Album: OUT 10/06/96
Sureshot stretches the boundaries of drum and bass to the point where they become meaningless. Combining tracks like 'Satania' and 'The Journey' with the more direct 'Wreckless', Sureshot's music fuses modern classicism with jet-propelled percussion and huge baselines. Serious music for the mind and body.

VELOCETTE
SONATORIES BY STARLIGHT
REFLECTIVE
Album: OUT NOW
'Sonatories by Starlight' is the debut album from San Francisco based Jason M. Williams (aka Velocette) and his 'Microsonic', 'Clockworx' and the recent 'Voda'. Velocette enlightened by Muth at the 'Ken Ishi of the West Coast' and praised by Giles Peterson for producing post-ambient music with a 'bit of bollocks'.

VARIUS
PUMP HARDER!
MOONSHINE
Album: OUT 24/06/96
Tall Paul returns with 'Pump Harder, DC ass kickin' minutes, featuring Lemen R, Rob Tissera, 6@6 Allstars and Electrolines. Recorded live at the club's 1st birthday.

MIKE & RICH
EXPERT MIKE TWIDDLES
REPLIPEX
Album: OUT 24/06/96
Mike "He-Zap" Paradinas and Richard "Ashley Twin" James collaborate on an entertaining and funky package encompassing every genre of music. Created in a fit of spontaneous techno and featuring live keyboards and vocal solos from both Mike and Rich, it is definitely the work of some expert trend twiddlers.

AB3
BELIEVER
NOWAVES
Single: OUT NOW
Joey Belltram signs up his latest production 'AB3' for Nomadus & Delivers 3 tracks that are unmistakably aimed at the feet. These dislocated tunes & judderling percussive styles are unlike any techno record you've ever heard before. Joey does things his way. Believe it.

VARIUS
IT'S ALL BECOMING CLEAR
Album: OUT NOW
Brilliant compilation from one of VPD's most exciting labels. Featuring tracks by Plaid, Gescom, Doctor Rockit, GQ and Clatterbox, plus 2 exclusive Clatterbox and GQ tracks on MC. Gripe - 'The name of impossibly good taste'.

VARIUS
FREEZONE / SSS
Album: OUT NOW
The 3rd installment in the genre smashing Fre zone series. Horizontal Dancing is the perfect club party soundtrack. Featuring 23 exclusively recorded tracks from Coldcast, PFM, South West, Carl Craig, Kruder & Roshtis. Howie B, Glenn Underground and more, 2 CD or LTD 5 vinyl.

JACK KNIGHTS
FRIENDS & LOVERS
23 TRACKS
Album: OUT NOW
The genre-hopping Jedi Knights fuse hip-hop, funk, drum & bass, electro and house, taking inspiration from the past and creating a future sound based on building grooves and funk-heavy bass lines. The sound of science fusion.

DEMITX IS THE DANCE DIVISION
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Naked Music Nyc - I'll take you to love
Nicole - Runnin' Away
Subliminal Cuts - Le voie le soleil
Winx - You are the one
TICKETS FOR THE BIG CHILL FESTIVAL

LAST year’s BIG CHILL festival in The Black Mountains was unquestionably one of the finest outdoor events of 1995. It might not have been on the scale of Glastonbury, or boasted the line-up of Tribal Gathering, but as far as eclectic, head-messin' open-air fun goes, you couldn’t get much better.

This year, London’s best horizontal music haven is going one better. Taking place over the weekend of August 2 to 4 in East Anglia, there are three different music sites. Acts already confirmed include LTJ Bukem, Global Communication, Autechre, Pulp, Coldcut, DJ Food, Mixmaster Morris, Zion Train, Earthtribe, Andrea Parker, HIA, Ultramarine and loads more of our favourite chill-meisters. Tickets for the weekend cost £40 including camping and you can get more information on 0171-281-8106. But be quick, because there’s only room for 5,000 lucky laid-backers.

However, the Big Chill are such an easy-going bunch, they’re giving 10 Muzik readers the chance to win a PAIR OF TICKETS for the event. Simply solve this little riddle:

Which of the following is Mixmaster Morris’ recording name?

(a) Irresistible Farts
(b) Irresistible Force
(c) Irresistible Frogs

* Mark your entries “Big Chill Competition” and get them in by Friday, July 5. Please include a daytime telephone number so we can contact you immediately if you’re one of the lucky winners.

FILA SHOES AND A YEAR’S FUN AT FUN!

LIKE a lot of innovative clubs, when it comes to designing flyers, Birmingham’s FUN! like to “pinch” ideas from the odd cultural icon. As you can see, they recently did a little take-off of those successful FILA adverts. And when FILA contacted the club a short while later, the Birmingham palace of housey excess feared the worst.

In fact, FILA liked the Fun! advert so much, they asked if they could work together. And the first fruits of this unexpected partnership is a fabulous prize for FIVE lucky Muzik readers. Each winner will get a new pair of FILA STACKHOUSE TRAINERS, the ultimate in pro basketball wear. They will also win a less than a YEAR OF FREE CLUBBING at Fun!, as well as a gift pack of Fun! tapes, T-shirts and stickers. Just apply a few brain cells to this slam-dunking teaser:

Stockhouse shoes are named after Jerry Stockhouse. But what does Jerry Stockhouse actually do?

(a) Play professional NBA basketball
(b) Referee beach volleyball
(c) Make cookery videos

* Mark your entries “Fila/Fun! Competition” and get them in by Friday, July 12. And don’t forget to state your shoe size.

SIGNED DEEP DISH CDs

THEY’re deep, they’re dishty and they’re the purveyors of the very finest in pure American house. They are Ali and Sharam, better known as DEEP DISH. And if you haven’t already noticed, we at Muzik are great fans. The only problem is that, so far, they haven’t made it over to these shores so we can hear them DJ for ourselves.

Fortunately, those equally perceptive people at “DJ’S TAKE CONTROL” have signed the Washington duo up for their latest mix CD. Past volumes were mixed by Junior Vasquez and Tony Humphries. Now you can hear 150 minutes of Deep Dish mixing up everything from St Germain to Gusto to Urban Blues Project, all in their own inimitable style.

We’ve got 10 signed copies of this album to give away. Each winner will also get the first two volumes of “DJ’s Take Control”, while five runners-up will each receive a copy of “Volume 3”.

What is the title of the massive De Lahey hit which Deep Dish remixed last year?

(a) “Runaway”
(b) “Fly Away”
(c) “Hideaway”

* Mark your entries “Deep Dish Competition” and get them in by Friday, July 12. Please note this album is only available on CD.

Please note that all competitions are only open to UK readers. Sorry!
Footie. From terrace violence to loved-up romantics gripping the nation, we explore the links.

E we go, e we
Fans, it's been a game of two halves. With EURO '96 between the dancefloor and the hallowed turf.

FOOTBALL IS TRENDY, AND AS THE EURO '96 CHAMPIONSHIPS get into full swing, it's never been so popular. Footballers are desired in a way which would make film stars jealous. They hang out in the very best clubs, pose in the very best magazines and wear the very best clothes. Long gone are the tortured perms of the Eighties. And with them, the image of a dirty, violent and unsavoury game.

New stadia display the success of a sport which just 10 years ago seemed dead on its feet. The Eighties almost seem to have been forgotten. It's as though there's been a leap from the Chelsea glamour boys of the Seventies to the Liverpool glamour boys of today. This time around, though, the chattering classes want in, producing ream after ream on the cultural significance of those magical 90 minutes.

In the late Eighties, a combination of disparate forces lifted football off of its knees, dusted it down and sent it running off into the limelight. For many, especially in the north, a timely collision of popular cultures gave the game a new, positive spirit and rescued it from parochialism and despair. It's far from the whole story, but there's no denying that club culture has helped turn football into what it is today.

Back in the Eighties, football was devastatingly unfashionable. Its public image was one of old, decrepid grounds populated by thugs, places no sane person would ever choose to go. The media's representation of the hooligan (only challenged recently by the Laceley panic) kept many away from live games, but it also offered a stereotype for the "thugs" to live up to. For some young men, football provided a ready-made sense of identity. And with the growth of the "casuals" towards the end of the Eighties, it also provided a uniform.

John (not his real name), a member of the Arsenal firm for around 10 years, is frank about his role in football violence.

"After I started going to matches, it didn't take me long to get involved with the firm," says John. "We all loved the road and we went to every game. What the media said about hooligans not being real fans was rubbish. We were always there. With the firm, it basically came down to territory. At the away games, you'd know where the home supporters drank and you'd always try and take the place. You'd be there with your mates and it's not as though you had to prove anything. They were there for you and you were there for them."

While this sense of terrace unity has been heavily ascribed to working class notions of solidarity, John is quick to point out that it had nothing to do with background.

"In the Arsenal firm, there were solicitors, bank managers and so on. You need a lot of money to afford to go to all of the games. The hardcore supporters have always been the ones pouring loads of money into the clubs."

In the Eighties, the main action would take place inside grounds. One firm would try to take the end occupied by the other. But there were also occasionally fights on the way to the match and back again.

"You'd get to King's Cross station early so that you had a fair chance of meeting up with, say, Arsenal on the platform," recalls Graham, a former Leeds United bad boy. "I remember once running into the station, but only about 10 people could get through the doors at a time. They were getting really hammered and having to come out, while another group of us were trying to push through. When the police came to separate us, we ended up running backwards and forwards, totally confused. It was mad."

For Graham and many others, the turning point came when casual culture started to dominate. Hooliganism was increasingly identified with fashion, with showing off the latest gear often acquired on smash-and-grab raids during fights.

As the level of violence increased, police action was stepped up and even hardcore hoolies were forced to draw in their claws. Many of the firms were infiltrated on a large scale, but with a somewhat limited effect. More helpful was the introduction of closed-circuit TV and the development of computer-collated intelligence, making fighting at the grounds more and more dangerous.

But things were starting to change. The death of 95 Liverpool fans at Hillsborough in 1989 shocked and sickened many regular football fans, and provided an impetus which would change the game forever. New movements in popular culture also gave fresh interests for the lads who made up the hardcore of football hooligans. 

words Vaughan Allen pictures Paul Marriott, Empics and Allsport
...E we go...

A number of similarities between the terrace culture and the acid house culture which exploded in the late Eighties began to emerge. For both, there was a sense of "us against the world", particularly when targeted by the media and the authorities. After all, football fans and clubbers have suffered at the hands of media myth-makers and been unfairly targeted by the police and legislature. Dean Kavanagh from punky trip hoppers Glamorous Hooligan ("the name doesn't mean anything, it's just a throwaway comment") says the connection is obvious. "Lads will always find ways to express themselves, whether it's through raving or through music," he declares. "For me, the football thing was a way of showing off, a way of flashing some fancy clothes."

The cultural similarities are many, but one cause of the mellower vibe on the terraces during the early Nineties was more obvious. Drugs. From 1980, cannabis was not uncommon at matches and dropping in an Ecstasy tab was often a pre match ritual. "In just a few months, the whole atmosphere changed completely," explains Mick, a long-time Manchester City fan. "People just started talking to each other, even rival supporters. The whole vibe chilled out. The first time that someone in a Manchester United shirt came up to talk to me, I thought I was going to get battered, but he just said, 'Hey, I've seen you down at the Hacienda.' It didn't cut out all the trouble, but it helped people get along. I was a bit involved in that, but I lost interest once I dropped off Ecstasy."

The effect of going to a match straight from an all-nighter also reduced the level of tension. People were too tired to worry about violence. Even at the hardest grounds, like Elland Road in Leeds, the situation changed. "Lots of people would still be battered from the night before," says Iestyn George of '90 Minutes' magazine. "Leeds were from an FL club to be far more chilled out. There was a definite change when people began smoking Ecstasy and taking Ecstasy on Friday nights, then going to the match on Saturday. For the first time, you really become aware of a link between football and music which was beyond fashion." The effects of Ecstasy culture were more obvious in the north than in the south, especially with the onset of the baggie scene in Manchester. More money had also affected the game in London. Terry Farley, a Chelsea fan who helped to develop the club/football crossover with the "Boys Own" fanzine, says the idea of having a puff with rival supporters had always been around on the capital's club circuit. "Football was already changing before acid house," he notes. "In the mid-Eighties, puff bought a lot of people that it didn't look good to be in those sorts of gangs. By the time of acid house, we were laughing at the kids who thought they were sort of superior. We started 'Boys Own' for the people who were going to have a puff, go to the football, then go down to The Wag club or wherever. It was for the people who were just a bit more sussed."

Coupled with stronger police measures, these changing attitudes made football hooliganism becoming both unfeasible and unfashionable. Meanwhile, in terms of not only fans but also of the players themselves, the game was increasingly linked to the fastest-growing and most popular phenomenon of youth culture. Clubbing.

Some of this association was inevitable. Footballers have always gone to clubs. It just so happened that, from 1990 onwards, the clubs players began to frequent were no longer naff, no longer places of despair and degradation. The new popularity of dance music rubbed off on the young men hanging out in clubs, men who just happened to play football.

As club culture grew, the glamour increased. Hanging out at the right kind of clubs and wearing the right gear would get you in the style magazines or even the tabloids. And as more and more money flowed into football, the agents needed to discover new ways to market their investments. These investments were, however, marketing themselves. "I'd say this is the first time since the Sixties that footballers have been marketed as if they were pop stars," believes Andy Lyons from "When Saturday Comes", the football fanzine turned mainstream mag. "Most football players have a lot of disposable income, so they can go out and be very visible dressing as they like or sporting their Armani suits or whatever. At the same time, a lot of new media is springing up around the dance scene and the agents are learning how to market their clients in these fresh areas."

"As the glamour increases around the sport itself, DJs and promoters are more happy to openly talk about their love of football," adds Iestyn George. "At the same time, players are more interested in the clubbing side of things."

For some footballers, though, their interest has gone way beyond popping up the bar and dancing badly (as demonstrated by Tony Yeboah at Vague). Liverpool's Stan Collymore has been running his own club tour, Pleasure, while OPP's Daniel Dichio and Liverpool's David James are set to unleash a soundtrack-style mix CD. For Dichio, who has died in Ibiza as well as at Liverpool's Eden and London's Club UK, the rise of dance music has provided an obvious second career. "It's something to have going whatever happens with football," he says. "Ten years ago, footballers were into curry perms. These days, they want people to know that they understand what's going on."

Football's new fashionable profile has, however, had a negative effect on some. The elements associated with glamour and pop culture - such as expensive tickets and cover charges - have resulted in something of a backlash.

"Football in Britain used to have a very unique atmosphere, which was partly due to the rough edges," says Terry Farley. "Back in the Eighties, going to Newcastle would be really rowdy, but now it's like a family trip to McDonald's. The ordinary supporter has been moved out in favour of the middle classes and football has lost out because the game really is for the middle class now. I mean, Pete Heller has a season ticket for Tottenham which is non-smoking!"

Today, the links between football and club culture have grown so strong, and they are so similarly marketed as the profile and glamour attached to each increases, that the original participants of both appear to have become alienated. But because the atmosphere inside of the grounds is no longer conducive to fighting (despite what is fashionable at Ipswich, Coventry and Brighton at the end of last season), some of the supporters now take their frustration and violence outside the ground. The original effects of drug culture have also worn off. In the north, the result of a few years of bad E has seen some return to violence in the stands.

"It all but disappeared when the decent E was around," says Steve, a Leeds regular. "But the E isn't a good news story because people are starting to drink again. And with the police and local authorities playing a part in it, we were outside the ground. The end of that was the season. Everyone was pissed up and pissed off at the way we had been playing throughout the season. Suddenly, that tension was there again. People were looking for something to happen."

Not that the real hardcore hooligans ever really went away. Classic rival games like Leeds versus Manchester United have always counted trouble, and both Manchester City supporters Mick and Arsenal fan John took a break from the violence only to find themselves getting involved again.

"The problem will always be there," believes John. "It's definitely escalating at the moment, but it's still no bad as the Eighties. Now, when you're in a club, you can talk to the supporters of other teams. You might not like each other's team, but you're not going to go for it in that environment. When you're at a match, though, it's no holds barred."

Andy Lyons agrees that the violence hasn't gone away. "There's always been trouble connected with football," he says. "Smaller numbers are involved, but in a way it's more violent because so many people carry weapons. More worrying is the fact that, because football and its trappings have become so fashionable, even hooliganism has become stylish. Books and videos on the subject are plentiful, with many more surfacing in the light of the Euro '96 Championships."

"I think this all this writing about violence actually helps it come about," concludes Terry Farley. "People remember what was put on in their youth, even if they weren't involved at that time. But hooliganism isn't fashionable. If you look at the trouble which went off at the Coventry versus Leeds match at the end of last season, that wasn't unglamorous. No way. It was just a lot of old men scrapping."
Too much left at the end of the money?

For an application form and full written details, go mad sifting in on a Friday night. What's what suits best - you agreed spending limit in place - just in case you had a Barclaycard. With no unexpected bill hadn't arrived. If only that new suit, if only that you don't get paid for a week.

Nothing to go out in and
E we go...

THE DREAM TEAM

What if England's legendary team was composed entirely of DJs? Could it possibly look something like this?

1 CARL COX (Goalkeeper)
Approaching his mid-thirties, Coxy could well be the Dino Zoff of the techno world. Okay, he hasn't got a cool haircut as Billy The Fish, but if you don't stick the ball in the very top corner you've got almost no chance of getting it past the loveable man mountain.

2 HARRI (Right Back)
Even though he's Scottish, if you look hard enough at his family tree (and use some Tippex creatively), we're sure you'll find an English great-grandad somewhere down the line. Let's face it, Scotland do it all the time. Or is that Wales?

3 ANDREW WEATHERALL (Left Back)
Definitely not one to stray far from his left field position, ol' Weathers possesses the experience and ability to endlessly surprise. Unlike Jeremy Healy, who's right back... in the dressing room.

4 TERRY FARLEY (Centre Back)
With his eagle eyes and keen sense of perception, Tel rarely misses a trick. His feisty temperament could, however, cause problems, so expect complaints about everything from the colour of the ball to the quality of the chanting on the terraces.

5 LTJ BUKEM (Midfield)
That gold tooth could be the key here. He will charm the opposition with a glinting smile, then skin 'em blind with a devilish shuffle. Just as long as he doesn't live up to his surname.

6 GROOVERIDER (Midfield)
Also known as "The No-1", because of his fierce underground positioning. Just when you think he's disappeared from the game altogether, it turns out that, unknown.

to the opposition, he has tunneled his way from his own penalty box to the edge of their 18-yard line.

7 GOLDIE (Midfield)
The Vinnie Jones of the breakaways could also be breaking a few teeth if he doesn't keep that notorious temper under control. Still, just one look at his cropped barnet and metal mouth is certain to test both the sphincter control and the ball control of most smaller nations.

8 DARREN EMERSON (Left Midfield)
He has the look of an ordinary geezer compared to Glen Hoddle, but when he lets loose with those 35-yard techno notes, he can pierce defences like nobody's business. He will also inspire pitch invasions from besotted female fans, which handy if you need a strategic abandonment of the game.

9 SASHA (Right Wing)
The former god of hardmen has mellowed his style as he has matured. And although his appearances at this level have been rare, watch out for those long-sweeping runs. Like his intros, once they start, they could go on for days.

10 DAVE CLARKE (Forward)
The Eric Cantona of techno, notorious for outbursts against authority and surreal existential musings on the fate of man. An enigma, he'll pepper the goalmouth with fast and furious rapid-fire shots.

11 TALL PAUL (Centre Forward)
Obvious really, innit? You see, Trevor, with Sasha's long-range crosses taking what seems like forever to land in the box, the lanky backpedal of his right could be just the man to climb above the opposition's defence.

A FAN WRITES...

Gavin Haynes, A Life-Long Baggie

The situation has become a bit better. During the late Eighties, the atmosphere was darker, especially when we (West Bromwich Albion) played away. But there was also trouble at home. The worst was when Leeds came in 1983. They were just disgusting, a smear, which was really scary. Even when I was at school everybody knew where the gunpoint was, where the fights were organised. People now move more between and after games, there isn't that fear and there's no trouble unless you really look for it.

It all started to change at the end of the Eighties when people started to smoke on the terraces. There was a mellow vibe and people were talking to each other. It's just like being in a club you can talk to a stranger for hours. You also get the same sense of losing yourself, getting that release when nobody cares who you are or what you do outside of those hours. You have the same social connection to the people you get into a club. You can buy complete strangers with your team scores, you can totally the same wavelength for those two hours and you can forget everything.

The chant when we score comes from the clubs, too, from "Paing Paing" by Rotterdam Termination Source. Every time a goal goes in, everyone leaps around. "Paing, paing, paing, paing, paing..."

There are still some trouble clubs, of course, such as Portsmouth at the end of the 1983 season. We took about 12,000 down there and dominated the town. As soon as we got to the ground, it kicked off. The club hadn't helped by only separating us from Portsmouth with plastic tape, which went straight away. We also always get trouble at the local games, especially with Wolves. When we go there we get given the lower tier and usually end up in the stands and bloody hands all over. Even now, you'd never try to walk around Wolverhampton in a West Brom shirt...
**FRIDAYS @ COMPLEX**

**JUNE 28th**  
**21st**  
Tribal Temple (level 3)  
KoKi (NYC)  
David Holmes  
Steve Johnston  

**26th**  
Tribal Temple (level 3)  
Andrew Weatherall  
Phil Perry  
Steve Johnston  

**JULY 5th**  
Tribal Temple (level 3)  
Steve Johnson  
Matt Tantart  
Tin Tin  

**JULY 6th**  
Tribal Temple (level 3)  
Pete Heller  
Tony Panley, Alan Jinx  
Dajren Emerson  
Steve Johnson  

**Tribal Temple**  
**LEVEL 2**  
DJ Sneak (Chicago)  
Rhythm Dr  
Smoked Jo, Alan Jinx  

**LEVEL 3**  
DJ Sneak (Chicago)  
检测结果有误  
Alan Jinx  

**LEVEL 1**  
M1 Wax  
Athletic  

**LEVEL 4**  
Paul, Kieron & Barnsley  

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**SATURDAYS @ COMPLEX**

**JUNE 6th**  
**LEVEL 2**  
DJ Paulette  
Roy The Roach, James White  

**LEVEL 3**  
DJ Sneak (Chicago)  
检测结果有误  
Alan Jinx  

**LEVEL 2**  
DJ Sneak (Chicago)  
检测结果有误  
检测结果有误  

**LEVEL 4**  
Paul, Kieron & Barnsley  
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COMING NEXT MONTH IN MUZIK

EXCLUSIVE DETAILS OF THE VERY FIRST 'MUZIK MASTERS' COMPILATION

A TRIPLE CD FEATURING FULL-LENGTH MIXES FROM THREE OF THE HOTTEST MUZIK COVER STARS OF THE PAST YEAR

FABIO • DAVE CLARKE • ROGER SANCHEZ

Hot on the heels of Muzik's first annual Saints And Sinners Awards comes yet another Muzik exclusive. The first ever 'Muzik Masters' album. We've lined up three of our favourite cover star vinyl maestros, Fabio, Dave Clarke and Roger Sanchez, to perform one-off live mix sets. The album is released through deConstruction/Cream at the end of July and boasts the very best jungle, techno and house in the world. This is one compilation you won't want to miss.

The latest chapter in the New Testament Of Club Culture is coming your way very soon. See next month's Muzik for full details of how to get hold of a copy.
In 1989, 'Voodoo Ray' made A GUY CALLED GERALD a household name. In 1996, he's pulled out all the pins to produce a reworking every bit as good as the original. Ooh ah ah, yeah...

"STRINGS OF LIFE", "PROMISED LAND", "BABY WANTS TO RIDE", "Altered States", "UFO", "Acid Trax", "Open Our Eyes", "Can You Feel It", "Voodoo Ray"... The list is not quite endless, but it could fill a few pages. And while no two train spotters would ever totally agree on the definitive moments in house music, there are certain records which time and affection have marked out as classics.

Part of this is down to nostalgia, a hankering after those good old days of weekender culture when people stumbled from club to club in varying states of intoxication, not caring whether they listened to techno, house, soul, rap or breakbeat. Part of it stems from a desire to increase stability in a scene where tastes can change almost overnight. Plus, for cash-hungry record labels, it offers a zero investment/instant return on their back catalogues through compilation albums and re-releases. But largely, it speaks for the quality of the music.

Whatever the reasons for such slavish veneration, most would agree that unnecessary tampering with a bona fide classic is the greatest possible sacrilege. Witness those abortive remixes of "Strings Of Life". Or the surplus-to-requirements package which recently offered various pointless reworkings of "We Are Phuture". Taking the old "If it ain't broke..." adage as a starting point usually seems to be the best policy. But none of the above seem to have deterred Gerald Simpson, the man we know as A Guy Called Gerald, from taking a fresh look at his own classic, "Voodoo Ray".

"Voodoo Ray" is one of the handful of records which marked the dawn of a uniquely British style of dance music. This exuberant mesh of staccato samples, fact vocals and solid 808 drums was the sound everyone had been waiting for back in 1989, the sound of Detroit, Chicago and New York re-routed via smiley T-shirts, Eclat and the Hacienda. There would be other records, other fashions and other parties, but "Voodoo Ray" stood alone. There was nothing else quite like it, before or since. Until now.

SITTING beside the Thames in west London, a stone's throw from his Juice Box studio, Gerald is typically nonplussed about the whole affair. "Voodoo Ray" might have haunted him throughout his career but, relaxing in the sunshine with a new superfly afro, he remains a model of easy-going cool.

Beside him is Lisa May, the blonde diva who provides the vocals for the new version of the track. And for somebody not long acquainted with the dance scene, she is acutely aware of the position she has placed herself in.

"All the remixes I've heard are very much based on the original track and so my vocal contribution doesn't really enter into it," notes Lisa. "But on Gerald's new mixes my voice is an integral part, so I will be very interested to see what the reaction is. I'm sure there'll be a few people who will say it's not as good the first one."

But surely that was a danger they faced from the start.

"It's not even a danger, it's inevitable," admits Gerald. "In those days people were saying, 'It's just a load of blips and squawks', whereas now they're all like, 'Oh, it was better in my day'.

To me, the new version sounds like what house music has become. It's a bit more sophisticated, not as sparse, and the vocals are a lot more powerful than they were originally. And that's speaking from the outside! I've lost touch, you know!"
A Guy Called Gerald

Which is just another way of saying Gerald has always followed his own instincts. He knows that the purists will probably scorn his reworking of "Voodoo Ray", but the challenge of revisiting his most famous moment, of confounding the doubters and arbiters of taste, finally proved too much. Besides, he was released from the usual strictures and the pressure was all off. There were no record companies breathing down his neck. And he had a new vocalist to work with, one who had no preconceptions.

"To be completely honest, I wasn't really all that familiar with 'Voodoo Ray'," confesses Lisa. "And because there are so very few vocals on the original and there's no point in doing the same thing again, I had free rein to go mad. Then I left it to Gerald to make sense of it."

It was now time to contact Gerald's electronic alter-ego Ricky Rouge and play around with the dynamics of house music in a way nobody else would dare. As a result, "Voodoo Ray"-style is a quixotic hybrid of dark strings, tinkling pianos and breathy scat vocals. It has a brooding breakbeat intensity and a blithe, hands-in-the-air euphoria. It may not sound too much like the original, but the old sparks still fly.

"That whole 4/4 thing kind of got to me and I was like, 'Yeah, I'll do a remix, but I'm not going to do your conventional, straigh, four-on-the-floor. For old time's sake, and for a bit of a laugh, I thought I'd put loads of piano into it. I did the same thing with a recent Ricky Rouge track which was loosely based around 'Promised Land' by Joe Smooth, because that was exactly the kind of stuff I used to listen to when I was into house music. The people doing that kind of thing are few and far between, so I thought, 'Why not do a bit of that? Have a few Italiano pianos in there."

Gerald is quite clearly delighted with the new version. There are a host of remixes to accompany the package (dark and mysterious from Justin Robertson, upbeat and jazzy from Alex Reece, deep and hypnotic from Francois Kervorkian), but none of them sparkle with quite the verve of Gerald's own reinterpretation. A fact which makes his decision to leave his name off the record (which will be released simply under the name of Lisa May) all the more curious. It's presumably a decision he's happy with.

"Yes, most definitely. I did the music, but groups these days focus on the vocalist, which I think is probably only right. I remember years and years ago, I always thought I'd love to be a record producer. I used to follow people like Jimmy Jam, Terry Lewis and Babyface. They're still there, but in the background of all these people you know, people like Janet Jackson. I'm just not really into the limelight business."

The initial reaction to "Voodoo Ray" in June 1989 was certainly beyond most people's expectations, let alone Gerald's. It reached Number 12 in the UK national charts and prompted a flurry of activity among record companies desperate to sign the man who had managed to make British house music such a success. Unfortunately for him, this wasn't a position he expected, or wished to find himself in.

"It was the first track I ever released," recalls Gerald. "So people probably thought I was going to be like Stock Aitken & Waterman or something and do "Voodoo Ray" a million and one times. I know that's what all the record labels thought. I remember going to Chicago with my publishers and they locked me in their studio for two nights thinking they were going to get loads of house music. I wrote ballads! It completely freaked them out."

"It's what you feel at the time. When I wrote 'Voodoo Ray', I was really into the house scene because it was underground. When it started being used in adverts and pop groups began doing house remixes, I was like, 'Uh-oh'. It was kind of like what they are trying to do now with drum 'n' bass. It won't work with drum 'n' bass, though. It's far too diverse."

But surely the passage of time has healed most of the wounds. Given that a whole generation of club-goers have fond memories of Gerald's music (even if they have been restricted to one nagging melody), can't he now view it as a classic document of the time in the same context as, say, "Strings Of Life" (a record just as momentous for the far less productive Derrick May)?

"I can't even say what I view it as," laughs Gerald. "No, it's a curse. It definitely is a curse. I have total respect for Derrick May's stuff. It's deep, man. But for me, with 'Voodoo Ray', everything that happened afterwards was cursed. That's why I was like, 'You do it Lisa'!"

Perhaps part of the curse is that Gerald himself is umbrically attached to the track. Despite the doomy, Phuture-type voice on the new version which intones, "This is the curse of Voodoo Ray", he has been here before. To think of it now, predominantly drum 'n' bass-flavoured album, "Black Secret Technology", filtering breaks behind the beat and renaming it as "Voodoo Rave" (this is also a nod to the original genesis of the track, since the initial sample he used said, "Voodoo rage"). Whatever the pressures exerted on him by the views and opinions of outsiders, it seems he understands that "Voodoo Ray" forms an integral part of his experiments in black secret technology.

"Yeah, definitely. 'Voodoo Ray' was like a precursor to the music I'm doing now. So it's a double-edged sword. I wasn't really into parts of it at the time, but once it got beyond people saying to me, 'Oh, that track doesn't sound like 'Voodoo Ray', do something else', then I was like, 'Yeah, cool, it's a cool record.' I'm really getting to like it now."

In a curious twist of fate, the first night on Lisa's tour to promote the single takes her to the Hacienda. Not surprisingly, she seems a little uncertain of the response awaiting her and laughs slightly nervously at the thought of taking the stage before an audience of expectant Gerald fans.

"They will go, 'Who's she? Get her off! Where's Gerald?'

"When you go up to Manchester, just wear a Kevar jacket laminated with titanium or something," grins Gerald with mock reassurance.

"'No, I'm just kidding! Only, I think the last time that I ever performed it live was at the Hacienda."

"Weird and weirders," says Lisa, sounding even more doubtful, "I know they will all be going mad if Gerald isn't actually present."

"No, they won't," says Gerald. "I remember one magazine there listing the 10 best things and the 10 worst things in Manchester. I think I was Number 1 in the 10 worst list. They don't really like me up there!"

He laughs again, a man secure in the knowledge that, love him or loathe him, absolutely nothing is going to touch him now. He's too strong, he's come too far.

He is, after all, the man who wrote "Voodoo Ray".

The 'Voodoo Ray' reworking, with remixes from Justin Robertson, Francois Kervorkian, Alex Reece and Gerald himself, is released on Mercury on July 15
Lethal acid workouts and endless major label remixes are the staple of the HARDFLOOR myth. But dig a little deeper and you'll find these boys know where credit's due... Will the real Beavis & Butthead please stand up?

PART FROM SLAM, THIS IS THE ONLY interview I've done in well over two years. I simply haven't had the time. Or indeed the inclination. I'm tired of hearing the same quotes being trotted out by those who are either so intent on causing a stir that they come over like a fifth-rate spotty punk outfit, or so lacking in humour that the microphone has to be redirected to buttock level.

But Hardfloor have always intrigued. It's not just the fact that their music is an inescapably funky blend of pure acid house which has never stopped evolving since "Experience" initially rocked our collective tree way back in 1992. Or the deliberately formalised
remixes which played the major labels at their own game, endowing the lads with wheelbarrows of wedge while demolishing those dancefloors which weren’t too busy slapping each other on the back for being twuly futuristic or underground. There was always something else, too.

NOW "Strikeout", Hardfloor’s new album, has arrived. It’s a blast of fresh air up the stuffy kilt of reactionary techno somnambulism which often threatens to recreate the heyday of Yes and prog-rock with its twee concepts and sci-fi track titles.

The "Dadamnphreaknoizphunk" EP was a clue to this. Eschewing marauding 303s for a bottomless future funk scuba dive, it moulded their unmatchable electronic arsenal into fresh new shapes. It acted as a mellow taster, but the full-blown album ropes in an array of Oliver Bondzio and Ramon Zenker’s obsessions and perches, with bollocks flying on the very cutting edge of electronics. So they’ve got into minimal techno. Oliver plays nothing else when he DJs. But the Hardfloor version avoids the dead-end loop-fest which stifles the current sets of some DJs into snooze central. They’ve still got the funk, that deadly finger-on-the-floor destruct button, and an unshakeable ability to take the electronic groove off into fresh territories. Some will say they’ve ditched the acid but the 303 is still in there, it’s just being used in a different fashion from the old time-honoured squelch orgasm. Listen to it squealing away on “Knuckle Skills”, which uses the haunting piano riff from The Goodie Mob’s “Cell Therapy” to brilliant effect. Today, it’s the subtle drum programming which is the dominant factor.

All the tracks featured on "Strikeout" are connected with baseball. “Home Run”, “Pitch-Hitter” and “Split Finger Fastball”, for example. It’s the same kind of logic which inspired titles like “Fish & Chips” on the previous album. Beats named after a knob on a synth or...
Hardfloor

Who’s sphincter. And so the interview is scheduled to take place at Babe Ruth's in London, a theme restaurant with. A lot of chrome. And a lot of orange. I’ve only got an hour before the pair have to fly back to Germany and, as bow in late and jettagged, I don’t know what to expect. I’ve heard they hate interviews and could well be incomunicado. Ramon certainly doesn’t seem overwhelmed by the prospect of another interview, but Oliver comes up smiling. Seeing as how he is sporting a baseball cap, it seems like a suitable ice-breaker to ask about the game.

“I am the big baseball fan,” beams Oliver. “Ramon meanwhile keeps his head near to arm level on the table. Right, so he’s the quiet one, the studio genius, while Oliver is the outgoing DJ, the talker. Well, that’s is the first impression anyway.”

“I started playing baseball around in 1980,” Oliver continues. “I played for about five and a half years and formed the first baseball club in my home town. We trained and trained, and eventually we went into the top league in Germany. The game is not really professional there, though. You don’t get paid. But we have four different leagues and we were in the first. I still like to watch baseball games now.”

Who’s team?

“The New York Mets.”

And you, Ramon?

“I like football,” says Oliver. “Who’s your team, Ramon?”

“Germany.”

So when it came to naming the new album...?

“I don’t like to name tracks the way everybody does in techno,” says Oliver. “So we just thought of some funny things. Before we had silly titles like ‘Fish & Chips’ and ‘Mustard Cornflakes’. This time, I had the idea to make a little story and the tracks are... just a little story.”

One of the cuts is called “Beavis At Bat”. Now, I have to admit to being an unashamed “Beavis & Butthead” fan. When I first heard it, I stamp it T-shirt over my head and start spouting off about Bumholio at the drop of a hat. A quick mention of “Beavis & Butthead” and the reaction is immediate.

“We both love Beavis & Butthead”, Ramon positively cackles.

“We tape every episode!” yells Oliver. “Check out the drop of “Beavis At Bat” and there’s that laugh. Did you know Herbert sampled them, too?”

“Yes, we did,” replies Oliver with a big grin. “We sampled that Beavis laugh from a remote control you can buy in the comic stores. But Herbert sampled the whole remote control!”

So do you know the one where they go... Hang on, I’ll just put my T-shirt over my head...

“The Great Cornholio, of course!” scolds Oliver. “Maybe we’re going to use that in our next video. We’re trying to get a clearance from M.C. You can see the Cornholio if everything’s going right.”

Is it some kind of ambition to get your video on “Beavis & Butthead”?

“Oh of course!” Ramon told me that if they ever show one of our videos he’ll stop making music.

“It’s the highest goal you can reach, for your video to be on “Beavis & Butthead”, adds Ramon, following this with a brilliant approximation of the Cornholio cackle.

“I don’t think they are into electronic music too much, though,” remarks Oliver. “They just seem to be into rock ‘n’ roll and a bit of a hip.”

OUR conversation moves on to the popular image of German techno as serious, leather-trousered boffinry. Hardfloor have always been out to drop some kind of bomb, however, whether it be the analogue apocalypse of “Apocalypse”, or a flour one down the trousers. “It’s really important to have fun when you’re making music,” says Oliver.

“Yeah, very,” adds Ramon, now visibly warmed up. “It’s funny when you read the papers here which only talk about the sound from your keyboard.”

But I suppose we’d better do so before Mr Dust of the Basic Channel Fan Club starts whining. You guys don’t use very many samples, do you? On those rare occasions you do it’s always a cracker, though, like The Goodie Mob or Beavis.

“No, it hasn’t definitely gone, adds his partner. “We have a big studio with a lot of equipment, some old and some new. We try and check everything that’s new.”

“I think we are drum computer maniacs. We use different sounds from drum computers, not simply the 909, but stuff like the DMX. All the sounds are typical of these drum machines and also typical of our sound.”

THE last time Hardfloor appeared in Muzik, they were hung for a string of remixes which took their patron snare-roll-acid-mayhem-turbophunk blueprint to the highest bidder on every track from Mike Oldfield to The Shamen. Anyone will tell you the same thing.

“When you have been appreciated Flavour Of The Month after a big choons, the majors all want a soundalike and they’ve got the big bucks to get it.

And, unless you’re a deeply-princely monk, it’s plain stupid to turn down a hefty wedge for two days easy work. But Hardfloor have never offered up a bad remix. They might have all sounded the same, but if they had tried to push forward the boundaries of techno at Mike Oldfield’s expense, Virgin would probably have rejected it. What’s more, those mixes still blow up all the other “Beavis & Butthead” mixes.

“Yes, that is exactly what it was,” agrees Oliver. “Labels would just call us up and say, ‘It must be the Hardfloor sound, like ‘Apocalypse’. That’s what they wanted from us and, so long as the vocals worked well with our build-up style, we did it. It was quite easy to do for us.”

The duo’s switch from 303-charged berserkness to stripped-down funk action really started with “Fun-a-louge”, a brave track when it appeared at a time of trousered-up techno bluster. There’s also a noticeable slew of hip hop beats on the new album. Oliver says the funk has been with him since he got into music.

“I grew up with it. I started DJing in 1983, playing rap and hip hop at parties where kids break-danced. That’s when I discovered a lot of music which I thought was just funk stuff. But when I started to produce, it was easier to do straight beats than funky beats. So the first album we did was straight beats. Then we found the funk.”

Something German techno hasn’t been renowned for. Particularly with the club scene in the States.

“In funk, the drumming is important,” asserts Ramon. “Someone like Cosmic Baby has very good sounds, but the rhythm is nothing.”

“You’ve very into the current tackle which is coming out of Chicago, then?”

“Yeah. I’m really into all the Chicago stuff,” replies Oliver. “I also run a small record label called Jakpot, which puts out minimal, Chicago-type tracks. And when I DJ, I only play those kind of tracks.”

A couple of years ago, it was quite a different, funkless techno bath we wallowed in. Only Hardfloor and Richie Hawtin spring to mind.

“We met Richie in Detroit a couple of years ago and he told us what his next album was going to be like,” says Oliver. “That was just before ‘Respect’. I said we had just done a couple of funky beats and he told me he’d done the same. Richie was talking about ‘Train Tracks’, which was a shuffle, but it was really dark. We made the sound not so dark and more happy.”

With perfect timing, Ramon starts to snigger at the huge video and its Beadle-style footage of a dog humping a bloke’s leg.

“It is really important to have fun in music,” reasons Oliver again. “We are not trying to put across any message of our tracks.”

They start talking about movies like “Airplane” and “Naked Gun”. You guys are into the stupid stuff, then?

“Yes, really stupid!” exclaims Oliver. It has to be totally stupid. ‘Heh-heh-heh. I also love cartoons. I love ‘The Simpsons’.”

“I don’t like the Monty Python thing,” adds Ramon. “I don’t know why. It’s just not my sense of humour. They have one gag and it goes on for 10 minutes.”

Do you laugh when someone fails over?

“Do you also try to keep on track?”

“Mmm... ‘Black & White’ which is only people failing over,” chuckles Oliver. “I have fun watching it. There’ll be a guy riding a bike and someone opens a car door and he crashes and flies over the car. I like that.”

Ramon professes a liking for Spiderman, while Oliver drops his personal fave catchphrase.

“Pitching a tent! It’s like ‘fancy a pint’.” We mentioned it when we were asked about Tribal Gathering. Nobody got it 100.

“Erm, nothing to do with the old morning stifle, is it?” We both off again.

“Morning wood! Ha-ha-ha! A special feeling in the Woody Allen! Woody Woodpecker!”

Which really begs the question, as Ramon is crease-up Beavis-style, do people take you too seriously?

“Sometimes they do, like with the remixing,” admits Oliver. “That’s really the only area where people try to knock us down. But we understand if people just want to know what equipment we use because, back in the day, I tried to find out which machine I needed to create acid sounds and nobody would tell me. They told me it was an extremely rare old analogue synthesiser which I couldn’t buy anywhere. I like to call it ‘Candi Camera’ which is only people failing over, but I also had a music lesson there.”

They said what did you decide to do with?

“After a couple of obscure singles on Eye-0, Sven Vath asked Oliver and Ramon if they would like to switch to his new Harthouse imprint. The first results appeared in mid-1992, although it wasn’t until the end of that year before anybody really picked up on “Apocalypse”, the acid dancefloor volcano to end them all. A classic which ruled for months and spawned 1,000 bad imitators. DJs would be threatened with a lynching if they tried to mix out of the breakdown.

“Of course the success of “Apocalypse” surprised us,” concludes Oliver. “At the time we were making it, the scene in Germany was getting faster and harder, and we were playing with a lot of new sounds.”

“At the time we played it to our friends, they said that the break was too long. They didn’t understand what we felt about it.”

“It’s safe to say that they probably do now. And so we must leave Oliver and Ramon to be whisked back to their machines, Beavis videos and preparations for some live shows.

And what is the duo’s parting shot? Peace? Acid rules? Stand firm, oh men of the music?

“Pitching a tent! A-he-he-he-he...”

Cool.

“Strikeout” is now out on Harthouse.
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Almost against his better nature, **ADAM F** is rerouting his jazz funk tendencies into the finest breakbeat blues symphonies.

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(Oppening line of "The Bible" by Adam F)

**WE'RE SEARCHING FOR RELIGION. THE BIBLE, TO BE EXACT. THROUGH**

the Hertfordshire countryside, past desolate churchyards and lush arable land, we finally cruise into the see-it-and-miss-it village of Kings Langley. Winding our way around the fringes of the village, along quaint byways with names like The Nap and Water Boatman's Way, taking in the Ovaline factory, we're almost there.

Down a leafy side-street, we eventually find ourselves outside a large three-storey country house with a Moorside on one side and the rusted hulk of a Rolls Royce Corniche on the other. Up two flights of stairs, past a scattering of "High Times" magazines, into the converted attic, and we're there.

The Bible. The studio home of Adam F, currently touted as jungle's brightest rising star. Two tracks, the immaculate deep wash of "Aromatherapy" and the jazz-mad, St Germain-meets-Rose Royce-down-at-Speed sound of "F-Jam", are set to put stardom within his reach. And you know what? There's never a crucifix to be seen. No candlelit shrines and no icons. Just a somewhat apprehensive Adam and his equipment.

This is definitely not what we expected.

**WHO do you think Adam F is? The 24-year-old is one of jungle's most elusive characters, and certainly among its most enigmatic. Check his**

record sleeves and you could be forgiven for thinking you're dealing with a sandal-sporting Jesus freak whose idea of a Sunday Social would be a quick three hours giving it some with choirs and confessionals.

After all, aren't both his studio and his first release for the Section 5 label called "The Bible"? Didn't the latter begin with a rip-snorting fire 'n' brimstone exhortation straight from a Baptist's pulpit? And what about the thanks and praise-be's on the sleeves? So far, every Adam F record has thanked "The Creator", adding Sunday School bon mots such as "Treat the earth and all that dwell thereon with respect". So?

"No, I'm not religious," sighs the man who claims the only time he ever wandered into church was because of the magnetism of the gospel music he could hear as he passed by. "I'm a strong believer in... something. The Bible is a good thing to follow as far as living your life in a positive way goes."

Everything about Adam beggars belief and induces gasps of incredulity. With his older tracks like "Lighter Style" (named after the jungle craze of holding lighters aloft and spraying lighter-fuel at them) and "Criminal Activity" (with its incendiary sample from the KRS-1 produced hip hop classic, Scott La Rock's "Criminal Minded"), he seemed to embrace both the sub-culture and the soundscapes of post-hardcore jungle.

A long way from the truth. Because when Adam talks about his early productions, in spite of their acclaim on dancefloors, his contempt is barely disguised.

"I don't come from jungle music," he protests. "Those tracks weren't me. They didn't represent me."

If you had asked him what "jungle" was, he'd have told you it was "somewhere in the Amazon, where they grow bananas." If you'd asked him to name an underground house tune, he'd have told you "The Power" by Snap. Most incredible of all, at the age of 17, he toured America playing keyboards for soft-rock has-beens The Moody Blues.

Like a lot of today's best producers, Adam F is an outsider. He'd rather you called his music "freestyle"... because it is a mixture of jazz, funk, doing whatever you want. Where many jungleists spent their youth at clubs like Roast or Rage, instilled with the potency of breakbeat sciology, Adam spent his youth in awe of funk and soul greats like Stevie Wonder, Marvin Gaye and Earth, Wind & Fire, trying to write songs somewhere between Phil Collins and Level 42. Clubbing didn't seem to come into it.

"Even now, I'm only go to a club if I know one of my dub plates will be played, just to see how it goes down," he admits.

Quizzing him about his early tunes, it turns out that he was simply channelling his musical talents into a structure which was not only unfamiliar but also initially unappealing to him.

"I'd get hold of five or six of the latest jungle releases and just try to do something along those lines."

Invariably, though, he was pretty bloody successful. And how could he not be? He was brought up in a showbusiness family. His father was a well-known glam-rock star of the Seventies (we're sworn to secrecy), while his uncle was an equally popular leader of his own pop-rock band. Heck, even that rusted Corniche outside used to belong to Elton John.

If there's another producer out there who works like Adam, it's St Germain's Ludovic Navarre. With "F-Jam", Adam managed to get Van Morrison's guitarist, Sade's flautist, a drummer and a double-bass player all jamming freestyle, before leaving it over a beautifully psychonautic drum 'n' bass soft-step. It's no wonder he's already been courted by a major, for whom he's planning to finally indulge all those long-held visions of recording real live jungle, no imitations accepted.

"As far as I'm concerned, 'live' means a proper performance. A lot of people just think it's trendy. They'll get a bass player to do something, but only sample a two-bar loop of it. I want to really expand on that F-Jam vibe."

To prove the point, we listen to one of the tracks for an EP he is planning for Metalhaze, a supreme piece of funk-ed-out, 21st Century Blue Note-ness. In contrast, the flip side is a turbulent foray into the dark side which prompted DJ Hype to ask Adam if he thought summer was already over.

As we listen and admire, up pops the image of Adam as a 17-year-old stranded on some American enronomdo stage asaging rock stars pedestal "Nights In White Satin" for the umpteenth time. Yup, he may have discovered it against his better nature, but you can't help feeling that Adam F has this time chosen the right religious persuasion. Just keep praying that he continues to believe.

"F-Jam' and 'Aromatherapy' are out now on LMP and Section 5, respectively.
CLUB 69
Paisley
IT'S a Saturday night and we are standing in the middle of the finest Indian restaurant in Paisley, the Koh-i-Noor. Despite the thump of underground funk pulsing from somewhere close by, nothing is out of place... Unless you count the steady stream of switched-on clubbers disappearing through a side door. And the strong sense of excitement which hangs in the air like napalm.

Abdul, the Koh-i-Noor owner, lets a grin spread across his face. To the uninitiated, this might seem like the start of a mystery. But it is not. Underneath his restaurant is a basement which is the home of an equally deep and underground experience.

Club 69 has built a considerable reputation for itself since it opened in 1992. With an impressive list of guest DJs which combines local talent with the likes of Juan Atkins, Andy Weatherall, Robert Hood and Suburban Knight, the night has become one of the most crucial in the country. Other visitors to the club, including Mike Banks and 430 West's Lawrence Burden, confirm that something special happens under the Koh-i-Noor.

"It's all about the music," explains Alan Gray, who along with Barrie and resident DJs Martin and Wilba, is responsible for the passionate vibe. Which is no great surprise, as Club 69 is run by the team behind Scotland's highly-rated Rub-A-Dub record stores, stockists of deep, urban grooves ranging from the full Underground Resistance and Basic Channel back catalogues to the latest Black Nation and Direct Beat offerings.

Downstairs in the club itself, the intimate, 200-capacity space has an electric atmosphere. It's like acid house all over again. On the dancefloor, things are heating up as tonight's guest, Twitch, spins an inspired set which includes the insistent poke of Shekex's "Mode EP" and the funk-ed out rhythms of Idjut Boys' "Jazz Funk".

Club 69 is one of those special places where light and darkness and dancing all assemble into one euphoric mesh, where everyone is smiling and where the feeling is everything. Sometimes it gets too good for words. Like the moment when Wilba eases in Phortune's "Can You Feel The Bass" and the dancefloor accelerates towards the ether. It's the kind of vibe you get in the other great underground clubs, like Glasgow's Sub Club or Tresor in Berlin, where everyone is locked into the same wavelength of deep grooves and good vibes.

"All we're trying to do is put on a good party," attests Wilba. "When we first started the club, it was only our friends who came down. But we have now built it up to the point where we have a membership of around 400 people. This isn't really a money-making exercise for us, though. We simply enjoy having everyone's company."

At the end of the night, as people organise after-hours house parties and swap phone numbers outside the Koh-i-Noor, Alan explains how Club 69 came to be held in such an unusual location.

"We wanted a venue which didn't have any stigma attached to it. We wanted somewhere completely new, where we could be inspired solely by all of the fantastic records we'd fallen in love with. And this place offered us the perfect chance to do just that."

Club 69?
Definitely one from the heart.

Stephen Cameron
The Club 69 crew: (left to right) Katie, Barrie, Alan and Wilba

10 TO CHASE
The tracks which rocked it at Club 69

VICE – “Player Hater” (Black Nation)
WILL WEBB – “Extraterrestrial Phunk” (Direct Beat)
PROJECT – “PM” (Guidance 002)
DOPPELEFFEK- “Infophysix” (Data Physics)
GIGI GALAXY FEATURING SIMONE STAR – “Universal Love” (Go Girl)
THOMAS BARNETT – “Brotherhood Of Blood” (Visillusion)
BOOM SMACK – “The Anarchist’s Songbook” (Vinyl Dogs)
STS – “Trip To The Graveyard” (Guiding Light)
EGYPTIAN LOVER – “Dance” (Egyptian Empire)
HIH – “untitled” (white label, USA)

Chart supplied by Club 69 residents, Martin and Wilba
**DTPM**

The End, London

AND on the seventh day, God created Delirium Tremens Post Meridiun... DT, as it's affectionately known by the regulars, is an afternoon spectacular which has been spicing up post-Trade or pre-FF (as was) Sundays for quite some time. And happily, with the blend of pumpin' house and NRG sounds it purveys, it looks like being around forever. Just like Hoola Hoops. DT is a place for the cognoscenti, the glitterati musical, and no small number of chiselled boys in tight tops for whom the weekend, in the classic words of Testes 2000, "Can't stop, won't stop."

From its 1993 debut in the amy-filled vaults of Holborn's Villa Stefano (where sandwich were served at midday and had curried in the heat by 1pm), via the somewhat unsatisfactory locale of Bar Rhumba, to its current home at top-nighterie The End, DT has sat supremely on the edge of musical boundaries, unparalleled in its vision of a future where hedonism is the religion, disco biscuits the local currency and non-stop grooving the national pastime.

Sunday is DT, and DT is Sunday. Daytime clubs have a vibe all their own and Sunday daytime clubs (even if, like DT, they start later than they used to) take that particular vibe one step further. On the one hand, there are purists still surfing the wave of a heavy Saturday night. On the other, there are bright-faced new arrivals whose OK One is fresh, whose DFGs simple are unsullied and still firmly in place. Both sets, for contrasting reasons, united in a desire to have it badly, madly and dangerously. The result is a distillation of hedonism you would be unlikely to find anywhere else. It's all rather gorgous, actually.

Making The End DT's new home was a wiser than-wise move by promoter Lee Freeman, for it has enabled the DT vibe to be taken one step further. How so? Well, at last the decor befits a club of this stature, the sound system is flawless, the bar staff more acclimatised to the needs of clubbers and, most importantly, there are two rooms. In one fell swoop, the added space has doubled the DJing talent and upped the numbers who can simultaneously indulge. The greatest amount of good can be given to the largest amount of people and DT has become a utilitarian club in the truest sense of the word.

Beats barons Malcolm, Craig Daniel, Smokin' Jo, Jeffroy Hinton, Tasty Tim, Nick Fereday and Glenn Miller grace the lounge with an array of deep, pumpin' beats. Down in the vaults, where the bps are boosted and the sonics are harder, lurk Christian, Tracey & Sharon, the Sharp boys, Alan Thompson, Steve Thomas, Karton and Queen Maxine. The doors are opened at 6pm and reluctantly shut again in the early hours of Monday morning. And, incredibly, it's only a fiver for members.

DT, you may conclude, is great shikes indeed.

Dave Fowler

**IT'S ON**

Club 3, London

UPON entering it's On, you need to brace yourself for the kind of immature behaviour previously only witnessed at a school disco. Falling over is commonplace, moonwalking is a bit more tricky but still possible if drunk enough, and lobbing bag rolls across the dancefloor is not big or clever, but is nevertheless undertaken with enthusiasm. This is what you learn to expect at this place and tonight's crowd are in typically exuberant spirit. It's certainly being on a song together.

It's On is a very intimate affair, where everybody knows somebody else. A place where up for it and fellow-w Effects gather on the second floor of the month for the kind of knees-up which would do the regulars of the Queen Vic proud.

From its humble beginnings at Club 9 in Kensington 18 months ago, it's gathered a loyal following of regulars and friends built on a reputation for "top tunes, shite mixing". The club's resident DJs, Jake, Bruce, Gareth and Rowan, as well as tonight's guest pick, The Mcs, spin anything from breakfast-hows-yeer-father to saucy soul to rap. Box Saga's "Black Fly", Adam P's "Circles" and, naturally, Flowered Up's "It's On" are, however, the cuts which induce the highest levels of mass histronics.

Whether it's the friendly and familiar party atmosphere, the 10 pints of lager consumed at the bar, or the five hours of first class music, you're guaranteed a totally border. Like Rod Hull and Emu on the loose at a Russ Abbott party fest, it's a lethal cocktail which is conducive to bouts of silliness and mayhem. Weird dance craze revivals on the night include some pretty sore bodies attempting to do the tango to jungle, while others consider tobogganing across the dancefloor on their cheeks to the latest thing. Widespread floor carnage is pretty inevitable and by the time Underworld's "Born Slippy" hits the decks, the rabble has degenerated into a pogoing, shrieking mess. Half of them are holding their drinks aloft, solving the DJ box and yelling "Lager, lager, lager, lager, lager", while the other half are embroiled in a big bundle on the floor.

And if you thought it couldn't possibly get any sillier, the grand finale is "The Theme From Minde" by Dennis Waterman, which precipitates a good old sing-along. Yes, sadly, everyone knows all the words.

Vanessa Wilks

**LOVETRIBE**

Governer, London

On paper, with the production talents of E-Smooze's cousin, Dewey B, and the label support of red hot British major AM FM, to say nothing of select PAs at some of the country's hottest spots and club chart pressure aplenty, it all looks good for Chicago's Lovetribe.

The tune which has caused the fuss, "There But For The Grace of God", has been in existence since around the end of 1995 and is featured on a mix compilation for Manchester's Hacienda. Unfortunately, watching singer Tanya's wining on the spot of The Gardening Club's makeshift stage to a backing track while she pays service to the lyrics "Stand up/You're hands up high" isn't too inspiring, even by the most elastic stretch of the imagination.

It's also true that Queerball's usual let's dance-not-pace fraternite seems somewhat under-represented. But both of these factors aren't really good enough excuses for the poor quality of this evening's garage-by-numbers.

There are one or two polite cheers from the audience, but the real entertainment is provided by the guy who is dressed up like tennis star Billie Jean King circa the early Seventies, complete with a sweatband and a white pleated skirt.

Michael Morley

**LIFELINE 25th BIRTHDAY**

The Hacienda, Manchester

CONCEIVED on a bad acid trip during the original Sixties psychedelic Summer Of Love, Lifeline, the Manchester-based drug advisory charity, has been a blindingly obvious job to do. To provide an anti-propaganda, no-nonsense rundown on drugs and their various effects.

Lifeline's agenda was not to wage a war on drugs, but to ensure that if people did choose to smoke a blurt or snort a line or swallow a pill of MDMA how to get a hold of their chosen vice to do it as safely possible.

And so it is without significance that their 25th Anniversary is organised to take place at the Hacienda, the scene of the first Ecstasy-related death in the UK. It was in direct response to this tragedy that Lifeline set up the "It's Too Damn Hot" campaign which highlights the danger of dehydration. And while the government is certainly true to dodge drug issues by way of hypocritical scaremongering, it's hard to imagine where the half a million plus Ecstasy users in this country would be today it it wasn't for the informative antics of Lifeline's top cartoon ravash, Peanut Pete.

The latest government awareness-raising programme has finally cobbled itself to the fact that the vast majority of drug users are not addicts or people with deep personal problems. However, with the stepping down of the politician who initiated the campaign in question having admitted to smoking 10 extra-large roll-ups a day, it has already been reduced to what can only be described as a farce.

Which only goes to show that, 25 years on, Lifeline is as invaluable as ever.

Rachel Newsome
harsh and real dreams.
the illustrious
must eternally
survive.

HARD TIMES

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JAMBORU
xpõ, Burnley
JAMBORU is a merger made in heaven. With the promotional talents of Leeds' Up Yer Ronson club empire and the organisational know-how of the team behind Angels, the opening night of this brand new venue was always destined to be a roadblock event. For Paul Taylor, who played his last, emotional night at Angels the week before, xpõ is a dream come true. Transporting 22 years of experience from Angels to a purpose-built club of his own making and design has dominated his waking hours for years. Tonight, all that neural activity comes to fruition. The truly unique Angels atmosphere has been laid to rest forever and Taylor, together with his ever-faithful following, have come of age. And what an age it is, as Jamboru pull car-loads of commuter clubbers from all over the north of England eager to see this, the latest addition to Britain's clubland terrain. Taylor and his xpõ co-owner Steve Faras have landed themselves what can only be described as the deal of the century. Beating off competition from Burnley's library next door, they were able to purchase the building for just £125,000. Another £500,000 later, they are now sitting pretty on top of a club estimated to be worth some £2 million. Housed in a Grade II listed Victorian Baptist church in the centre of town, xpõ truly is an amazing sight to behold. Inside, three floors of high-ceilinged minimalism make for a perfect acoustics environment. Down in the basement, a capacious bar acts first as a warm-up space and later on as a chill-out zone. Upstairs on the first floor, a dark and foreboding dancefloor heaves and sweats... And then, on the second floor, is that focal point of any club, the main room. It's a massive cathedral of a space, over which towers the DJ booth and a glass-fronted VIP room. Perfect for hedonistic weekend nights like Jamboru, Allister Whitehead and Paul Taylor set about the business of dropping huge vocal house tracks. The likes of The Lisa Marie Experience's "Jumpin" (Whitehead) and Serial Diva's latest remix of Inner City's "Do Me Right" (a world exclusive from Taylor) fill each inch of the cavernous room. The crowd's response is preordained. With three separate floors and sound systems to play with, Up Yer Ronson are planning to expand their musical horizons. Building on a tradition they started when DJ Ease was a Ronson resident, they've booked local lads Audio Traffic and Umberto to mix up future funk, mellow drum 'n' bass and electro in the basement. But it's their plans to regularly bring in people like LTJ Bukum which they hope will really shake up the mainstream and still pull sell-out crowds.

At the very least, xpõ's built-in lift up to the DJ booth and VIP room look set to make Burnley a firm favourite with international jet-set DJs who don't like stairs!

Chris Mellor
Paul Taylor

OASIS
Maine Road Football Ground, Manchester
AS some other rather famous Manchester scalles once said, this is the one. Yes indeed. Spike Island, G-Mex. And now Maine Road. It's been a long wait, but there's no doubting any again. Manchester (with all its chest-jabbing, jaw-thrusting arrogance) is in the house once more, accessing all the areas those of us who long ago surrendered to the chemical beat had assumed could never be moved by the mere power of the crashing guitar chord, the rock 'n' roll anthem, the song. Some of you are probably wondering what the hell this louche bunch of woddy Marcs are doing invading Muzik. Get wise. We're supposed to have opened up. The dance/rock guitar/synth wars fizzle out as soon as we realised the future would be more incendiary if we all just got along, actually.

This is why any self-respecting eclectic DJ set (from The Chemical Brothers to Justin Robertson) and any worthy after-hours party should always include an Oasis tune. As somebody points out tonight, their purpose is to create irresistible anthems. Anthems which unite. So there are over 30,000 of us standing on a football pitch and, frankly, you wouldn't want to be anywhere else in the world. You couldn't feel any higher if you were sitting in a bath of liquid E at Tribal Gathering at the moment 'Higher State Of Consciousness' goes all wobblie-mad over the PA.

The highlights include the truly awesome "Wonderwall", natch, (sung word-for-word by the wrinkly industry types on one side of me and by Janice Long's kids on the other. Honest!) and the moment Liam moos-preys before a giant screen photograph of John Lennon. The faux-melancholy of "Cast No Shadow" is every bit as rabblerousing as irresistible gargle-blasters like "Don't Look Back In Anger" and "Live Forever". And while Oasis do so little to conform to rock stage tradition, they still manage to come across as people-friendly. I can't help but wonder whether 'Whatever' wouldn't have been considered a Balaeric classic if it had been released five years ago.

You see (and he makes no bones about it), when Noel Gallagher writes tunes, yes, he nicks from the past, but he nicks from the very best of 'em. There are the T-Rex-style monster-boogie riffs of 'Cigarettes And Alcohol' and the glam-rock glitterisms of 'Ask Calvin'. Resistance is utterly futile. Every single sucker-punch riff makes you smile like a tom-cat in a cream factory.

Oh, and there are enough drug references to send Dame Olga Maitland through the roof. You've sung 'Fuck The Police'. Now it's time for 'Where were you when we were getting high?'("Champagne Supernova") and 'Chained to the mirror and the razor blade'("What's The Story?").

If you can't get high on the adrenaline surge of Oasis' anthems, fair enough. But for those of us who are about to stop rocking forever, then found ourselves pulled back from the edge by this ragbag bunch, our feeling is one of sympathy. Oasis. Tunes. Rule.

Calvin Bush
“MBM ARE AS DARK, HARD AND RELEVANT AS EVER” - SELECT 4/5

“RESPECT FOR JACK DANGERS IS LONG, LONG OVERDUE. PAY YOURS NOW” - MUZIK 4/5

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ORBITAL
Royal Albert Hall, London
INSURRECTION, yeah!!! There are certain things you never thought you'd see. A celibate Fergie. Oasis down the health farm. And, no way, not if my middle name's Korg Tweedledeemister, never, ever, a pair of baldie techno boffins storming London's bastion of blue-note concerts and turning it into rave central on the day that they invented Ecstasy. Well, ahh... Looks like you'll have to guess at my middle name once again.
At the end of the show some people asked, "Did it achieve anything?" To be frank, it did.
For starters, the two-hour romp through much of the group's new album, "In Sides", plus various career highlights, proved that Orbital have long transcended the fiery transience of today's dancefests. Listening to the roars of approval and looking at the cross-generational crowd, the brothers Hartnell, still baldie, still slopy of attire, proved that, whether it is Glastonbury, The Albert Hall or even down the bloody Internet, they remain peerless exponents of some of the most immaculate acid-dance electronics since God bought his first drum machine.
The light show is impressive. Unquestionably. But when a three-year-old track such as "Halcyon" still steals your breath at 300 yards and "Satan" still sounds like the best slab of techno Nine Inch Nails never recorded, the lights are just the icing on the emotionally overloaded cake.
At times, particularly with the dauntingly concept-like "The Box" and the show-opener, "Out There Somewhere", visions of Seventies pie-brains like Edgar Fuess and Rick Wakeman occasionally spring to mind. Some might doubt the wisdom of the harpsichord or question the leaden doominess of "Out There Somewhere", but these somewhat unlikely heroes have never burdened their sound with ego or indulgence. And it shows. Orbital's music resonates, nay, chimes with our generation's evolution from one-dimensional rave through two-dimensional electronic music to multi-dimensional lifestyle soundtracks.
"Chime", the inevitable encore, has somehow retained its powerful anti-punching simplicity, its unforgettable refrain deeply ingrained into techno folklore. On to "Remind", echoing the acid-bath hedonism circa 1992, through the sun-dappled melodies and skewed beats of "Are We Here?", and right up to the breakbeat angst of "Daw Bud", the duo's sound charts the ever-expanding record collections of each and every one of us.
The question is not "Did it achieve anything?", It's "Where do they go now?". Tonight, Orbital, the Future Sound Of London "Observer" readers can get their heads around, fused the generation gap. Many people removed their tops, knocked back chemicals and lost it like true weakenders. Others stroked their grey beards knowingly and swivelled gently in the revolving chairs.
But as one, we sensed the likes of tonight might never occur again. Cyberpace or stadium space? They've set themselves some challenge now.
Calvin Bish

THE ESSENTIAL MUSIC FESTIVAL
Stamper Park, Brighton
ESSENTIAL this festival might be, but one essential ingredient is unfortunately missing. Organisation. With just two entrances to serve the estimated crowd of 10,000, the result is a three-hour bottleneck as the punters try to force their way in.
Once inside, each of the tents burns with pure energy, as the crowd are determined to get their fun out of the few hours left. The amass throng waste little time in checking out the jungle tent, where Grooverider and Roni Size slay the audience with their respective sets of solid rollers.
Inside the smaller Sabrettes tent, Slab shamelessly flaunt their punky techno hybrid, the breakfast funk rhythms colliding with out-of-time guitars while Nina Walsh displays her ample tontons. The funkly theme is then taken further by Conemalt, who provide one of the day's real techtop highlights. Theirs is a wonderfully groove-bound sound. Deep, in the dark, with plenty of distortion, it's high on impossible not to dance.
Seemingly out of place in the line-up, Red Snapper's languid funk-shuffling rhythms and swinging bass bring a fresh wave of energy to the crowd's flagging early evening feet. Their syncopated grooves take us through echoes of northern soul, hints of hip hop and gallons of intoxicating phrased beats. It's a sound which effortlessly translates from the environment of a small club to the festival stage. The Snapper cook up a heady, sexual brew to create a funky party which nightmares On Wax are sadly not able to capitalise on. Starting on a high, their set quickly collapses into a patchy affair, supine breaks struggling to meet the evening's energy requirements.
Underworld's stint finds the boys running through variations on their hardest tracks. They're in no mood to mess around, so they simply run the gauntlet. The vibe goes through the roof, pushing the crowd into a sweaty frenzy as people surround every entrance of the tent, soaking up the majestic bass power. Karl's lunatic dance steps provide manic moments of pure idiot joy. The Prodigy are also in a take-no-prisoners mood. Like Underworld, they too are stripped of the visuals which usually support their show. As a result of this, their music seems stripped-down. But the new tunes on display tonight prove that The Prodigy are reaching a creative high which will take them to the very peak of the techno-rock mountain. And everybody here knows it. They shimmie, scramble and rock along to the sound of Britain's best rock 'n' roll group since The Sex Pistols.
It's all over far too soon and everybody rushes off in the hope of finding the promised warehouse raves and beach parties. It has been a brilliant day, one which is certain to be an essential addition to next year's diaries. If the organisers can sort out the entrance problem, that is.
MAY DAY BALL
Oxford

PICTURE the scene. A mile-long queue of DJs (jackets that is, not people with record boxes) and girls all dressed up to party. This is the Oxford May Day Ball, a £38-a-ticket annual outdoor event offering two dance tents, free beer, a funfair, a Monopoly-money casino and the biggest mass saliva swap this side of Woodstock.

From 10pm until six the next morning, this party rages. And as the rain makes its first appearance barely an hour into the proceedings, the green field soils up the juicy mud and soon becomes ankle-deep in Greattonbush-style mud. It isn't quite chaos, but for all those high heels and slip-on shoes there's no mercy, just thousands of people having a laugh.

"Congratulations to everybody and welcome to May Day," begins the compere, abruptly putting the handbag classics on hold while he prattles on about nothing in particular. It's a relief when the lasers and the music come back on a few minutes later. At which point, in a tribal display of masculinity, drunken lads start climbing the tent poles and pulling down inflatable sharks from the ceiling, which they wear protruding from their unzipped flies for the rest of the evening (giving a whole new meaning to the idea of a blow job). Clusters of young desperados meanwhile plague the singer girls with little success.

Luckily for the girls, Paul Oakenfold's appearance behind the decks keeps everybody's hands safely at the air for the next couple of hours. Tracks such as Bob Marley's 'Who be Loved',' followed by 'I've Got The Power', 'The Stone Roses' 'Fool's Gold' and Nirvana's 'Come As You Are' take everyone by surprise and create a kind of Balinese set which perfectly captures the party spirit.

Next up, a live appearance from The Commitments is a huge success, as a whole tent full of pissed people go insane. Then, at around three in the morning, Nick Warren's house set in the second tent sets temperatures boiling once more.

Six in the morning is a sorry sight, as the alcohol-fazed and mud-soaked masses head back to their coaches.

The hardcore rabbles, however, amble across to Magdalen Bridge, where hundreds are gathered to watch a few nutters throw themselves into the dangerously shallow waters of the River Cherwell. The sun's only just come up, but Oxford is already full of tourists, morris dancers and people dressed like trees. It's as well you never to far from a motorway in this town. Let's face it, when people start dressing like trees, it's definitely time to leave.

Strange place, Oxford.

Rowan Chernin

OSCILLATE
New World, Walsall

WANDERING into Oscillate feels like a home from home. Hell, we could have wandered into someone's front room. The DIY decor is all tin foil, trip-hop drapes, Christmas-tree lights and spookily glowing balls. It's as if the place has been decorated by a "Blue Peter" presenter on bad acid. But instead of John Noakes teaching Shep some new tricks in the corner, there is a pair of zonked surfers surfing the Net and a chilled-out hippy chick giggling randomly at a fractal display.

Downstairs, DJs Bobby Bird and Dave Wheels, Oscillate residents and natural-born chillers par excellence, provide an early evening selection based on pure emotion. They shift through the gears, easing from the horizontal ambience of Sun Electric and Peter Namlook to the abstract skanking of tracks like Freeform's "Provi" and Ultramarine's "Winding Rhodes. And so the scene is set for the first ever live performance of Schematix, aka Kentish man Phil Holmberg.

With their Orbital-meets-Pentatonik dynamics, last year's two Schematix EPs on Deviant were extremely impressive. Now looking for a more agreeable label deal, Holmberg is out to prove that he can cut it live as well as on wax. Tonight's gig primarily showcases new material, the opening tune, "Thematix", reflecting his appreciation of soundtrack composers like John Barry and Lalo Schifrin. He then meanders into the dirty breakfast territory of "Xtension", before settling into the familiar Detroit persuasions of "Contact 600" and the Ferox-style aesthetic of "Salbutamol", which he breaks the frequencies to oblivion. The best, however, is yet to come.

Holmberg closes with another new track, "Tragic Kingdom", and it's undoubtedly his finest composition to date. He employs the old Orbital trick of layering melody upon melody, showering the audience with shimmering descants and whispering euphones. pathos has never sounded so sublime.

Bobby and Dave return for the last hour, freestyling their way through an inspired and more uptempo set of abstract electronics, breezing jungle and smooth, deep techno. The relative absence of any mixing may sound a little odd to ears weaned on seamless beat matching, but it's their selection of tunes which really counts. In contrast to the beer 'n' tabs ecolocism of New Lad hoedowns such as the Heavenly Social or The Big Kahuna Burger Co, this duo inject a sizeable measure of subculture, innovation and emotion into the dancefloor proceedings.

The syncopated drum 'n' bass setlist of T Power's "Circle" and Chameleon's "Links" are mercilessly shafted by some Mike Paradinas-style dizzy 'n' bass, before Bobby and Dave catapult the crowd into the mad-bastard electro stomps of Third Electric's "Smile City Slump". Even the pair of moustaches and loafers who have wandered in for extended drinking time start frugging on the dancefloor. And just to top it all off, Hyper-On Experience's "Disturbance" is delivered as a gut-wrenching, jack-you're-body-missive to convert the remaining doubters. Not that there are very many of those, you understand.

For years on from its original home in a backstreet Birmingham warehouse, Oscillate is still offering the masterclass in dancefloor dynamics. Your attendance is highly recommended.

Kieron Wyatt
The Mix Collection Part 3. Mixed by Fathers Of Sound
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VOYEUR
Time And Space, Newcastle-Under-Lyme
SCIENCE may have proved it’s impossible to be in two places at once but, as usual, club culture has turned common laws upside down and inside out.
With the überclubs mobilising themselves and heading off on tour all over the country (and, in some cases, the world), it means that they can promote a blinding night in their home towns while simultaneously recreating a dose of superclubbery mayhem on the far side of the country/globe.
And when the Creams, Up Yer Romans and Rennaisances are off galloping up and down this merry land, there’s always a crop of clubs a few places lower down the league table willing to put them up for the night. Perhaps in the hope that, one day, they too will be “super” enough to set off on their own cross-country jaunt.
With their large, purpose-built venues (all the better for booking those big name clubs they imitate right down to the pseudo-nude publicity), these wannabes are easily spotted. Fitting neatly into this category is Newcastle-under-Lyme’s Time And Space. Run by Liverpool’s 3 Beat Records posse, their Friday night, Voyager, has hosted the Renaissance Silk Grand Tour, the Cream Pulse Tour, the Up Yer Ronson Presents Carl Cox’s Ultimate Worldwide Tour and Northern Exposure Presents Sasha, all in consecutive weeks. With so many superclubs on their doorstep, the local club kids must think their birthdays have come every weekend of the year.
Which is why, when a more underground event such as Satoshi Tomiie’s Def Mix Tour stops off for the night, it’s less certain it will be as well-received as those demi-gods Sasha and Danny Rampling. Add to this the fact that the diminutive Japanese house impresario has been booked back-to-back with a five PA from Kathy “Sister” Sledge, and it’s a pretty incongruous night. To say the least.
Flexing his fingers in front of the mixing desk, Tomiie prepares himself for a set of extended EQ action. Orgiastic breakdowns and funny disco licks are interposed with spine-tingling bass runs and gospel vocals in a sublime voyage from classic house to nu boogie. And unlike the many mid-league DJs who frequently dilute their selections just to please the crowd, Tomiie, like the hypnotic Pied Piper of Hamlyn, has the good folk of Newcastle gravitating en masse from the bar to get deep into his disco grooves on the dancefloor.
What’s more, they get to experience all of this without ever having to leave the comfort of their own town for the bright lights of a bigger city.
Rachel Newsome

Scream
Warehouse, Plymouth
IMAGINE level upon level and room upon room of beautifully insane party-goers, all giving it up. Imagine classic manipulation of hectic hard house, lasers, lights and laughter. Now imagine no longer because this is real, thrown together in a Plymouth concoction which stands up and should really be counted.
Nestling deep in the sleepy South-West, Scream, along with the much-appreciated help of Phil Jubb, Justin Garret and Clive Henry, have provided a whole new world on a Saturday night. And dreaming we are most definitely not.
The size of the club and its geographical situation might appear incongruous, yet with a sound system designed to match the venue’s enormity, Warehouse hosts a rare combination of quality and quantity. Resident Jubb equates the weekly event to any he has experienced across Britain and Europe. And looking down on the scene from the highest platform, watching the bodies below exerting the energy and atmosphere many venues can only dream of, his claims can be judged as correct. Even Suncreem’s demand for ice-cream during their performance cannot cool the crowd who are, as always, paying their respects to this truly deserving night.
Already the focus of great interest within the club world, tonight Scream yet again proves its worthiness as a truly serious contender for superclub status. As many of the regulars insist, this is the epitome of a thriving scene and it’s just crying out for recognition.
To miss out wouldn’t so much be unwise as downright mad. Scream wants your attention. Let it roar.
Beth Waits

Screamin’ Dale
A private venue.

Kristine W
The Roxy, Amsterdam
BACKSTAGE, a beer-bellied transvestite in a pair of straw sunsuit is catching a seven-inch split. She alternates between spewing an incredibly vitriolic stream of consciousness, flashing her recent breast implants and waving a champagne bottle threateningly at the Stateside chanteuse who has just stolen her/his limelight.
Putting on white, thigh-length platform boots and a three-foot va-va-voom feather head-dress, Kristine W is undeniably tamed by this tawdry expression of jealousy. The Vegas veteran and New York club queen, who is currently enjoying heavy rotation on the city’s dance airwaves with “One More Try”, has seen it all before. She brushes past her detractor with a scornful aside and takes the stage to a roar from the Roxy massive. As ever, she’s calm, collected, professional and stunningly turned out.
The venue grinds to a halt. A spotlight picks her out, refracting off her sequined top and revealing a couple of chiselled, washboard-stomached dancers gyrating their groins in time to the opening strains of “Land Of The Living”. Kristine W has stage presence in crate loads and, if to prove it, she plays to the loved-up crowd with the gloriously executed sax solo from “One More Try”, before sliding seamlessly into the drop-dead gorgeous “Feel What You Want”. If only she’d let me…
Dave Fowler

Strawberry Sundae
Cloud 9, London
WHERE IN the world of dance music can you find a more mouth-watering name? And, no less importantly, does this club actually deliver the fruit?
Despite the mile-long queue, the delicious regulars inside clearly think so. Some six months after moving to Cloud 9, their first legal venue, this pumping house is still packing in plenty of up-for-it, stripped-to-the-waist geeseers and equally naked dobbies.
This evening’s bill kicks off with regulars Watford Garry and the bizarrely-named Sharon & Tracy, all spinning harder than usual sets, while still slipping in the odd obligatory anthem or two. But the icing on the cake is a pair of the shape of Tummill’s Tall Paul Newman, whose well-known abilities on the turntables send the entire crowd into raptures. By which time, the vibe is all touchy-touchy with lots of sweaty bodies rubbing together, rabbit style.
Fruly? Yes. But Sundae! Strawberry cheesecake, more like.
Benedetta Ferraro

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CRYSTAL METHOD

Venon, London

SOME things in life are supposed to be mysterious. Like why people will queue up for hours on end to get inside a dull corporate club, why the police wouldn’t meet the Tribal Gathering organisers and why the authorities believe the only wild young things taking E are clubbers.

Another mystery is why Crystal Method, LA’s answer to The Chemical Brothers, are making their British debut here at Boy George’s Smirk night in the horrendous venue which is Venom. It’s clearly also a mystery to the club’s regulars, as they stare in total amazement at the Method for the first 10 minutes of their set.

As a seven-foot transvestite in stilt-heeled moonboots and matching thong snickers in disdain, an away defeat looks guaranteed for this duo. The Mexican tequila queen is another person shooting dirty looks, while Boy George cavorts with dublire near the stage, stealing the limelight away from the performers.

Not for long, though. Crystal Method eventually break through the audience’s snobbery to set everyone rocking. Theirs is the sound of abandonment. Trip hop flitting with disco, house mixing it up with acid. It’s the sound of the USA’s West Coast and it starts to make perfect sense in the freak-of-the-week atmosphere of the gay scene.

It’s a glorious sound, too. Imbued with far more soul than the Chemicals have ever witnessed, Crystal Method take the set through highs and lows. Building up to climactic crescendos which raise the crowd to various levels of frenzy, they let us down for only the occasional breather. Their tracks are laced with psychedelic word suites and cheesy vocal hooks, but placed in context, the barrage of brusking yet seductive rhythms, the wash of rich sonic layers and those subliminal 303 grooves make perfect sense.

This set is about contrast. Good and bad. Soft and hard. Rough and smooth. And all these come together in Crystal Method’s rich chemical equation. With “Keep Hope Alive” and the truly brilliant “More” particularly standing out from the rest, the duo push beats, vocal snatches and keyboard lines onwards towards a resounding victory.

They might not be the most glamorous pair in the world, but there’s certainly a lot of madness in their method. Next time, though, about how making it less protein and more crystal?

Martin James

THE SUNDAY SESSIONS

Harry Lime’s, Southsea

EVERY Sunday from one until five in the afternoon, the people musically minded enough to get out of bed or away from their TV sets are relaxing to dubby, jazzy, housey grooves at Harry Lime’s.

Portsmouth’s first Sunday afternoon club is a warm, laid-back extravaganza. The 150-strong congregation, dressing down for the occasion, savour the aural Sunday roast DJs Richie Collins (Three Blind Mice) and Merle (Simple House) serve up. Perched at the bar, chattering round the tables, some even sprawled across the floor, 2000 tapping feet join in this form of holy communion.

“We don’t actually want a mega-event,” explains Paul Oja, Harry Lime’s owner. “Just somewhere for people to come and relax on a Sunday afternoon.”

Richie’s taste techno platters perfectly complement his partner’s more housey deserts, as the sounds of Dave Angel and Detroit mingle with Merle’s bouncier vibes. The musical balance is relaxed yet stimulating. It’s also absolutely spot-on. Psychedelic, more acidic afternoons will no doubt follow.

“If we just did chill-out music, clubbers would think, ‘Fuck that, we can get it at home.’” claims Dave Mitchell from Three Blind Mice, who is the co-promoter of The Sunday Sessions. Fair enough. As is, you certainly won’t have an afternoon like this at home. No matter where you live.

Tim Herbert

FAT CITY VERSUS NINJA TUNE

Sankeys Soap, Manchester

The term “disc-jockey” encompasses a very wide range of people. It even includes the pony-tailed discotheque resident (“This one goes out to all the lovelies in the house!”) who can’t even sew the simplest 4/4 beat together.

But the calibre of DJ competing in this soundclash between Manchester and London, between north and south, between Fat City and Ninja Tune, can only be described as “proper”.

But when there’s a soundclash, there has to be a winner. No matter how many times the promoter mumbles something about winning being relative. The gauntlet has been thrown down by the Manics and the Ninja possess headed up the M6 to go head-to-head to defend their honour.

As the venue begins to fill, it’s Ninja who open up the proceedings. Vadim drops a set of mellow grooves, including his own “London Mind State”, before shifting to a more experimental vibe. Cutting up his selections with wood-saw samples may not go down too well, but it’s this willingness to probe uncharted territory which has kept Ninja at the forefront.

Breaking away from the schedule, Fat City then field some four-deck action from Chunky Grooves and Mr Scruff. Despite being unplanned and unrehearsed, Chunky’s frantic fader skills dovetails perfectly with Scruff’s selector style. When they drop the “a cappella” from Eric B & Rakim’s “Walk On By” on top of Mona Lisa’s “Slack Rock”, the sell-out crowd goes wild.

Starting the scratch sets, the centrepiece of the night, is Manchester’s answer to Sean “Puffy” Combs, Mark Rae. DJ skills are all-important at Fat City and Rae has always been there to show the young bloods how it’s done (initially as a resident at the legendary mid-week hip hop club, Feva). Expertly bouncing the “five-four-three-two-one” countdown intro of “Calm Down” from one deck to another, his 10 minutes of madness hold aloft a standard for others to follow.

The next Ninja representative, Herbaliser, is certainly up for it. Going for a more hectic scratch style, large home, followed by phat, old skool electro breaks, he does his corner proud. Then Fat City deal their wild card, Mark I. Instantly recognising him, the audience cheer wildly and swarm forward. Back spinning a copy of Herbie Hancock’s “Rocket” by one revolution, then two and four revolutions, he drops it on a huge break every time.

Mark I covers all bases by tempering his awesome display of scratching with some laid-back rapping from Ol’ Dirty Bastard. There’s only one way to follow, and DJ Food decide to mash up the floor with some jungle. Mixing Junior Reid’s “End Blood” and Golde’s “Saint Angel”, before scratching up Photek’s “UPOL”, it is an impeccable set.

Despite this, the night most definitely belongs to Fat City, and with all four DJs taking to the decks, they play out the final hour. If the Coldcut boys had been here, the verdict may have been different. But at least the Ninjas have still got time to practice before the rematch at London’s Blue Note, an event which promises to be one of the top nights of the year.

Oliver Swanton
the Germans departed this wealthy Channel Island. But their presence is still felt tonight, because the floor at The Venue (the only true “dance” club in Jersey) is given a Teutonic order to dance by those Checkpoint patrons Pierre and Nasty (despite the latter being a bit worn out after a heavy recording session with The Aloft the night before).

The evening starts off slowly, with Jersey’s leading spinner, Warren Le Sueur, weaving a seamless mix of harder-edged house to a deserted floor. Jersey still seems ruled by pub culture, something promoter Peter Robinson is very well aware of. As a result, the top floor bar of the club is heaving, with DJ Johnny Cabasa playing downtempo grooves beside huge screens showing Liverpool’s football triumphs during the last 30 years. A wise choice, seeing as how half of the people here (including Robinson) are from Liverpool. And it’s easy to understand why they’ve relocated to St Helier.

While most of the young people in Jersey are here thanks to their rich parents, others are working hard to make a living in pubs and bars. The result of this is a very close-knit community whose social life beyond 11 pm relies on The Venue and its regular Saturday night, Unknown Pleasures. Having hosted everyone from Cox to Tong to Siam, this place is renowned throughout Britain as being Jersey’s sole supporter of dance music. Which is precisely why DJs are so keen to back it.

By the time the dancefloor has filled up, Pierre’s set is underway and the entire crowd is rapidly losing it. The funky basslines and The Goodmen-style spiky-techno is putting everybody in the mood for a night of Nasty noises. Finally, Billy moves onto the decks and unleashes Armand Van Helden’s brilliant reworking of “The Francessetters”, a record which repeatedly announces “The search goes on”. And indeed it does, as Nasty works his way through his crate, carefully looking for that killer combination which will take the lid off the place. His mixing is as immaculate as ever, a unique style which never fails to make you move to the floor and groove some more. He works the crowd brilliantly, playing off the middle ground between hard house and obscure techno.

The result is a Wednesday night in St Helier which will leave the islanders with traditional Bank Holiday hangovers and the name of Checkpoint Charlie firmly implanted in their minds.

Pretty much what anyone should expect from a club tour in 1996, really.

Ben Turner

CHECKPOINT CHARLIE’S END OF TOUR PARTY

The Venue, Jersey

ONCE it was Reading’s best kept secret. Now Checkpoint Charlie has finally reached a new kind of superclub status. Four years old, the club has left its intimate After Dark setting in favour of the larger Alley Cats Live venue. And shifting from a fortnightly Thursday slot to Fridays, the club has become busier and wilder, even if it has lost some of that Checkpoint charm. No matter. Ask Darren Emerson, Sister Bliss, Carl Cox and Coldcut, and they will all rate this as one of the premier nights on their itinerary.

As with the other clubs which have survived (and thrived) as long as this, the need to take to the road to raise their profile seems to exist. As it happens, the Checkpoint Charlie Tour has been a successful jaunt, packed nights in Bournemouth and Plymouth proving they’ve found a truly eclectic sound. Hosted by Checkpoint residents Richard Ford, Stripe and Pierre, together with tour guests Billy Nasty and Jon Pleasent Winmin, the mixture of hard house and hardbag has left many wanting to make their first visit to the club’s Reading home.

This is the last night of the tour and there really is no better place for it than Jersey on the eve of Liberation Day, a local Bank Holiday which marks 51 years since
"CLASSICS" provides an overview of the early beginnings of Dave Angel's career, bringing together his releases for R & S Records in the period 1992-1993. Previously only available on vinyl and/or deleted, these indispensable tracks illustrate the crucial, ground-breaking role of one of the major techno talents in the development of dance music as we know it.

Available on 2LP (RS 96089) and CD (RS 96089 CD)
At the birth of electronica, in the mists of time known as the Seventies, legends were created. Think Kraftwerk, think Can. But don't forget MANUEL GÖTTSCHING, the man behind ‘E2-E4’

MAYBE YOU’VE NEVER EVEN HEARD OF HIM. HOWEVER, on December 12, 1981 at his small home studio in south-west Berlin, Manuel Göttsching created a slice of future electronica which changed the face of dance music forever.

“A sat down in my studio, took a drink, switched on the tape machine and came up with a piece of music which lasted for 58 minutes and 15 seconds. This track later became ‘E2-E4’”

“I just play my music,” he says. Back then, he called it “E2-E4”. Like the first move in a game of chess.

Eight years later, Manuel received a phone call from his German publishers. They’d just been contacted by Giovanni Natale, an Italian businessman who asked if it was possible to release a remix of “E2-E4”. Manuel agreed, as long as he could check it before it came out.

The next day, at the very same small Berlin studio, three Italian DJs played Manuel their remix. Snatches of the original record spilled into the room backed by a badass rhythm track and the sultry Spanish sighs of Carolina Damas. The German didn’t understand a word of it. It didn’t really matter, though. It sounded cool.

There was only one problem. Because of an existing deal in Italy, they were not able to use the title “E2-E4”. They had to change it. No matter. When it finally came out at the end of 1989, it sold more than all of Manuel’s other works put together. It hit Number One in the UK club charts and crashed the dance parades all over Europe. The Italian DJs had taken his simple recording and turned it into a worldwide smash.

The record was Suelo Latino’s “Suelo Latino”.

The German didn’t understand a word of it. It didn’t really matter, though. It sounded cool.
Manuel Göttsching

THE story of Manuel Göttsching, however, goes much further than this. Born in 1952, he grew up in the cultural crucible of post-war West Berlin. A strange political enclave in the heart of East Germany, stuck between the Wall and the road to the West. The guitar was his only escape and, from eight years old, they were inseparable.

By the time he had reached the age of 14, Manuel had given up his classical training, no longer wishing to be tied down to the written constraints of someone else's work. So he started playing in numerous Berlin groups, studying improvisation and experimenting with electronics along the way. During 1970, he formed Ash Ra Tempel with Klaus Schulze, the ex-Tangerine Dream drummer, and an old school friend called Hartmut Enke. With the combined power of their solid live reputation and Klaus' contacts from his Tangerine Dream days, the trio quickly secured a deal with Berlin's OHR label and released their first album.

These were very exciting times. The German scene was growing fast, with Berlin bands such as Ash Ra Tempel and Tangerine Dream building on the success of more established outfits like Düsseldorf's Kraftwerk and Cologne's Can. Electronics were also becoming increasingly important in making music.

"Some of the concerts we performed in the Seventies were crazy," recalls Manuel. "We used to have a massive amount of equipment on stage just to create one simple sound. I know by today's standards it seems ridiculous, but that's the way it was. Slowly but surely, though, the equipment got a lot more sophisticated. By the mid-Seventies, machines such as the Minimoog had arrived. Unlike the huge guitaramp boxes, these actually looked like keyboards which musicians could work on without getting too deep into the electronics. The Ash Ra Tempel sound was also developing and they recorded with several different artists, including LSD guru Timothy Leary. In 1974, the name was trimmed to Ashra and this became Manuel's solo project.

"There's no way we could have released 'Inventions for Electric Guitar,' a stunning long-player which rocked guitar music into the future. A wondrous, ever-changing sound-sculpture, like Basic Channel without beats or Santana on serious stimulants. 'The guitar was my instrument,' he notes. 'But I also wanted to create music which reflected the developments in electronics.'

Manuel continued to turn guitar-based music on its head. By the beginning of the Eighties, he had made 10 albums. With each release, he was absorbing more and more electronics, continually manipulating his guitar into a near-magic machine full of endless possibilities.

THEN something very special happened. Manuel went on tour with his old friend Klaus Schulze. From September to November 1981, they played live all over Europe. But not in the same sense as most live bands today. When they got on stage, they just played. Intensely listening to each other, they would improvisate on a theme. Day in, day out for six weeks.

They were supposed to perform a few more dates in southern Germany, but their promoter went bankrupt. Manuel returned to Berlin and Klaus went home to Hannover. Unsurprisingly, they both found the abrupt end to the tour quite difficult.

"There's a certain atmosphere between two people when they're together every day for six weeks," says Manuel. "It's a kind of connection which is very in-sync. It's difficult to stop it and say, 'Okay, it's over now.' Pretty soon afterwards, we wanted to hook up again. We arranged to meet up in Hamburg at a concert one of our friends was putting on and I wanted to have something to listen to on my journey. So I sat down in my studio, took a drink, switched on the tape machine and came up with a piece of music which for lasted 58 minutes and 15 seconds. This track later became 'E2-E4.'"

"It all sounds very easy. In fact, the music reflected the atmosphere in the studio. I recorded directly onto a two-track machine, playing all the instruments and mixing as I went, trying to create the feeling of a live performance. At the time, I didn't think much of it. I just wanted something to play in my Walkman and listen to on the plane the next day. I never expected to release it.

In the event, it was another three years before 'E2-E4' finally surfaced on Schultz's Intearm Recordings. The checksum-style cover reflected the title. The album was Manuel's first outing under his own name. Over in New York, DJs began picking up on 'E2-E4.' And while glamour-sounds like the Limelight were dropping tracks such as Dead Or Alive's 'You Spin Me Round (Like A Record)' and Simple Minds' 'Don't You Forget About Me,' more innovative clubs like Danceeteria and The Paradise Garage were playing 'E2-E4' alongside New Order and other early Eighties electronica.

I always wanted to jump on a plane to New York, sighs Manuel. "Just to go to Danceeteria and see what has happened when they played the record. Because I didn't make it as a dance track."

It wasn't the first time German electronics had rocked the dance scene in the Big Apple. In 1982, Afrika Bambaataa had borrowed the drum pattern from Kraftwerk's 'Numbers' and the hook line of their 'Trans Europe Express,' and warped them into the worldwide hit, 'Planet Rock.' The producer of the track, Arthur Baker, had also been instrumental in New York's electro scene, relying heavily on European groups like Human League and Yazoo. Even Kraftwerk themselves had employed veteran disco producer François Kevorkian to mix tracks from their 1981 album, 'Computer World.'

But 'E2-E4' was something else. And for a track which had been recorded on a whim, in just under an hour, it was utterly perfect. Manuel did what artists like DJ Pierre did with 'Acid Trax' in 1987, what Basic Channel are doing now. Taking a theme and stretching it out into an ever-increasing arftorm. Twisting music into a kind of bubble-crazed jazzuzi for the mind.

Since then, Manuel has been working on various projects, including music for fashion shows and a new Ashra material. Ashra's most recent release was the 'Walkin' The Desert' album in 1989. He has occasionally given concerts, like the show at UK Electronica in Sheffield in 1988. But most of the material he is releasing now is music which was recorded in the Seventies.

"It's all part of my story," he explains, when asked why he's not been putting out new work. "Sometimes it seems the time between the recording and the release has to be several years."

So what's there for fans of Manuel's work with Sucho Latino? He went all the way to Italy to play live guitar on that record, an experience he remembers with some delight. Although, for some reason, he seems barely interested in the dance scene today.

"I don't listen to much modern music," he admits. "I do try and keep my ears open, though. I sometimes listen to the radio. There's a station in Berlin called Kiss 99 which is run exclusively by DJs. I generally take that as a reference to what's going on."

Occasionally, dance producers cross his path. Like in 1989, when Junior Vasquez sampled 'E2-E4' without asking permission on 'It's Paradise' from the Ellis EP, 'Free Your Mind.'

"It was released on Criminal Records," laughs Manuel. "My Italian friends sent him a fax and told him to stop it."

Not that he appears bothered when people sample his work. Only when they don't pay him! When Carl Craig wanted to use 'E2-E4,' he just called Manuel up and they settled it over the phone. Maurizio was another one. He wanted to use part of a track entitled 'I Bin A Domina' from Manuel's Die Domina's album, a record he made with two friends who were given a 'present' of two chords by Kraftwerk's Ralf Hütter and Karl Bartos. Kraftwerk liked the result so much that they designed the sleeve artwork.

Unlike Junior Vasquez, Maurizio happily paid for the use of the track and the result was the classic Basic Channel release, 'Domina.'

"I like Maurizio a lot," notes Manuel. "He presented me with a CD from his record label which I liked very much. ['Steady State Music' by Neiland Samolok released on imbalance Recordings was very, very experimental. I think that he has a very good feeling for sound, a good feeling for producing music. It's not that I especially like his version of 'Domina,' just the way that he handles sound."

Manuel also made a beautiful remix of one of my tracks along with Thomas Fehlmann. I always wanted to release it, but I haven't found the right company for it.

It's a remix of 'Sunrain' from the 'New Age Of Earth' album. They think I have called it 'Schizophrenia.' I like the music a lot and I tried to offer it to my French partners, Spakos, but they were not that interested. Sometimes you have to wait for the right moment. The music doesn't change..."

His voice trails off as we disappear into his studio to listen to the track. It's amazing. Like 'Sueco Latino' all over again. Sun-drenched chords and soaring guitar-lines spinning headlong over a rough 'n' tumble Basic Channel backing. If it ever sees the light of day, it will be absolutely massive.
"I talked to Mauritzio about this just the other day," he smiles. "But it's not settled yet. The music is there and it is beautiful, but how do you make sure you release it the right way? I'm really not sure."

"I don't listen to much modern music. I do try and keep my ears open, though. I sometimes listen to the radio... I take that as a reference to what's going on."

So just like in 1989, when those three Italians took the maverick genius of "E2-E4" out of the realms of the unknown rarity and into the hearts of house and techno fans the world over, Basic Channel could be the ones to introduce a whole new audience to the music of Manuel Gottsching.

And why not. In its original form, it's as relevant to Nineties chill-out culture as Larry Heard or Global Communication. In its remixed form, it provides timeless dancefloor classics. Musically, this is a man who deserves the term "genius" more than almost any other producer around today.

A superb six-CD box set called 'The Private Tapes', which contains a selection of Manuel Göttsching's Seventies material, is available by mail order only from CD Services, 40-42 Brantwood Avenue, Dundee DD3 6EW or from Ultima Thule, 1 Conduit Street, Leicester LE1 0JN. Write away right away!
When you're the most famous rapper in the world, how do you surprise your expectant public? In the case of Ice-T, you go back to what you know best. Rhymes about pimping, hustling, packing heat and being real...

"BULLSHIT SITTING ON TOP OF A SHIT HEAP."

The road leading up to Ice-T's infamous white house on the hill is closed, much to the joy of the cab driver who is intent on keeping the clock running while waiting for the way to clear. Leaning in the cab window, the site manager explains what's causing the problem. The sewage pipes up here have apparently been in operation since 1926 and one leak too many has created a slight stink.

"If all these famous people knew they could slide down the hillside on a river of sewage at any moment, they'd shit themselves. But you know, they wouldn't move out. They'd just argue over the movie rights."

It's a vision filled with irony. In normal communities, the occupiers would be planting the For Sale signs, upping sticks and moving on to a safer and cleaner environment. But this is Hollywood, Los Angeles. A city built upon irony and paradox. A city which boasts scenes of oscilence downtown poverty, violence and neglect, but would rather just boast about it's obscenely rich. A city where the streets are run by pimps and hustlers, and the hills are run by the Church Of Scientology, which claims a huge membership of film stars. And an ever bigger list of wannabe actors who join the ranks daily in the hope that this is the way to make it big. A city united in the desire to live in the heights because, at the end of the day, everyone knows shit flows downhill.

ICE-T lives at the top of the shit heap. From his house, he is provided with a panoramic view of the LA smog. On a clear day, he can see right across the city, connecting him back to his spiritual home in the hood, South-Central. The paradoxical nature of the geographical position which wealth has afforded him has brought with it a fair bit of criticism.

But then Ice is also a bundle of paradoxes. Some might even say that he's something of a hypocrite. He lives in luxury, but he rhymes about hustling in the hood. His raps are filled with images of loose women, easy sex and pimping, and yet he's been with Darlene, his girlfriend (though he prefers to call her his wife), for 10 years. He's a hustler who famously sits with the Crips (who he has glamourised indirectly through his songs), but he's also intent on promoting peace between the gangs. He even claims to still run with his homies, while finding time to hang out with his new-found celebrity friends.

The romantic image of Ice T might be one of him as a colossal standing astride the two sides of LA. With his feet planted firmly in both extremes, he holds the two together. A reminder to the wealthy community that poverty exists almost on their doorstep, an example to his homies of just how far you can climb with the right attitude.

Alternatively, he can be viewed as a loner. Out of step with his neighbours and increasingly out of touch with the hood. His house on the hill seems like an island fortress from where he can survey the city at war and receive regular bulletins from the frontline.

Ice T's new album, "Return Of The Real", certainly has an over-reaching sense of loneliness about it. It's a desperate attempt to disentangle himself from the controversies which greeted his last few albums. He's tired of being a spokesman on world politics, racial injustice, AIDS, or whatever topic he's been coerced into having an opinion on since people first realised he was a good talker. He dealt with all that bullshit around the time of "Cop Killer" in his 200-page diatribe, "The Ice Opinion", a book which featured his thoughts on everything from pimping to the LA riots. Now he just wants to get back to his roots, back to what he considers he does best. Crime rhymes.

"Right now, hip hop has this term, 'keep it real', but the hip hop community often doesn't keep it real," he explains from the comfort of his massive black leather sofa. "They tend to look to the next guy and say, 'Hey, he's hip hop so I guess I'd better wear the same baggy pants and sneakers'. Then they form a clique and think they're being true to themselves.

"To me, being real is really about being true to yourself and being strong enough to admit you are. Being real has always been about trying to get some money. I was a hustler out on the streets. I always wanted to get paid, always wanted to have a nice car, nice house, a beautiful woman. I don't drink and I don't get high, so when you come over to my crib and ask me what 'real' is, I say, 'All of this is real'..

"Ice-T's 'crib' displays the trappings of new-found wealth. All black leather, chrome, glass and shag-pile carpets. The walls are adorned with platinum and gold discs for his albums, posters from his films and paintings by, among others, Futura 2000.

At the front door stands a life-sized statue of a Samurai warrior which is echoed in the living room by numerous foot-high plastic models from horror movies. Freddie Krueger next to Pinhead from "Scanners" next to Ice's own 'Cop Killer' character. The image of Ice T, the gun-toting pimp-daddy, carefully gluing and painting these plastic models fits through my mind as I interview him. Another paradox perhaps?

At least the blood-and-gore computer game frozen on the giant television screen seems a more likely pastime for this ex-gangster. Like the bachelor pad of a 'Playboy' reader's dream, Ice's home is very much a male domain, barely hinting at it's other occupiers, Darlene and their son "Little" Ice. Apart from the "Most Wanted" pictures of father and son in the kitchen, that is.

"Home Invasion was made out of anger," he continues. "It was the sound of me under pressure from the 'Cop Killer' situation. I had a lot of people on my back, looking at my lyrics, just trying to trip me up. I felt like I was under siege."

On the Rocks? words Martin James pictures Andrew Catlin
Ice T

Those days are gone now. I made it and I don't need to talk about that no more. I don't need to talk about the riots and that shit.

"The thing is, I'm relaxed now. I'm just sitting in my house on the hill, I'm in my own studio, kickin' back. I don't have money problems, so I'm not stressing to make the record. I can relax for the first time since my first record."

The luxury of a home studio has helped Ice T to create perhaps his finest album since "OG." "Return Of The Real" finds him exploring a number of different flavours, from the hardcore of his first two albums to a new, more radio-friendly swing style. Much of the sound, however, can be attributed to the producers Ice laddied up the hill to work on his stuff. Ice's tactic was to find people suggesting Ice is only using fresh talent to give his career a much-needed boost.

"It's true," he retorts, amazed anybody could criticise him for it.

"I've always used the best people. With this album, I wanted to sound 1996. I wanted the freshest sounds, so I put an ad in the paper that says 'Ice looking for all the little badass mutahfucks off of the streets. That is the way you stay current. Quincy Jones proved that to me. You get the newest, hottest people and put them on your record. They help me, I help them. I mean, they'll be on a record which will go gold or platinum. That's the game you have to play."

RARELY letting you forget his current trip is all about being "real", Ice seems to dismiss the validity of his back catalogue while emphasising the extent to which he's now in control. It's an act which implies he may have been anything but "real" in the past.

"If I make albums and maybe only listen to a couple of the songs before forgetting about it. I'd run through the tracks going, 'That's for the hip hop crew, that's for the college people, that's for a British audience'. It was like, 'I don't really like the record much, but they will'. Even with my remixes I'd be thinking, 'I might as well let this shit go'. But now I've learned, 'Fuck that, I don't like it so it's not coming out'."

Which is why he rejected a Portishead reissue of his current single, "I Must Stand". He maintains, too, that he's on an Ice record. Although, despite his feelings, it has turned up on promo copies. He similarlydiscounts the possibility of any jungle remixes. Not because he doesn't like the sound itself, but because he's decided to do his own jungle album ("It will be the hardest, bitching, mutahfucking jungle you've ever heard").

Not that "I Must Stand" is particularly hard. In fact, it's a slow swing cut which finds Ice in a particularly sombre mood, recounting the jail sentences doled out to some of his friends and the deaths of many others. "It's a moving lament, totally at odds with the style we've come to expect from him."

"I've been making records for so long, but nobody was hearing them, so I just decided I had to write songs I could hear on my radio," he says. "This underground stuff may be cool, but it doesn't sell records if people don't know they're there."

"I listen to lots of slow music, like Sade and Jodeci. The harder the gangster, the more they like the softer records. A lot of my homeboys are digging my slower stuff. I've been thinking that all they'd want to hear are songs about murdering somebody, but when they hear 'I Must Stand' they're like, 'That's the bomb, Ice'."

"People who are going to turn on my slower stuff are the posing white reviewers who don't understand a good slow jam is as hip to a gangster as any hard record. If you put a gangster's car, they've got all the Delphonic tapes and all of that old slow shit, man. Hell, I'd be going slow jam but I just can't fucking sing."

ICE T understands "the system" in its every form. In his living room sits a leather-bound volume known as "The Pimpnery", a territorial pimp map which clearly marks out who controls what where. As a hustler, it was a system where Ice fit in. He's learned as much as the next homie. He similarly employs numerous systems in order keep control of his life now. From the final say on his recorded output to bringing journalists into his home to be interviewed, it all reminds him of just how powerful this man has become.

"These systems are set up around the fact that the majority of the world is made up of followers," he explains. "You have to walk alone if you want to make your own decisions. But not everyone's in the position to make their own decisions. The majority of people are more involved in daily survival. Which brings into question lee's 'real' ideal. To be true to your own dreams surely takes money? Ice has heard this one before.

"I know that it's tough being real when you're poor and waiting on your cheque," he offers. "I know that shit but you have to say 'fuck em'. Life is based around very small strategic judgement calls and the person who has their shit most focussed wins. The key to my judgement is I know I am capable of the biggest fuck-up of all-time. Right now, I'm scared as fuck because I want people to like this record. I know it's my best yet, but I don't know how people will react." Ice is scared.

"Hey, if I was one of those super-confident mutahfucks, I wouldn't even bother to do this interview because I'd know my shit is going to sell. But I am humble and I don't pretend that I have too much power."

He likes you to be fully aware of the power he does have, though. While waiting for the interview, he was visited by a couple of movie producers. Usherking them into the open-plan kitchen, only feet away from where I'm sitting, he proceeds to give them a lesson in producing films.

"It's a clearly annunciated oratory which is quite obviously as much for my benefit as it is for theirs. They raise their voices to meet the volume of the lecan. After all, they're here to offer him 10 per cent for merely putting his name to a project. Now that's power."

Perhaps what has infuriated people the most about Ice T is his apparent double standard when it comes to the various notions of prejudice. He is outspoken about some forms of oppression, but he seems to need to generalise in negative ways about people from different backgrounds.

At times, he appears to uphold stereotypical images of different cultures and he is especially down on white college kids who have an eye for styles eminating from the hood. Not that he'll be drawn on any suggestion that he's a racist, by pointing out he has brought the subject of Ice T and the APB togethe

"I can't stand it when white kids dress like burns because the kids in the hood would love to be able to afford to look good like them," he says. "These white college kids get their pants all saggy so they'll be like they're from the hood. But the people they're copying are trying not to say their pants. Pants were worn saggy because people were too poor to buy new and, as they grew, mama would say that kids had to push their pants further down on their butts. This is not a fashion statement, it's real."

It's also an observation he employs to turn the situation around on the interviewer. Like any seasoned interviewee, he's in control here and he lets me know it.

"You might have come here thinking, 'Shit I'm going to meet Ice T, I'd better dress hip hop', but when you're here they're saying 'Ice, get your head up, don't wear that. They're saying to me. 'I'd say that sucks. I've got more respect when a surfer comes up here in his surf gear and long hair going, 'Yo dude'. That's more real, man."

But the accusation of prejudice goes further. Many of Ice T's rhyes are based around the oppression of others. With "Rap Games Hi-Jacked," for example, he breaks up a highly-entertaining insight into the pitfalls of recording with a dig at his Jewish Affiliated man. Ice maintains this is not supposed to be anti-Semitic.

"The thing is, he's Jewish, man," he proclaims. "I wasn't down on him because of that but because he was a pain in the butt."

Nevertheless, the emphasis is on this man's faith as a description of his personality. Ice, however, refuses to be drawn on the subject. He's already worked out his answers and that's all he's prepared to give. To him, he's just telling a story. That's the way it is.

ICE T has come under more attacks than any of us will experience in a lifetime. It's a situation which has forced him to fully understand what he talks about. And, with the adage "knowledge is power" in his mind he's gained as much power as he needs to control everything around him.

Perhaps the clearest insight into his attitude comes later in the afternoon. Sitting in his studio, he discusses a news programme from the previous evening in which the interviewer attempted to attack the leader of the Nation Of Islam, Louis Farrakhan, over his recent visit to Nigeria. Naturally, Farrakhan retaliated in the strongest terms.

"You can't beat this man on his own ground," exclaims Ice. "He's a religious leader. He knows his shit inside out, so he's got all the answers. The only person you could put up against him is maybe The Pope."

Ice also knows his shit inside out and to tackle him on the tried-and-tested subjects featured in his book is a fool's game. But then Ice likes to play games. With his mind clearly on the computer game flickering away in the corner, he becomes increasingly agitated by my questions. I try one last dig into the lecan's psyche.

"You know, I refuse to grow up, man," he laughs in agreement. "You start losing when you grow up and I hate to lose. I go to toy stores with little Ice and I'm like, 'What do I want to fucking play with?' That's why I like cars and planes, man."

"I don't talk about guns to the British press anymore. You're just jealous because you can't have them."

And so I leave him to his computer game. Little Ice sits cuddled up to his dad, while Darlene is in the kitchen cooking up dinner. It's the perfect picture of domesticity. Outside, the breathtaking sight of LA's night lights sparkle and I'm suddenly captured by the thought that living on top of the shi t heap isn't such a bad proposition at all. In fact, it's unreal!

'I Must Stand' and 'Return Of The Real' are available now on Virgin/Rhyme Syndicate. Ice T also presents 'Badass TV', Friday nights on Channel 4
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Rattling the shutters and tugging at your coat tails, Chez Damier and Ron Trent's PRESCRIPTION UNDERGROUND imprint is ensuring Chicago remains the home of house.

**EVERY**

*Now and again, a record label comes along which changes everything. The kind of production line which turns out release upon release of straight-up, no-nonsense, quality dance music. Not relying on hype or the latest hot names, not pandering to hip-as-you-like media trends. Just putting out original and innovative music with a clear and distinctive flavour. DJs devour each release with a passion and, slowly but surely, a whole new state of play develops.*

And just as Goldie's Metalheadz have received and remodelled the hardcore sound of urban London, Chez Damier and Ron Trent's Prescription Underground have revived the rough 'n dirty, bone-shaking funk of their Chicago predecessors into a diamond-cut vision of house music in the Nineties.

It all began in November 1993. Chez and Ron had been working under the guise of the Witch doctors (producing classics such as "The Choice" for Kevin Saunderson's KMS imprint) when they felt the need for a change. The need for a new label and, in turn, a completely different outlook on the Windy City.

"A resurgence of energy was needed for the sounds which were coming out of Chicago," explains Ron. "As a city, it's very motivational and it would have been sad if the same city which had fed us wasn't going to feed anyone else. We wanted to put together something of real quality and, at the same time, we wanted to take the listener to the next dimension, to give them a track where they really had to listen to what was being played. We had to create an energy which would be so overwhelming, they could fall right into it naturally."

So the two Witch doctors set up Prescription. A record label which would amplify everything they'd done before and provide a solid platform for the musical expression they were looking for. It was near enough bound to work, bearing in mind the depth and experience of the pair brought to the table.

**CHEZ** released his first record, "Just A Matter Of Time," on KMS back in 1989. He was 22 years old. He then hooked up with Marc Kinchen, forming Power 41, and started getting into production, working the desk on tracks like Inner City's "Do You Love What You Feel" and Reese's "You're Mine". This led to an A&R and studio manager position at KMS, where he oversaw releases like MK's wondrous "Burning" and "Always". Of course, the business side was never enough and Chez continued to record solo, chalking up such masterpieces as "Can You Feel It?" (complete with its groundbreaking MK dub) and the heart-stopping club smash, "Never Knew Love".

Ron, on the other hand, started of young. Incredibly young. One of the first tracks he ever laid to tape was his all-time classic, "Altered States". The year was 1988 and he was only 16. "Altered States" was so powerful and ahead of its time that, like Mr. Fingers' "Washing Machine", it's never failed to send dancefloors crazy and continues to do so even today, eight years on.

From there, Ron went on to record with fellow DJs Terry Hunter and Aaron Smith. Working under the name UBO Project, he left after their first twelve, "Into The Night". He then spent some time producing with influential Chicago jock Lee Collins (who used to spin down at Ron Hardy's Music Box) before finding his feet at Clubhouse Recordings (home of Outhere Brothers, Hula and Fingers). Here he became part of the in-house production team along Curtis "Cajmere" Jones.

Although Chez and Ron had heard and respected each others' music, they'd never actually met. It took a chance visit from Chez before they did. On his way home, he dropped in on a friend, Carl Bias, only to find him on the phone. As Chez was hanging around, Carl shouted over, "Hey, d'ya know Ron Trent? He's on the line. You wanna speak to him?". So they hooked up, exchanged phone numbers and arranged to meet.

"Mentally, we were seeing a lot of the same things," recalls Ron. "We had a very similar vision. So we joined forces to work on a project for Kevin Saunderson. I did some production and Chez did the singing."

The track was Ron & Chez's "Never". One side of sultry, mellow vocal grooves, together with two simple but effective hard dubbs on the flip. It was a genre-defying record which set the tone for both the duo's production work and the early releases on Prescription.

Just listen to Ron's sublime "Keep Me Satisfied" for some of the coolest vocal grooves ever made, or check the analogue funk of Chez and Ron's dub mixes of "The Choice" for some of the rarest house moments ever to hit vinyl. And that's not all. There's 'Foot Therapy', a gorgeous and ever-changing sonic dreamscape built on swinging beats and melodies to die for. There's Chez' wild pitch-style Chuggles projects (which he records with Ralph Lawson). There's the live disco electronics of Ron's recent "Language" and "Morning Fever" twelve.

For the most part, though, these killer cuts have remained in the hands of the DJ; with Technics stars like Ralph Lawson and Luke Solomon working the warmer cuts as timeless mood changes, the harder ones as supreme hype tools for the dancefloor.

The release of Chez and Ron's "The Collective Sounds Of Prescription" compilation, which appears in the UK via Slip 'N Slide, should change all that. With selections from the label's back catalogue, including Ramon's Prince-style vocal anthem "The Wanderer" and Chez Damier & Stacey Pullen's truly extraordinary "Forever..."
Mona”, this is an album which pretty much defines what deep house in the Nineties is all about. And with stunning contributions from Abacus and Glenn Underground (under the name of CVO), it makes a lot of other label compilations look like a joke.

The album, like Chez and Ron themselves, defies the process of categorisation rather well. The pair thrive on their ability to turn out something which is totally unexpected at precisely the right time. And in the same way that they’ve added a certain musical element to past Chi-town cut ’n’ paste monotony, now they’ve got a similar set of redirections for the track-heavy DJs of the moment.

“I think we have kind of set the tone on the instrumental side of things,” says Ron. “Now we are going to take it up to the next level. And, of course, introducing vocals would be a primary factor in doing so. They haven’t necessarily been there in a lot of the material we’ve released, but it’s my belief that, if you can grab the audience’s attention with the sound alone, you can definitely come back with a vocal cut. The next level is to join the primal voice and the natural tone.”

“We must grow,” adds Chez. “You can play with instrumentation for so long, but it is only natural to move on to vocals. The voice is the first instrument known to man and so, really, vocals are only used as instruments. I think we are evolving to another level and, like life, it’s a cycle. That’s how I look at it.”

SO, just as the world has grown accustomed to the deep instrumentation of the current Chez ’n’ Ron sound, they’re off again. New territories to explore, new solutions to find. They’re doing what they did three years ago, when most of the innovation and experimentation had been sucked out of house by the majors. They’re taking things forward. While respecting the past, they’re trying to create a groove which still feels fresh and exciting.

“Put it this way, at the moment there is a saturation,” notes Ron. “We see situations which are either too tacky or too vocal-oriented. And it needs to change.”

“Some DJs play tracks because they’re easy to mix and they don’t have to think about what they will bring in next,” adds Chez. “With a vocal, you have to think about what the person is singing, so that it becomes more of a story line. It becomes more about programming than DJing.

“When you look at the older DJs like Francois K, Knuckles and Larry Levan, and listen to their old tapes, you can hear what I’m saying. They’d go from one vocal to the next and it would be a whole different world. You would hardly remember the last song, but you’d remember the vibe. With today’s tracks, DJs are just trying to perfect the art of keeping you hyped and into the groove.

“The difference is there used to be groups, but today it’s only solo artists,” continues Chez. “Before, it took a group to make it happen and it worked. People didn’t point and single it out as vocal, they were just groups with their own vibes. Now, it’s like one man trying to rule the world.”

It’s not hard to understand what he means. Electronics have evolved to such an extent that what used to take several singers, an orchestra and a huge production team, can now be done by one bedroom producer. But while it’s possible to create tracks on a small scale, and a whole lot cheaper from a record label’s perspective, it doesn’t necessarily mean it’s a good thing.

Look at many of today’s DJs. They’re having to reach back in time to find songs good enough to play. Songs such as Frankie Knuckles “Your Love” or Robert Owens “Tears” or Sounds Of Blackness “The Pressure”. These days, vocals of that quality are few and far between. Which is why a lot of DJs are hammering the more instrumental and sample-based cuts. And why, when you leave a club after hours of back-to-back track-work, you are left feeling a little bit empty. Sure, you might have worked a whole week’s worth of stress out on the dancefloor and you are on a physical high, but dance music should be about much more than just jacking to the rhythm. Shouldn’t it?

Austin ‘Abacus’ Bascom
On hooking up with Prescription

There was a club going on in Toronto run by Andrew Korniak. He called up Derrick May and asked him to come and spin. I met him and he was really cool. Derrick invited me down to Detroit and, six months later, I went. I met Antony [Chez’s real name], Alton, Kevin and Juan soon afterwards. Antony was always on this rootsy vibe. He was into the idea of live instrumentation disco stuff, but Derrick was much more into techno. Getting music from both of them was a nice blend, especially coming from London and that whole jazz funk era. Over the years, I just kept on going back to Detroit. It was such a great city and, even though there was nothing going on there, the people were really cool. I used to hang out at the Music Institute [run by Chez and Alton Miller], this was the only house club in Detroit during the late Eighties] in the summer. It was just a nice environment to be in. Antony was then getting more into production, working for Kevin Saundersou, and I got a bit more into thinking about making music. I got hold of a couple of Yamaha machines so I could sound like Mr Fingers and hooking up with Prescription just followed on from that really.
"For a lot of DJs now, the technique of blending records is the most important thing," states Ron. "That's a big part of it, but it's not the only thing. When I was coming up, we were playing on turntables without pitch control and you still had to set the tone and the mood, and be able to take people where you wanted them to go. We would take the party from one sound to the next, real smooth. We wanted the night to be an educational and a revitalising experience, not just somebody playing records. And other than my man Troy Parish, none of the new DJs can cut it. There are all of the godfathers, the incredible people like Tommy Regisford, Tony Humphries, even Jelébycan Benitez, who were so influential in our lives because they educated us. But it doesn't happen too much these days."

Maybe it's because DJs are taking things far too seriously. Or maybe they're just not taking the right things seriously. Maybe they're making too much effort trying to be technically perfect and forgetting about the feelings music transmits. It's something Chez and Ron are definitely against.

Jack Chez' recent set at Glasgow's Sub Club when, after three solid hours of deep and soulful house, he played "Automatic" by The Pointer Sisters as his last track. Apart from a few po-faced turnspotters types, the entire club lost it.

"I'd been listening to that song again for months," explains Chez. "It takes me back to Detroit and my 17th birthday. Grant Collier [Ken Collier's brother] played it for me and I completely freaked out. As time went on, it just became part of a memory, a part of my life. As you become older, you listen to lyrics and you begin to understand what's going on. I was able to relate so many other problems I was having in my life with 'Automatic'."

"I played it in Germany the night after the Sub Club. It was so good the first time, I just had to see what would happen when I played it again. It was amazing. The whole club came together on the dancefloor. Everyone was singing it, even though none of them could speak English. It was almost as though the energy from the Sub Club had been transferred over to Frankfurt. I spend a lot of time trying to put emotion into my sets, because I don't think you can play tracks like that unless you really feel it. I don't want to take all the credit, but I think it probably would have been very different if somebody else had played it."

"Having said that, I thought I'd done pretty well to get away with it, but Derrick Carter outdid me on Saturday night when he played Irene Cara's 'Theme From Fame' as his final track. He had to make this mix of it live. You know, playing the original copy with a track underneath it. But everyone went for it and the whole party just came together. It was so special."

And when a cut as powerful as "Automatic" slams in at the very end of the night, it's not something you're going to forget in a hurry. More than that, it creates an atmosphere so special that anything seems possible.

"That's part of the talent," shrugs Chez. "You say 'can' and we say 'can't' because we have the history behind us and most of the producers and DJs in other places don't. We play from the heart and have no choice other than to get on with it or get out of the door."

No compromise. That's Chez and Ron. Whether you are listening to records on Prescription or their sister label, Balance, or checking either of them out, you can be sure of hearing nothing but the most emotional house music.

They both know exactly where they're going and it's most definitely forward.

"Right now, it's really all about everyone involved taking things up to the next level as a conglomerate," concludes Ron. "No one person or one label can do it. We might be an influence, but we can't set an entire trend. But if we all keep a good, rolling burst of energy going and don't set any bounds on what we do, then I think we'll see some nice things happening."

The Collective Sounds Of Prescription is out now on Slip 'N Slide.
**Funki Porcini • Love, Pussycats & Carwrecks**

The fertile Funghi-monger returns to f**k up the children of your eardrums. Slow, slack sex hop & fast frantic scum & bass. The abstract psychedelicatessen is back in session.

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**Technova • Transcience**

A combination of techno, dub, acid and trance, with a distinctive Eastern flavour from David Harrow.

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**ScanX • Chroma**

With his angel face and Zen style Stephane Dri, AKA Scan X, is one of the most exciting personalities of the French scene. Each new creation brings more maturity and precision to his unique and minimal style. His debut album is no exception.

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**Berlin - Unwrapped**

Host to the Love Parade, the biggest event in the techno calender. Unravel the history with a soundtrack on 2CDs or 2MCs plus 100 page book. 21 exclusive recordings plus 7 minute CD-ROM video of the Love Parade.

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**Jeff Mills • Live Mix at the Liquid Room, Tokyo**

Available from 13 May 1996 on React, this 38 track album sees Jeff cutting up his own Asla, UP and Tresor tracks with new cuts from The Advent, Damon Wild, Joey Beltram and Claude Young and others...

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**Planetary Assault Systems • Archives**

Collection of hard to find gems from one of the UK's leading Techno DJs and producers, Luke Slater. On Peacefrog Records.
TOP 25 SALES
1 2-Inch Dance Singles

MAY 11 – JUNE 24

1 KEEP ON JUMPIN' ................................. Lisa Marie Experience (ffrr)
2 FAST LOVE ........................................ George Michael (Virgin)
3 I WILL SURVIVE ................................. Chantay Savage (RCA)
4 RETURN OF THE MACK ......................... Mark Morrison (WEA)
5 KLUBBINGHP ........................................ Klubbheads (AM/FM)
6 THE BOX .............................................. Orbital (Internal)
7 WOO-HAH! ........................................... Busta Rhymes (Elektra)
8 THERE'S NOTHING I WOULDN'T DO  ............... Pet Shop Boys (Parlophone)
9 BEFORE .............................................. Joe (Island)
10 THEY DON'T CARE ABOUT US .............. Michael Jackson ( Epic)
11 WALKING WOUNDED ......................... Everything But The Girl (Virgin)
12 LEO LA VENI (MERCURY) ................. Joe (Island)
13 ALL THE THINGS [YOUR MAN WON'T DO] ....... Plus (ffrr)
14 OVER AND OVER ................................. Gina G (Eternal)
15 OOH AHH... JUST A LITTLE BIT................. Alex Boys (4th & Broadway)
16 FEEL THE SUNSHINE (REMIXES) ............... Incognito (Talkin' Loud)
17 INTO YOUR HEART ................................ 2Pac Featuring Dr Dre (Death Row)
18 THEME FROM 5-EXPRESS – THE RETURN .... Black Box (Manifesto)
19 JUMP TO MY LOVE/ALWAYS THERE .......... Roxy Music (Virgin)
20 THANK YOU .......................................... Th. Adeeva (Cooltempo)
21 CALIFORNIA LOVE ............................... Horace Brown (Motown)
22 I GOT THE VIBRATION ......................... Black Box (Manifesto)
23 LOVE IS THE DRUG ............................. Roxy Music (Virgin)
24 ONE FOR THE MONEY ........................... Horace Brown (Motown)

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

TOP 25 SALES
Dance Albums

MAY 11 – JUNE 24

1 IN SIDES ............................................. Orbital (Internal)
2 THE SCORPIONS .................................. The Scorpions (WEA)
3 NEW BEGINNING .................................. SWV (RCA)
4 LTI BUKEH PRESENTS LOGICAL PROGRESSION ............... Various Artists (ffrr)
5 THE COMING ....................................... Busta Rhymes (WEA)
6 RETURN OF THE MACK ....................... Various Artists (FFR)
7 ESSENTIAL MIX VOLUME 2 ................. Various Artists (ffrr)
8 TRADE VOLUME 2 .................................. Various Artists (FFR)
9 ARTCORE VOLUME 2 ............................. Various Artists (React)
10 BOYZ OF SWING .................................. Various Artists (Polygram TV)
11 VIBIN' 3 – NEW SOUL REBELS ............... Various Artists (Global Television)
12 SECOND TOUGHEST IN THE INFANTS .... Underworld (Junior Boys Own)
13 MAXWELL'S URBAN HANG SUITE ............ Maxwell (Columbia)
14 DANCE NATION .................................. Various Artists ( Ministry Of Sound)
15 SUNSET PARK ..................................... Original Soundtrack (east west)
16 AN INSTINCT FOR DETECTION .............. Lionrock (deConstruction)
17 ONCE UPON A TIME IN AMERICA ............. Smoove Da Rudee (Profile)
18 LABCARINALIFORNIA ......................... The Pharcyde (GolBeat)
19 DANCE ZONE – LEVEL 7 ........................... Various Artists (Polygram TV)
20 THE REMIXES – TONY DE VIT ....... Various Artists (Fantazia)
21 PURE SWING 96 ................................... Various Artists (Pump)
22 STAND UP ........................................... Love Tribe (AM/FM)
23 THE SOUND OF CLUB KINETIC VOLUME 2 .... Various Artists (Club Kinetix)
24 STORMS FROM THE EAST ..................... Various Artists (Moving Shadow)
25 BROWN SUGAR .................................... Various Artists (Moving Shadow)

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YANTRA
Goatshaver/Room 27
Music Man, Belgium
TIM Taylor (or, didn't he used to be in The Goodies?), Tim also passes himself off as Planet Drums and used to run Synerwave UK, serves up a game of two halves. 'Goatshaver', for all of its surreal ellipsis, is an event as the recent FA Cup Final, while 'Room 27' is definitely a place to get locked inside with Zoe Ball and a fistful of purple ohms. Aural tableau of Arcadian tranquility. (DF)

Marshall: "Oh man, 'Goatshaver' just takes much too long to get into the tune. They do build the track up at the end, but that's when everybody is mixing out. I prefer 'Room 27'. It's really chilled out and the strings are good, too. In fact, all the instruments here have a purpose, they're not put there simply for the sake of it. It's not too dancefloor-friendly, though.")

TODD TERRY FEATURING TONYA WYNNE
Just Make That Move
Sound Of Ministry
TODD "The God" Terry comes back to the Ministry imprint with the second single from his highly successful 'A Day In The Life' album. Phil Kelsey delivers a Morlocks interpretation, while Uno Clio do the do with a driving, tribal workout interspersed with anthemic breakdowns to keep all the corporate pill poppers smiling. (DF)

Marshall: "I did with Todd six or seven years ago. He was pretty good. And this is good. [puts hands in the air] What would I do if I was remixing Todd Terry? Check, for samples of me! Ha-ha-ha! This is very dancefloor-friendly. It's exciting, it has a lot of hooks and drop-ups. The vocal is pretty average, but it works with the music.")

SECRET INGREDIENTS
Chicago Chicago
Evolution
WITH Jeff Knight's "Song For Maw" still getting the canine treatment from the lochhouse crews, 'Chicago Chicago' adds yet another essential to DJ boxes already seriously over-crowded with those Global Communications boys' many guises and covers. The bastard brother of DJ Snake and Daft Punk, it's not the mind-trip 'New York New York' was, going for a boogie-ish sheen as opposed to a dissected popo. So when's 'Little Rock, Arkansas, Little Rock, Arkansas', then? (CIB)

Marshall: "This is good. Yeah, I like it. It has a really good beat, almost slamming, and the sample works very well. It needs a little bit more lift in it. I'd put either a string line or a vocal in it, a long vocal, like [starts singing] Wash-aah-oh-oh-ohh. Something in there to pick it up. But it's almost there.")

IF MARSHALL JEFFERSON had a middle initial, it would have to be "L"... for "Legend". The Chicago master was in on Phuture's 'Acid Trax', Ce Ce Rogers' "Someday" and Reggie Hall's "Music", as well as the production of the all-time house classic, "Move Your Body".

In the late Eighties, with releases as Jungle Wonz and Truth, and deep soulful production work with Ten City, his name was right up there with Farley and Pierre as a house originator. Sadly, by his own admission, he spent much of the early Nineties addicted to video games and little else. But he has recently moved to London and is getting right back on that podium designed strictly for heroey. He's had storming singles on X and Distinctive, started up his own Virgo One label and, along with Farley, released the excellent 'Real House Album'.

And now, with his awesome 'The Day Of The Onion' album about to drop on Germany's Tresor label and a single on Jackpot, 'Skin To Skin' as Hercules, Marshall Jefferson lends ear to this month's singles... and stuff like that. Yeah, I'd play it. But the other side, the middle one, that isn't so hot. I have a hard time with those bad strings. They just lay there clumping the rest of the music. We weaken the track. I'd show them how to do strings.")

BLAME
Neptune
Moving Shadow
SPACE is definitely the place on 'Neptune', another superlative, inter-galactic piece of Milky Way inspired ambience with Moving Shadow are on form of right now. Dreamy and creamy, landing on 'Planet Neptune', itself is an altogether more alien experience. This time, the stuttering break sounds like it was fashioned from the leftovers of a Test Department metal-baiting party. It's a bleakly futuristic environment, recalling the more twisted moments of Photosho or Ed Rush. Welcome to the dark star. (CIB)

Marshall: "Man, what is it about the jungle singles this month? They just aren't going nowhere. 'Planet Neptune' is a hit and slows for jungle, isn't it? It's very different, though. You can see when the record is changing with that one. I think I ought to start making jungle. Do I think it would be difficult? Nah, it's just like house.")

GEORGE CLINTON
If Anybody Gets Funked Up
Epic
FUNKIN' hell! George Clinton delivers his trademark funky groove over four rather swinging mixes which unfortunately include a banal radio edit and album version. Surely these inches of vinyl would have been better taken up with a dirtier, tastier mix, preferably with a F-Funk horn section and a lot more soul? This is what old age does to you, we have all got a lot to worry about. (DF)

Marshall: "I bought all the Parliament and Funkadelic stuff pre-1980. After that, I think George tried to be accepted by the current crowd a little too much. He should have gone back to what he was doing. But I like this. This is real funky."
PHUTURE THE NEXT GENERATION

Times Fade

 mars up Beats, Holland

OKAY, okay, it's getting a little confusing out there, with what Phuture, Phuture 503, Son Of Phuture and Return Of Phuture Jr Part 3 (remix) rearing the past acid landscape. That Chicago family just gets messed with by the day. For the record, Phuture The Next Generation in Roy Davis and DJ Sault, and this is the reason Labelled DJax. "Up Beat" can never be consigned to the box marked "Formula fodder." Building from a very quirky vocal intro, "Times Fade" is the epitome of deep techno soul drill, gradually adding on layer upon layer of intense funky claps, hats and basslines until you're dancing in the deep, deep, deep like nobody's business. With only a muted 3001 glistening in the background, this is proof that good acid never dies, it just gets deeper. And you even get a rather rare DJax picture cover, to boot. So sweet. (CB)

Marshall: "Man, I produced 'Acid Tracks,' that very first Phuture record. And I produced my first record too. I started both their careers. Har-har! I started Felix Da Housecat's career as well. Har-har! I've used 303 on maybe three songs on my album. You hear those strings? They're what's driving the tune up. This shows everybody how to make proper acid house. These guys know what's going on with the mood, they don't just turn knobs!"

GABRIELLE

Forget About The World (Daft Punk Remix)

Got discs

DAFT PUNK

Musicque

Source, France

ADMIT IT, you were beginning to doubt all that hype, weren't you? Time to back-track then, because it's Daft Punk-mania time again, as the French pair continue to stroll effortlessly down the remix Godliness Street following last month's astonishing I Cube reworking. Their storming disco-jack mix of Gabrielle sounds even better in the UK. It's such a shame to hear the upbeat production of "Musicque" plunge in and out of much of the same bath of washed, wired disco-funk as DJ Sneak and the gang with ever less coming out. (CB)

Marshall: "They're French dudes? I have to dance like Laurent Garnier while I listen to this [Does completely ridiculous dance]." The Gabrielle remix is raw and well produced. It's a record which producers are going to be studying. (Laughing madly during the breakdown) This will make the DJ sound like he's messed up! It takes courage to do something like that. [Listens to "Musicque"] Top marks. Listening to it gets me pumped up."

ALISON LIMERICK

Where Love Lives

Arista

The reissue of this classic vocal cut simply cannot fail. How is the reissue included efforts by Moralee, Dancing Diva, Knuckles, Oakenfold and Romantech. The pick of the bunch, though, is the "Cut To The Bone" mix. With those deliciously silky pianos, Baccarach strings, pumping percussion and isolated horn stabs, it isn't hard to imagine yourself in leather trousers and a half-undone silk shirt, rubbing your groin up against an upright hooker with a £200 a day coke habit. Beautiful. (DF)

Marshall: "For me, there's only one mix to play on this record, and that's the 'Classic' one. I don't really want to hear the other remixes. I still play this one all the time. It's just about perfect. Yeah!"

PROJEKT PM

When The Voices Come

Guidance, USA

MISSING out on a Vital Single by a short whimper, it's still as essential to your body health as a steady supply of oxygen. Mixing the sublime with the exultant, "When The Voices Come" recalls the fluty wonders of "Last Rhythm," while "Don't You Forget" and "Deeper In The Tones" ride old school textures with deep, jerkastic basslines. Started by renegades from Cajmere's Relief stable, this imprint looks as if it'll soon be ruling the Chicago paddock. (CB)

Marshall: "This makes me think of the early Chicago stuff. Oh, I like 'Don't You Forget.' It's very Chicago, very old school Chicago. Not that original, but it's really good. The reason I'm not giving it five is because it's not so dancefloor-friendly, but it's great to hear at home. It would go down well in my set, but you'd have to set it up with the right record. I'd bang it before and bang it after."

NICOLETTTE

Beautiful Day

Talkin' Loud

WITH a voice heaven-sent for those who, God forbid, think that Bjork sounds just too normal, and a clutch of remixes (DJ Krust, Shut Up And Dance, Partycrashers, Mark Brown & Dave Hill and Alec Empire) who appear to have been selected in a kind of...
A&R version of blind-man’s bull, “Beautiful Day” is a 12-inch double-pack of immense weakness, volubility, dissolution and confusion. (CB)

Marshall: “Aarrhhl! What the hell is this? The Knust mixes are just total formula jungle. Really, really bad. Oh boy. It has got slower mixes, too. I don’t think you could dance to anything on here, I really don’t. All the dance mixes are like a straight line. They’re like nothing, man. One of the house versions is okay, though. The mixes with the different kinds of beat are a whole lot nicer. The vocal is real nice, too. In fact that’s the only thing which saves it from getting a minus five!”

JOEY BELTRAN

Instant (Remixes)

Treasure, Germany

JB3

Believer

Nova Mute

A DOUBLE dose of the New York pace-setter’s typically uncompromising brand of loopy-scrape techno. “Instant”, from his recent Treasure album, “Phases”, comes with remixes from Skril and the Brighton boffin, Cristian Vogel, although the government health warning about its dangers to your mental stability does appear to be missing. The Nova Mute release, “Believer”, scours similarly scarred landscapes, using a bass sound like Ralf Harris’ wobble-board in a wind tunnel. (CB)

Marshall: “Joey Beltran, oh? He’s the man who made me scared of flying forever. I was already pretty scared, but I thought I’d just about got over it. Then he told me how he’d once seen this meteor out of an aeroplane window. He said it was literally only about 10 yards from the aircraft.

STIX ‘N’ STONED

Outrageous

Positive

JUDGE Jules and John Kelly join forces for an excursion into hard handbag heaven. Assured to rock the nation’s clubber clubs, the preferred version will almost certainly be the Jules & Skina re-touching. Pity they didn’t sample the infamous Julesian bugle (the instrument, not the white powder!). (DF)

Marshall: “Top marks. It does something right through the track. Wherever you drop the needle, it builds up to something. And even though it’s not the particular style I play, it’s good for what it is. I try to look at everything regardless of whether it’s a style I like. This has all the builds and the crescendos you need.”

HELICOPTER

On Ya Way ’96

London/Systematic

THE classic handbag tune gets a reissue complete with retouchings courtesy of Joey Musaphia, Klubbheads, Jules & Skins, The Lisa Marie Experience and Helicopter ’96. And as you have probably guessed, it’s a triple pack with in-vogue remixers and thus a pretty safe bet for London, who seem to specialise in re-releasing other people’s records for a quick buck. How about some ground-breaking original productions for a change, guys? (DF)

Marshall: “The remixes really improve on the original as far as today’s dancefloorers are concerned. The original had charm and ingenuity, and, like, the concept going for it. So in some ways, it was better. But if you put both of them side by side in a club, all of these new mixes would fare much better. To me, that Lisa Marie Experience remix is probably the best version here. How do I feel about all these reissues from 1999?”

FREAKPOWER

New Direction

(Way Out West Remix)

Island

FRESH from their awesome reworking of Patrick Pinaux’ “Indoctri”, Bristol’s Way Out West, the remixers of the moment, take Freakpower on a much-needed detour into the land of driving bpms, roughed-up vocals, amylated MIDI-discs and re-invented key changes. All this is underpinned by a whining organ sample. The “Dub” ain’t half bad either. (DF)

Marshall: “Man, that first mix is bangin’. As soon as you brought it on, most dancefloors would go crazy. Listen to that build. Everyone’s going to have their hands in the air. It’s funky techno, but they’re also tweaking a 303 while all of that is going on. These are the sorts of things which are really surprising me these days. If we were to predict hit records, we’d have to turn to you right now.”

STACY KIDD

Think Of You

Peacefrog

WHERE do Peacefrog find them? Stacy Kidd is yet another Chicago youth brought to you courtesy of techno’s answer to the Manchester United scouting system. If you liked Paul Johnson’s stomping “Bump Talking” album, “Think Of You” will easily

fill in when your best mate refuses to give your copy back. So it’s no real surprise that Johnson himself turns up for remix duties on the B-side. More underground brilliance from the Fro, it’s okay to like. (CB)

Marshall: “I love this. I’m not too bothered where the guy is from. [Starts bouncing to the Johnson mix of “Think Of You”] I think I’d play Paul’s mix and the original together, alternating between the two. But I’m not giving it full marks, because although Paul’s mix was pretty exciting, he didn’t let the whole sample play.”

AGENT PROVOCATEUR

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DR OCTAGON
Dr Octagon
Me' War
ULTRAMAGNETIC MCs were the hardcore hip hop act of the late Eighties and early Nineties. The influence of their "Critical Breakdown" album was acknowledged by Y'Z Bomb Squad in their production work on Public Enemy's "It Takes A Nation Of Millions..." However, despite such homage, Ultramagnetic never achieved commercial success.

One reason for this was probably the unpredictable nature of that great maverick of hip hop, Kool Keith. Keith has spent periods of his life institutionalised and he was even memorably described on wax by his fellow Ultras as "a psycho". Keith Thornton, though, is also a genius. And now his moment has come.

When "Dr Octagon" was Musik's Vital Hip Hop album on import back in February, Keith was still signed to Capitol and any connection between him and the man in the white coat was meant to be played down. In the wake of Capitol's decision to completely close down their Urban Music roster, he can now step forward and take the props. Seen in this context, "Dr Octagon" is indeed a gigantic middle finger aimed at the corporate know-nots who messed him around.

Of course, it's vitally important to remember that "Dr Octagon" is not strictly a Kool Keith album. The Doctor is a character, strangely reminiscent of Doctor Benway, the professional organ-mangler who stalks the pages of William Burroughs' novel, "Naked Lunch". And, as such, this isn't a record for the faint-hearted. When The Doctor's not exploring an unwitting female patient's nether regions, or shouting manically, "You have bees flying around your rectum", he is examining the links between sex, science, sanity and alienation.

This connection to William Burroughs is interesting, as the writer also spent time in New York's psychiatric hospital, Bellevue, and the marauding quacks who hack their way through both bodies of work are, in part, a reaction to these forced confinements. This is most evident on "Blue Flowers", the moral epicentre of "Dr Octagon", where the protagonist's voice imagines escaping from the linguistic chaos of the ward, to the space of the gardens beyond: "I see the mascot of evil/ He's not Kneevill/Shakespeare's gone/Don't even think about it/Yo, as I go into the park/see blue flowers/I smell the bees and the birds."

As the medics' multiple references to the birds and bees make clear, sex and science meet effortlessly in this universe. Ignoring the idea that one is thought of as subjective preference and the other as objective truth, the good doctor collapses the distinction so that a tune like "Biology 101", having taken us through a swathe of physics and conceptual shenanigans ("Is science a theory of unified systems?/Maybe so"). suddenly spins off with its last line, "Touch my delicate instrument". Fetishising both sex and science ("I've got a mask at home/Boots and some leather gear"). "Dr Octagon" crystallises as an album about power.

Perhaps this might come across as an overblown, portentous and pretentious way to describe a record which is often funny and, even more often, very silly. However, it's not every day that you come across an album which is a piece of art, which genuinely makes you think, which redeﬁnes its subject matter, which disturbs and hangs around in your brain-pan for months after you've first heard it.

But this album isn't weakly sci-fi for the cultural tourist in search of an hour's nuttiness. It's a distillation of the outward urge in African-American music (so what if Dr Octagon's from Jupiter? Sun Ra was from Venus) combined with a millenarian loathing/love of America's First Church, medicine. In a recent article about Easy E, Keith lumined, "There ain't no way they're going to get me to believe that too much raw nookie goes on something he could just as easily have received from the bite of a snake wearing a white coat." As such, the album is a triumph.

This is not just a triumph for Kool Keith, though. "Dr Octagon" also stands as a testament to the strength of the Bay Area/North California underground, whose members have adopted this merry prankster and have provided him a new soundtrack for him to work with. From the scratchies of Q-Bert to the production of DJ Automator, victory is theirs.

Will Ashton

* * *
VARIous ARTISTS

In Order To Dance 6 - Drum 'N' Bass
R&S, Belgium

This album is a far cry from the cheaply packaged if affectingly energetic jungle compilations which flooded the shops last summer. Back then, jungle was a noisome beast, all rough ragged edges and raw breakbeat potency. Here, the overriding tendency (as with the superb "Artcore" series) is more towards the Bukem/Fabio school of mutated horns, whispered vocals and fractured breaks, towards fusion rather than frisson.

And, being an old Pink Floyd fan, R&S label boss Renasat Vandapelene's flexes somewhat that heavy on the "progressive" side, with house-trained breakbeats and soft lounge-jazz textures. The headline names, Alex Reece and Wax Doctor, take on techno idols Juan Atkins and Kenny Larkin, but offer very little not already familiar to consumers of their "Basic Principles" or "Atmospheric Funk", respectively. There is a degree of melodic variety from Tony Junior and Lemon D, but nothing here cuts through with the imaginative urgency of players such as Photek, Peshay, Source Direct or Dillinja. The exception is perhaps the ribcage-rattling tribal-age fantasies of Jacob's Optical Startway.

EASY on the ear, then, and even as far as today's drum 'n' bass intelligentsia are concerned, this is only half the story.
Ruperta Howvo

GERT WILDEN & ORCHESTRA
Shumladen Report

Dipped Rich Hot Wax!

MANFRED HUBNER & SIEGFRIED SCHWAB
Vampyros Lesbos - Sexadical Dance Party

Dipped Rich Hot Wax!

TRH操控？Pahi！Britoop？Puh-lease！These kitchi albums from the superbly christened Dipped Rich Hot Wax! label pay homage to the soundtracks behind the films of Andrzej Zulawski, the Berlin art house porn idol.

With only the hint of an ironic arched eyebrow, Franco is fondly immobilised as the world's foremost cult cinematic silk-flick maker. His CV boasts credits on 600 or more movies, including a stint as Orson Welles' assistant, all of which goes some way towards explaining the peculiar cultural appeal of this music he commissions.

"Shumladen Report" is exactly what you'd expect, all dribb guitar solos awash with tinny FX, flourishes of very cheezy electric piano and the occasional tired tambourine rattle as an accompaniment. "Vampyros Lesbos", on the other hand, is an absolute delight. Despite the title, "Necronomica", is nothing more salacious than a mournful piano instrumental just waiting for some of that Dusty Springfield vocal treatment, while "The Lion And The Cucumber" (note abstract imagery at large) is a wonky Stone-let-loose-in-a-greenfield track. The ubiquitous sitar breaks, which are annoyingly predictable at first, simply end up becoming the whole album a bizarre sense of continuity. As somebody clever once said, this is strip hop. And it works.

Jonny George

Sound Patrol

And there's more...

Sound Patrol reviews by Calvin Buck, Kiran Wyllt, Rachel Newsome and Martin James

VARIous ARTISTS

Pumpping

Pumping, France

THE new wave of straggly Galactic techno is upon us and, as the rather silly-titled "Pumpking" proves, it's not just Daft Punk and F Comb on the other side of the Channel. There are remixes from Damon Wild and Mark Bell, but it is home-grown talent such as Blue Max, Jennifer and Jean, and Pumpking's Jack Flash that defines the sound which really shine through. (CB)

SPEEDJACK

Surge

R&S, Belgium

BETTER known as Mark Bell from LFO, Speedjacks's debut is razzle-rattling cyber-techno. Pitching somewhere between Underground's highly stylised rhythmscapes and Sir Dave Clarke's abrasive high-tech soundscapes, it includes two Robert Leiner collaborations, is captivating stuff. A sharp kick to the techno crown jewels. (Rw)

FUn LOVING CRIMinAls

Come Find Yourself

EMI

HOKEY hip hop. FLC take West Coast rock, add a little country & western and lace it with a phat beat. Not the most original or stunning combination, but the rapping Jackson (his "Pumping Jack Flash" defines the sound) which saves "Come Find Yourself" from MOR hell. Standouts are the cool "Methodology" and the very strange "Smoke 'Em". (MJ)

VARIous ARTISTS

There Are Many Different Colours

October

AND most of them are jazz-hued. This is a top notch collection from an extraordinary underground label with every shade of deep jazz available, from the entry fireplace house of KCL Project, through Override's trip-wire jungle to new kids Tongue and DM Crew's stoned electronic smoke-outs. Beist of all, Kushi's awesome jungle carnival trip of "Stromboli" is also included. (CB)
**SPRING HEEL JACK**

68 Million Shades

**TRUTH**

SHADES? Shades of what? Darkness? Colour? Meaning? This is just one of many mysteries surrounding the East End duo of John Coxon and Ashley Wales.

Over the past couple of years, they have steered an eccentric course, remaining only tangentially connected to the cut and thrust of the drum 'n' bass scene, while making provocative and resolutely individual music. Their last album may have been called "There Are Strings", but it bore little overall resemblance to the widescreen emotive rush being promoted by DJs such as LTJ Bukem. And in recent months, contrary to all reasonable expectations, they've teamed up with madman pop balladeer Everything. But The Girl for the beguiling "Walking Wounded". Preconceptions are therefore simply to be confounded and the music remains a means rather than an end.

So those expecting a domesticated, easy-listening take on the drum 'n' bass style will discover more than a few surprises in the sonic audacity of Spring Heel Jack's latest multi-channel collection. It's a cinematic sweep of the stumping southern. "Take One" is a teetering deconstruction of cracked snare and echo chamber FX, while "Midwest" demonstrates their warped soundtrack sensibility by setting twanging blues guitar lines against a stormy sky of epic orchestral strings, and "60 Seconds" floats a minimal, Miss Davis-like trumpet hook over a deep, subsonic bass rumble.

This is the sort of mishmash only Spring Heel Jack would attempt. That they get away with it is testament not only to the eclecticism of their musical interests, but also to a fundamental understanding of drum 'n' bass dynamics. Even though the oddly-titled "Roger Tesser" fits with early Seventies avant-garde, all breaking glass and chill-down-the-spine atmospheres, and "Take Two" sounds like a piano and a drum kit being pushed down some stairs, the beats are constantly pressure the moment.

Where others have allowed the rhythmical pulse to be consumed by a monotony of synthetic melody, Spring Heel Jack allow it the time and space to manoeuvre. The cavernous dubtronics which open up behind the wall of wildly discordant strings on "Suspensions" add a fresh dimension of hallucination to the breakbeat experience, as well as displaying a (possibly unhealthy) fixation with the mechanics of production. No surprise, then, that the pair once named a track after the patron saint of echo boxes and rewired toasters, Mr Lee "Scratch" Perry. Using that freedom which comes from working on the margins, Coxon and Wales have here produced a truly kaleidoscopic magnum opus.

The result is nothing short of breathtaking in its musical diversity and daring. "There Are Strings" was a fine drum 'n' bass album, but "68 Million Shades" is something else altogether. Open your mind.

Rupert Howe

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**NONCHALANT**

Until The Day

MCA

The lady may be called Nonchalant, but there's little here to leave you indifferent. Over the Trackmaster and Marley Marl-produced grooves, this Washington girl sprays words with the force of a jet pump. So don't call her a bitch. She's not having that. Instead, Nonchalant sees herself as something of a Nubian Queen, turning her attention to black-on-black violence and the influences (Rakim, MC Lyte, Marvin Gaye) and expressing optimism at making the ghettos less of a war zone and more of a breeding ground for creativity. Even if it has already been razed to the ground and the neighbourhood grocer replaced by a baron with a drug stock to push Boots with A-grade brand.

The style is all deliberate and punchy straight-talking backed with an unremitting drive to get the job done. On top of that, her singing is just as precise, rhythmic and inventive as the words. Or the skills with the rap verbal. Nonchalant? Only a fool would dismiss it.

Sonia Poulton

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**SCAN X**

Chroma

F Communications

If the industrial techno of Scan X sounds devoid of the human touch, it's because he has sold his soul to the devil. Taking a mental trip to the dark side of electronica, the landscapes visited on "Chroma" are the dry, robotic expanse of some post- Chernobyl wasteland.

The shimmering electronics of "Dust", for example, disturbs the stagnant air like the radioactive residue of a nuclear meltdown. The pounding insistency of "Earthquake" meanwhile suggests an imminent Armageddon.

But that doesn't mean and roids don't dream too and "Chroma" is sensitively fused to Earth via Scan X's mature grasp of acid electronics. By sourcing sounds from a sequence of minimalist structures, each track plays a variation on a single theme. On "Grey Lights", it's the 303 prods, nervously hovering around the contour of a sizzling solo. On "Blinking Headlamps", the winking headlamps along a motorway at night. On "Requiem", it's the eerie sweep of metal strings which sey the bassline like The Grim Reaper himself.

It's the end of the world. But, thankfully, not as we know it.

Rachel Newsome

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**REVOLUTIONARY DUB WARRIORS**

State Of Evolution

Intr'nat

TRADITIONALLY a music of opposition, dub has gradually been infused into the country's consciousness as the sound of political apathy, as the soundtrack to a stoner's dreams. Revolutionary Dub Warriors, however, are one of a growing number of bands intent on reinstating dub to its rightful position on the frontline. With this, their second album, the Dub Warriors reclaim the art of dub from the contemporary soulless scientists who consider turning up the echo and reverber to be the route to the heart of dub. It is not, Dub you see, is all about pushing the hardware to an extreme in order to enhance the melodic content. And it's a science which is displayed to great effect on "State Of Evolution".

From beginning to end, this album drenched in the soul of Tubby and Scientist, possessed by the anger of The Walkers. As this year sees a political and spiritual rejuvenation among the Jamaican reggae community, its energy is echoed by the Dub Warriors on this positively-charged attack on the system.

A well-layered musical vision.

Martin James

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**JAMES TAYLOR QUARTET**

Living Underground

Acid Jazz

NO number of rappers, divas or ballerinas can disguise the fact that the reason you buy James Taylor records is to hear that Hammond organ rumbling into action. And when he grabs a song by the throat and gives it the shaking it deserves, no amount of jazzbo shenanigans can get in this man's way.

Take, for example, the strutting funkiness of "It's Your World", or the prog rock-ish swirling melodies of "Creation". Of the extra mixes of "Creation" tucked onto the end, the "Under United A Black Flag" edit grabs the attention purely by being the biggest of the three and stomping all over the original with a four-square techno fuzz. It occasionally all gets a bit wobblly, though. "Selectivity" is the theme from "Countdown" played by The Average White Band on speed. White "Super Fantasy", a highly imaginative collage of The Isleys and Kool & The Gang, hardly sets the pace racing.

Nevertheless, Taylor can roast easy in the knowledge that there is a carriage clock with his moniker on it, just waiting to be awarded for services to the acid jazz cause.

Isotope George

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**DE LA SOUL**

Stakes Is High

Break Records

BURDENED with all of the expectations engendered by the success of "Three Feet High And Rising", De La Soul have continued to make inventive, original and intelligent albums. In spite of Joe Public's indifference and incomprehension. This time around, though, a deliberate decision was made to simplify their rhymes so that people could see what they were getting at.

And the results triumphantly justify what, on paper, sounds like suicide. With "Stakes Is High", De La confront other rappers on their own ground and show how lack of competition is. With more comprehensible lyrics, their intelligence and humour shine through clearer than ever before. Listen to any of the wordplay of the cryptic verses of certain lame MCs on "Dog Eat Dog", through to the narrative drive and humour of "Betta Listen", and on into the acerbic brilliance of "Three Breaks" and "Stakes Is High". The music throughout is understated, funky and clever (the backward scratch base of "Pony Ride" being the standout), constantly resonating with the history of hip hop. Listen hard and learn well. 1996 is turning out to be a classic vintage.

Will Ashon

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**SOUND PATROL**

And there's more...

**VARIUS ARTISTS**

In There

PvT/AB

MILES more dancefloor friendly than its predecessor, "Out There", Pvm's Twitch & Brainstorm again show their strength in diversity, as they plunder some of the Wildest moments in post-jazz from the likes of Connection Machine, Klute and Sounds Of Life. Plus Dermott Carter's genius "Triping Amongst The Stars", "Chroma" and Zeuxis & The Painted Grapes' top weird shit, "Blissed Out".

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**CONSOLIDATED**

This Is Facism (Remixes)

MC Projects

"THIS IS FACISM", the cultish anti-racist epic from rabbie-rous' hip hoppers Consolidated, is here given the multi-remix treatment. There are 15 variations, including Colours' warped transmission and Murder's mashed dub-sider, while David Holmes' "Experimental Plastic Mix" reconstructs it altogether, losing the original spirit. All this and it's for a good cause, too.

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**VARIOUS ARTISTS**

Out Of Time Compilation

Cup Of Tea

BRISTOL-based label Cup Of Tea have consistently nurtured a solid clutch of inventive acts. From the loose rhythmic clutter of Statik Soundsystem to the swift-whistled breakfasts of Monk and Canasta, and the freestyle jazz ethic of Spaceways, this is an imprint where innovation leads the way. Your best bet for a fulla flavs.

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**VARIOUS ARTISTS**

FiB

An interesting take on the old electro theme, as Megaripolpi DJ Marco Anadi uses one side to plunder the vaults for gems such as Cybotron's "Clear" and Fantasy Three's "It's You Rock", and then coughs rhymes against modern interpretations of the likes of Bash Kittens, Yello and even the Plasticman himself on the other side.

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Party Pumper (Billy Bunter & D-Zyne Remix)
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(Dougall Remix) MAGIKA
Check Dis Out (Slipmat Remix) SERIOUS
Let The Music
ERUPTION FEATURING KATHERINE WOOD
Harmony - FORCE & STYLES
Positive Energy - HAPPY TUNES

OUT SOON!

Distributed by Pinnacle/Recuts
THERE was a time when the release of a new 808 State album was a special event. It began during the wired craziness of acid house with the lysergic angles of their “New Build” debut and continued through the ecstatic jazz funk eclecticism of 1989’s “Quadra State”. Even after all of the Madchester fumes had died down, 808’s first major label album, “90”, was still warmly greeted. They were the Rainy City’s techno-boffin types, baggy streetwise and sporting a knowing way with electronics. Who cared whether they had an unnerving tendency to flirt with old Quartz Quange or ACR flip sides when they could turn out monster raving tunes such as “Cubik”? But that was then and this is now. “Don Solaris” suffers from too many of the same problems which marginalised 808 State’s last album, “Gorgeous”, in 1993. It opens up with the dizzy, dissonant sweeps of “Intro” as though they’re about to deliver some kind of weird noisenik confessional. No such luck. Instead, the curiously schizophrenic “Bond” tumbles into earshot, swaggering drunkenly between eras for movie theme melodic and a deep, rattling guitar riff, and featuring the worst Iggy Pop impersonation you’re likely to hear all year.

And this is where the problems really start. “Don Solaris” has an extensive cast of guest singers including, significantly, Manic Street Preachers’ James Dean Bradfield. But apart from Lamb’s Louise Rhodes, none manage to make any sense of the sprawling arrangements and uneasy pastiches which dominate this record. Rhodes is superb on the prottoy-textured breakbeat of “Azura”, but when Bradfield motors in, you can’t help being reminded that Leftfield/Lydon did it first. The comparison tells a story which doesn’t do 808 State any favours.

Some have argued that the departure of Martin Price made an irreplaceable dent in 808 State’s creative abilities. But the remaining nucleus of Graham Massey, Darren Partridge and Andrew Barker can still do a decent job of sewing together the effortless summertime grooves of the band’s vintage era. Both “Joyride” and the title track serve as convenient reminders that the magic of “Pacific State” is still floating somewhere deep in the mix. It’s when messy, lumpen workouts like the abominable “Bananche” or the turgid prog rock of “Lopez” end up on a finished release that you really begin to wonder whether the doubters weren’t right after all.

This is a long way from being the kind of special record 808 State are very capable of producing. Instead, it is certain to marginalise the group even more. Times have changed and, sadly, “Don Solaris” is simply a non-event.

Stephen Cameron

MARSHALL JEFFERSON
The Day Of The Onion
Tresor, Germany
It has been more than a decade since Marshall Jefferson first shifted our feet onto the dancefloor with classics like "Move Your Body", "I've Lost Control" and "Seven Ways To Jack". But on the evidence of this latest set, the Chicago maestro's magic is still there.
Check the wraparound atmospherics and deep blue rhythms which are laced through tracks like "If Two Were Three" and "Floating", where hi-hats loop and sparkle effortlessly in funky freefall. Or there's the absurdly euphoric groove of "Love Gets Stronger", with its sassy bump 'n' grind. A technicolour trip into execrative synth textures and rolling kick drums, "The Day Of The Onion" is the new old school classic we have been waiting for, full of super-funky basslines and just the kind of charged, emotional depth which made Jefferson's early Trax releases so vital.
As a return to form, "The Day Of The Onion" is something pretty special. As an album, it's just about perfect.

CHRIS BOWDEN
Time Capsule
SoJazz
EITHER known as one half of Palmskin Productions, Chris Bowden's debut solo album finds him miles away from his group's efforts, in a world obsessed with 80s noir soundtracks, tense cinematic string arrangements and a solid dose of jazz thrown in for extra effect.
"Time Capsule" takes smoky bar-room jazz by the scruff of the neck and laces it with the drama of Barry Adamson's orchestral scores. The result is a tense collage of swinging bass, shuffling beats and other-bound horn solos which are at their best on the beautiful "Mothers And Daughters Now Mothers", "Talkabout" flits with downtempo breakbeats before drifting off into doom-laden strings, while "Music" 2" is lighter, lounge-jazz territory. "Mothers . . .", the first single to be lifted from this collection, was coined by Gilles Peterson on his Kiss FM show for over two months, with the jazz guru ostentatiously Bowden as the sound of "true future jazz". Which is as good an indication as any to the kind of quality on display here.

VARIOUS ARTISTS
Sunset Park
Flavour Unit (East West)
The movie this soundtrack represents is based on basketball and self belief. But the way that Michelle Pfeiffer went into the game to inspire the local kids to play with their "Dangerous Minds", Rhea Perlman (Carla from "Cheers") directs her inspiration at frustrated jocks it's corny, that is for sure, but try to keep the storyline in mind as you listen to the easily divisible rap and r&b offerings. Imagine that each track is a member of the basketball team, rather than an act drafted in to complete a project, and you will appreciate the compatibility.
The dour prophetics of "Motherless Child" by Wu-Tang's Ghostface Killah and Raekwon, and the plainly inanimate paranoia of Tupac contrast well with the disdainful humour of Tha Dogg Pound, who bounce the ball around in a G-funk frenzy. Then it's tossed to Junior MAFIA and The 69 Boyz, who are too sloppy to make good use of the pass. By the time Aaliyah and Groove Theory step up from the bench, their soulful dribbles have calmed the pace, before Queen Latifah delivers her best slam dunk in years. Just like the soundtrack for "Above The Rim", "Sunset Park" is proof that the dominant forces in modern black music can co-exist.

WHAT A GAME!
Jacqueline Springer

ICE T
Return Of The Real
Virgin
REAL? Or a fake? The issue is just as important in rap as in art valuation. So just how "real" is Ice T's new album? The chorus to the opening tune, "Impimp Anthem", suggests he's been listening to Junior MAFIA, which is worryingly like Picasso forgoing pictures by Roll Harris. But things pick up after this lousy start, as tracks like "I Must Stand" and "Rap Games Hijacked" carry the necessary punch, giving a lie to the idea that Ice T has given up on his political agenda. But real? Hmmmm... Perhaps Mr T is nearest to the truth on the short skit, "Rap Is Fake", even though it's supposed to be ironic. Yes, he has lived it, but surely nobody believes he's still living it now. Anyway, he's no longer claiming to be a gangster, just a hustler, which is about as real as you're going to get.
Some good music, some good rapping, a pretty solid package with some clever touches. But still a hustle all the same.

VARIOUS ARTISTS
A Retrospective Of House '91-96
Volume Three
Total
Paul "Trouble" Anderson, Norman Jay and John Kelly have each passed their degrees in house music with flying colours. Which means that this triple-header is full of genuine classics from stalwarts like Robert Owens, Todd Terry and Eddie "Flashin" Fowlkes, alongside sloppy pop from the likes of The Nightcrawlers.

THE NEW ALBUM
17.6.96
LP.COLC
RANKHOUSE RECORDS

SOUND PATROL
And there's more...
CLAUDIA YOUNG
DJ Kicks
X7
FANS of this Detroit master will know what to expect from his DJ set. Rough mixing which goes for feel rather than precision, as tracks are manipulated by tricks like the spinback, scratching and bounced beats... A deep and funky techno set. (MM)

VARIOUS ARTISTS
Epic House Experience
Runner
RUMOUR get straight to the heart of clubland's supposedly newest vibe. Which means lots of long, trippy intros, banging post-prog house, and artists like Van Stetten, Blue Amazon and the masters of new jack acid, Kimball & Dekkard. No wonder there are a mere four tracks a side. (DS)

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Volume Three
Total
Paul "Trouble" Anderson, Norman Jay and John Kelly have each passed their degrees in house music with flying colours. Which means that this triple-header is full of genuine classics from stalwarts like Robert Owens, Todd Terry and Eddie "Flashin" Fowlkes, alongside sloppy pop from the likes of The Nightcrawlers.

THE NEW ALBUM
17.6.96
LP.COLC
RANKHOUSE RECORDS
FUNKI PORCINI
Love, Pussycats & Car Wrecks

Martin

album, as he provided a languid soundtrack to backstreet strip points and backroom sex games. Bound, whipped and gagged (with an orange, of course), its slow motion twists were dismissed in some quarters as trip hop and was unfairly thrown into the waste bag with so many others. But his music is so much more than trip hop. Instead, it's a wild exploration of fucked-up beat science. And with his second album, he's become a 'pervy-beat' pro—more than just an interesting sideshow.

The theme behind this year's collection might well move beyond the seedy side of life, but it's still obsessed with decadence. It's the story of wealth, gluttony and beautiful young things crashin' their flask spot a car, with a soundtrack of Flotes beatific film scores being tongue-lashed by junglist triples and deconstructed jazz noir. As you may have realized by now, the key part of the title of this album is "Car Wrecks." Twisting in and out of the fast lane, clipping the occasional beat collision, it's very much a sonic pile-up.

It's also an album which needs to be listened to in its entirety, as the master chef of the funky funghi takes you through a succession of mood changes ranging from the eupine sounds of the ultra-calm to the punch-drunk psychosis of a pre-Prozac lask. On "12 Points Of Your License," there's a heady cocktail of big brass stabs, time-stretched beats and the nervous shivering of keyboards. It's a bright-lights-big-city party groove in full swing, until the intoxicated celebration meets with the sluggish slow-motion traffic. Then everything suddenly speeds up to a frantic pace, as the adrenaline surges through the speakers, only to be receded by a strolling sax line which invites you to start the journey again. It's a similar story on the stunningly seductive "Venus" and the outrageous "Snap & Lock." Each track is an astonishing vignette in the Funki Porcini film.

With "Love, Pussycats & Car Wrecks," he has created a Nineties' take on "High Society," a Limahl single Bond theme and a chemically fried destruction of Stryder nostaliga. Swinging London never awn this low. Brilliant.

Marlin James

SHYHEIM
The Last Generation

阻止 wake up their slipstream, his music is beautifully pervasive, an unrelenting, disjointed exploration into the psyche of middle England. In its own way, it's also a discourse on the hypocrisy which rots the core of our society, usually perpetrated by the very people claiming to uphold its moral values.

With last year's "Mhed Phone Sex" album, we were introduced to Funki Porcini's penchant for perversion, as he provided a languid soundtrack to backstreet strip points and backroom sex games. Bound, whipped and gagged (with an orange, of course), its slow motion twists were dismissed in some quarters as trip hop and was unfairly thrown into the waste bag with so many others. But his music is so much more than trip hop. Instead, it's a wild exploration of fucked-up beat science. And with his second album, he's become a 'pervy-beat' pro—more than just an interesting sideshow.

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VARIOUS ARTISTS
Freezene 3 - Horizontal Dancing

In a world where people are praised more for their similarities than their differences, Nicolette is still a rare and unique soul. Fortunately, after working with Shut Up And Dance and Massive Attack, she's now found the space to be able to fully indulge in her own eccentric world view.

Fuelled by a compulsive need to escape the shackles of normality, the more cryptic Nicolette gets, the more interesting she becomes. Various electro-head studio bots have created a soundtrack to backstreet strip points, with a soundtrack of Flotes beatific film scores being tongue-lashed by junglist triplets and deconstructed jazz noir. As you may have realised by now, the key part of the title of this album is "Car Wrecks." Twisting in and out of the fast lane, clipping the occasional beat collision, it's very much a sonic pile-up.

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Marlin James

E-Z ROLLERS
Dimensions Of Sound

Moving Shadow

It's all in the name. E-Z Rollers temper their junglist cause with the atmospheres of the mellow fellow. Part of the British East Coast scene which includes the likes of Photek and the super-romantic 23驶on/One Pedestrian ("Roll Into One" is included here) and Flytronix, the group's breakdowns are as comfortable and inviting as your hippie mate's pile of big Indonesian floor cushions. And there's references for those more averse to the wilder side of things like George Benson or Level 42 than anything experimentalist.

But don't be deterred. There are classics aplenty on "Dimensions Of Sound." The
CARL COX

At The End Of The Cliche!
World Wide Ultimatum

"THERE S nothing like big, black Cox, two guys with wide eyes, pierced nipples and accompanying nose-rings were recently overhead to remark in the toilets down at Trade. For once, you could not fault their taste. Funny enough, Carl Cox has now taken to sporting these very words on a specially-made T-shirt.

For our Carl (and he is ours, after all) is little short of a DJ deity, a warrior poet, a sonic prophet, a true heavyweight spinner. Irrespective of how or where you first made his musical acquaintance. Maybe the wizard initially appeared behind three decks from beneath the mist of a long-forgotten Biology or Sunrise rave to spin his own brand of black magic. Maybe he flew into an aircraft hangar in Zurich and blew your mind away with crisp techno perfection. Perhaps he was setting up a top quality selection of pumpin' house on the South Coast, or some manic breakbeats alongside the sort of DJs who used to take their name from rodents or home DIY. Over the past 10 years or so, you see, Carl Cox has been there, seen it and done it all.

Except release a long player, that is.

The album in question, like Picasso's conquest of the inner Amazon in search of El Dorado, marks the emergence of the last remaining territory to fall under his influence. If there was a clichéd image of Cox, it would surely be that of a stereotype rave spinner, a breakbeat king travelling in some oversize, smoke-windowed BMW to play happy hardcore cuts for assembled white-gloves in the early Nineties. But any such misconception has long since evaporated into the rain forests of time.

So how is "At The End Of The Cliche", then? Well, quite marvellous, actually. The choice tracks which appeared on Cox's recent 12 inch EPs, namely "Two Paintings And A Drum", "Phoebus Apollo", "Siberian Snowstorm" and "Yum Yum" all make an appearance and need little introduction. "Bemural Sophist Cat" and "Song For Rachid" provide more mellower, more introspective moments, while "Brother Don't Play" and "Keep The Funk" are built around the sort of rhythmic workouts you might associate with Cox's post-Atlantic techno cousins.

Overall, the album is restrained and minimal in texture. And, ironically, it's from this that it draws its power. Cox's emphasis throughout lies firmly on sonics and beats rather than more obvious strands of melody. The result is powerfully reminiscent of the very best of American techno or jazz. You can hear the similarity in the way it develops from quasi-modal structures rather than from any obvious harmonics. Just like Parker or Coltrane, Hancock or Hood.

Post-modern, you might say. If that wasn't a cliché in itself.

Steve Ferron

opener, "Morning After", is like falling into an endless aquamarine whoopidoo and the sublime "Drop Out Of Science [Part II]" is literally screaming out for a Jacques Cousteau video. Deep is definitely the mood for much of this debut. Only when the duo's jazz funky inclinations come to the fore (with "Jazz Talkin" and "Joy") does the E-Z become queasy.

Elsewhere, there are some clear nods to horizontal history. Despite its powered, skittery beats, "Blow" could very easily claim to be Vangelis's great-grandson and "Passage To India" reworks those clichéd Eastern sounds into a haunting space-age breakfest. Splice "n' E-Z does it, then.

Calvin Bush

THE SOLID DOCTOR

Beats Means Highs

Pork

WHEN you live in a north-eastern fishing city like Hull, there's not a lot to do really, except make music. So it's no surprise that Steve Cobney (one third of Heights Of Abrahom and one half of Fila Brazillia) has come up with an exceptionally solo album. Putting on his medic's coat, The Solid Doctor's prescription for getting high is dead simple but dead effective. And the remedy is in the beats. With infused with the same odd sense of humour as Fila Brazil, the lopsided funk of "Beats Means Highs" is more of a personal endeavour. One man and his drum kit, it beats out a patina of rhythms which take us from Kingston upon-Hull to Kingston, Jamaica, via ancient Africa and the jazz cafes of New York.

So "Daddy Milk Mix" opens up with tribal rhythms which, before you even know it, change gear into rolling breakbeats accompanied by the sound of cracking whips, as strange aliens chase you back across windswept Yorkshire moors. Then there's "Our Sorrow", a red-eyed old man, throwing away at a pub window and sipping on his stout, transposed via a Studio One-ish dub onto a Caribbean palm-field beach.

Just what the doctor ordered.

Rachel Newsome

VARIOUS ARTISTS

Detroit: Beyond The Third Wave

Artwork

IT'S now a decade since the first wave of Detroit revolutionsaries like Juan Atkins and Derrick May fused machines with a pure flow of human emotion, and the standards they set seem impossibly high.

Despite this, "Beyond The Third Wave" points the way to a whole new generation of techno renegades who have taken the Detroit legacy and redefined it on their own terms. Young Turks like Kelli Hand, Claude Young and Stacey Pullen build on their already international reputations alongside newer names like Will Webb and Sean Deason.

Young more than lives up to his acclaim by turning in the weightless "Impolite To Refuse", a track anchored to this planet only through the tensions entwined in the subtle duet vocals. Pullen's "Eighth Wonder" meanwhile revolves around an experimental industrial/organic matrix, taking his sound beyond technology and into a whole new terrain. Then there are the names we have yet to learn about, like Terence Dixon, whose "Midnight Hours" is stripped down to the bare scaffolding of a bassline structure belonging to a city yet to be built.

Overall, this is a progressive collection of diverse individuals, who not only share the intangible soul of the Motor City, but together are taking it into the future.

Rachel Newsome

ALBUMS

VARIuos ARTISTS

Best Of British Bhagra Fusion

Rhythm Republic

A USEFUL beginner's introduction to the East meets West soundclash of bhanga, here's a step-by-step guide to the more experimental territory. From the hip hop hybrid of The Desi Boyz to Panjabi's splintered drum 'n' bass tracks, perhaps paving the way for yet another breakbeat sub-genre (bhanga-jungle, anyone?), this set of tracks prove there's life beyond Apache Indian.

DEAD CAN DANCE

Spiritshaker

4AD

THE frequently-sampled Dead Can Dance drop their ethereal mediavel vibes and go for the floor with this essential Afro grove workout. Live percussion joins forces with digital sonics to create an album of storming organic trancers. With Lisa Gerard and Brendan Perry singing together, the effect is both melancholic and exuberant. Their finest album since "The Serpent's Egg".

FLORENCE/EAST ISLAND

Assembled

Eve Lute, Holland

THE latest installment in the Dutch label's split CD series is possibly their darkest and most twisted yet. Eve Lute buss Stefan Robbers uses his Florence alterations to reach deep into the psyche of abstract electronics, reaching a cold peak on "Liberation Day" while newcomer East Island shines tactile melodies through his delightfully round soundscapes like a refracted spectrum.

GRACE

If I Could Fly

Perfect East

TOO easily dismissed as a Billy Ray Martin for the Goa generation, Grace (aka singer-songwriter Dominique Atkins with production from those Perfecto masters, Covenfold and Osbome) are actually far broader in scope. Yes, the classic singles like "Orange" and "Not Over Yet" are all present and correct, but this debut also hints at smoothly synthesised ballads, tranched out trip hop and, in the title track, patoise-jungle.

G MAN

Katchk

Swim

GEZ Varley takes a vacation from the mighty LFO and brings together his singles for Swim on this collection of minimal funk attacks. This CD version is mixed by Mark Gage, with two cuts overlapping at alltimes. The resulting effect provides a far greater sense of spontaneous electricity than before, with the G Funk mashing up those deep beats.

MUSIC MARKET
The thoughts of 'Don Solaris' number 64:
As the bird of dawn, the cock is a sun-symbol, and an emblem of vigilance and activity.

The thoughts of 'Don Solaris' number 47:
The very new music of 808state on album* and single† is released on June 17th.

Fig 54: Muzik 1/4 page ad for 'Don Solaris*' and 'Bond'.
JOLYNN MURRAY
How Can I Get Back To You
Slick N' Slide
More top notch Euro (remixed at least) shit. The song and singer are out of Chicago and on the mix is Switzerland's very finest, Jolynn. A fly vocal, sure, but it's the dub which really do da biz. Lopping up the instant funk turns "Get My Mind Made Up" into a very compelling, hypnotic groove with loads of Euro-ish energy. This was the record of Big Tony's recent tour, which grows. Mr Humphries really is still the biggest soul jack in the world. Buy it and die for it.

SINGLES

AMERICAN INTRIGUE
Brazilian EP
Mutiqua Topique
Three late night grooves straight out of Glasgow's underground, and all with a Latin vibe. The Rhodes-led "Midnight In Sao Paulo" is the pick of this tasty bunch.

TNT PRESENTS CASA ROYALE
Dutch Tribal
A superb, Mr Fingers-influenced European track up a bad, bad incessant groove. Human beatbox samples a La The Fat Boys, female spoken vocals and more twists, turns, drops and moments than the entire contents of most DJ's boxes. This record is airwaves Biza. So if anybody's still going there, here's their anthem.

H2O FEATURING BILLIE
Nobody's Business
Liquid Groove
A stone-cold Paradise Garage killer gets a 1996 remake. The usual banging shit carries this fab song in a very up-and-up-ender and it should break some barriers right across the house nation.

SOUNDS OF PERUVIAN SOUL
Peruvian Soul
Car Can
Dave Valentine and Jo Morena get deep and moody in an almost Monika Red Zone fashion, while pumping it up on the flip in a more skippy, Latin style. Quality British house music.

MIKE DELGADO
Urban Theory EP
King St
"A Man Like Teddy" vocal sample sets off this very heavy-bottomed, swingy garage groove, which brings some subtle acidic thrusts to the track. Funky block dance music with a definite edge.

DJ MINNIN
Hindo Levar
Slick N' Slide
Another boss track from the man. More like "Give You" than the Jolynn Murray version, but with some mighty cool acid/house-y tailed, thumping drums and truly beautiful vocal snippets creating a monster groove. Another of Tony Humphries' big tunes down at the Ministry.

SWAG
Great Big Billing
Jan Trax
Versions nine, 10 and 11 of the Swag saga come forth. All of you Swagheads will know the score by now. Deep drum programming, funky keys, drop-dead basslines and an intelligent groove which just doesn't let up. But then you know all that already.

LIRI SANTIAGO
Feels So Good
MCA
Fairly dull, commercial, corporate house fodder, saved (again) by Chicago's Mark Picchiotti. There is nothing new from Mark, but this guy always bail you out, especially when the floor needs it a little harder and you're caught between house heaven and the deep blue cheese.

UNKNOWN FACTOR
You Can't Go Wrong
Bieber
Dee as soap. This deep, disco-influenced track is led by moody vibes and topped off by the same "First Choice" string part Johnny D used on "Play To The World". One cool track.

MB PRESENTS...
Meadows E.P
Satie
Mo' Scottish musical house from one of Britain's most promising labels. Any of these four tracks will either start or end the proceedings in fine, deep house fashion, but only "impact" has enough bottom heaviness to carry the peak-time floors.

DISCOCAINE PRESENTS...
Black Party East
White Label
Those n' ready boys are back. And this time with a more retro, Salsoul vibe. But just like their two previous outings, which were both excellent, it is all in those fucking drums. The sound of London trackheads getting raw.

SPICE OF LIFE
Black 2000
Black vinyl
Alan Russell's Black Vinyl label weighs in with this Roy Ayers-inspired groove. A simple male vocal on "Black 2000" tops off a wickedly fuzzy groove (especially on Seamus' mix) which will work anywhere. Great stuff.

DJ SNEAK
Blue Belts Bandits EP
Long
This town's most finest purveyor of disco mutation gets to grips with the classic, and we mean classic, "E2-E4". Sneak fans will love the incessant build and the hypnotic feel. Another essential.

BORIS Dlugosch
Keep Pushing
Peppermint Jam
Finishing up Euro's top month for singles is everybody's fave label, with a cool garage groove which gets eclipsed by an incredible cut-up of Muzique's "Push Push In The Bush". A very funky track, which could quite easily become massive. Brilliant.

ALBUMS

VARIOUS ARTISTS
DJ's Take Control Volume 3
Def, USA
Massive coup! Until those Deep Dish boys get their visa problems sorted out, this is perhaps your best chance to hear what exactly all the fuss is about when it comes to their deck daddy. A deliciously spicy web of every single classic production outfit this side of the world"deep", their first mix album outside of their own label spans 22 cuts across the galaxy of house sensations. Everyone from St German, Urban Blues Project and I'f J Boyz to Angel Moraes, Transcenders and, inevitably, De lucy (yes!) take you on a seven-even journey from the bedroom to the dancefloor and all the way back again. On an infinite loop. (GB)

JOHNNY VICIOUS
New York In The Mix
Subversive
Johnny Vicious is unquestionably one of NY's most exciting, loaded-up-on-a-good-nite DJs. Like Van Holden, he flies up his disco sets as if he was keeping FUNK and punk madness. So "New York In The Mix" is ultra hard disc, from the Transcenders to The Search and X-Press 2's siners-crazy "The Sound" to Taylor's "New York, New York" and Vicious' own bokehs drum workout on Houten's "Brooklyn A Train". Tough enough. (GB)

WAMDUE KIDS
Wamide Works
K7, Germany
Two vocal samples say it all. "How deep are your dreams?" and "Have you ever felt this client in the sky?". The Wamide might be kids, but this is some of the most mature, sophisticated, rousing nujou-disco to come out of Berlin this decade. From deeply emotional house tracks such as "Deep Dreams" and "That's The Feeling", through the foisty acid garage of "Memory" and "Panic", and on to the 303-thrashing of 'Elephant Man', this is all the very best house at Soul, Plus 8 and 430 West rolled into one. Wamdue works wonders. (GB)

M y Number One record at the moment is Todd Terry Project's "Keep On Jumping". It's got the same vocal hook, as that Lisa Marie Experience record, although it's actually Martha Wash and Joan Brown on vocals. It's like a Def Mix-style record with big pianos. It's fucking amazing. I managed to pick up an acetate, but I'm not sure if it's correct.

Next up is Jolynn Murray's "How Can I..."
SINGLES

PLUG
Visible Crater Funk/Rebuild Kev
Blue Acne

Real experimentation. These two acetates from Luke Vibert (aka Wagon Christ) really deserve to resurface as a double-pack. The tracks especially worth checking are "7", which nearly fuses microdot beats with gospel-hip-hop samples, and "Cheesy (The Amen Man)" which is smoothed in all manner of cutely quirking.

GLAMOROUS HOOLIGAN
Unusual Suspects
An all-rounder expecting Glamorous Hooligan to churn out some more subversive iterations in the style of "Wasted Youth Club Classics" is going to be rudely headbutted. Instead, the ex-Unique 3 boys have distilled Eastern vibrations into psallised blips. And thrown a bit of "The Unusual Suspects" in for good measure.

TAF 5 Miles High
Sigan
As drum patterns become more complex, Nico and Pete (from No U-Turn), and Phil Lagg avoid burying themselves beneath a welter of beats. This enhances its Pink Floydish guitar twangs with hypnotic strings and climactic breaks. But let's be clear about one thing. It's not pop rock.

PHOTOK
L'Aeron OJ All
What a way to relaunch a label. Kirk De Giorgio again starts the ball rolling for his famous techno stamp by releasing Photok's last independent venture. To mark this event, Photok takes a rocket to the moon and returns in astro-techno/breakbeat fantasies. And brace yourself for the funkamerikano techniqurant on the flip.

IMMORTAL MINDS
Me n a You
Reinforced
"Voodoo Culture" and "Pinkable Vision" were a couple of brilliant, bass-inflected hardcore tracks. And this quality onslaught shows absolutely no sign of relenting as the Bournemouth posse here slip helium plums into euphonic highs and pinpoint snarls.

NOOKIE
The Blues
Reinforced
"The Sound Of Ol' Muncie" maintained to manage a balance between progressive ideals and dancefloor accessibility. "The Blues", however, is a much more mellow affair. Turning to a song format, he accompanies a soulful male vocal with classy strings.

TINY STARS
This is the Future Nature
Koolk Recording
For a very first cut, newcomers Tiny Stars have here produced a sonic incendiary package. When slammed on the dance, this first class acetate spins winchbreaks,0000's drum sounds and freestyle. Manifico-ish. It'll play as just as well as the other three breakbeat numbers appearing alongside this opener are paced at least frenetic bpm levels.

DJPULSE
Destiny
All Dead Vinyl
The sax prelude sounds rude and intrusive, but Creative Wax earring Ashley Brown manages to mute it with a battalion of beats. Producing his debut track for the RAS drum 'n' bass label, All Dead Vinyl, his octave breaks are whipped by a percussive juggernaut.

SATIVA
Who Be Dem
Wink
When the original cut, a cheeky, ragamuffin pop chart, is put into the hands of London Sound's DJ Ron, it becomes an infectious, breakbeat ditty. It may well have commercial appeal, but it's set to be a clubland smash.

VOYAGER & ED RUSH
Baracuda (Part 1)
Delay recordings
The release exhibits two current sub-styles within drum 'n' bass. Ed Rush's "Check Me Out" is darker, while Voyager's "Long Distance" is on of a more jazzy incline. Pretty standard fare.

URBAN NATURE
Everything
100% Pure
Some purists think techno bods should not touch drum 'n' bass. But Dutch Funk-tech producer Orlando Voorn casually ignores such aesthetic stipulations by knocking together a composite breakbeat breakdown, successfully melding the vocals of Christina Van, Ron with a raw jam.

SHIMON & ANDY C
Quest
RAM
This track goes 20,000 leagues beneath the sea, as aquamarine intonations are disrupted by a turbulent, baseline waveform. The result is like underwater thunder. "Quest" certainly stays true to the RAM aesthetic. The treacherous riddims are augmented by you (perused on the spot all night.

JOHN WILLIAMS
The Busker
Shoeb
The seventh release on Shoebor, this sounds like it's been recorded in a deserted, basic soundhole. A busker's sax struggles to make itself heard above background bass-hush. A delicate task. When the snare boots in, the sax is finally drowned out by a mega-infusion of warm strings. Interesting.

OMNI TRIO
Tripillian On Broken Beats
Moving Shadow
There will be some hardcore fans who will think Rob Haigh's sold out just because he's swapped blackbird rhythms for jazz intonations. But Rob's going through a transitional phase. The title track has an improvised feel, while the flip has ravey essences.

VARIOUS ARTISTS
Techspetisse - Into The Future
Emoti
During the last six months, drum 'n' bass has been doing more than examining its dark side. Breakbeat explorers have also been attempting to discover new ways to make the rhythms sing. The likes of Doc Scott, Ed Rush and Grooverider have been pioneers in this field, and they're all included on this selection. Using Tricky's job on Power's "Michael Jazze" sampling slick, Emoti have garnered tracks like Ed Rush's "Check Me Out", Skyscraper's "Mach 11" and Rollers Instinct's "Daze". Doc puts in an appearance with the echo-chamber-sounding "Machines", as does Grooverider on "Get Stoned". Creating a monstrous calamity, this compilation heralds a new wave breakbeat sound.

DJ RAP
Rumble
Benefit Talent
Rap has often been hounded for creating bog-standard ragga. Yet this ediffm ignores how popular her tracks are when dropped in any dancehall. With this, on her own label, she switches breakers with her ammunition of speed-rush drums and jazzy siren warls.

FUNKY ELEMENTS
Nite Moves
Hardders
Headbangers swing into summer mode with a jazzy little sojourn. But before anyone sentences this as another diluted percussive蠢蠢欲動, Funky Elements keep the beat rolling with some crude oil in the form of sick soultronics.

JMU & FLUTE RXN
In Too Deep
Moving Shadow
This is an idea of MC-led album which you make fly, but this debut from the Kool FM toaster has set a high standard. Treating ragga MCing with the same care that rappers treat their lyrical fast talk, but covers again churning around swapping b-lines on cuts such as "Stick Up" and "Can't Sample Dat". What also enhances the unusuality of the tracks are the mixes provided by the likes of T Power, Elementz Of Noise and L Double. Stand-out includes the hip happy "So Simple" and the breakdawg beat that is "Freedom Reality". But has made MCing accessible to the masses. And that is not a bad thing.

ALBUM
MC DET
Out Of Dat
Soul
The idea of an MC-led album may make you flinch, but this debut from the Kool FM toaster has set a high standard. Treating ragga MCing with the same care that rappers treat their lyrical fast talk, but covers again churning around swapping b-lines on cuts such as "Stick Up" and "Can't Sample Dat". What also enhances the unusuality of the tracks are the mixes provided by the likes of T Power, Elementz Of Noise and L Double. Stand-out includes the hip happy "So Simple" and the breakdawg beat that is "Freedom Reality". But has made MCing accessible to the masses. And that is not a bad thing.

LOOSE TALK
Caroline Butler, label co-ordinator for MOVING SHADOW, comes out fighting as DJs who abuse their reaction sheets and radio shows

On one of our latest reaction sheets, I added the comment, "You know the score, return your reaction sheets (and just with your own tracks in the Top 10, Mr A Reece)." It was prompted by the fact that so many DJs are doing that now. Actually, Alex does it humourously. But too many DJs aren't going biannually blugging their own stuff in their DJ charts. They know who they are. I'd rather not name them to save them their blushes and myself broken legs... Ha-ha-ha!

The same thing now happens with the radio shows. Last year it was just the Kiss shows, but now it's Radio One. When they did "One In The Jungle", you would sit there listening open-mouthed, because it was just like a label profile. Most DJs have their own labels, so you'd expect them to play the odd track or two. Pete Tong and Gilles Peterson do. and that's fine. But when you get two solid hours of them playing their own material... Having said that, I ought to point out that Fabio, Grooverider and Randall all deserve total respect for not behaving like that and being unusual and very magnesium.

Going back to reaction sheets, yes, they are still important. They often get published and printed in magazines, and a lot of people reading them don't know the inside story. To a certain extent, reaction sheets are not seen as "unprofessional", but it's so we know that people are receiving their records okay and that the million man hasn't taken them to the doomsday.

The rudest thing we had recently was some prat from Scotland who said that a certain record "Lacks energy on the dancefloor, is uninteresting, and all the tracks use the same string sounds." Needless to say, we showed him off the mailing list. On the other hand, you also get some DJs who try to ingratiate themselves by putting all our stuff in their charts, which is just transparent.

At the moment, we're thinking of having a paying promo list, which is what some other labels already do. People pay £50 a year and that covers a bit of the manufacturing and mailing costs.
When you next decide to get hold of some new music, you ought to check out these releases before making your choice:

3rd JUNE
SQUAREPUSHER
feed me weird things
CAT 037 LP / CD

10th JUNE
CYLOB
cylobian sunset
CAT 033 LP / CD

17th JUNE
LEO ANIBALDI
void
CAT 031 LP / CD

24th JUNE
MIKE & RICH
mike & rich
CAT 027 LP / CD / MC

also highly recommended are:

CYLOB (loops & breaks) CAT 032 LP, JUNE 10th.
CHIMERA (valley of the spirits) CAT 012 EP / CD, JUNE 24th.
BOCHUM WELT (module 2) CAT 042 LP / CD, JULY 1st.

All these releases are distributed by RTM / DeMix (via Disc and Backs Exports). 0171 284 1155.

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RELEASE DATE: JULY 15th, 1996

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movement through the spectrum of electronic music.

MARK BROOM & DAVE HILL

PP 007
Pure Plastic
Mark Broom and Dave Hill, a couple of the UK's leading exponents of advanced quality techno, return with perhaps their finest collaboration to date. "Tropical", the lead track here, is a mesmerising plucker of the heartstrings, built upon a well-placed outrun designed to enhance its mixing possibilities. On the flip, there's the gently cascading cascade of funky drums and warm keyboards and, best of all, the 727-touched and monumentally groovesque "Like Life". Ace.

SINGLES

STRANGER
Shazbit EP
Deltius
After engineering and producing tracks for the likes of Yello, The Shamen and YMO, collaborating with Alexo Night and Andrew Parker as Inky Blackness, and recording for Pink Pawk, Ian Tregonning isn't really a stranger to the electronic music scene. As such, he offers up an EP of exclusive mixes designed as a teaser to his forthcoming "Rainbow Lovers" album. There's the quasi-jangly "Overide", a cut mixed by Shazbit, the deep and dubby textures of the Wired Beats Collective Interpretation of "Touchdown", Tregonning's own treatment of "Hole Own" (which sounds amazing when played at 45), and the dreamy ambient head space of "Twinkle". It's a veritable smoker's delight.

STRAIGHTY
Dropzone EP
Djo
Following last year's well-received "Cheez", the "Dropzone EP" has DJ Dominic Moe teaming up with classical violinist Jan Whitlex for four fine tracks of straight-up dancefloor technica. The lead cut, "Strayy", is a house-tinged thumper built around a relentless disco bassline. "Two Strayy Nine" meanwhile has a fantastic feel, with some aggressively pitched hi-hats and gyrating synth hooks. Elsewhere, "Doubledown" is one of the best tracks on the EP with some masterfully spun grooves and crude electronics at its best. "Trailblazers" is a real one-off with some fine bass and high energy, while "Doom" is just one of the best tracks on the EP with some great synth邀请. In the meantime, Short & Shorty get on the funky house vibe with "Naughty But Nice", a wonderfully warm and summy, jazz-tickled saxasrama, before bringing it up on the flip with the deep sub-basslines and frigid drum programmes of "Don't Stop". This definitely a label to watch from a club which is doing wonders for underground music.

HARDFLOOR
Stikker (Remixes)
Houtrust
Having pioneered the extended snare-rolling, all-dub-fuelled bass-heavy groove of "The Drop Zone" and the real standout, "Constellation", with its seductive, floor-friendly pulses and twirly melodies. 

TACTICS OF BASS
Tactics Of Bass "The Water" 12" RON & ROLAND
untitled
Surreal
The master of minimal production values, Matt Hodgson shows his acute understanding of how to make a dunklick without getting the sledghammer out. "Tactics Of Bass" is an acid-tinged low-rez, disorientatingly spaced-out piece with silvered keyboard sounds, shimmering melodies and at least three songs. The slab features a stunningly pure synthesis and sublime Korg sounds, and overloads with just the sort of hi-hat kristonics to ensure maximum bliss. "Em... respekt.

THOMAS BARNETT
Brotherhood Of Blood EP
Violaxx, USA
The first of this new Detroit label has four cuts which show techno veteran Thomas Barnett can still teach some of today's younger pretenders a thing or two about electronic funk. The first side presents those resonating drums and warped-out analogue motifs of "Re-Synthesis", plus the ultra-funky squelches and Asian-style harmonics of "Along The Nile", one of the most unusual tracks in the pile this month. Flip it over and here's the "cazasonic", an hypnotic groove built around a decidedly repetitive organ loop, laced with flickering hi-hats, a few odd-sounding, pitch-bending strings. Dark as they come and with a hinting.

ALBUMS

AFFIE YUSUF
The Volcano
Superstition, Germany
After recording for imprints like Ferox and Force Inc, Affie Yusuf now returns with a double-pack of hard-edged grooves. The first disc displays his love for all things acidy, with cuts like the blustering 303 kick drum-rama of "Number 8" and the spoky trancer which goes by the title of "Number 7". The second record is a more contemporary and more groove-oriented affair, on which staccato rim-shots and hypnotic grooves rule the roost. Be sure that you investigate the repetitive jacktronics of "Spacegroover" and the sophisticated future funk of "Affect", which is in a word... amazing. Let this service as evidence that there's much more to those Superstition boys than turbo-charged Euro cheese.

PLANET LOVE
Planet Love Volume 2
Superstition, Germany
"Planet Love Volume II" is from the hands of former Swiss punk rocker and international recording artist (Rephlex, T&B, Deluxia), Marco Repetto. A quirky journey through modern dance culture, it draws its influences from just about everything worthwhile on hand of modern electronic music, both past and present. Remarkably, for a man whose vision stretches so far, he somehow manages to pull his own stamp on the varying styles and sounds he collects. He's on a roll to be equally at home making madcap drum-a-thons ("Thorid") and eerie spook-cuts ("Ered"), as he is at making the occasionally delightfully uplifting downtempo shuffleurs ("Tropayd"). On "Dreel", he even marries a raga-style rhythm section to a gently gliding electro Waltz, while with "B Aktre", the house beats and Ms Fingers bass hooks suddenly give way to an almost hardcore, 90's-style breakdown. All in all, this second "Planet Love" is an interesting and soothing, if at times a slightly jarring musical voyage. Passport ready?

ROBERT GORDON
Projects
Source, Germany
It was always just a matter of time before we saw the re-emergence of Robert Gordon (formerly of that seminal Sheffield duo The Forgemasters). After all, other members of Sheffield's original bass "b" led some of the all-time classic tracks of the year and the new label is coming up against the well-established label. The drum programmer's answer to Detroit.

DAVE ANGEL
Classics
R&B, Belgium
Dave Angel's latest has been drawing a long time in the making since he was first captivated by the power of music while listening to his dad's Carlson Parker and Ornette Coleman recordings. "Classics" is a long-player which reflects a significant period in his career, showcasing virtually all the tracks from his early R&B releases except the slightly every "1st Voyage EP". The album starts off with some sharp, metallic tones of "Resonate Back" and "Sighting" (which steals from "No UOFS"), before reaching its climax with the wonderfully heart-wrenching songs and jazz syncopated rhythms of "Free Flow", "Fallen Destiny" and his piece de resistance, "Endless Motion", three tracks all taken from his "3rd Voyage EP") which defined Angel's style as a techno-jazz maestro. Classic stuff indeed.
A Thin Line Between Love & Hate

She's had it with bad boys.

Now it's time to get even...

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digital underground

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the album

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Al-Rasheed, Hip Hop Connection

1-7-96
THE ARSONISTS

The Session

Fondle U.S.A.

The New York underground isn't as renowned as the similar scene in L.A. perhaps because it isn't as unified. But there are, nevertheless, endless intelligent groups producing excellent, largely unreleased releases. One such release is "The Session". The tune is simple, a walking double-bass line with a couple of jazz guitar chords. Over this, the multiple, contrasting voices of The Arsonists wiggie through their campy rhymes, ending with some silly scat-slydabbling. In one sense, there is nothing to it. In another, there's everything. Classics.

SINGLES

A TRIBE CALLED QUEST

Face Again

Jin

What can you say? Effortless quality from the Tribe, who offer a Rhodes lick, a warm bass, the sharp snap of a drum and O-Tip and Phife trading verses like their careers depended on it. Add a lyrical nod to "Check The Rhime" and you've got a single that is class above Single. But why that rhythm & bullshit chorus? If there's anyone who needs it, it's surely these fellas.

BLAHZAY BLAHZAY

The Pain I Feel

Mercury

Following the worldwide success of "Danger" the Blahzay's are back. Over a blue guitar riff, Out Load skips through his rhymes with building momentum, but it's PF Cuttin' who steals the show, with yet another smile of a scratch chorus. Pumping, straight-ahead East Coast hip hop.

THE NEXT MEN FEATURING RED CLAY

Mental Alcohol

Bad Breakers

Blichy meets the Boogin Down as Brits. The Next Men, Lay down a monstrous, victorious trumpet track for a rap from South Bronx native, Red Cloud. In spite of his East Coast roots, Red actually sounds a little like one of those Souls Of Mischief which is no bad thing. Add a brutal drum fill and you've struck gold.

VARIOUS ARTISTS

Pussyfoot 011

Pussyfoot

Kensuke Shina opens this latest Pussyfoot EP with some all-male but-slippering in a multi-storey Japanese sauna. Minato then shows that the sound has been ended by providing a Maruman without Marx, before indulgence have the old skool that backwards beats and saxophone treatment. Eleven steps to heaven? Very nearly... but not quite.

LATEEF

The Quickening

Sales, USA

Overdue. The original version of this, "The Wrecking", was a humper, but Lateef's slippery, slippery, vicious MCing is taken up to a whole other level with the sped-up, Mantle-noise-esque "The Quickening". The beats are really crunchy and the vocals from jokes to political comment to whatever he feels like. Watch out for the album. It's going to be absolutely huge.

MR VOODOO

Lyrical Tactics EP

Fertile

Another excellent release from New York's Natural Elements, the clever words, manic scratches, deep, dubby bass and brooding production sound adding up to everything you'd expect. Check out the full crew track, "Shine", on which Voodoo is joined by U-Swift, A-Butt and Essence for a rhyme masterclass. Funky like a Haitian chicken.

EMPTIED POCKETS

Illusions

Vestry, USA

The main illusion is that slipping a bit of O&O in the mix is going to transform this track into a hit. The bubbly noises in the background are fairly interesting, but "All Fo Nothin'" is much better, in spite of the backward beat bleed on the clean mix, which tends to disrupt rather than enhance the groove.

THE EAST FLATBUSH PROJECT

Try It By 12

Downlow

If the "Keep It Real" movement ever made sense, it's here. Over a Japanese guitar and a simple drum beat, De S lays down some of the reasons why he'd rather shoot than be shot. With a slight Caribbean twang lifting his lyrics, it's his voice which makes it. But tried by 12 or carried by 8? About just staying at home and watching "Eastenders".

LUCIANO MEETS THE JUNGLE BROTHERS

Who Could It Be

Island

After the interpretation which commercialized the great classic, "Beez Wit Da Remedy", The Jungle Brothers were dropped by Warners and disappeared not as a stunner but as a bleep skanking around a neat rap rag. Not quite Marley-esque, but not tosh either.

ALBUMS

PRINCE PAUL

Psychotic

Wardsound, USA

Now Prince Paul's solo album is finally here, it's actually a bit of a disappointment. In some ways, that's hardly surprising. You are bound to have unreasonable high hopes of the man who started out with Steastsasonic, went on to produce De La Soul's first three albums and now works with The Gravediggaz. Having said that, while the music here is by turns brilliant, innovative and nuts, this well-produced studio geek has backed out on a straight beats set and turned the album into one long skit. At best "Psycho" is quite funny, at worst, it's pretty sickening, but overall it is like a wandered tape with no filling. Give him a collaborator and Prince Paul transforms them. Leave him to his own devices and he turns into Beavis and Butthead.

MYSTIK JOURNEYMEN

4001 - The Stolen Legacy

Dubkiss, USA

The West Coast folks who have exploded out of Oakland across Europe and lifted a trail of mayhem and roaring joints in their wake, finally manage to get some vinyl on the market. "4001" is a short album (six cuts, four skits), mainly consisting of material which has previously turned up on the crew's unmastered tapes. It is, however, packed with their freewheeling, DIY attitude. "Sammy's Song" also shows off the intelligence and commitment to talking about different subjects (in this instance, abative murder), while "GIVE It Up" is just the sort of anthem the Bay Area underground has been waiting for. Fans of MCing with an ear for the live show set-up the Mystik thrice on, it's a grand little record.

BOOM SMACK

The Anarchist's Songbook

Wry Dog, USA

Coming out of New Jersey, Boom Smack specialise in (genuinely) instrument hip hop beat music built around breaking beats and guitars. But here's the rub-a-dub. The guitar playing is undoubtedly what will decide whether or not you like this record. It swings from Marc Ribot-style abstractions, through sour punk riffing and on into the odd interpretation of "Spiral Tap"-esque building. The overall atmosphere created is dank and disturbing, evocative of finding yourself crouched inside some eco-terrorist's Y-fronts. While "The Anarchist's Songbook" is often interesting and original, it seems that there are just a few too many strings attached to it. Especially, as these strings are attached to an amp.

CURRENT BEST-SELLERS

MR VOODOO - "Lyrical Tactics" (Fortress, USA)

NON-PHIXION - "Legacy" (Fat Beats/Serchilla, USA)

DEEP THROAT HORNETS - "Black On Black Crime" (Smokes, USA)

SAURKATES - "Doo" (Day, USA)

THE ARSONISTS - "The Session" (Fondle Tim, USA)
At rhythmic their this for Vyrus ASH Deal. After delight linear, S music after TERRA the is hookah从 which they have opened a UK office, so get ready for a bunch of distribution albums and re-releases at non-import prices.

KOX BOX Straiterger Blue Room
A slice of truly insanely bouncy psychedelia from an outfit who were discovered back in 1993 by Sven Vath and who joined Vath's Harthouse imprint to record a slew of singles, as well as their debut long-player, “Forever After.” But despite all the Blue Room storyline, it would seem to be a far more natural stable for their stylistically trappy output. And it is because the head-spinning "Straiterger" is the result, let’s hope it’s where they remain.

COSMOSIS Gift Of The Gods/Emanations Transit
This latest release from the London-based Transit label is a full-on double A-side affair by Cosmosis, the trippy specialists and live performance maestros. The NRG-driven, acid-spiked and passion-infused confusion on both sides of the vinyl will reduce your dancefloor (or bedroom) to the kind of messy mayhem you will find on Anjunabeach at 3am. If you’ve never been further east than Scarborough...

Singles

BALTIQUE
Joseph Osten/Magn
Respekt, Germany
With "Joseph Osten", Baltique boys Marc Hermann and Hauke Krieger have this time steered the tide of scorn aimed at this once mighty German imprint back to the producer's UK trance promo. With their subtle melodic layering and rhythmic intricacies, both "Maz" and "Dorox" also go some way towards putting the respect back into No Respect.

ASH
Ride This Rhythm Yvn
The debut release on London’s Yvn label from Mike Ash (who had previously recorded for Rising High as Interface and Audio Assault, and for Sapho as Space Cadet) is a linear, acid-laden trance-tourer delight of the highest order. The most-played reworking for the on-awards season will be the unswervingly hedonistic "B2."

S ‘N’ S
Conflicts/Arab
Deal, Holland
Recorded over in Germany for a Dutch imprint, distributed from Belgium, and published in France, this record shows that European integration isn’t such a bad thing after all... At least as far as trance music is concerned. “Conflicts” is probably the preferred slice of the two cuts (currently burning up the 16 Club in Amsterdam by all accounts). "Arab” meanwhile takes a long pull on a slightly acidic hookah pipe.

TERRA FERMA
Floating/The Scare
Piatkus
A release of two halves, each of equally high calibre. "Floating" is a laid back, melodic trancer of considerable pedigree and "The Scare" is a feisty Munchen workout on the darker side. Both of the tracks have been written, produced and mixed by Claudia Giussani, who you may recognise as half of Union Jack, the Petitsium album artists.

The ARC
Echo Beach/Fluid Prophecy
Crystal, Germany
About as far from Martha & The Muffins as Pickham is from Pluto, this “Echo Beach” is a top class example of cutting-edge Euro trance output. The composition is superb, the sense of melody acute and the danceability factor high. On the flip, “Fluid Prophecy” is more-out in its approach, yet equally rewarding. A case of gazing into the Crystal to see the future, perhaps?

VARIOUS ARTISTS
Trash With Da Groove Volume 1
Dreadside, Germany
This superb four-track features Mark NRG’s “Attention Acid”, Andy Dux’s “Earthuit”, Munjon’s “Housekicker” and F-Attack’s “The Day”. Top marks for the VFM stashes (naturally), top marks for the wide-eyed production values, top marks for the close-up of a purple dog on the record imprint and top marks for daring to name a track "Housekicker.”

ASYS
Acid Squid
Cybertronic, Germany
This successor to the extremely successful "Acid Train" on the Acid Test imprint, “Acid Squid" is a tribute to the D30 in stunningly intense fashion. Nothing really groundbreaking in that, you might mutter to yourself, but let’s draw up a suitably paranoid parallel. Beer was invented by Gambiranos in Belguim around 1,000 years ago, and some people are still drinking it today...

CORES
Matlab EP
Ienem, Germany
CORES follow-up to the stormingly successful "Club EP", "Matlab is, as you’d expect, an unerring Teutonic exploration of how to

## Total Eclipse

Violent Relaxation
Blue Room

### Albums

**VARIOUS ARTISTS**

Voll Creations
The Yat
Do not allow the shockingly bad artwork deter you from checking out this quality compilation from the Nottingham-based Collective, Celestial and Sentinel imprints. "Voll Creations" offers an array of UK trance and techno delights, which are sequenced to produce a rather splendid slice of home listening. Nebula 2's "Gods" and "Chased" are the tracks you will already know. Coca’s "Slowjam" and Arcana’s "Aeol" are the cuts waiting to be discovered.

**COSMOSIS**

Cosmology
Transit
The very first artist album on the Transit imprint is an amazing nine-track affair from Cosmosis, aka Jeremy Van Kampen and Bill Halsey. Featuring their top-sellling twelve, "Morphic Resonance" and "San Ysidro", as well as a host of brand new tracks such as the in-yer-face "Alien Disco" and the reflective "Afterglow." This long-player is set to cement Cosmosis' reputation as one of the leading acts on the psyche-scene.

**VARIOUS ARTISTS**

First Flight
Flying Blue
With the likes of Slinky Wizard’s "Lunar Juice", Shebya’s "Trance Africa Express", Halocigen’s "Trance Spotter", Technosomy's "Indigirus" and a host of other tracks even the most dedicated Goa-head will not yet have heard on DAT, "First Flight" (which has bonus tracks on the CD, and only one tune per side on the vinyl) is set to become the psychedelic compilation of the summer party season. A worthy release and a worthwhile purchase.

Records supplied by Chico's Chews, London W1. Telephone: 071-443-4307

### Label Profile

**Mick Patterson from BLUE ROOM presents**

**What are your aims?**

They’ve actually changed considerably. When we started out a year ago, we were happy to focus on our distribution, but now our aim is to develop artists. If a label doesn’t do that, it can forget all about longevity.

**Who are your artists?**

Juno Reactor, Psychosoa, Total Eclipse, Etinica and TIP. We’re also getting to release a single and an album from the Danish band, Kox Box. Etinica are probably our most active act. They are four young guys based in Milan who play all over the world. They’ve done the Full Moon parties over in Bali and South America. Their new album, “Intense Violation”, is selling very well at the moment.

**Which have been your best-selling releases?**

Juno Reactor’s “Beyond The Infinite” has sold more than 40,000 copies to date and it has only recently come out in the States. Total Eclipse have also sold well, especially in their native France. Our scene is truly global, so releases on Blue Room are appreciated from Israel to Tokyo.

**What is the history behind the imprint?**

The label was started by Simon Ghabri, who designed the famous Blue Room house logo. These speakers were developed specifically with trance in mind, and they were immediately picked up by groups such as Orbital and The Grid. Someone suggested Simon start a label and he asked me to run it. What are your plans for the rest of 1993?

To release more artist albums and, in doing so, show there is great depth and breadth to this music and our artists.

**What is your goal for the future?**

To be worldwide within five years. We aim to show that we are a quality imprint by developing real musicians like Kox Box and Juno Reactor.

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KRISTINE W
Land Of The Living
Champion
Here's another gem which first touched my ears courtesy of Danny Tenaglia at the Miami Winter Music Conference. And the hype currently surrounding Deep Dish's overhaul is fully justified. It's a jaw-breaking ride with a millionaire bassline and a bit of freestyle Fender Rhodes which hits you where it hurts. Not to mention the vocal breakdown, in which Miss W does her very finest "Baker Boys" cocktail bar chanteuse impression. And to think that Champion nearly passed up on this one!

SINGLES

NORMA JEAN BELL
'I'm The Baddest Bitch (In The Room)
Padronismo, USA
A distinctively raw, retro-styled self-production from the sary, warbling bitch who gave us last year's "I Like The Things You Do" on Cajual. This time, she is ably assisted by Kenny Dixon Junior, who plays with the dexterity of Roy Ayers on the essential "Moody Man" mix. This record is guaranteed to banish all political correctness with one spin.

FREE ENERGY
Free Energy EP
Glanden, USA
The first release from a new label supported up the Chicago duo previously known as Rob & Ivan from Cajual. And it is a blinding four-track EP. The standout is "Happiness", which glides along with smooth-as-sugar harmonies, live boogie bass and sweet keys in a Blaze-like style. But there are other moments of instrumental soul worth considering for some late-night guidance, too.

NICOLE
Running Away
Dee
You may remember Nicole from her Eighties house classic, "Rock The House", or indeed from last year's funny E-Smoke mixes of this number, which were only available on import. This, the UK release, offers up a selection of cool, melodic, sing-along remixes from Glenn Underground and the much-touted Todd Edwards as well. Can't be bad. It isn't.

M&F FEATURING MICHELLE
Saturday
Public Demand
The much-anticipated follow-up to "The Music" dubs released a few months back. With homegrown garage gurus Morrison & Siddle at the production controls again, "Saturday" has a loose, five jam feel which is irresistibly funky and will go down a treat with all Paul "Trouble" Anderson fans.

MOOD II SWING FEATURING JOHN CIAFONE
I See You Dancing
Strictly Rhythm
Following on from the thumpingly unique "Do It Your Way" with this simple yet innovative package, it's a productive time for Mood II Swing. The title track is a raw groove of wild pickin' intensity which builds up with breakbeat drums and snatches of Lil Louis dialogue. "Slippery Track" is meanwhile a mad, minimal, funky guitar dub which oscillates in a persistent manner no different to Louis' "The Bounous". And "Oh Oh" is a gloriously warm out-take from Xavier Gold's superb classic, "Get Back 2 U".

SPICE OF LIFE FEATURING SHAWN BENSON
River Of Love
Hot
The best vocal performance to come from the Hott stable since late summer's anthem, "Deliver Me". This may be a bit refined for some but, believe me, lovers of old school garage will appreciate Shawn Benson's sincere vocals, which are set against a bright, catchy backing.

ALEXANDER HOPE
Happy Day
Phuture Trax
Phuture Trax releases are pretty sporadic to say the least, but this sleeper, dug from the vaults of the Blaze camp and featuring producer Joshon Milan on vocals in his Alexander Hope guise, has definitely been worth the wait. A typically no bullshit approach, featuring some very appropriate remixes from Hippe Tonales and Mark Mendoza.

GUSTO
Head Banga
Bumble Bees, USA
The revenge of disco continues unabated. And this time it's Love Committee's "Just As Long As I've Got You" which is put through the Nineless production blender very effectively. This is nearly as hummable as the one we all know, and just as much fun.

NIKITA WARREN
I Need You
Virgin Club
New generation house crew The Basemate Juno don their remix hats, and it suits them well. Here you'll find mad percussive FX, very moody pads under a gypsy vocal courtesy of Nylah, and that unforgettable piano break which appeared on MAW's seminal reworking of St Etienne's "Only Love Can Break Your Heart".

DJ Q
We Are One
Fuller
Three very eccentric tracks from Glasgow's Paul Flynn find a home courtesy of Donal's more club-oriented imprint. On "We Are One", salsa-boogie emerges out of Detroit and gets crossed with some spacey Scottish poetry courtesy of William Hall. "She'll Be Love" is like going to church on a Sunday morning with a bad hangover and coming out with a smile. The organ is that weird. The third track, "Space Dance", simultaneously combines football and disco vibes.

MIKE DELGADO
The SOB EP
Eighty Three West, Canada
The pick of the bunch from the Brooklyn-based Mike Delgado's current crop of releases. With three tracks of jazz-tipped, live instrumental house, the prime cut is "Jazz Mania", which features additional vibes supplied by Scott Woznak in the style of days gone by.

RAW STYLES
Change
Wired
Following on from the success of "Pushin' Against The Flow", it funk is your style then this very live-sounding half Eighties Brit funk/half Nineties nu-disco Joey Negro production is highly likely to appeal. And if it does, it will certainly inject a little bit of energy into your life.

THE WARMODE PROJECT
Change
Wired
Forget the odd name, this Wired concoction of smoothly-arranged deep instrumental and clever vocal samples (which sound like Sade on "Breakdown"), is not your average garage fodder.

ALBUM
VARIOUS ARTISTS
The Garage Sound Volume 4
-republican-
You may not remember "Volume 3", as this compilation series has spanned almost eight years. But here, garage guru Dave Lee has brought together a collection of very fine vocal house cuts, the majority of which have already been ravished over on this very page. The choice tracks include Matt Wood's timeless "No Time", Urban Blues Project's massive "Your Heaven", the deep techno soul stingers of Maurizio's "I'm Your Brother" and The Kings Of Tomorrow's beautiful "I'm So Grateful". Need I say more?

138 MUZIK
THE GARAGE SOUND VOLUME 4

ROZ WHITE  MEMBERS OF THE HOUSE  ROUND ONE  GERIDEAU  MOTHER OF PEARL  THELMA HOUSTON
DJ DISCIPLE  G-DUBS & MATT WOOD  KEY TO LIFE  ALEXANDER HOPE  DEEP ZONE  KINGS OF TOMORROW

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SINGLES

MFOS
Where Is The Love
Arul D
A very pleasing little Nineties soul song from the right side of the tracks, which means that it has real instruments with a classic arrangement and excellent vocals from newcomer Arul D. It’s also British and proud of it.

Randy Crawford
Cajun Moon
Bluenote/WEA
Just when you thought that Miss Crawford had moved over to the Las Vegas cabaret circuit, she comes bouncing back with this funky cover of J.C. Lee’s Southern soul cut. Awesome vocals with the Nas-T mix cutting the cake.

Kavalier
Para
Nikita
A tough little sweetheart straight out of New York. And once again, it proves that the indices are still ruling the street when it comes to future beats.

Heavy Shift
Swang Monster EP
Interscope
Heavy Shift are able to fit eclectic beats alongside hip hop and jazz rhythms without a join to be found anywhere. This time, they use strings ‘n’ things. These guys are way ahead of the pack.

Judy Albanese
That Ain’t Right
EBI
I say, this is downright dirty. How can we allow such a thing? It’s raw, it’s rough, it’s ready and it’s just the tonic to stir the lions. It shouldn’t be allowed. But that’s just the way we like it.

Pauline Henry
Happy
Sassy
This classic song gets the street treatment from Catfather & Joe and our very own Blacksmith. It doesn’t show Pauline at her vocal best, but the beats are slow ‘n’ low and it will certainly make the ladies smile. Surely that’s what it’s all about.

Diane Marsh
Private Party
E25&W
An insinuative slice of Nineties soul sweetly sung by the young Diane. The song is not especially memorable, but the vocals are cut it. Northern soul, lovely stuff.

ALBUMS

Neville Brothers
All My Relations
JAM
Picture Southern summer nights on the banks of the Mississippi, eating catfish and drinking the best bourbon New Orleans has to offer. That’s the mood here. It’s Cajun soul and Creole funk, and it was washed down with rawness the way only the Bayou knows how. Sit back, relax and listen to the Neville’s keeping r&b alive, the traditional way.

VARIOUS ARTISTS
Friends From Rio/Far Out
Take the production skills of one of the passionate Brazilian jazz nuts, Joe Davis, couple it with a collection of well-known Brazilian dance songs, and the final result is one hell of a recording. This deserves high praise among current avalanche of bangin’ beat grass. Strictly for lovers of good jazz grooves.

ME-SHELL NDEGEOCHELLO
Peace Beyond Passion
WEA
Try to forget the fact this stunning African has a name which sounds like a new recipe for pizza. This collection of funky, grinding, sexy songs tells of the lady’s conception from “The Lamb” (opening track), through various religious experiences to finding herself, “Peace Beyond Passion” will make the listener press the repeat button again and again. File under Nineties funk and smile. You deserve it.

Jazz guru Ronny Jordan enters the realms of fantasy for his dream date

What is your dream venue?
The Zenith in Paris. It’s an indoor amphitheatre with a fantastic stage and a great sound. You can move this venue. Where would you put it?
I would move it to Sydney, Australia. I spent two weeks there a couple of years ago and it’s got a great vibe.
How would you get there?
By plane. I’d want to fly on Virgin because their in-flight entertainment is great.

Who is on the guest-list?
Muhammed Ali. He’s an icon for my people and I would love to meet him. Nelson Mandela, too. Whitney Houston, because she’s a fine lady and a smart person. Michael Jordan, who plays for my favourite basketball team, the Chicago Bulls. And Robert De Niro, my favourite actor.

Who is the host act?
Teddy Pendergrass. He’s got brilliant songs, a good stage persona and he’d get the ladies all warmed up.

Who would you ask to be your backing band?
A team Pastorious on bass, Omar Hakim on drums, Patrice Rushen on keyboards and Paulinho Da Costa on percussion. Plus James Ingram and Chaka Khan on backing vocals.

Which cover version would you choose?
“I Love the Blues” by Marvin Gaye and “Isn’t She Lovely” by Stevie Wonder.

What would be on your rider?
All kinds of fruit, especially grapes. Lots of fruit juice drinks and lots of bottles of water. Some cheese sandwiches, fruit shortcake biscuits and a bottle of Baileys. British newspapers such as “The Guardian” and “The Daily Mirror”. Cable TV, table tennis tables and a bar and football table. Where will you go after the gig? And why?
To the Sebel Hotel in Sydney, because the vibe and the weather are great out there. I’d probably want to take Halfie Berry along with me. She is the actress who was in “The Flintstones”.

Ronny Jordan’s ‘From Light To Dark’ album and ‘The Law’ single are both out now on Island

The Fugees
Killing Me Softly
Columbia
Pulled, quite rightly, as the second single from ‘The Score’s’ much-anticipated album. It is without question the finest interpretation of the Roberta Flack classic ever. A subtle blend of simple drums over a heavy bass, “Killing Me Softly” is raw and stripped to the bone. Perfection, utter perfection.
The popstars shiver of "Blinder Than Wonder", the minimalistic reggae of "Memories Of Love" on "And This Makes Four", the sleazy, gonzo, low-slung funk sound of "Funk Attack" and the fluky-tootsy 'n' squicky loothrob of "And A Flute Ta Boot" sparkle and rattle like technicolour jumping beans.

JOURNEYMAN

Journeyman 3 Ninja Tune

More excursions from the furthest side of the abstract trip hop agenda from ex-Sandals main, Ian Simmonds. Rumbling poetry darkens the doorstep of "21st Century Turn", while Pressure Drop crackles from 80 bpm to 160 and back again on their rems of "I'll The Law Suits". One for the dour bluesmen.

VOTE

If None Was Six EP Fat Cat

Following on from Strange Legends, Mr Scuff and Lamb, here comes Manchester's freshest bunch of weird-beard innovators. Closest in tone to Mr Scuff (whose "Sea Mammary" they recently remixed), "Spooky Driver" surfs the same deranged as "Chicken In A Box", all bossa-nova-shitting casually spilled into melancholic ambience. For a lambent, end-of-night hip hop farewell, look no further than this EP's aching producer of the few dark tracks.

BLUE BOMBER

Blue Bomber Dub Nation

Doing the rounds as a promo with Black Dog Dubz comes Mr Scuff's African-influenced "Brainstorm" on the other side, "Blue Bomber Dub" is what happens when Colin Craig's "Bag In A Bassin" gets flanged through a sieve of head-footed, thudding Jamaican dub. It ain't too pretty, but then tracks on the rocks rarely are these days.

RUBY

Ruby (Remixes) Creation

Now they're established as the electronic beat-headz version of Black Dog Dubz (largely thanks to an innovative remix album), the taste-makers behind Ruby laka, Leslie Rankine & Awe have come up with two more superb choices in Grantby and David Holmes. The former transforms Rankine's, the em, rancour to a smoky Parisian jazz-cave, while Holmes imbues him with the spirit of both John Barry and King Tubby in a dark electronic soundclash.

SONOROUS STAR

Indian Motorcycles Catskills

Passed this way by our very own hip hop guru Mr Ashon, "Indian Motorcycling" should by no means be overlooked simply because it doesn't come from Manchester. Unadorned rumble, dub trip hop, the track makes up for its Spartan production with a combination of loopy beats and a smoked-to-fuck bassline, while the flip, "Journeys Through Hell" up the emotional quotient with a singer to make you weep.

VELOCETTE

Senorities By Starlight Reflecta, USA

It's not all blissful dizziness in San Francisco's Bay area, you know. Velocette hark back to the early days of Reflecta cover, Jon Sharp's Space Time Continuum project, as they mix brittle, bristling electro with off-kilter melodies and twitchy soundscapes. In a resolutely alien fashion, "Electric Dress" and "Bird" are ambivalent air-offs custom-built for the chill-out lounge of Battlescat Galactica. A curious relic from a forgotten future.

SQUAREPUSHER

Feed Me Weird Things Rough Trade

The absolute in no-wave future, "Feed Me..." is the kind of album Miles Davis might have made if he had been working with their breakbeats, Aphex Twin and Ninja Tune. Following up the wondrous "Airway Road Tracks", it's also confirmation of the audacious twiddle-playful skills of Tom Jenkinson, as the sound of jungle explodes into the 21st Century with everything from 303s, freeform jazz, funeral laments, skanker basslines and even, at one stage, farmland animals. Not for the fainthearted, this is nevertheless proof that, when the rule book gets thrown out of the window, it occasionally bounces back in as a revised Bible. Weird indeed.

As we speak, the label's stable...

Pete Leigh explains the horizon hypotheses behind CHILL OUT

What do you do before you started the label?

I'd worked in marketing departments all over the place, at Rough Trade, One Little Indian and Polydor, taking care of acts like The Shamen, The Sugarcubes, The Sundays, Mo'Bass B and, oh, The Moody Blues. Which artists have you released?

Our first album was "Chill Out Classics Volume 1", which was a mix of classical pieces. Then we did the "Mixing" album with the Radio 3 programme of the same name, "Mixing" has supported our notion of proving that all music is connected. It had artists such as The Lounge Lizards, Nancarrow, The Black Dog and inuit Indians. We've also put out singles by artists like Slowly, Tribal Drift and Mellowerns. At the end of the day, to me, it's all chill-out music to the truest sense. It's all music to connect and interact with.

What is your next selling record?

"Mixing". I'd say it was probably the first time most people had heard things like Mongolian mountain music set alongside experimental electronic stuff like The Black Dog. I was such a fan of that Radio 3 show, I just thought, "Let's take it to the next stage".

What are your aims?

To simply put out top quality and interesting instrumental music which is also essentially listening music. Some of it has been influenced by the dance scene and some of it is being introduced into the more leffied part of the scene. We see dubbing as having been opened-minded over the last few years, it's the perfect place to bring new music to new audiences.

What are your plans for the rest of the year?

We've already an album from Mellowerns, which is very industrial, scratchy, noisy hip hop, and Joe Nation is making a global jungle collaboration with a Serbo-Croatian folk singer. And before those, we've just issued an album by Jonathan Harvey, who's one of the UK's leading electro-acoustic composers. • Jonathan Harvey's 'Imaginings' is out now on Chill Out. A compilation album, 'New Moves', is also available.
The new single out 10th June
also available the new album 'fifa'

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COOL JACK
Jus' Come
Sharp
Originally released on Italy's Black Moon imprint a few summers back (many hardgangers will recognise it from Reakt's original "Rush Hour" compilation), "Jus' Come" gets reinterpreted by the Sharp guys in two crackling mixes, the "Elasticated Dub" and "Vocal Remake". As if that wasn't enough, there's a Malcolm Dufy "Trade Remake" and the original on the flip. You've never had it so gorge.

SINGLES
ROLLO WITH PAULINE TAYLOR
Let This Be A Prayer (Relle Goes Spiritual)
Cheeky
Haileyejah! The third release in the "TRIP" series, with its trademark sweeping melodies and gospel tinged pathos, is bound to convert even the most atheistic pick pocket to the way of the Lord. Well, for four minutes or so, at least. Pauline Taylor was featured on the King Rollot produced "Reverence" album, and this would seem to be the same lady, with her singing sending us into street paradise for some time to come. Simply awesome.

FLIPPED FANTASIA
Passage/O Bumpy Ground
(FLIPPED GQ)
Flipped Fantasia,olland
The stand-outs on the superlative Dutch four-tracker are "Passage" by Flipped Fantasia, with its long intro and its build into winding acid underpinning by bouncing house rhythms, and "O Bumpy Ground", Track Effects' superb homage to Itty Bitty/Patrick Prins production values with a smidgen of NY's on the side. The B-side loses the plot slightly with that out-of-place kick on "Keep On Going", but from an overall point of view: Time to move on?

WIPPERBERG
Neurodancer 'White 'N' Wood Mix'
Padelock
Producer Kevin White and first lady of trance Mrs Wood deliver a truly stunning re-working of the Teutonic classic which rocked the nation's more discerning dancefloors a while back. The epic banging synth break is better than ever. If you want the proof, flip it over and compare it to the A-sided original, which gets a welcome reissue. Tuff stuff for nozy boys.

WESTBROOK
Take Away
Blinkk
Westbrook, the Chicago homie, was one of the founders of house at the back end of the Eighties and, here, in conjunction with top studio head Arjan de Lanneman (whose production credits are longer than a donkey's cock), he serves up an epic groove of New Jack Swing proportions. Boston's goeer of the moment Richard Dekard supplies the pick of the mixes, Marshall Jefferson and Eric Kupper take silver.

HAZELL DEAN
The Winner Takes It All
Carlin Sounds
It has been way too long, but at last the queen of Eighties Stock, Aitken & Waterman-produced pop is back from a six year hiatus in the performance wilderness. And Hazel returns to enchant her legions of adoring fans around the globe with a cover version of that much loved Abba classic, "The Winner Takes It All". Ermm... yeah... So, out it, Hazel! The least you could have done was to nick a vague remix of "Searchin'" for fuck's sake.

DA JUNKIES
Radical Madikal/Pula Madre
Toptrax
The splendid "Radical Madikal" is as pummeling as the seats were hardly more than Johnny Fortpant's incontinent grandfather after 10 bottles of Newcastles Brown and three plateful of lips 'n' mushy peas with gravy. "Pula Madre", on the other hand, is an altogether less direct affair and, with its more subtle composition and doomy sonic variances, it may well be the more favoured track on this treat from Toptrax.

KAFFE
Can You See It (Remixes)
Spirit Of Inspiration
Licensed from Noise Recordings in Belgium, "Can You See It", featuring the vocals of Barbara Tucker, has already established itself as a continental club classic and at last has got a welcome UK outing. Very, very tasty package, complete with a very disarming breakdown and the infamous "I am ready, "Can You See It" is trolled off by a couple of pummeling remixes courtesy of Rushmore & Panfruki, the chase behind "Organ Grinder", "Get Up" and "Submission".

THE DIFFERENCE
Funny Walker/Party Queen
Dan, Holland
Another slice of neo-disco and dirty funk from the land of tulips and dirty hookers, "Funny Walker" (which is produced by Andre Van Den Bosch), is obviously the result of a groin strain after a few too many space cakes and far too much of the old window shopping over in Amsterdam's red light district. "Party Queen", on the other hand, produces the kind of oned-up and rhythmically seductive Dutch house currently favoured by crews such as The Roxy and It. A truly classy release.

C-GROOVE DJ
Hypnotik/Hypnotiky 4
Aquatic, Italy
It has been a long while since an Italian track has really managed to set the scene alight, (Cool Jack's "Jus' Come" being the big exception to the rule of course), and C-Groove DJ has somehow managed to rekindle the fire we all once had in that country's disco tinged production talent. "Hypnotik" and "Hypnotiky 4" are two superbly layered housey builders which can enthuse, if not entrance, the dancefloor. There is a subtle touch of the obscure to it all and go and sample in there where this tip is that, in an delicately understated, down-tempo way, at those screening pianos of yore.

MOVIN' MELODIES
Indica
Hoj Queries
The brilliant Patrick Prins classic, originally released as "Labia" by Indica on the Movie Melodies stamp, gets a welcome reissue here under a different (but similar) moniker frightening legal reasons. True to form, Jerry at Hoj Queries claims the title change is due to his "dislike for the gynaeological tone of the original". Happily, the cut itself remains the same, plus there are touchings from the ubiquitous Mistletoes and Red Jersey himself.

ALBUM
TALL PAUL
Pump Harder Motha Music
It's difficult to tell whether Tall Paul should get reviewed on this page since he barely bothers to show up at trade these days (to the annoyance of the other jocks who have to cover for him) and he recently slammed the telephone down on a polite young journalist from "Attitude". Still, maybe that's the prerogative of the superstar, if that's what it is. "Pump Harder" hardly attempts to that particular claim, but by recording in the mix much caned classics such as Black Box's "Passive Vibration", Aphrodite's "In The Dark We Live", Liberty's "Second Coming" and Lemon's "I'm The Bell Of Revolution", Paul does manage to come up with an enjoyable, if hardly revolutionary, long player. This is bound to move a few units across the hardgangers heartlands.

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TRANSPOTTING
Hardbag
Reviews by JOEY BOLSADURA
The British imprint being hailed as the one for breakbeat headz to watch...

**FEW**

*LABELS HAVE MANAGED TO GAIN RESPECT AS QUICKLY AS DORADO RECORDS’ FILTER OF SHOUL. Indeed, in a little under a year and with only a handful of releases to their name, Dorado have achieved outrageously positive acclaim from both critics and DJs alike. It’s quite an achievement.*

**BOX SAGA**

“We put out our first single, ‘Central Pro’, on our own Radio Rhythm label. It was recently licensed by Stable in New York, who have asked Mantronix to remix it. The original was an electro-influenced track and that is what we are hoping for from them. In the future, we are aiming to make music which is less sample-based and has more of a song structure. Like freeform jazz, our new tracks are going to have key changes and so on. ‘Blackfly’ was actually the first track which we put a key change into. We plan to put out the new material as a series which will follow up with an album next year. We’re influenced by records like ‘Liquid Liquid’ and acts like the Residents. In many ways, we want to be perceived as artists instead of just as a part of a label. Although Filter are a brilliant label, we don’t want to be seen as an exclusive part of their profile. Box Saga are very much a band in our own right.”

**KID LOOPS**

“When my Filter singles were so well received, it was very definitely a pleasant surprise. In fact, it lead to me getting a one-off deal with RBS. The commitment only goes that far, but it might extend further if we are both happy. The Local Zero single is basically me with friend of mine. We just got together and pooled our resources. We’re doing another single to follow it up, which will also be on Filter. “At the moment, I’m working with Charlie on his new Cool Breeze album. Does it cause problems that he’s my brother? No, not really. I learned loads from him, but we both bring different influences to the sound. When he was into jazz, I was listening to hardcore, so we’ve got very different perspectives. As for my own stuff, I’m working on loads of tracks now which I think are a definite move forward.”

**WITH**

*Dorado’s current profile in the jazz scene very much hinges upon their experimental edge. Filter are in a perfect position to represent the always shifting contemporary club climate. But instead of the label trying to make a big entrance with an important album, Ross, Charlie and Dorado’s boss Ollie Buckwell decided to remain true to the original aim of the mother imprint in putting out top quality underground treasures. Unlike Dorado, though, Filter haven’t had to rely on word-of-mouth promotion and sales from the boot of the boss’ car.*

“We have learned a lot doing Dorado for the last four years,” confers Ollie. “And it’s all knowledge which is bound to help Filter. I’ve now got a realistic perspective of how many copies of a single to press up. But it also means that I have put a stop to getting people to release my records on indie labels with gold or whatever. Dorado have now moved away from the underground singles market and into the world of albums and videos, whereas Filter is a way of getting back into some of the more experimental stuff.”

The notion of Filter as primarily a one-off singles label is backed up by Ross. “I keep finding tracks which I wanted to do on Dorado, but we were basically more geared-up to album artists at the time,” he says. “In the end, Ollie said I could have my own label to put some of this stuff out on. The idea behind Filter is to release records which work on the dancefloor, records which can and will be played out. Well, I would play them out anyway!”

Indeed, the label’s current catalogue displays an almost perverse concept of the term “dancefloor friendly”. Kicking against the old 4/4 tyranny which has haunted British clubs for far too long, Ross’ own DJing stints have taught him that people will dance to good music no matter how intricate it is and the Filter output has consequently embraced sounds which revel in complexity. Check out the mashed-up breakbeat mayhem of Box Saga or the dark, jazzy drum ’n’ bass of Kid Loops. Try the deranged Detroit disco of DJ Q or the hip hop soul of the world’s forgotten indigenous cultures on The Fire This Time single, a track which Dorado have wanted to release for ages. “Basically, for a record to come out on Filter it’s got to be funky,” enthuses Ross. “From jungle to techno and beyond, it’s got to have a funky edge. I guess it’s my soul boy roots coming out.”

*Box Saga, for instance, make what I would consider to be funky house music. Kind of fucked-up with loads of references, which I also think is important in good music. It amazes me when you go to a hip hop jam, all you hear is rap. When I was into it during the Eighties, we would listen to go-go, electro and old breakbeats. We were into taking little bits from everywhere to make up a whole. The Balearic scene was similar but, inevitably, after every period of pop culture comes a time of purism. We have gone through that purist stage now and are back into mixing it up again.*

**WITH**

*Their most recent release, “Nine Lives”, a record featuring Ned Kelly and Professor Scootch collaborating as Underwolves, Filter offer a slightly harder twist to their take on jungle. It is, however, still firmly ensconced in breakbeat territory. With the exception of DJ Q’s “We Are One EP”, this has remained central to all of their releases so far. Ross considers this a temporary situation. “At the moment, Filter is certainly on a bit of a breakbeat tip but I’d like us to be far wider in style in the future,” he explains. “My ideal label would probably be something like the Atlantic imprint in the late Sixties and early Seventies. As long as the music is good, there’s a place for it on Filter. Hip hop, disco, techno, whatever. It doesn’t matter. I’d even put out an indie band if I liked them enough.*

*With a compilation album in the pipeline and a host of similarly funky sonic weirdness currently being considered, Filter’s pursuit of quality is marking them out as they continue their path to the top the imprint pile.*
DISCOGRAPHY
FILT 001 KID LOOPS - “Alien Residence”/”Digital Breakdown”
FILT 002 BOX SAGA - “All The Signals”
FILT 003 KID LOOPS - “(Back To) The Lab”/”Futura”
FILT 004 THE FIRE THIS TIME - “The Fire This Time”
FILT 005 BOX SAGA - “Blackfly”
FILT 006 GJQ - “We Are One EP”
FILT 007 LOCAL ZERO - “Airbag”
FILT 008 UNDERWOLVES - “Nine Lives”
"GLASGOW'S MILLS BETTER" IS THE LINE SAICHTI HAS STOCHN thought up to sell Scotland's largest city, the home of Irn Bru and Rab C Nesbitt, and the birthplace of the television. A place which boasts the most museums, cinema seats and square feet of public park per capita in Europe; a place which is also famed for the friendliness of its inhabitants. Add a chemical high to that reputation and you have a pretty lovable breed. If Glasgow smiles better, then it's in the club community where Glasgow smiles best.

LOCATED on the northern side of the River Clyde, Glasgow is a Cultural Capital of Europe. In 1999, it also becomes the City of Architecture and Design. The rising prosperity of Glasgow is reflected in the shops. In the Italian Centre, Versace and Armani cater for the top end of the market, while Prince Charles' favourite shopping arena, Prince Square, is home to Katherine Hamnett, Nicole Farhi and Vidal Sassoon. Buchanan Street, Glasgow's main shopping strip has the biggest turnover outside of Oxford Street.

Getting around is cheap and easy. The Glasgow Underground, (fondly known as the "Clockwork Orange", because of the colour of the little trains) has a single double loop which goes from the city centre, out to the studentish West End and into the residential South Side. Then back again. Glasgow has the largest local rail network in the UK outside of London, while black cabs are plentiful and inexpensive.

Since 1993, though, Glasgow has endured a Draculian club curfew set up by the council as a result of their perceived threat of violence in the late-night city streets. A year later, a network of 30 close-circuit cameras wired to the police was installed. The CCIV certainly makes the centre feel safe, even if it is a bit unnerving when the cameras pan round as you walk up Sanché Hill Street at six in the morning. As for the curfew, the law is very carefully observed and the city's clubs have learnt to live with being in a club by 1am. It doesn't matter who you are, you're not getting into a club after curfew.

The pubs are open until midnight and most host pre-clubs to persuade people to stay drinking rather than heading straight for the dancefloors. The best of these are the Dirty Dee Jays In Disgrace at The Variety on Thursdays, Rob A at Blackfries Underground and Friday night with little but lapped up by a 130 drill. Note every Sunday. Over at Whisky Bar on Fridays, Ground Control has Kevin meteorically mixing up deep dub and hip hop beats with samenting drum 'n' bass, while Norden lopes beside him rapping through an FX deck.

Even without name DJs, the pubs and bars are universally busy, especially the new breed of style bars such as The Lounge, Loving Room, Macabre, Dickie's and Whisky Bar (most of which are owned by clubs). Each of the designer bars has a gimmick. At Glasgow's newest addition, The Monkey Bar, the gimmick is a Playstation/Internet room, which is only marginally less mania than the rest of the place.

At 1 am, the queue outside the tunnel is already stretching down the street. Inside, Michael Klikie hammers hard house tunes in a stunning subterranean setting which has won every national design/lighting/sound award to be had. Pumped-up guys and sick chicks throw back Red Bulls and vodka before getting the Armani and Versace sweaty on the floor. Klikie hits the charts last year with "Cry India" as Umbroza, and he is currently working on a new Umbroza record, as well as a 1996 remix of SL2's "On A Ragga Tip".

Down towards the Clyde, under the central station, is where those legendary international techno innovators Slam can be found in the sweeping arches of the clubcated, erm, The Arches. The cavernous vaults were originally used as an exhibition space extolling the multifarious history of Glasgow, from the ship building days to the rock 'n' roll revolution. Now the venue hosts club nights to subsidise the theatre which is also housed in the building.

Every Friday, the Slam duo of Stuart and Orde pull in a largely male and always mad-for-it crowd with a smearing Chicago/ Detroit mix, while Saturdays relate between the venue's own arty club night, Cafe Loco, Scotland's best hard-rapping house party, Love Boutique, a deep disco dub night, Cool Lemon, and the Scottish take on the mighty Cream. Cool Lemon and Cream make it a habit of billing the world's biggest guests. Roger Sanchez and Billy Nasly played at the last Cream, and Felix Da Housecat was at the last Cool Lemon.

Currently challenging Slam's Friday night crown is Science at The Volcano, the venue used in the "Trainspotting" movie for the pulling-the-schoolgirl scene. Lying deep in the heart of the studentville West End, in the shadow of Glasgow University's gothic tower, the Volcano's Friday and Sunday (Aquaplanacl) nights see madcap techno heads scrabbling to find room on the packed dancefloor. Scantly-clad girls adorn the tiered podium which rises up to the DJ box, while the boys make the central space their home.

The Volcano is owned by the same company who are behind the apishly trendy Massafulin bar and The Tunnel in town, but the crowd here have made the trek to listen to the music, not to prop up the bar. Puker Out at the Glasgow Art School meanwhile continues to pioneer the finest in intelligent drum 'n' bass. And wide-eyed, flashing techno-types should make for the Arena, where Jeff Mills recently played a storming set.

Our next stop is The Goldmine (a short stagger from the Arena and next to The Arches), a full-on, after-hours pub/club which rides with the punters' frame of mind deep into the next day. The DJ looks like he is far too forced to mix his happy/hard house choosers, but the people dancing on the tables in various states of undress don't seem to mind.

On the way towards the West End is Insomnia, the city's only 24-hour cafe, which sees a steady flow of caffeine addicts all day and night. The stuff seem to have been carefully trained to deal with the oddities which roll in at five in the morning and don't seem too surprised when people become mesmerized by the fishtank and their Caesar salads.

Refuelled, it's time to check out the city's after-hours delights. A brilliant free party was recently held in a disused railway tunnel deep under the West End suburb of Hillhead. Fifteen long minutes down a curling, pitch-black tunnel, an incessant strobe silhouette led the 1000 DLs playing hard European techno to some 100 people leaping about over dead rats and used lightsticks. The other free party organisations in Glasgow, Desert Storm and Break Of The Peace, usually find somewhere to set up most weekends, and tangent organise cheap events with an all-night bar in Prince Armin's, just across the Jamaica Street bridge, every couple of weeks or so.
Glasgow, late yesterday

23rd Precinct

Outside 23rd Precinct Records

Jeff Mills at Arena

The Goldmine

The Monkey Bar

MC Nordin at Ground Control, Whisky Bar

Sub Club

Nigel at Gomma Records

Kelvingrove Art Gallery

The Arches

Inside 23rd Precinct

After-hours party in a tunnel
SITUATED above the body-piercers and the numerous odd record-hand clothes shops in the hippy-esque Virginia Galleries is the Rub A Dub record shop, the supplier of techno house, jazz, funk and drum 'n' bass to Scotland's DJs. Here we discover Twitch From Pune over in Edinburgh handed into one of the cabin doors by Dave from Soul Jazz (also from Edinburgh), and Stuart from Slam ducking through a pile of Detroit tracks. They are as keen to chat as they are to pick up more records and the bedroom jackets casually look on, checking what the big names are buying. There aren't so many celebrities round the corner in Bomma, but they've seen the likes of Roy Davis Jr, Gemin and Chez Damer stroll out of their shop loaded with records from their deep house and American techno racks. Rub A Dub, Bombo and 23rd Precinct (who are to be found just down the road and who specialise in techno, house, and garage), all act as a creative nexus for the music makers and makers in the city, with both Bombo and 23rd Precinct running labels from the back of the shops. They keep DAT machines below the counter and are always ready to audition the embryonic studio work which courses round the city. It seems that everybody you speak to has a project on the go.

Before the sun goes down, make a trip out to Paisley, some 15 minutes from Glasgow's city centre. This is the home of Rub A Dub's weekly night, Club 69. Somewhat strangely located beneath an Indian restaurant, you'll need to skulk past the straight's getting in bhoonas as you head for the delights of Rockys basement, a venue with a capacity of just 200 but which is decorated with projections and ceiling netting. Rub A Dub are very passionate about the place, with all profits from the nights straight back into beefing up the sound system and paying for a range of illustrious guests such as Yumi Tanaka from Japan and Lawrence Burden from Detroit. Their passion is matched by their customers, who sell the place out every week, often just minutes after they open the doors at 9pm. Which is pretty fortunate, as the people of Paisley have an even more repressive curfew than their big city neighbours. If a trip to Club 69 is on the agenda, just make sure you're in the club by 11pm.

Back in Glasgow, it's time to take in the Ben Kelly-designed Bar 10, where Nick Peacock is warming up the essentially gay clientele for another Glasgow night to remember. Bar 10 is the kind of place where, if you keep still long enough, you'll disappear under an avalanche of flyers. And tonight is no exception, with ads for Laurent Garnier playing Slam, Derrick May at Aquaplanet, L'f Bukem at the Sub Club and Basic Channel/Science collaboration also on offer. The buzz in the bar tonight, however, is for the Sub Club and Cream at the Arches. Across at the Arches, two extra rooms have been opened in order to accommodate the Cream night. Tonight, Roger Sanchez offers a marathon five-hour house set in the main room, while Sir Billy Nasty and Checkpoint Charlie's Pierre are in the first room, giving the young, excited and heavy crowd their monthly superclub fix. Around the corner in the Sub Club, Harri is taking the regulars on a darker house trip. A weekly club, this place is more an institution than a venue full of mad people. The Sub getting ready to mark its 10th birthday this year and, after a decade of ground-breaking clubbing, 1996 looks like being another classic year for Harri and his cohorts, who are currently on top form.

Archaos, Glasgow's newest club, is meanwhile as rambunctious as ever. Three floors high and a block wide, the club plays 'Essential Selection' style house to a dressed-up, drinking crowd. The Tunnel on Saturdays is much like Fridays, but with more of an Italian house kick, and the techno massive are out in full force at the Art School, where the Chicago and Detroit-influenced Knucklehead trade in the upstairs dance space. This has been taken over by all manner of creative types, transforming what is basically just a school hall into an optical assault of suspended sheets, video mixing and ever-changing slides.

Despite the problems, Glasgow has had to deal with over the years (the curfew and try to shake off the "No Mean City" hardman image, for starters), the city has reinvented itself as stylish, individual and prosperous. Although it will never win back its place as the Second City of the Empire, it's happy enough to be "Pure, dead brilliant, by the way", as they really do say here.

And there's no arguing with that.
Reinventing The Peel

Radio One's longest-serving jock, JOHN PEEL has remained open to the full diversity of underground sounds. But is his style a dying art in the world of radio?

"Radio DJs deserve as much respect as John Peel. Not because he has been at Radio One since the start, but because he has steadfastly refused to tow the party line where music is concerned. Indeed, with his notoriously catholic tastes and broad-minded approach, he's championed the underground with more fervour than London Transport. Currently favouring the hard and fast sounds of gabba, Peel has been responsible for the debut radio airings of some of our better-known techno and jungle artists. His enthusiasm for Dave Clarke's music has even resulted in the technohead giving his dub plates to Peel up to two months ahead of everyone else. Furthermore, the last instalment in the 'Red' series came with a veto against anyone but him playing it before the week of release. Not bad for someone who's as old as your dad."

"So how does he keep up with the ever-shifting underground? 'I'd like to say that I discovered Dave Clarke in some little club in the backstreets of a city in the north of England, but I didn't,' he says in a typically modest manner. "As with most things these days, I discovered him in a record mailer bag. I like to approach dance stuff in a state of grace, or ignorance, as some people would call it. I just play what I like as it comes. But I do have the advantage of not knowing the people making the music."

"In a way, I suppose my criteria for listening to techno, and this is going to make me sound extremely old, goes back to a Tangerine Dream gig I went to a long time ago in York Minster. When the band came on, it was pitch black until some kind of beat came in, and even then all you could see was this series of lights on some piece of equipment flashing in rhythm. And those lights were as good as any show I've ever seen. So I guess my favourite techno is the kind of stuff which reminds me of Tangerine Dream's Flashing Lights."

"The speed at which scenes change and music develops does bemuse Peel a little, though. While he may have an unusually astute ear for the best dance tunes, he doesn't understand the multiple categories which proliferate the scene. "You start out with something like jungle which then becomes drum 'n' bass, then you get intelligent drum 'n' bass which presupposes there's such a thing as stupid drum 'n' bass,' he laughs. "But that's probably a category I'd enjoy."

"With many of the BBC jocks relying on play lists and industry pluggers to tell them what to like, John Peel's approach has put him in the position of being the station maverick. It's something which obviously saddens him. "The thinking in radio at the moment is called 'narrowcasting', where people think that whatever record is played first defines the programme. If you turn on Pete Tong or Danny Rampling's shows, it's fair to say you'll know exactly what to expect from the first track onwards. Some of the dance programmes are considered to be radical in terms of the previous history of Radio One, but in their own terms they are quite conservative. I don't think it's enough just to satisfy listeners, you have to run the risk of delighting your audience. I want to make people stop and say, For fuck's sake, what is this?'. That's what I love and I know a remarkable number of people feel the same."

"When Peel took over the lunchtime show a couple of years back, he proved this point to perfection. Playing a selection of his favourites alongside the likes of Take That, he had a phenomenally good response, with people of all walks of life faxing their praises to the BBC. He kept all the faxes as proof of the success of his eclectic style. Unfortunately, the suits remained unconvinced. It seems Peel just didn't fit into the station marketing strategy. "I still think the best way to do things is to mix it up,' he confirms. "But the move nowadays is towards creating stricter confines for the shows. Obviously getting a jungle programme on Radio One is very exciting. But it's irritating that, having played jungle for three and a half years, it was my programme which got shoved out of the way when they decided to have a jungle show. I even lost an hour in the process! And that does cause problems. For instance, tonight I'm planning to play a track off the Bandulu album and the track I've chosen isn't necessarily the best, it's just the shortest.'"

"Which inevitably results in Peel having far less time to do what he loves, breaking new sounds. It's what he's known for, from dub to techno to gabba to hip hop. "When the first hip hop music started coming over from the States, I was playing it on my show and a couple of people came up to me and said, 'You shouldn't be playing this stuff on the radio, it's the music of black criminals.' I thought that was extraordinarily revealing. But it made me want to play those records even more."

Words: Martin James

The John Peel Show is on Radio One, Saturdays 5-7pm and Sundays 8-10pm
SOFA REPORT
A few good reasons to stay home this month

TIMOTHY LEARY ONLINE
http://www.leary.com

Leary may be still banned from the UK, but they can't stop him from getting in via the phone lines. Currently a site for drug-inspired visuals and a forum for debate, with the man himself making occasional contact, Leary Online will soon boast the entire works of the guru of LSD. And watch out for Leary's imminent death and subsequent cryogenic preservation, which will be shown live online. Allegedly. Turn on, tune in, and, erm, boot up! (MJ)

ECSTASY
Irvine Welsh
Jonathan Cape Publishing
From one drug guru to another. Okay, it's not the great follow-up to last year's astonishing "Maribou Stork Nightmares", but it is still a pretty enjoyable stopgap before the next novel. Combining three short love stories which bask in the unconventional (as you would expect from Welsh), from lived-up frenzies to necrophilia tendencies, "Ecstasy" is the thorn on the mainline of the Mills & Boon romance. (MJ)

ALTERED STATES
Directed by Ken Russell
Warner Home Video
And while we're on about drugs, this is the finest drug film ever. William Hurt explores the genetic heritage of mankind through the use of flotation tanks and some pretty heavy-duty 'shrooms. It's a trip which sees him back at his own birth and then at the birth of mankind, when he turns into a prehistoric man! Ultimately, he becomes the manifestation of the birth of the universe itself. Mind-blowing stuff. (MJ)

A YEAR WITH SWOLLHEN APPENDICES
Brian Eno
Faber & Faber
Old domed hats you into a year in his life and shows there is a very funny man lurking behind that academic exterior. A collection of conversations with himself, his computer and people on the Net masquerading as famous arty types, this portrays Eno as the embodiment of the 20th Century Renaissance man. Which is something he'd probably hate. (LC)

SUPER FLY
Directed by Gordon Parks Jnr
Warner Home Video
One of the best-known of the so-called "blaxploitation" films, the homeboys ham it up with overblown hustler attitude for a largely white production team. It may well be a Hollywood ghetto pastiche, but the humour often finds the players having the ironic last laugh. And the Curtis Mayfield soundtrack is superb. (MJ)

FIERCE DANCING
CJ Stone
Faber & Faber
From "Housing Benefit Hill" to the country's site parties, CJ Stone proves his position as one of the nation's most astute and witty writers. "Fierce Dancing" explores the post-rave DIY culture first hand and pushes the text to a chemically-induced nervous exhaustion. (LC)

SENSELESS ACTS OF BEAUTY
George McKay
Verso
A vivid account of the counter-culture from hippies and travellers to punks and ravers. McKay explores the reason behind these rebellions and discusses their subsequent effects, concluding that youthful political resistance is very much alive and kicking in contemporary Britain. This is a truly brilliant tome to the misunderstood and usually misrepresented frontliners. (LC)

INNER SPACE
Techno 'zine
e-mail s20833@cybersurf.co.uk
Available in hard copy or on the Net, this excellent Edinburgh 'zine offers interviews with CJ Bolland and DJ Hell, features on Sativae Recordings and Finifex, hundreds of reviews and a wickedly funny cartoon of the ageing Miss DJax. The cover boasts "low quality", but this is quite obviously someone's idea of a joke. The only thing in any way lacking in quality here is the paper which the hard copy has been printed on. Just like any good 'zine. (MJ)

AND GOD CREATED PUNK
Erica Echenberg & Mark P
Virgin Books
With words courtesy of "Sniffin' Glue" editor-founder Mark Perry and a selection of truly inspiring pictures from Erica Echenberg, this 1976 throwback is a book and a half. Mixing history with humour, check the story about how, as the resident DJ at the infamous Roxy club, Don Letts played dub and reggae records between the live sets because there weren't enough punk discs in circulation at the time. What goes around and all that. (JK)

FILM OF THE MONTH
FROM DUSK TILL DAWN
Directed by Robert Rodriguez
Cert 16
THE Titty Twister is a low-down sleazy clip joint just across the Mexican border. Open from dusk till dawn (natch), it’s the destination for two of America's most wanted, the Gecko brothers. The problem is how to get across the border. Easy. Kidnap an ex-preacher and his family en route to a holiday in Mexico. Once safely across the frontier, our players settle down in the said establishment, hostage in tow, to await the arrival of their underworld contact.
"From Dusk Till Dawn" features a rather cool line-up including Harvey Keitel as the ex-preacher, Juliette Lewis as his daughter (who turns in another of her little-girl-lost performances, plus. George Clooney (who is best known as Doug Ross from "ER") and Quentin Tarantino as the Gecko brothers.
Ah, Mr Tarantino. He agreed to supply the screenplay provided Rodriguez (who made the stunning "El Mariachi") agreed to direct. But the story goes further back than that: as this is actually the script which enabled Tarantino to leave his job at the video store to become a full-time writer.
This is not, however, your usual Tarantino hoedown. Not wishing to spoil the open-mouthed incredulity experienced on first viewing, you're just going to have to get comfy and prepare yourselves. The key to it all is Rodriguez. It's his input which turns "From Dusk Till Dawn" into what it is.
And what is it? Well, it's a full-blooded, and we do mean full-blooded... Oh, just get in the queue and watch the word "disappointment" leave the English language forever. Okay? Joseph King

MAN ABOUT THE HOUSE
MARK BROOM on his home entertainment

ON THE VIDEO
Right now, I'm tapping "Six Million Dollar Man" from Bravo. I like the oldie channel, especially when they have a programme with a funky soundtrack. I often end up sampling it. Most of my home entertainment is based around music. I like to have a smoke, spin some mixes on the decks and sample stuff from the TV.

ON THE PLAYSTATION
It belongs to my brother, so I usually have to sit and watch him play "Doom" for hours on end. I think those beat 'em up games are really dull, so when I get a chance to play I go for racing games like "Demon's Revenge". I also like the football games and, although I've only played a couple of times, I'm sure I'd whip anyone's arse.

IN THE MAGAZINE RACK
I usually read any mags which are lying around, especially music and fashion mags. I've never bothered to look at the magazines on the Internet because I'm just not into any of that computer stuff. I'm not interested in the Net at all. And no, I'm not going to say which mags I don't like because I don't want slag anyone off.

ON THE BEDROOM FLOOR
Nothing. My mum came round and tidied up yesterday!

Mark Broon's debut album, 'Annie Is A Shoplifter', is released on his Pure Plastic label in July
Spring Heel Jack's dizzying drum 'n' bass is about to go stellar with their new album, '68 Million Shades'. But how did they do that?

**IF YOU WANT TO HEAR THE SOUND OF A SAMPLER BEING PUT THROUGH ITS paces by people with a real knack for it, you can do no better than check out the recordings of Spring Heel Jack. The group's intense yet highly musical drum 'n' bass workouts owe much to hours of jiggling breakbeats about with their ageing Akai S1000 sampler. Their new album, "68 Million Shades", is a prime example of what can be achieved with a little care and attention to detail.**

If "68 Million Shades" wasn't so check-full of lush melodies, and thus eminently listenable, it would be a staggering textbook model of technical ability executed with clinical precision. John Coxon and Ashley Wales formed Spring Heel Jack in 1994 and launched their career with a series of singles for Rough Trade. Then came last year's "There Are Strings" album, which earned them a deal with Island Records. Both this and "68 Million Shades" were recorded at The Strongroom, a complex of studio units nesting on the outskirts of London which also home to Optimal HQ.

"Before we went off we were recording in studios where there was always lots of pressure because they cost so much money," begins Coxon. "It's much cheaper to spend your money setting up your own studio, so long as you can get someone to support you. Otherwise you're just putting money into other people's pockets."

At the absolute core of Spring Heel Jack's work is their trusty sampler, "The Akai S1000, together with our Akai computer and the new Yamaha DZ8 mixer, are what we spend virtually all our time on," says Coxon. There are a few synths in the studio, most notably a Juno 106, a JD 800 and an MKS 80 Super Jupiter with a programmer, but they are rarely used.

"I think it's the way we use the motion bass station once in the last year," says Coxon. "We started off using the 80 drum machine, but we found we had more control if we painted the notes in on Cubase," continues Wales. "For the type of music we're making, the equipment is great. You can't really play it with a band.

A HISTORY of playing in bands is nevertheless evident when you hear Spring Heel Jack. Their approach is too musical to have been born solely out of jumping into the digital deep end with only a head full of E for inspiration. "We have carried around drum kits in our time," confesses Coxon, with a rueful sigh. "But you can't ignore the new technology. The sampler is simply a musical instrument, the mixing desk is another. We are influenced by music, but not by any one sound in particular."

"I tried to ignore computers for as long as possible," admits Wales. "But when I actually saw one working, I thought what a fucking idiot I've been. It's the perfect tool for writing music. It's much easier than writing it all down. It's also a whole lot easier than having a band!"

"There's a lot of bullshit talked about technology, but it is absolutely integral to our music," says Coxon.

"Imagine being in a band and you're having trouble recording drums, or getting them in time, now you can just sample them," ponders Wales. "The drummer can get off early. I wish samplers had been around when I was in bands years ago. I remember going into studios and it being torture."

"It is slightly different with us, though," adds Coxon. "We really delight in the technology, whereas bands who are now using the same equipment are doing so just to make them sound sharper. We're using samplers as instruments. I think the first best instruments around."

So what was the first sampler you used?

"I started off with an Ensoniq," says Coxon. "I've still got it at home."

"Mine was a Casio," says Wales. "One of those little plastic toy ones."

"Then we used the samplers you get on DJ mixers, which we will sometimes still do," continues Coxon. "Although it's our major instrument, the S1000 does need updating. We've done well with it and we don't have problems with it, but we get polyphony problems. We use lots of dense string parts within our tracks and they really use up the polyphony. We might get an EMU E64, or possibly an S3200. The E64 is very attractive because it has 64 voices."

The fact that Spring Heel Jack occasionally run out of notes reveals another aspect of their approach. Instead of using the perfectly serviceable string sounds on the JD 800, or stacking chunks of strings, their string parts are carefully constructed from one sample. "We have one string note which we use quite a lot," explains Coxon. "It's actually a composition sound of two others. We build up the music we're writing, then if we run out of polyphony, we might take a whole wadge of what we've just written and put it into the D1000 or into adat, which will free up the polyphony. It is always our biggest problem."

"It always happens when we use strings," affirms Wales. "It's a pain, because we want to be able to try out ideas as quickly as possible."

"That's the great thing about the on-line mixer we use. It's a PCM 202. It's not a really good sampler in it and you can go into it straight from the deck, which means you don't have to worry about the programs or anything. It enables you to simply try the sound to see if it works."

**THE REMIX BOX**

TECNO ANIMAL - "Heavy Water"
STATIK SOUND SYSTEM - "Revolutionary Pilot"
JILL - "Everybody Say Yeah"
EVERYTHING BUT THE GIRL - "Walking Wounded"
TORTOISE - "Along the Banks of the Rivers"
OUTER NATIONAL MELTDOWN - "Hungry on Arrival"
TONY THORPE/MOODY BOYZ - "Inspiring Light"

With sampling playing such a crucial role in the Spring Heel Jack approach, are there any areas which have proved to be particularly fruitful hunting grounds for sample material? "We sample quite a lot from classical records, partly because you can't tell where the sample has come from," says Wales. "There's a lot of stuff we would like to sample, but we can't use because it would be too obvious and someone is bound to recognize it. It's always hard to sample things which are quite obscure."

"It doesn't matter where you get the sounds from," asserts Coxon. "If it works, it works, whether it's from Shirley Bassey or Goldie. The first Massive Attack album is an example of some very obvious samples being used, but it's still a great record. It doesn't matter. Some people make brilliant tracks and some people make shit tracks, and that's what counts. How they did it and whether they use a fucking big sample of somebody else's record doesn't really matter."

"It's interesting how hip hop in America changed when people started using acts over samples," he continues. "A lot of early hip hop records, classics like EPMQ's first album, all have massive samples, from Archite Franklin to God knows what. The tracks were based around the groove, more on an empty sound because of the sampling laws. But it has also led to a lot of development in the sampler as a musical instrument. People who use samplers like this are not just using it as a digipipe tape machine, they're interested in other techniques, like using envelopes efficiently, applying one parameter to another and even timesretch. Although I think of that as an effect ."

"The other interesting thing about timesretch is that you can get rid of the helium vocals and you can make drums sounds really crunchy," adds Wales. "But it didn't alter the face of music like many people thought it might."

"In some ways, our computer and sampling set-up is quite obscure," notes Coxon. "But that doesn't really matter. There's no point in spending time and money on gear which doesn't enhance your ability to make the music you want to make. We are not interested in having it for its own sake."

"We're not boffins," agrees Wales. "We're not that into technology."

"68 Million Shades" is out now on Island.
KIT LIST
1 TAC Scorpion Desk
2 Yamaha 02/R automated mixer
3 Yamaha NS10 M Monitors
4 Dawn Audio Patrol Monitors
5 Alesis ADAT x 2
6 Panasonic SV3 700 DAT Player
7 Akai DD1000 Drive
8 Lexicon PCM 70 FX
9 Alesis QuadVerb FX
10 Lexicon LXP-1 Reverb
11 Ensoniq DP/2 Multi FX
12 Atari Computer running Cubase
13 Roland Juno 106
14 Roland JD 800
15 Novation Bass Station
16 Akai S1000
17 Yamaha TG77
18 Roland R8 Drum Machine
19 MKS 80 Super Jupiter with programmer
20 Technics SL 1200
21 Fender Jaguar guitar
22 Fender Precision bass guitar
23 Vestax MC 205S sampling DJ Mixer

Ashley Wales (left) and John Coxon
My Favourite Machine

Jungle wizard THE APHRODITE selects his favourite box of tricks

I'VE
got two bits of equipment which I really like. The first is my
Amiga 1200. I've been using Amigas since they first came out. They came
out in the late Sixties, did they? Okay, since around 1988, then.
I was using an Amiga 500 until I bought the 1200 in 1992. It's difficult to
say why I like it so much. I don't really know any other computer, so I don't
have much to compare it with. It has a lot of character and I haven't been
tempted to change. Maybe if a lottery win came my way, or an album deal,
I would go for an Apple Mac, but my philosophy is simple. I've been to big,
multi-million pound studios, I've seen friends' hi-tech set-ups and my own
collection of equipment has also grown, but the best-selling record I ever
released was done with just two Amiga 500s and no other keyboards or
samplers. That was "Some Justice" by Urban Shakedown.
The equipment itself isn't that important, it's what you do with it. I don't
chase new gear when it comes out, I just use what I have. If you want to
do something with a sample, you can do it with the gear you already have,
you just need to think about it a bit more, and the beauty of the Amiga is
that it's a fantastic sample editing tool. I have a 16-bit sampling package
which enables me to really get inside a sample and turn it inside out. With
jungle, it's like a competition to see who can find some new effect. Most
of them come from the Akai, but the Amiga does things the Akai can't, so
you can come up with some really original sounds.
Having said all that, since buying an Akai S3000 last year, it has quickly
become my other favourite piece of kit. The nice thing about it is, the more
you go into the machine, the more you find it does. That's the mark of a
great bit of equipment. Now I can edit samples in the Amiga and then put
the results into the Akai, which frees up the Amiga for the sequencing.

The Aphrodite's 'Wanted It More And More' and 'Style From The Dark
Side' are out now on Aphrodite Recordings

TRICKS

EDDIE 'FLASHIN' FOULKES on the
delights of triplin'

THERE is nothing more exciting (and
confusing) than hearing someone mix two copies of
the same record. When you hear it, you'll never forget
it. If the intro to your favourite track seems as though
it's going on for days, it's perhaps because it is. Darren
Emerson proved this with a couple of copies of Moby's
"Go" at Boy's Own in Bognor Regis and, more recently,
with Secret Cinema's "Straight Forward" at The End
in London. The trick works even better with vocal cuts,
making the record sound as if it is stuttering, without
resorting to scratching. As Detroit's Eddie "Flashin"
Fowlkes, the master of mixing vocals over the deepest,
sweetest techno, now proves.

1 Choose two copies of the same record. As Eddie does
here with the Tommy Boy re-release of Afrika Bambaataa's
"Looking For The Perfect Beat". Don't start both copies
together, but launch into one of them, then catch up in the
headphones with the other and drop back a beat.

2 Use the cross-fader to fade from your first copy into the
second and you'll hear it repeat one beat before carrying
on as normal. Now go back to the first record, pull it back
two beats and slide the fader back across. Hey presto, it's
repeating the beat again.

3 String this together and you will hear your vocal/beat
repeated three times, with one seamless motion. An extra
trick for those of you with a worn-out stylus is to bend the
record right up into the stylus when you're scratching, so
as to tighten the gap in the groove and enable you to pull
back as fiercely as you want. Without any fear of the stylus
jumping from the record. But be warned, as this trick can
seriously damage your records!

Eddie 'Flashin' Fowlkes' latest album, 'Black Technosoul', is
out now on Tresor, Germany
DJ's SUPPLYING DJ's

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27th June 'Cream Opening Party'

Cream Live Album Launch Party
Boy George, Graeme Park, Norman Jay, John Ceejay, Andy Carroll.

4th July 'Hard Times Presents'
Damny Tosaig, Miles & Elliot, Judge Jules, Andy Carroll.

11th July 'Ultimate and Muzik Presents'
Carl Cox, Darren Emerson, Nick Warren, Andy Carroll. Terrace - LJ Rumen Presents
Logical Progression with DJ Rumen and Guests
* Tuesday 10th July Heavenly Social Knees Up
Chemical Brothers, Jon Carter, Assorted Heavenly Heroes

16th July 'Manifesto Presents'
Judge Jules, Danielle Gwado, DJ Paulette, Romain Jay, Andy Carroll.

19th July 'Romy Recordings Presents'
PETE TOWNS, AMIDIO WONG, NICK RAFAEL, PHIL FRYDVARAS, ANDY CARROLL.

27th July 'Radio One Essential Mix Live 96'
WITH PETE TOWNS, SASHA, DARBYS RAMPLING PLUS THE RONDON AND CREAM RESIDENTS

1st August 'Ronomy Mag Presents'
Graeme Park, David Servan, John Kelly, Judge Jules, Phil Cooper.

5th August 'Decostruction Presents'
Robert Kyle, Justin Robertson, Nick Warren, Klass DJs (Paul & Russ), Phil Cooper.

15th August
Paul Oakenfold, JG Pleas Morgan, Guiver, Phil Cooper Plus Live: Grace, Mogai.

22nd August
David M. Moore, Jeremy Healy, DJ Snek, Eric Powell & Eric Gooden, Phil Cooper.

29th August
J.B. Marvin, Boy George, Doc Martin, Judge Jules, Romain Jay, Phil Cooper.

Tuesday 3rd September 'An Ultimate Party'
Carl Cox, Daran Emerson & The Dubstar vs. DJ Roster.

5th September 'The Face Presents'
Roger Sanchez, Graeme Park, Dave Seaman, Les Ryders, Terrace - LJ Rumen Presents
Logical Progression with DJ Rumen and Guests.

12th September 'Pleasured Presents'
Graeme Park, Daran, Daran Presented Yummy, Paul Woods, Lilyov, Lenny, Romain Jay, Les Ryders
Cream Residencies
Paul, Lessegu, Andy Carroll, Phil Cooper, Jason Bye.

Release Date, 24th June 'Cream Live Two'
Mixed by Paul Oakenfold, Nick Warren and James Lavelle, Available in Triple CD and MC.

27th June 'Up Yer Ronson Opening Party'
All Star Whitehead, Buckley, Marshall, & Paul Murray, Brandon Block & Alex P.

5th July 'DJ Magazine Party'
Dj Boopple & Chris Coco, Brandon Block & Alex P.

13th July 'DJ's for Life Party'
D, Brandon Block & Alex P.

20th July 'Up Yer Ronson 4th Birthday Party'
By Association with Xuma, A Special Supreme Guest DJ Plus Music Auerbach, Marshall, Craig Campbell, Brandon Block & Alex P.

27th July 'Radio One Essential Mix Live 96'
With Pete Town, Sasha, Danny Rampling Plus The Rondon and Cream Residents.

3rd August 'Hi-Life Records Party'
Graeme Park, Terry Hunter, Paul Taylor and A Special Guest PA, Brandon Block & Alex P.

18th August 'Back To Basics and UK Midlands Party'
Rico & Kato, Ralph Lindsay, Hugy & Lee Wright, Brandon Block & Alex P.

17th August
Jeremy Healy, Tall Paul, Percussion by Shovell (4-People), Brandon Block & Alex P.

24th August
Mike Pickering, Marshall, Percussion by Shovell (4-People), Brandon Block & Alex P.

31st August 'Red Parrot Party'
Boy George, Tom Warwight, The Fabulous Hutchinson Brothers

7th September
Special Live Performances by The Beloved, Jon Marsh, Dave Canavito, Paul Murray.

14th September
Cream and Up Yer Ronson Closing Party
Ronson Residents
Alex P, Brandon Block, Paul Murray.

Forthcoming 'Up Yer Ronson' Ibiza Summer 96 Mixed by Brandon Block, Alex P, Marshall & Jon Marsh, Available in Triple CD and MC.

Tickets & Info
Cream and Ronson Events in Ibiza Ring
Cream 0151-706-1693 or 0151-708-9797
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Advance Ticket Outlets
Cream Shop Liverpool (Throughout Summer) 0151 708-9797
Cream Direct Ticket Agents San Antonio (Call Albaracat 1a Left on Road to Cafe Del Mar) & Cream Shop Ibiza Town from 17th June

Coach Information
A Coach Service will Run from Cafe Del Mar, Cafe Mambo to Amnesia at 10.30pm until 1am and will Return at 5.30am onwards.
Is this the end for Ibiza? Or will it be saved by cutting-edge DJs bringing spiritual music back to the island now that the British dance scene has finally embraced the underground? That remains to be seen. If you want to find out for yourself, check Muzik's Summer Clubbing guide for an idea of what you can expect to see and hear on the Continent during the next few months...
IBIZA

Where to start? Sunbathing to 10-hour eclectic chill-out sets from Jonathan Grey at Sa'Trincha Cafe, watching the sunset at Cafe Del Mar with Jose Padilla, a pre-club drink at Cafe Mambo, Kenya or Bar M, then off to one of the nights hosted by this year's roll call of UK promoters... Like last year, the list of Ibiza delights is endless. Manumission, Up Yer Ronson, Cream, Lakota, Progress, Back To Basics, Love To Be, Wobble, JDJ and Renaissance. Did 1995's sunshine and parties create enough of the so-called "Ibiza feeling" to attract another 622,000 British holidaymakers again this season?

FRIDAY JUNE 14
SPACE Opening party. 6.30am-9pm. DJs tbc.
SUNDAY JUNE 16
SAFARI 2002 Ku 11pm-6am. Marc Spoon (who is rumoured to have purchased his own villa on the island), DJ Dimitri and The Bucketheads live.
MONDAY JUNE 17
MANUMISSION Ku 11pm-6am. Opening party billed as "the Manchester night" with Luvdup, John Da Silva and Trannies With Attitude. This event is to be broadcast live on Radio One. Resident DJs for the Manumission events include Alfredo, Griff and Seb Fontaine.
FRIDAY JUNE 21
Ministry Of Sound Party Venue tbc. 6.30am-5pm DJs tbc.
MONDAY JUNE 24
MANUMISSION Ku 11pm-6am. Amsterdam night with DJs including Dimitri, Marcello and Seb Fontaine.
WEDNESDAY JUNE 26
JDJ Kaos 11pm-6am. 4500pst... Andrew Galea, Chandrika, Tomislav John Digweed, Fathers Of Sound, Nigel Dawson are at
RENAISSANCE Pacha 11pm-6am.
THURSDAY JUNE 27
CREAM Amnesia 11pm-6am, 4500pst. Opening party with Graeme Park, Boy George, Norman Jay, John Cenchin, Andy Carroll.
SATURDAY JUNE 29
UP YER RONSON Amnesia 11pm-6am.
ONE OF THE FACES OF BRAZILIO, the manager of Ibiza's Ku club
Spotted pulling his hair out at 6am in Ku
Born: Sao Paulo, Brazil.
Occupation: Economist and taking care of the running of Ku. Nortec accounts for all the artists, promoters, and DJs.

Would you consider yourself to be 'face of the scene'? If I wasn't, you wouldn't be talking to me. I first came here for a holiday in 1976. I started working here a year or so later. At that time, people came here in search of a special place. Not as a place to live, but as a great holiday destination. I live in Rome in the winter.

What are your favourite clubs?
Ku, of course, because I made it like it's. Pacha is also very good.

Favourite DJs?
Seb Fontaine. Last year, he was the best. I also love local DJs such as Ceasar, Alfredo, Pipi & Nelo. It's time to promote our Italian packs. We have to be careful not to lose our personality. With so many DJs coming in from outside, it's easy to lose our identity. Manumission didn't lose the character of the island, whereas Cream may be good for the UK, but not for Ibiza. I think we should increase the number of local DJs we use and mix them up more with the foreign DJs. Last year, we made a mistake and didn't put the spirit of the island. It's not a question of being born here, it's more a feeling.

Roughly how much money do you spend on residents a month?
Not very much. I usually play the cassettes the DJs make for my car. I like to listen to classical and Brazilian music, as well as underground music.

What's your all-time club classic?
I don't know many names. I just like the feelings. I'm not interested in names.

What is your most memorable moment in a club?
The opening parties were memorable for many years. The opening night of 1988 was incredible. And so was 1987, with Freddie Mercury opening Ku for the first time.

What was your worst moment in a club?
I don't remember bad moments, but I really hate the closings. It's like killing a monster which has life. It really hurts me to have to tell the DJs that it's over, it's finished.

How do you relax?
I never relax. I would like to, but I'm always working either here or in Rome.

THURSDAY JULY 1
CREAM Amnesia
1pm-6am. 4500pst. DJ Disciple. LTJ Bukem hosts a Logical Progression party on the terrace with selected guests. See "Music Presents" panel for further details.

FRIDAY JULY 2
MISS MONEYPENNY & VELVET UNDERGROUND
Pacha
1pm-6am.
Jim "Shaft" Ryan and guests.

SATURDAY JULY 3
UP YER RONSON Amnesia
11pm-6am. 4500pst. Club For Life Party with DOP and Darren Emerson.

THURSDAY JULY 18
CREAM Amnesia
11pm-6am. 4500pst. Judge Jules, Danielle Djax, DJ Paullette and Norman Jay.

SATURDAY JULY 20
UP YER RONSON
Amnesia
11pm-6am. 4500pst. Uly Ronson's Fourth Birthday Party with DJs Marc Auerbach, Marshall, Craig Campbell, Brandon Block and Alex P. DJing.

MONDAY JULY 19
MINISTRY OF SOUND
Space
6.30am-3/5pm. DJs inc.

THURSDAY JULY 24
CREAM Amnesia
11pm-6am. 4500pst. John Digweed and Danny Rampling are on at DJing

THURSDAY JULY 25
CREAM Amnesia
11pm-6am. 4500pst. flr Records presents Pete Tong, Armand Van Helden, Nick Raphel, Phil Faversham and Andy Carroll.

SATURDAY JULY 27
CREAM/UP YER RONSON Amnesia
11pm-6am. Radio One's Essential Selection broadcasting live with Pete Tong.

Danny Rampling and Sasha.
the beloved live on stage. amnesia saturday 7th september

Saturday 20th June
UpYerRonson opening party
A very special evening in the company of Allister Whitehead, Brandon Block, Alex P, Marshall Buckley, Paul Murray.

Saturday 27th July
Radio One Essential Selection
Live from Amnesia with Pete Tong, Sasha, Danny Ramping, Brandon Block, Alex P.

Saturday 3rd August
Hi-life Records Party
Gnemma Park, Paul Taylor, Brandon Block, Alex P, Paul Murray plus a very special guest P.A.

Saturday 10th August
Back to Basics and UK Midlands Party
Rosalie Lawson, Happy Brandon Block, Alex P, Paul Murray, Lee Wright.

Saturday 17th August
UpYerRonson proudly present
The XX Lights of Amnesia with Jeremy Healy
All Paul, Brandon Block, Alex P live percussion: Shovell (M-People)

Tuesday 23rd July
UpYerRonson and Cream party at Space

Tuesday 20th August
UpYerRonson and Cream party at Space
David Morales, Jeremy Healy, Billy Nasty, Andy Powell, Tony Oneto, Phil Cooper
Live Percussion: Shovell (M-People)

Saturday 24th August
Special guests from M-People
Mike Pickering
Live Percussion: Shovell (M-People)

Saturday 31st August
Red Parrot Party in the Company of Boy George, Tom Wainwright, The Fabulous Hutchinson Bros, Brandon Block, Alex P, Paul Murray.

Saturday 7th September
UpYerRonson proudly present
A fully live performance by
The Beloved, and DJs Jon Marsh, Dave Camacho, Brandon Block, Alex P.

Tuesday 20th August
UpYerRonson and Cream closing party
Presenting an unforgettable finale with our very special guest: SASHA

For any further information regarding UpYerRonson in Ibiza phone UpYerRonson: 0113 244 5521 / 0113 244 5776
UpYerRonson club call: 0861 22 32 44 44 55 / 60 P.C.F, 39p other times advance tickets can be purchased from the following outlets: Junior Records - Leeds; 0113 245 5570
the Cream shop - Liverpool; 0151 708 5979
SUNDAY JULY 28
THE X FUN CONCEPT Ku
11pm-6am. Kevin Staudenmeyer.

MONDAY JULY 29
PROGRESS & LOVE TO BE
Es Paradis 11pm-6am. DJs listed on July 8 tbc for this event.

Tuesday July 30
DREAM DATE
Detroit DJ STACEY PULLEN on his holiday dream date
What is your dream venue?
Zanzibar Island, off Tanzania, East Africa. There is so much nature there. It would be in the open air and you'd be surrounded by animals. Like being on safari. You can move your dream venue. Where will you put it?
Shit. I would just leave it there. You should go to Africa at some time in your life. Everywhere in the world has some kind of dance scene, apart from Africa. How will you get there?
I'd probably have to take a ferry across the Atlantic and then use my navigational skills. I'd just head east. The ferry would be an old-fashioned one, where the steam comes out of the top. Who is the promoter?
Don King, the boxing promoter. Which five names will you put at the top of your guest list? Sade, so we could have a romantic meeting and discuss the remix I did for her, Dennis Rodman of the Chicago Bulls, John Russell, who makes that avant garde music playing a trumpet, taking it up to the next level, Nelson Mandela and Helena Christensen. What is on the rider?
Nothing except pure, pure, 100 percent raw juices, plus lots of platters and fruits. And we would just go fishing in the sea to catch our meals.
Who will warm-up for you?
December to July TBC. Called Guest to perform whatever they wanted to. They are my favorite hip hop group. Which records would you begin and end your set with?
I would open with one of the songs of Peter Gabriel's 'Brave New World' and finish off with Marvin Gaye's 'What's Going On'. Which live acts would you play in the chill-out area?
John Hassel, an Indian singer, and the percussionist Queen in the spiritual room, playing all of the spiritual beats you can get out of music.
Where will you go afterwards and with whom?
I'd go to Micronesia, which is between Papua New Guinea and Fiji, with Sade and Helena.

Wednesday July 31
CLOCKWORK ORANGE Es Paradis 11pm-6am. 3000pt.

Wednesday August 1
CLOCKWORK ORANGE Es Paradis 11pm-6am. 3000pt.

Friday August 3
UP YER RONSON
Amnesia 11pm-6am. 4500pt. Hi-Life Records party with Graeme Park & Paul Taylor.

Monday August 5
PROGRESS & LOVE TO BE
Es Paradis 11pm-6am. (DJs listed on July 8 tbc for this event.) Paris night with Tom “n‘ Jerry Boothier and Tall Paul Newman at MANUMISSION Ku.

Tuesday August 6
IRON NIGHT SPACE 6.30am-3/5pm.

Wednesday August 7
CLOCKWORK ORANGE Es Paradis 11pm-6am. 3000pt. Club classic night with Brandon Block, Alex P. Andy Manston, Tony Onietto and Des Mitchel. Andrew Galea, Chambria, Tomislav play another JD Kaos night. 11pm-6am. Meanwhile, Joe T Vennell, John Degweed and Nigel Dawson are at RENAISSANCE Pacha.

Thursday August 8
CREAM Amnesia 11pm-6am. 4500pt. Andy Loves, Kavalli, Dimimi (Dee-Lite), Phil Gifford and The Lonely Lovers.

Saturday August 10
UP YER RONSON Amnesia 11pm-6am. 4500pt. Graeme Park, David Sheahan, John Kelly, Judge Jules, Phil Cooper, Nick Warren. DJs tbc for the PALACE PARIS Space.

Friday August 9
WOBBLE Es Paradis 11pm-6am. 4000pt. Andy Loves, Kavalli, Dimimi (Dee-Lite), Phil Gifford and The Lonely Lovers.

Saturday August 11

Sunday August 12
SPACE launch party for CD, ‘Space History’. 6.30am-7pm. DJs tbc.

Monday August 13
PROGRESS & LOVE TO BE
Es Paradis 11pm-6am. (DJs listed on July 8 tbc for this event.) Italian night at Ku includes Claudio Coccoluto and Danielle Davoli at MANUMISSION Ku.

Tuesday August 14
MISS MONEYPENNIES & VELVET UNDERGROUND Pacha 11pm-6am. Nicky Holloway. Guest DJs tbc.

Wednesday August 15
MINISTRY OF SOUND Space 6.30am-3/5pm. DJs tbc.

Friday August 16
UP YER RONSON Amnesia 11pm-6am. 4500pt. Mike Pickering and Marshall with percussion by Showell (M-People).

Sunday August 17
UP YER RONSON Amnesia 11pm-6am. 4500pt. Jeremy Healy, Tvoether with percussion by Showell (M-People).

Monday August 18
PROGRESS & LOVE TO BE
Es Paradis 11pm-6am. (DJs listed on July 8 tbc for this event.) Chicago night DJs tbc at MANUMISSION Ku.

Tuesday August 19
CLOCKWORK ORANGE Es Paradis 11pm-6am.
DREAM DATE
CHARLIE CHESTER, one of the first British club promoters to visit Ibiza, talks through his ideal.

What is your dream venue?
Peter Pan in Rimbí or El Cielo in Buenos Aires. El Cielo is really incredible. When I went there with Phil Perry and Terry Farley, our mouths fell on the floor. You can move your dream venue. Where will you put it?
On the coast, on top of a hill. Where will you get there?
On a yacht. Who is the promoter?
Me and Dave Beer, because he knows how to party. Which five names are at the top of your guest list?
Stew Bowles, Huggy from Back To Basics, Barry from Deja Vu, Liam Gallagher from Oasis and Jo Brand.

THURSDAY AUG 29
CREAM Amnesia 11pm-6am. 4500pst. Joe T Vannelli, Boy George, Doc Martin, Judge Jules, Norman Jay and Phil Cooper.
FRIDAY AUG 30
MISS MONEYPENNIES & VELVET UNDERGROUND Pacha 11pm-6am. DJs tbc.
MINISTRY OF SOUND Space 6:30am-8:30am. DJs tbc.
SATURDAY AUG 31
UP YER RONSON Amnesia 11pm-6am. 4500pst. The Red Parrot Party featuring Boy George and Tom Warwray on the decks.

MONDAY SEPT 2
PROGRESS & LOVE TO BE Es Paradis 11pm-6am. DJs tbc.

THURSDAY SEPT 5
CREAM Amnesia 11pm-6am. 4500pst. Roger Sanchez, Graeme Park, Dave Seaman and Lisa Ryder. Logical Progression party on the terrace with LTJ Bukem and guests.

SATURDAY SEPT 7
UP YER RONSON Amnesia 11pm-6am. 4500pst. The Beloved five and DJs Jon Marsh and Paul Murray.

MONDAY SEPT 9
PROGRESS & LOVE TO BE

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SATURDAY SEPT 7
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MONDAY SEPT 9
PROGRESS & LOVE TO BE

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On the coast, on top of a hill. Where will you get there?
On a yacht. Who is the promoter?
Me and Dave Beer, because he knows how to party. Which five names are at the top of your guest list?
Stew Bowles, Huggy from Back To Basics, Barry from Deja Vu, Liam Gallagher from Oasis and Jo Brand.
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MONDAYS
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"Beaver Espana" is how Club 18-30 described Majorca in their famously banned adverts. But for the last seven years, BCM in Magalluf has been flying out British DJs to add to its numerous glitzy attractions. So far this year, BCM promoter Tony Palmer’s confirmed bookings include Carl Cox, Darren Emerson, Jeremy Healy, Judge Jules, Laurent Garnier, Mixmaster Morris, David Holmes, Westbam, DJ Dag, Phil Perry, Gayle San, Trevor Rockcliffe, Dimitri and Lisa Loud. Safe from the wobbly world of the lager lout, this colourful dance haven is again set to offer another alternative summer of clubbing away from the legendary White Island of Ibiza. Muzik will at BCM for three nights in July, hooking up with the Ultimate DJ Agency to bring in Carl Cox and Darren Emerson. But it’s worth noting that, however good BCM and its perfect sound system is, there are very few other clubs in Magalluf pushing good music.
EVERY WEDNESDAY (OPENING PARTY 3rd JULY - 28th AUGUST)
DJS FOR CLOCKWORK ORANGE AT
LISA LOUD, TONY DE VIT, SEB FONTAINE, BRANDON BLOCK & ALEX P (SUMMER RESIDENTS),
TALL PAUL NEWMAN, SISTER BLISS, TRANNIES WITH ATTITUDE, GRAHAM GOLD, ANDY MANSTON,
CRAG JENSEN, TONEY GRIMLEY, ROB ROAR, TONI ONETTO, DES MITCHELL, MISS BISTO, NICKY HOLT
WATER PARTIES ON SELECTED DATES
PRE - PARTIES AT CAFÉ MAMBO & SUNDAY EVENINGS AT THE NEWLY DEVELOPED KANYA BAR

In association with
eternity
es paradis terrenal
KANYA
BCM MAJORCA

CLOCKWORK ORANGE AT
BCM MAJORCA
JEREMY HEALY, JOHN KELLY, JUDGE JULES,
LISA LOUD, ANDY MANSTON
BRANDON BLOCK & ALEX P
DIVINE PRODUCTIONS

Saturday June 22nd

Room 1 (Progressive)
Danny Rampling
Graham Gold
Fat Tony
Nicky Holloway

Room 2 (Garage)
Paul Trouble Anderson
Smokin Jo
Fox Marsh (The Beloved)
Roy The Roach

Room 3 (Divine Anthems)
Divine Residents

Room 4 (Ambient Chill Out)
DJ Hose Marie (Cafe Del Mar)
Advance Tickets £13
(more on the door)
Credit Card Bookings
0181 540 4852
Info 0181 575 6103
Time 10pm - 6am

Saturday July 6th

With DJ's
Graham Gold
John Kelly
Paul Newman
Fat Tony
Nic Loveur
Marc James
+ 6 Divine Residents

Advance Tickets
£12
(more on the door)
Credit Card & Info
0171 367 0428
Time 10pm - 6am

Saturday July 20th

Room 1 (Progressive)
Judge Jules
Daniele Davoli
John Kelly
Fat Tony

Room 2 (Techno)
Colin Dale
Blu Peter
Clive Henry
Matthew B

Room 3 (Garage)
Paul Trouble Anderson
Roy The Roach
Linden C
Roger The Doctor

Room 4 (Divine Anthems)
Divine Residents
Advance Tickets £13
(more on the door)
Credit Card Bookings
0181 540 4852
Info 0181 575 6103
Time 10pm - 6am

Design MDC - sponsored by Club A Vision & Clubzone
SUMMER COMPILATIONS

TO mark the onset of another summer clubbing season, React and Avex UK are releasing follow-ups to their highly-acclaimed chilling albums, Jose Padilla's 'Cafe Del Mar' and Phil Mison's 'Chill Out: The Album'. Both are destined to become as vital as any of the 10 albums listed in our Ultimate Chill chart (below left).

Jose Padilla's offering features exclusive recordings from his many close friends, while Mison's is a double album of radiant gems and chill-out house. The exclusive track-listings are as follows:

JOSE PADILLA PRESENTS... - "Cafe Del Mar: Volumes Tres" (React)

AFTERLIFE - "Blue Bar" (Deep Space)
PRESSURE DROP - "Dusk" (unreleased)
MINI - "Emotions Of Paradise" (Miro)
PAT METHODE - "Dune Can Mixes" (ECM, Germany)
NIGHTMARES ON WAX - "Night Interlude (Original Version)" (Warp)
NOVA NOVA - "Tones (Exclusive Mix)" (F Communications, France)

JOSE PADILLA - unlisted (unreleased)
ALEX NEHi - unlisted (unreleased)
plus seven more tracks yet to be cleared

VARIOUS ARTISTS - "Chill Out: Volume Too (Mixed by Phil Mison)" (Avex UK)

DUB POETS - "Black & White" (Massive B, USA)
VIRGO - "Going Thru Life" (Trax, USA)
BASE HANDS - "Brats" (No Groove, USA)
B-Code - "Heavily" (Fyris)
MODSWIND - "Jazzman" (Atmos Recordings)
SENSORY PRODUCTIONS - "Un Art I Feel It (Save Down 96 Mix)" (00en)
DUB TRACTION - "Evil" (Fen, Denmark)
SHIZZ - "Intra" (5 Communications, France)
SJE DAVE - "Treat" (Power Music, USA)
JIGGLE WIZZ - "Time Marches On (Dish Mix)" (Trax, USA)
DARE AWOL - "Big Time Flares" (Buneded)
EDIS 18 - "Dance" (Edge)
ALTER EGO - "Soul Free" (Eye Q)
RULE ONE (aka PHIL MISON) - "No Open Fires" (unreleased)
LESS STRESS - "Strange And Distant Music" (Janier Boys Own)
DUB MALL - "People" (white label)
MIND OVER RHYTHM/PLAID - "Big Warm Flow" (Rumble)
SALT TANK - "Eugina" (Internal)

THE ULTIMATE CHILL

10 essential summer holiday GP

EDDIE "FLASHING" FOWLES & SMG - "Technosoul" (Tresor)
MANUEL GOTTSHING - "E2-E4" (Racket)
VARIOUS ARTISTS - "Cafe Del Mar: Volumes Dos" (React)
ERIC KUPPER PRESENTS K-SCOPE - "From The Deep" (Trials UK)
HYPNOTONE - "Ali" (Creation)
DEEP DISH PRESENTS... - "Penetrate Deeper" (Trials UK)
The ORD - "Adventures Beyond The Ultraworld" (Big Life)
VARIOUS ARTISTS - "Chill Out: The Album (Mixed by Phil Mison)" (cpress)
HIGHER INTELLIGENCE AGENCY - "Colourforms" (Beyond)
ST GERMAIN - "Boulevard" (F Communications)

Average Majorca summer temperatures

<table>
<thead>
<tr>
<th>June</th>
<th>July</th>
<th>Aug</th>
<th>Sept</th>
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<td>11</td>
<td>10</td>
<td>8</td>
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| (temperature F) | | | | (hours of sunburn)

Average flight costs to Majorca (from Gatwick)

One-week return: £145 upwards
Two-week return: £285 upwards. Cheaper flights are available if you fly from Stansted (£129 upwards)
One-way ticket to Majorca (strictly for the hardcore): £145 upwards

Currency

The same as Ibiza
PORTUGAL

The first three weeks in Portugal look like being the busiest clubbing period, with many UK clubs and jocks planning to appear. Recent months have seen the likes of Underworld, Sneak, Armand Van Helden and Deep Sin, so you can expect DJs of a similar quality to be there. As Muzik has consistently stated, Kremlin in Lisbon is the real home of house music in Portugal. With the mighty DJ Vibe at the helm, this club is as vital to the world network of house music as The Sound Factory, The Sub Club or The Warehouse. Pacha in Porto is also a great club to experience. Be sure to check both Kremlin and Pacha out. See the International Directory elsewhere on this page for details of clubs in Lisbon.

Muzik Presents - Summer 1996
MONDAY JULY 8
MAJORCA: THE ULTIMATE MUZIK PARTY
BCM 10pm-7am. Following Cox and Emerson's link-up at Cream in Paris (when the latter tore the place apart), Muzik Magazine and Ultimate now host the first of three nights at BCM with the same two frontline of DJs.

TUESDAY JULY 9
MAJORCA: THE ULTIMATE MUZIK PARTY
BCM 10pm-7am. Muzik Magazine and Ultimate host with Carl Cox and Darren Emerson on the decks.

WEDNESDAY JULY 10
MAJORCA: THE ULTIMATE MUZIK PARTY
BCM 10pm-7am. Muzik Magazine and Ultimate host with Carl Cox and Darren Emerson on the decks.

THURSDAY JULY 11
IBIZA: CREAM - THE ULTIMATE MUZIK PARTY
Amnesia 11pm-6am. 4500pt.
OR The Cream Of Ultimate Muzik party. There, chew on that. Tonight, the Muzik and Ultimate team bring Carl Cox and Darren Emerson to Ibiza from Majorca, joining forces with Cream and DJs Nick Warren and Andy Carroll. As a special treat to all Muzik readers, LTJ Bukem will host another of his inspirational Logical Progression parties on the outdoor terrace. This is set to be one of the best Ibiza parties all season, finally bringing Amnesia back to its best. Even if we do say so ourselves.

Darren Emerson
Carl Cox

International Directory

IBIZA
Amnesia, San Antonio Road, San Rafael
Cafe Del Mar, General Balanzat, San Antonio
Es Paradis, Pasage Doctor Fleming S/N, San Antonio
Kaos, Cal Salvador Espriu S/N, San Antonio
Ku, San Antonio Road, San Rafael
Sa' Trincha Cafe, Salinas Beach, Playa D'en Bossa
Space, Playa de Bossa, San Jose
Star Club, San Antonio
MAJORCA
BCM, Magaluf
Riu Palace, Playa De Palmas
PORTUGAL
Alcantara Mar, Rua Da Cozinha Economica 11, Lisbon
Climax, Lisbon
Fragil, Rua Da Alatala 125, Lisbon
Kremlin, Avenue 24 De Julho 68, Lisbon
FORMENTERA
Contact your local travel agents for details. The React crew tells us this could be the best summer clubbing destination.

MIKINOS
Contact your local travel agents for details. Nicky Holloway tells us this could be the next best summer clubbing destination.

All information and dates are correct at the time of going to press, but some dates and events are liable to change. This is the Continent, after all.
COME AND HAVE A READ
IF YOU THINK YOU'RE
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NME - writing fit. Every Wednesday 85p
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Full details in our brochure.

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Just complete and return the coupon for your free "Exploring Germany" booklet, we'll also send you our YES 96 guide and a list of all STA Travel/Usit/Campus Travel Agents in the UK where you can purchase the Lufthansa YES pass.

Give yourself the freedom and riches of Europe this summer.

Thumbing around Europe may be romantic, but travelling can be a hassle. The train may take the strain but it also takes time. On the other hand, who can afford scheduled air travel?
You could: with the Lufthansa YES Pass - Young Europe Special. YES lets you travel on scheduled flights with Lufthansa, Europe's leading airline, and selected partners (no, don't stop reading - you really can afford it!)
You can buy a lot more time, a lot more travel and safety - for not a lot more money. You plan your own itinerary with maximum flexibility on the Lufthansa network and travel to over 90 destinations in 35 countries in Europe. This year we've added even more - like Larnaca, Thessaloniki, Catania, Nizhniy Novgorod, Samara, and Palma de Mallorca.
These destinations are split into 2 Zones (according to geographical location). You pay only £59 for each flight within Zone 1 (eg Manchester to Munich, Frankfurt to Madrid) and £69 for each flight between zones 1 & 2 (eg Munich to St. Petersburg). For comparison, the standard tourist fare with Lufthansa London to St. Petersburg is £446; and with YES only £256!

Example - Four flights

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YES £236*

Example - Eight flights

London - Berlin - Moscow - Malaga - Naples
YES £492*

*Departure and security taxes not included

Please send my free YES 96 pack, including 'Exploring Germany'.

Name
Address
Postcode

Name of this publication

Are you a full-time student? Yes [ ] No [ ]
Date of birth / /

Return to: Lufthansa Young Europe Special, Fenton Way, Basildon, Essex SS15 6TY.
BYPASSING Nottingham’s usual crop of established house nights, Breezin’ cruises along the grooves of the experimental breakbeat motorway. Traversing several lanes, from dreamy ambience to roller hardstep, this innovative monthly club pushes the cutting edge of jungle, with LTJ Bukem and Fabio both appearing as guests at the past two events. (Run by Nottingham junglists Nebula 2, it’s the most visible point of access to their underground activities, which include managing their own Breezin’ Prince imprint. They organise deep techno nights, too.

“We started the club because there were so many house nights in Nottingham and we thought that there needed to be something else,” say Nebula 2. “When Bukem played, he thought it was wicked and Fabio also told us that he really loved to come up here, because he enjoyed having the freedom to play whatever he wanted to.”

Breezin’ is already the biggest drum’n’bass night in Nottingham and words cannot describe how excited we are about it.”

Now into its fourth month, Breezin’ has steadily built itself a glowing reputation way beyond all expectations and has acquired a loyal following in the month. Taking to the decks alongside the resident DJ M2D this month are none other than Mark and Dego of Fekk 9 and 4 Hero fame, plus the legendary Doc Scott. The night marks a special Reinforced Records showcase designed to explore the outer fringes of breakbeat. And as Nebula 2 themselves began life recording for Reinforced, it promises to be something of a family affair.

Right in the eye of Nottingham’s jungle storm, Breezin’ is without doubt its worst kept secret.

---

NOTTINGHAM: BREEZIN’ – REINFORCED RECORDS NIGHT
Deluxe, Street James Street. 01159-417-467
FRIDAY JUNE 14
LONDON: SPEED Mars, 19-20.30m. 13. Fabio, LT/1 Bakem, Conroy and guests... Carl Cox hosts ULTIMATE BASE (Velvet Underground. Info 0816-327-7018, 10-2m.)... COMPACTe’s Ashley Maryow and Harry K play FREESTYLE (The Grasshopper. Info 0171-491-5048, 9pm-3am. Free)... Rohan, Alon, Lowinder and DJ Monker spin drum ‘n’ bass... “n’v” weird beats of ROTATION (The Blue Note. 11-14th. £3-£4). MANCHESTER: DISCUSSION, DANCE, BPM, Ractina, 10-30m. Irvine Welch, Fat City and Dave Haslam chew the fat... BLUINN PHOTO (South, Info 0161-861- 7208, 10-2m. £2-£4) Jason Boardman busts the borders of funk with Pleasure Records’ Mr Scuff and Dave Rofo. PROGRESS gatecrashes Sankeys (Sankeys Saq. 18-20. £5.50) with Chris & James. NEWCASTLE-UNDER-LYME: SPOTLIGHT & Time and Space, Info 0737-717-7111, Adrian Luptak. NOTTINGHAM: LARGE PORTION Division, 9.30-2.30m. £5. Ian Tatham, Dave Congrove and Martin Needell... Mat Shilton and Colin YB play at SPARK IT (The Hip Club, Info 0115-955-1181, 10.30-2m) with Ashton Grey and Gary Phil playing drum ‘n’ bass... Cleveland City Records join in on the wicked Bitches, Dave Grantham and Matt Wolfe spinning at THE GARAGE (The Wolfe, Info 0115-955-1234). SWINDON: DIG THE NEW BRED The Bruise Rooms, Info 01793-392-932, 8-9. £3.50. Adrian, Tim, Warner, Ross and Gerald. FRIDAY JUNE 14 ABERDEEN: THE SECRET GARDEN Gay, 10-2m. Alan Sadler and guests reside on the decks. ABERTHYSTYWTH: HARDCORE MAYHEM Parkeys, Info 01978-680-372, 8-9m. Music cover stars, Slam, Jeff! ASTWICK: LICK IT Tudor Oaks County Club, Info 01763-757-179, 5pm- 2.30m. DJ John McCready, Magic Alec and Julian James. BASINGSTOKE: THE LONG GOOD FRIDAY The Playhouse, 9-2m. With Steve Mount, Grant James, Michael Speed and Stuart John. (The Blue Note. 11-14th. £3-£4). BIRMINGHAM: SLAG Stealing Wheels, Info 0121-668-7550, 1.30-2am. 17. £5. Danny Jones and Daz. Savage take control... Jon Hollis, Mark Jamson and Jenn Atkinson host CRUNCH (The Venue, Info 0121-473-5451. 10.30- 3am. £7.50)... Robbie Richers invites a selection of special guests to co-host Birminghams longest running Friday night at LOVELOCKS (Bakers, 10-4am). BRISTOL: SOUTH The Zap, 10-30. £6.50-£7.50. Featuring Eric Power... Relief’s DJ Sneak brings the sound of Chicago to BRIGHTON at CLUB, Free (The Escape, Info 01273-729-311, 10-2m. £4/£5)... Sean Quinn and Mike Panteli get into a groove with a FUNK IT’S FRIDAY (The Escape. 10-2m, £4/£5/ £10)... Kenny Ken explores the JUNGLE UNDERGROUND (The Beachchurch, 10-4am. £5/£5.50). BRISTOL: TEMPTATION Lakota, 10-4am. £1. DJ Dag and Jon “00” Fleming keep it hard but sweet with Way Out West’s Jody, Ian Wilkie and Leon Alexander... Sasha and Lee Fisher... JAM (The Jam, Info 0117-434-45-33, 5.30-8m. £7) with James Lavelle making his live debut. BURNLEY: STARS SPANGLED Club Xpo, Info 01254-422-958, 9am. £2. David Dunne and Graeme Landowski entertain with big choons. COVENTRY: KASS, The Calligrum, Info 0121-680-2189, 9pm-2am. £5/£6/£7. Christian Woodyatt, Jon Paul and Hoi Polloi. DERBY: THE FRIDAY CLUB Bar Free, 10-2m. £2/£3. £4/£5. Ricky Stone. DUBLIN: TEMPLE OF SOUND Temple Bar, Info 01727-9070, 10-2am. £8/£6. UB40, Declaration, Mr Joe and the guests. EDINBURGH: PURE Venue, 10.30- 2m. £6. "BASS“ KIDPUNDIT (The Kitchen, 8.30-10pm) with guests IAM. FARNHAM: MAINWAY THE BOLTON, 11-4am. £3/£5. FROSTY, BILLY and the guests. GLASGOW: SLAM The Arches, 11-3m. £6/£5. GLEBE: THE Groucho, £10/£8. GOING UP 1. £7. £5. £3. £2. Featuring Steve Ferris and Sound of Brandon Block. LANCASHIRE: GROOVE CLUB WEEDLEY STREET Life, 10pm-3am £5/£7/£9/£11. Justin Berkman and Jon Beecroft... Wigan Council... Warm guests at ZEN (The White Room, Info 0114- 243-4110. 10pm-3am. £5/£7). LIVERPOOL: EAST OF EDEN Eden, 9.5m. £7. With Rocky & Daniel. Daz Sound is at a FREQUENCY (Clear, 10.30am £5) with Jon Berry & Tres... CREAM (Klinik, Info 0151-708-1093. 10-4am) gets Euro footy fever with Graeme Park, Andrew Weatherhead, Ray George and Norman Jay playing for England and Claudio Coccoluto, Riki Montanari and Flavio Vecchi playing for Italy. LONDON: ABSOLUTE - MIZUKI PARTY Classified, Info 0171-353-7070, 10-6am, £1.85. Dave Clarke, Neil Landstrumm, Darren Emerson, ‘Evil’ Eddie Cochill, Paul Young and Gabby... Pete Tong returns to FRISKEY! (Ministry Of Sound, 10.30-3am. £1.85) with Jon Da Silva and Simon Billic... Fabio Pasos, David Holmes, Steve Johnson, Jon Cooke, Gayle San, Spacey and Emotive Records select a disc at VOYAGER (Compoal, 10-5.30am. £1.85/£1.45/£1.15)... Taff Paul, Steve Lee, Nancy Love, Lottie and Darren Payne live it up at THE GALLERY (Tuesdays, 10-11pm. £1.85)... Nancy Noyce, Steve Lee, Craig Jenson and Joe Fish are at SOOPER BITCH (Sci Club, Info 0171-225-7702, 10-4am £2/£1.85)... John Kelly, Luke Neville and Mark Pouts step at GLITTERATI (The Dazz, 10:30-3am. £1.75)... GARAGE (New, 9.30m. £7)... Join Outline Records as they WHERE IT UP (The Gardening Club, 11-2am. £2.50/£2) with Dominic Mor, Scott Mac, Joel Xavie, Nick Hook, Terry Marks and Lokker... DJ Sneak, Mr C, Layo, Stick and Rob Wow are all at THEME (The Avon, 10-2am. £1/£1.75)... with guests Basement Jaxx... Nicky Holloway hosts THE VELVET UNDERGROUND (The Velvet Underground, 10-3. 4am. £1/£1.85) with Frankie Forcett... Keith, Abbey and Clive John get funky at the decks. LONDON: SUMMY CHIBU Sunday, 10-4am, £2.50/£1.85... with guests C. Silva, Joey, Djs of minutes. LONDON: SUMMY CHIBU Sunday, 10-4am, £2.50/£1.85... with guests C. Silva, Joey, Djs of minutes.
checkpoint charlie
fortnightly fridays
putting the bing
back into clubbing

watchtower residents
richard ford - pierre mansour - stripe

june 14
karl cox - nancy noise
bunker: clive henry

june 28
joão daniel (lisbon) - billy nasty
derek dehlarge in the bunker

july 12
justin robertson - nancy noise
in the bunker: richard fearless

july 19
members’ summer special
at a countryside location
armand van helden - dave angel
phil mison at sunrise

checkpoint charlie at alleycat live
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kamoflarge
single released july 15
see it buy it hide behind it
billy nasty jagz kooner and gary burns
on checkpoint records
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Mount Pleasant, Liverpool 1
9.30pm - 3.30am
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Admission : £7 members / £8 others.

THE DARK NIGHT RETURNS
JUNE 6TH JEFF MILLS, DAVID HOLMES (9pm-4am £6)
JUNE 16TH DARREN EMERSON, DARREN PRICE
JUNE 22ND PAUL VAN DYK, KRIS NEEDS
JUNE 29TH ANDREW WEATHERALL, HUGGY
JULY 6TH BILLY NASTY, CARL COX (9pm-4am)
JULY 13TH JUSTIN ROBERTSON, ERIC POWELL
JULY 20TH DAVE CLARK, KRIS NEEDS
Resident: Andy Nicholson
Monthly: Kris Needs, David Holmes

BIG CHILL MUZIK STAGE


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Specially enhanced using the 3d soundbase system
Coventry: Rass the Callisten. Info 01733-202-816, 10pm-3am, £5/£4. 23rd.

Michaela: Absolute. Info 01203-798-158, with Mike Corshof, Mark Hughes and Justin Weich. 23rd.

Lingfield: PROGRESS. The Conservatory. 9-2am. Jeremy Healy and Jon Poised Wimmin offering their charge to the Progress crew. 23rd.


Croydon Dittrich resides at THE CLOVER CAFE. Info 0181-330-05-10, 10-2am. 23rd.


Worthing: JAMES MORRIS in the Cockpit... Paul, Tony De Vi, Malcom and Ian are there. Info 01903-722-399. 23rd.


Barking: Finally, Edmond and Booker T carry on at THE GARAGE (Bar Ramilo. Info 0181-294-7431, 8-1am). 23rd.


Croydon: Chris Good and Nickly Holloway reside at THE VELVET UNDERGROUND (Feltham Underpass. Info 0181-949-8498, 10-5am). 23rd.


Cosmopolitan: at BALLEY LADY. Info 01733-570-300. 23rd.


Pre-match: Southend v England night with Darren Stoker.

...a fluid technology for fusion. With a track which boasts the likes of Force Kie and X Anx, it’s clear he’s become a seasoned technophile, with an obviously sound basis for his varied sonic track. The deft rinsing of the staph through to the organic. His deftly set against the popular深受脆弱的音素. With Simon Jones in his epic “Jasmines”, after exploring the less explored territory of Ian Penney white labels and Dave Hodge’s “Sonic Laser”, from there, he seamlessly blended different beats and different tempers, leading GDL’s pristine “Esotrope” into The Outsider’s “Pain In My Brain”, and to his old hardcore days. By now it’s clear that Simon’s subtly mixed choice of records are enough to have those fine-fated punks on the dancefloor for anything, this tape lacks an ability to sustain the energy Simon engineered at the beginning right through to the bitter end. So, all the right skills are nowhere available in place and, with a little fine-tuning, it seems that Final Frontier, The Dirt, Voodoo and Herbal Tea Party are all calling.
THE ORBIT AFTERDARK - THERE CAN BE ONLY 1

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DJ HELF
JAY DENHAM (DETROIT)

SATURDAY 22nd JUNE
TANITH

SATURDAY 29th JUNE
DACE CLARK

SATURDAY 6th JULY
JUSTIN ROBERTSON

SATURDAY 13th JULY
DJ SKULL

SATURDAY 20th JULY
WESTHAM

SATURDAY 27th JULY
ANDY WEATHERALL
LUKE SLATER

SATURDAYS 8PM-2AM
RESIDENTS: MARK TURNER, NIGEL WALKER + JOHN BERRY
THE ORBIT AFTERDARK, SOUTH QUEEN ST, MORLEY, LEEDS
INFORMATION+COACHES: 0113 252 8202
web address: http://www.interdirect.co.uk/orbit/

29th JUNE dj hell
30th JUNE jay denham (DETROIT)
6th JULY tanith
13th JULY dace clark
20th JULY westham
27th JULY andy weatherall

08:06:96 PHIL SAGAR RICHIE LONG
15:06:96 IQ2 3RD BIRTHDAY
NICK NORMAN; BRUCE B. PAUL MCGILWAY
FARLEY JACKMASTER FUNK

22:06:96 ANGEL & BREEZE
3 HR 3 DECK SET RICHIE LONG & ASHLEY
ANDY WILLIAMS & CARL THOMAS

29:06:96 K-KLASS
RICHIE LONG & ASHLEY members £5 all night

06:07:96 DANIELLE DAVOLI
NICK NORMAN; RICHIE LONG; JOSEPH

13:07:96 PHIL GIFFORD, THE LOVELY HELEN

CONFIRMED TO GRACE THE DECKS IN JULY AND AUGUST: Ultimate Night with Dmitri and Eric Powell, Jon Da Silva, Back to Basics with Derrick Carter, Ralph Lawson and Husay, Miss Money Penny's Tour, DJ Disciple with Swoon, TO NAME BUT A FEW.
SUNDAY JUNE 16

CHERTSEY: FULL CRESCENT Dial. 8-10pm. £5. 01371-88-2216. (Bar.)
Darren Caron.
Darren Caron and Phil Perry carr on where they left off the night before.

DUHUM: MIDWINTER'S DAY GARDEN PARTY Hardwick Hall Country.

TUESDAY JUNE 19

CORNWALL: ELEGANCE Beatles. 01301-375-286. 8-10pm. £5. Way Out West.

WEDNESDAY JUNE 20

BRIGHTON: LONDON UNDERGROUND (The Borderline).

THURSDAY JUNE 21

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The Future Sound of Chicago Vol. 2

THE MANY SHADES OF CAJUAL
MIXED BY DERRICK CARTER
RELEASED 3RD JUNE CD/REC 3 X UNMIXED LP

TAKE ME BACK GU FEATURING CEI-BEI
S.J.U. GU
STAY AROUND TERENCE FM
CONDUCTION JOHNNY FIASCO
MESSAGE OF LOVE DJ SNEAK
IF YOU GOT TO BELIEVE IN SOMETHING GEMINI
ZAPPED JOHNNY FIASCO
DAY BY DAY GREEN VELVET MIX) DAJAE
TOUCH ME MARK GRANT

GET UP OFF ME DAJAE
HORNY CAJMERE
SOUNDS FROM THE PIPE DJ SNEAK
PEOPLE EVERYDAY BRAXTON HOLMES feat. JOHN REDMAN
FEELIN' KINDA HIGH TERENCE FM
DISCO EROTICA DJ SNEAK
DREAM STATES DERRICK CARTER
FLASH BACK BOO WILLIAMS
DO ME A FAVOR BIG ED FEATURING DANA
GURNEY OF THE MONTH
As spotted at Creme's Third Birthday, Liverpool

Andersen and Kevin Andrews spend Saturdays at REPUBLIC (The Cross St, Liverpool). Kevin Hinde, Pat Barry and Pipes. STONE: FRESHLY BREWED CLASSIC CONCERT
Send in your photos of Graham and Bonds.

SOUTHEND: ENOUGH TO MAKE YOU SWEAT
26th and 27th January. 8.30pm.

SWANSEA: ESCEACE ESCAPE
Info. 72079.

SWINDON: FUNKY BRAVO Rooms.
3.30pm. Jim Ade, Join Fingers and Bod.

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Anders K

BARLETT: MUGZ
11-1am.

BOLTON: SESSIONS
9pm.

BRIGHTON: ESCAPE
10.30pm.

BRIGHTON: THE EUROPEAN
10.30pm.

BROUGHTON: MADNESS
10.30pm.

BRUNELLS: ENOUGH TO MAKE YOU SWEAT
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SOMETHING REMARKABLE IS IN THE AIR

What’s the most remarkably daring thing you’ve every had the balls to do?

- Party naked at The End, jack in your job to spend a hedonistic summer on the podiums of Ibiza clubland...
- or dive 3,000 ft through thin air with only the finest wisp of silk to protect you from certain oblivion?

Now’s your chance to reveal all. Those infamous black and red bottles of K, the cider to be seen with, are offering a remarkably daring competition.

Throughout the summer K will be hitting the club and bar circuit with its Remarkable Escape promotion.

It gives cider fans the chance to be remarkably jammy. Rumour has it that winners will be escaping to the Caribbean for holidays on an island paradise or action-adventuring in the UK. Here’s the opportunity for readers to show what they’re made of.....

K are offering one dare-devil reader the chance to win a day’s skydiving with nine friends. Have you got the guts to go for it? K will supply the plane and the parachute, you supply the nerves.

- Three runners-up will win Remarkable Escape t-shirts and shades.
- All you’ve got to do is let us know about the most daring thing that you’ve ever done. Confess all! (And if you’ve got the pictures to prove it, so much the better). The most unusual and plain foolhardy readers among you can look forward to the rush of a lifetime. Sick bags and adrenaline not included as part of the prize.

Entries to be sent to K/Muzik Competition, Lexis, 8 Upper St Martins Lane, London WC2H 9DL.

Alternatively if you’ve not got the guts to sky-dive or you’re entry simply wasn’t remarkable enough to make you a winner then why not drown your sorrows anyway in a bottle of K at the bar. Or you could just go and party naked.....

Entries to be received before July 31st
Old Greenham Common Airbase

**Room 1 Fri 21st June**
- Digs & Woosh (D.I.V.)
- DJ Jose (Cafe D'al Mar)
- Chad Jackson
- + Resident Timmy "Boom Hat" John
- + Resident The Rhythm Doctor

**Room 2**

**Room 1 Fri 28th June**
- Rachel Ruburn
- Junior Perez
- + Resident

**Room 2**

**Room 1 Fri 5th July**
- DJ Digit (S.F.)
- "Freshly Squeezed"
- Mark (Uvdup)
- + Residents Paul & Ashley

**Room 2**

**Room 1 Fri 12th July**
- Miles Holland & Elliott Eastwick (Hard Times)
- + Resident Robert Web

**Room 2**

**Room 1 Sat 22nd June**
- Megadog V Gush Sound System
- A Summer Solstice Special

**Room 2**

**Room 1 Sat 29th June**
- Kenny Larkin
- Fabi Poras
- Pesquay
- Terry Francis
- Electric Groove Temple (Live)
- + Residents Z & Dazzlin Darren Sharpe

**Room 2**

**Room 1 Sat 6th July**
- Blue Peter
- Mix Master Morris's Night Out Featuring:
- Steve Blackwell
- Mix Master Morris (Ninja Tunes)
- Wigan Christ
- Johnny Esterby
- + Residents

**Room 2**

**Room 1 Sat 13th July**
- Jon RogueViva
- Collin Faver
- Daz Sound
- + Live Act (TBC)
- + Residents

**Room 2**

**Room 1 Sat 29th June**
- DJ The Herboiler (Ninja)
- Femi (Young Disciples)
- D-Zire (Jamiroquai)
- + Residents Bongo Bertie

**Room 2**

**Room 1 Sun 29th June**
- Miles Hollard
- DJ Z (Jamiroquai)
- + Residents

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For more info & mailing list, write to: GUSH- 107 Main St, Old Greenham Common Airbase, Nr Newbury, BERKS RG19 6HN.
SETS OF STEEL

Listings from Radio One's ESSENTIAL MIX (Saturday nights, 2am)

APRIL 13 - (2-4am) LIVE FROM MARGE
Part Two: Pete Tong

The Room - (ATM), (BTG), "Missing" (DOM mix album) - "Bust That" (Bullit).
Ginny - (Bullit), (Bullit), (Bullit), "Miss Thing" (DOM mix album)
Djinn - (Bullit), (Bullit), "Miss Thing" (DOM mix album)
Muse - (Bullit), "Miss Thing" (DOM mix album)

APRIL 27
Paris One & Tim Cols
Secret Souljah (Soul plate) - "Headache" (Secret Souljah)
John Priore (Soul plate) - "Rock The House" (Secret Souljah)
Jean-Claude (Secret Souljah) - "Feel The Love" (Secret Souljah)

MAY 4 - RADIO ONE HOLIDAY SPECIAL

DAVID HUB,

Sanne (Adonis) - "One Day" (Adonis)
Dave Clarke - "Southside" (Protective Folding (Live Edit)) (Adonis)
Dave Clarke - "Witness To The Wire" (Adonis)
Dusky - "Reckless Behavior (Special Edition)" (UK)
Skrillex - "Pet 2000" (Downwards)
Skrillex - "Return To Earth EP" (Insomniac)
Jill Mills - "Make People Maker 1" (Make People Maker)
Jill Mills - "Killer Beat (No Sleep)" (Sellectra)
Vonk & Stoma - "Organic" (Sheep Style)

MAY 11 - RADIO ONE HOLIDAY SPECIAL

Tom Leconte

Black Science Orchestra - "Save UU" (BBC)
Mond X - "Save UU" (BBC)
Donn Loops - "Save UU" (BBC)

MAY 18 - RADIO ONE HOLIDAY SPECIAL

Tom Leconte

1-9PM - "The Blue Room" (acola)
Kirsty Allsopp - "Look Out For Your Love" (Spoon)

MAY 25 - RADIO ONE HOLIDAY SPECIAL

David Shaw

Pat Duggan - "Vicious Circle (Mafia)" - "Digital" (Mafia) - "Screen\" (Big Beat) - "Smalltits (Big Beat) - "Smalltits (Big Beat)

CORNWALL: NEWARIK

The Venue - 01373-705-450. 9-1am.
E Exc. Up Yer Ronson and Andrew...
SIBURDAY NIGHT FEVER

CLAUDE YOUNG, one of the most creative Detroit DJs around, talks about a recent missed weekend.

HOW DO YOU FEEL WHEN YOU WAKE UP ON THE SATURDAY WHERE HAD YOU BEEN THE NIGHT BEFORE?

I woke up at home feeling very hung over after a night out with friends. We went to dinner at a bar and we overdid it... as usual.

WHAT DO YOU DURING THE DAY?

I got up and watched "The Prisoner". I borrowed a tape from a friend of mine who has the whole series. After that, I sat on my records for the rest of the day.

WHICH CLUBS WERE YOU PLAYING AT? WHAT WAS IT LIKE?

I was at a rave in Detroit called The Players Ball. It had an early Seventies Miami kind of deal. Everyone was dressed up in ball outfits. It was wicked. It was probably the best night I've had in Detroit for some time. It was dark before I left, but

I got back two weeks ago and it seems like the people are better, much more into the sounds. This whole scene was very different in the States. But the crowd was real and when they were ready, they just loved the records. I played mostly the harder-edged stuff, but it was wicked. It was really wicked because everyone loved it.

The biggest biggest biggest biggest biggest biggest biggest biggest biggest biggest biggest biggest biggest biggest biggest biggest huge tunes. I ended up with one of the first tunes which was a huge tune. It was wicked. Later on, I went to a Chinese buffet with my dad. He's found this new restaurant where you can get as much as you want to eat for a set price. It was wicked. Then I went home and worked on my new album for a while. It's my first solo album, so I want to make sure it's good.

A mix CD from Claude Young, DJ Kicks, is now on sale at Studio K7.

CLAUDE YOUNG – 10 FOR TODAY

BUS: IN THE BASS BIN (71 of SPECIAL) JAZZ MIX Carl Craig (Mr Wax) SPECIAL 10 FOR THIS WEEK SPECIAL 10 FOR THIS WEEK SPECIAL 10 FOR THIS WEEK SPECIAL 10 FOR THIS WEEK SPECIAL 10 FOR THIS WEEK SPECIAL 10 FOR THIS WEEK SPECIAL 10 FOR THIS WEEK SPECIAL 10 FOR THIS WEEK SPECIAL 10 FOR THIS WEEK SPECIAL 10 FOR THIS WEEK SPECIAL 10 FOR THIS WEEK SPECIAL 10 FOR THIS WEEK

VOUTER Time and Space. 9-3.5AM. F1STYLISH, Featuring Claudio Cuoludio and Kelvin Andrews, playing at Northern House.

NORTHAMPTON: WHAT A LIFE The Vault. Info 01865-669-39. 5-3AM. TONY DE VIT.

WORCESTER: OFF YER FACE 2am. 5am. The Shambles. Tickets are £6.50. 18+.


SWANSEA: UP FOR THE COUNT Info 0144-342-557. 11.30pm.

TOWENDON: THE FRUIT BARN Rooms. 2am-3am. 18+. £4.

WOLVERHAMPTON: ABSOLUTELY FREE! Info 01902-473-020. 11.30pm. Funky DJ sets.

YARM: PUSLY GALEY'S FLYING CIRCUS Tatt Hall Rooms. 12.30am-2.30am. £5.

**SADDLEWORTH**

**ABERDEEN:** EXODUS Edinburgh. 10-12am. Mr W. and Sammy Productions.

**BASINGSTOKE:** CLUB ADRENALIIN The Playground. 8-2am. £7. No Tickets.

**BRIGHTON:** KINNY CASINO The Escape. Info 01273-728-011. 3am.

**BIRMINGHAM:** CLUB RISING The Spirit Club. Info 0121-606-8649. 11pm-5am.

**BIRMINGHAM:** BLACKPOOL: Rzhway Club. Info 0121-329-2441. £8.

**B-rays:** ULTRAISM Club. Info 0121-329-2441. £8.

**BRIGHTON:** BUCKS FIZZY The Riviera. Info 01273-728-527. £10.

**COLNOMY:** SATURDAY September 9th. £10.

**DUBLIN: TEMPLE OF SOULM Temple Of Soul. 10-3am. £7.**

**EDINBURGH:** TUNNEL Club. Info 0131-556-8888. £8.

**EDINBURGH:** DODGERS TENNIS Club. info 0131-556-8888. £8.

**EDINBURGH:** PIER PRESSURE The Pier. 5-3am. £2.

**KENT:** BABY LOVE Polo Club. 8-2am. £7. Lenny Brown and The Beat Boys.

**LEEDS:** THE ORBIT After Dark. Info 01527-639-234. £5.

**LIVERPOOL:** CREAM Nation. Info 0151-708-6383. £7.

**MIDDLESBROUGH:** SUGAR SHACK Empire. £5.

**NEWCASTLE:** NICE Planet Earth. Info 0191-283-3525. £5.

**NEWCASTLE UNDER-LYME:** NEWCASTLE UNDER LYM.
and

\[
\begin{array}{l}
\text{TOM 'N' JERRY BOUTHILL get ser aty at MALIBU GAC (Hanover Grand. Info 0181-954-9132. 8-10.30 am. 5/2 with }
\text{Keith Field. Paul Tibbs and Russ Cox host a resident's bash at SEX LOVE & MORTAR at 26 3rd. Info 0181-624-0418. 8n. 3-4.30 pm. £75/£93.50. 5c.}
\text{Linden C, Phil Ashler and Alan Russell guests.}
\text{\textbf{JULY 5.}}
\text{Darren Malcom are at ITAR (Tremellis. 3am-1pm. 5c. Darren Darlow resides at WORDS & SENSES on 6-7am.}
\text{Tom with help from their guests... Craig Dineen is at THE SATURDAY CLUB (The}
\text{Teh. 11am-2pm. £75. James Anthony and Martin Lamer love LOVIT (Hard Rock Cafe 9-10am.}}
\text{\textbf{TUESDAY 2.}}
\text{with help from智能语境。}$
\end{array}
\]
The Feel Good Factor continues...
By arrangement with Primary Talent International Limited
Friday 21st June 8.30pm-1am
The Showbar, Pier Approach, Bournemouth
The Brotherhood

The Vibe!
Street Rhymes!
Hip-Hop!
ELEMENTALZ!

With from Bristol
Soul-Swing Hip Hop DJs
DJ DIGZ - Galaxy 101
KRISY KRISS - Galaxy 101
Tickets £8 Tel: 01202 551685
sajm presents
by arrangement with sankeys soap

Golden Summer Ball

Sat July 6th
@Manchester Academy
10pm - 6am. Admission ticket only £20.00

Sasha
John Digweed
Nick Warren
Pete Bromley

Ticket outlets:
Stoke - Global Grooves - 01782 201698 / Mike Lloyd Music - 01782 207777
Manchester - Eastern Bloc - 0161 228 6432 / Piccadilly Box Office - 0161 8321111
Liverpool - Unity - 0151 707 2008 / Warrington - Hott Waxx - 01925 659235
Leeds - Eastern Bloc - 0113 242 7797 / Wigan - V2 Menswear - 01942 826962
Birmingham - Global Groove - 0121 622 3871 / Sheffield - Brother 2 Brother - 0114 275 4296
Credit card hotline - 0161 832 1111

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Further info: 01782 621454 (office hours only)
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From the makers of New Musical Express proudly comes nme.com, the internet site of the biggest-selling rock weekly on the planet, featuring the latest news, reviews and attitudes on the music that matters.

HEAR
the Single Of The Week & selected album tracks!

FIND
that exact gig info!

PLAY
your demo tapes to the world!

READ
the latest news flashes!

VOTE
in the site's international user charts!

CHAT
live to other nme.com visitors!

on line...

JUNE 5

http://www.nme.com
**LEEDS:** UP YER RONIN Music Factory. Info: 0113-244-5217, 16.4am. £18 Marshall and guests.

**LEICESTER:** ZEN The White Rain. 16.3am-3am. Extra. Ampo and Japan.

**LIVERPOOL:** EAST OF EDEN Eden. 9.3am-7.30am. Extra. Ralph, Bork, Matt and Dan.

**LONDON:** VOYAGER Camps. 9.3am-7.30am. Extra. With Steve Johnson... The orbit from Leeds hand over to Absolute (Californian). Info: 0732-280-200. 16.3am. £1.50. Phil, Peter Wood and Steven Reass are at Garage (Heaven. 3am & 7am)... Joel Xavier, Loopin, Nick Hook and Terry Marks are at WHPUPP IT (The Gardening Club. 9.3am-3am.)... Dean Thatcher and Matt Flint host the BIG KAHUNA BAR (Burlington. 9.3am-3am.)... Dan and Joe Kahuna... Jasper The Vinyl Junkie, Foster, Mr G, Lucy A Unique play at FLAVOUR (The End. 16.3am).

**TOMTULLIS:** £11/£6. Nicky Holloway resides at THE VELVET UNDERGROUND (Velvet Underground. 16.3am-3am.)... Sister Bliss, Fat Tony, Lottie, Craig Jesson and Miss Barbie are at THE GALLERY (Tomtullis. 9.3am-3am.)... Eddie Piller, Jean Young, Stuart Kirkman, Kershaw and All By Magic at MUSIC DISC (The Blue Note. 16.3am-3am.)... Smoky and James are at A RELIGIOUS (The Boulevard. 9.3am-1am.)... Graham Gold, Dave Lambert and Darren Pearce carry on at PEACH (Leisure Lounge. 16.3am-7am.)... Rob Blake & Scott Mac are at SLINKY (Temple. 16.3am-3am.)... Renaissance play a visit to FISKAY?! (The Ministry of Sound. 16.3am-3am.)... Soulful vibes from Ktitee, Abbey and Clive at ZAC Zac. (Square Room. 9.3am-3am.)... Tatt, Craig Campbell, Lawson Nelson and Steve Lewis are at THE GALLERY (Tomtullis. Info: 0251-516-066).
CD/LP out June 17th on blue angel records

DISTRIBUTED BY SONY/3MV

launch party: 9th June at Hoxton square, with DJ's Luke chart, Richard Jones, Field convey, Casper pond & microphone morris. Live acts from square pusher & kaymering. 10pm-3am. £5 on door.

unreleased by grolsch. also available; reissued plug 1+2 on vinyl double pack and previously unavailable cd.

12 UNRELEASED CUTZ FROM THE COUNTRY'S HOTTEST TECHNO PRODUCERS

SURGEON
RE:VERB
NEIL LANDSTRUMM
FUNK D'VOID
CHEAP KNOB GAGS
VONN TRAPP FAMILY
TOBIAS SCHMIDT
AFFIE YUSUF
RUSS GABRIEL
CRISTIAN VOGEL
THE CAUSE
PETER FORD
Paranoia

Shock Tactical Move On The Brink Of The European Football Championships...

VENABLES TO REPLACE DARREN ANDERTON WITH DARREN EMERSON!

Game boys: Healy and Emerson

After a disappointing series of 0-0 draws against such crack international opposition as Columbia, Croatia, Andorra, Freedomia and the Isle Of Wight, England football manager Terry Venables has at last heeded the advice which we at Muzik have been baying at him for months, and is to replace the entire national team with a fresh squad of top British DJs.

Out, therefore, are the likes of Alan Shearer, David Seaman, Paul Gascoigne and Darren Anderton.

And in are the likes of Carl Cox, Paul Oakenfold, Jeremy Healy, The Chemical Brothers and Darren Emerson.

Terry Venables says: "The likes of Healy, Coxy and Oakenfold have proved themselves at nightclub level. Now is their chance to show they can deliver the goods at international level."

The changes have disconcerted certain traditionalists in the game, who feel the English team should be made up of players who have some mastery of the rudimentary skills of football. Others disagree: Gary Lineker says: "I welcome this bold move on Terry's part. These days, football is not just about running around kicking a ball. It's about flair and style, the likes of which we've envied for years in continental such as Laurent Garnier. Besides, we couldn't do much worse than the lumbering lassies we've got out there at the moment."

As a nightclub owner himself, Terry Venables has naturally been at the cutting edge of dance music culture for the last few years and he's well aware of the major players, their strengths and capabilities. "I will put Carl Cox in goal," he says. "I can't see much getting past the big man. Pity Carl Craig isn't English, really. It'd be physically impossible to get the ball past him, but there you go."

In defence, Venables has opted for The Chemical Brothers as centre backs hoping to catch the opposition napping. Literally, back in their hotel rooms.

- Bouncers at Wembley to operate a "door policy" as opposition players enter pitch. "Basically, if they are not on the list, they won't get in," grous Venables. "And I'm in charge of the list." Even if players are on the list, they'll be refused admission if they don't look the part.
- That should exclude most of the German team on the basis of their haircuts alone, declares Venables. "And as for the Croatians, they can argue all night, but they're not coming onto the Wembley pitch in those kits wearing those moustaches.
- Carl Cox to bring his own console and set it up in goalmouth. "It'll be very difficult to penetrate that sort of defence. It's oak-finished and double-glazed. They can shoot from range all day, but they'll get no joy."

As for the likes of Shearer, Gascoigne and Seaman, they won't be idle. They'll be put to work as auxiliary DJs for the duration of the European Championships.

Alan Shearer can be caught at The Gardening Club doing his Tribute To Rod Stewart Night on Wednesdays. Gazza will be playing cutting-edge fart waves by Lindisfarne At Back To Basics, while David Seaman will be hosting a night of hi-NRG classics at the Ministry Of Sound.

Already, DJs have joined forces to produce a footballing anthem. It's called "E For England", it features special remixes and is available as a triple-set collector's pack.

(They've got a very good playing partnership, there's definitely a, erm, chemistry there), while in midfield he has opted for a blend of skill and aggression, pairing "Shes Ye Leg" Golde and LTJ "Book Him" Bukem. Dave Clarke is to be given a free, roaming role behind the forward line. Venables says: "He'll cover a lot of ground. He's all over the place, as I think his last EP shows." Jeremy Healy is meanwhile set to spearhead the attack. "We need someone who's used to taking the knocks," says Venables.

Sceptics have pointed out that most of these "players" have not actually participated in an 11-a-side game since their schooldays and are probably extremely unfit. However, Venables is hoping to combat these minor deficiencies by taking advantage of England's host nation status.

This means:
- England games to kick-off at 3am, as opposed to 3pm. "Most of my new boys are just getting into their stride during the small hours," says Venables. "We're

STOP PRESS!
The latest results from the European Championships

England 0 Germany 0
England 0 Croatia 0
England 0 Italy 0
England 0 France 0
England 0 Bulgaria 0
England 0 San Marino (ap 17 goals not included)
England 0 The Vatican 0 (Popes ruled by priests)
“HOW TO BE A DISC JOCKEY”

Here at MUKZ, we're often asked, “How do I get started as a DJ?”. On such occasions, we have no hesitation in pointing novice turntable technicians in the direction of that indispensable volume, “HOW TO BE A DISC JOCKEY”, by David See. First published in 1977 and now scandalously out of print, it's as vital today as it was then. After all, very little has changed on the “disco dancing” scene during the last 20 years.

HOW TO GET STARTED?

Mr. See has the answer: “Youth clubs all need disc jockeys. Ask the youth leader if you can watch the DJ at work, or practice on the equipment before the audience arrives. Many of today’s top jocks’ began their careers spinning for 14-year-old playing ping-pong and drinking squash.” Jon Pleaded Wimmin says: “David See is right. My first job was playing hits at the local scout hut. My big break came when I played the annual Boy Scouts’ Jamboree. My ‘Ging-Gang-Gooley’ mix went down a treat.”

TURNING UP IN STYLE

Ask any DJ about the importance of transport and from parties or “gigs” and they'll all give you the same answer: “Yes”. To keep up your “hot-shot” image, it’s vital you choose the right vehicle. David See strongly recommends the Ford Transit Van. Imagine the gapes of respect and admiration. Vogue would draw if he pulled up outside Ministry Of Sound in such a classy set of wheels!

JINGLE MACHINES

Drum’n’bass, techno, hardcore... Musical styles come and go, but the importance of a jingle machine cannot be overstated. David See says: “I recommend the NABA format, mono or stereo.” And here’s a good tip. “Always return the jingle back to the cue point ready for the next guy, who may just be in a hurry to use one!” Carl Price certainly agrees: “Hey, man, I might be the coolest name on the block, but without a jingle I’d be fucked! ’Woof! ’Woof! Shut up, Arnold!’ says it all. Know what I mean?” David also recommends bubble machines: “They really make a disc jockey come alive.

EFFECTIVE SELF-PUBLICITY

With his devastatingly effective graphics and the use of a “trendy” middle initial, “David J See Discotheques” leaves the competition trailing far behind. So it’s small wonder that, 20 years on, David See is still one of the hestit names on the club circuit. Dave Clarke was certainly impressed. “I saw these flyers as a kid and they blew my mind,” he says. “Back then, I dreamt that one day I’d be in charge of David J Clarke Discotheques. And now I am!”

PLAY MUSIC!

Most importantly of all, David See recommends the playing of music. But not just any old music. “Discos here to stay!” he enthuses, adding that budding DJs should not stray too far from tried and trusted standards in favour of “the latest bandwagon”. He strongly advises the following medley: Abba - “Knowing Me, Knowing You”, Neil Diamond - “Crackin’ Rosie”, Marilyn McCoo - “You Don’t Have To Be A Star, Billy Jo Spears - “If You Want Me”, A selection which should have any audience on their feet and dancing!

SNAPPY DRESSING

David says: “Jeans and a T-shirt may suit some venues, but you should always dress according to the occasion. If it’s a black-tie dinner, wear a black tie. Velvet jackets are very popular with disc jockeys. Available in a variety of colours, they look good worn with an open neck, ordinary tie, roll-neck sweater or a bow tie. To add that real touch of “razzmatazz”, you could buy or even make your own satin or sequinned stage clothes. Perhaps your girlfriend will be able to help you.” We hope you are reading this carefully, Sasha!

So there you have it, budding jocks. If you don’t want to come across as a total wanker, do yourself a huge favour by reading David See’s “How To Be A Disc Jockey”. It's the DJ’s bible!
CHARLIE Chester throws yet another of his tantrums (DJ No Shows, Issue 12). Nothing unusual in that, but in the interest of protecting my name and, perhaps more importantly than that of DJ Pierre, here is the real story behind Pierre’s “no-show” at Middlesborough Arena in August 1994. When Charlie first contacted me for the booking, and as his date was in an open period, I made a provisional agreement and began looking around for other dates to fill up the weekend. However, when I checked with Pierre, it transpired he was already in the process of agreeing a tour in Japan over that weekend and obviously couldn’t make the gig.

I spent the next two weeks or so trying to get in contact with Chester to let him know, leaving a number of messages at Pulse 8 Records (where he was working at the time) before finally deciding to leave a message on his answering machine. At no time were any of these messages returned. So, that being the case, and because nobody from the club contacted me to confirm, it went out of my mind. As anybody in the bookings business will understand, an engagement is typically the result of several phone calls before confirmation, usually a written one. So where’s Chester’s contract?

Eventually somebody from the Arena called me up less than a week before the original date with a question about the flyer. I was amazed, not only because they didn’t know the booking had been cancelled, but because they had left it so long. Then I received an incredibly abusive phone call from an out-of-control Chester, presumably angry at himself for not following the situation and making himself look a clown in the venue’s eyes. Pierre has a brilliant reputation with the clubs he plays at regularly and has never turned up, not for any reason. On the other hand, Charlie Chester might like to reflect on the reasons why he hasn’t been able to work in London for several years.

PHIL CHEESEMAN, STRICTLY RHYTHM RECORDS, LONDON W10

AND ANOTHER THING... MUIZ’S

Those Who Failed To Show column in our Insomnia section seems to have caused more distress in the DJ world than anything else in the magazine. When Muzik was launched, we all presumed that Hang The DJ would set the cat among the pigeons. It did. But as time has gone on, people have realised that all we’re trying to do is to add a bit of honesty to a club world which, quite frankly, damn well needs it. We wanted to set a few standards. We believe Muzik has achieved that. Ashley Berdele has never made another dyezero record, Hardfloor have diversified and Paul Oakenfold’s hair is now, well, green. And James Lavelle has bought himself a watch. Which brings us on to Those Who Failed To Show.

The section was introduced because, as a clubber, I am fed up with travelling across the country in anticipation of hearing a certain DJ, only to find they’ve failed to show up. If this has ever happened to you (and it probably has), you’ll know how depressing it is. You feel let down. Particularly if you’ve stood outside in the cold for an hour and paid £12 to get in. It happens all too often. We at Muzik simply decided to try to expose these dodgy bastards who couldn’t be bothered to make the gig. Which we did. But as time went on, people were named who had very genuine reasons for being absent. Arguments. Whether it was club promoter who failed to book the flights, bad weather or an illness, we can only say sorry for giving the wrong impression. But this column must, and will, continue. There are those who believe this sort of background industry gossip is nobody else’s business. But what about the 2,000 or 200 people (it doesn’t matter how big or small the club) who paid money and took time out to hear those DJs? Muzik decided to tell them the truth. Under the strain of our deadlines, we have listed people without checking. We have learnt from this and it will never happen again. As of now, only those DJs we can contact will have their names listed in this column.

As for the DJs who truly care about the scene, about their fans and about the progression of dance music, why not call Muzik and let us know if you have, or are about to miss a show. Respect to Justin Robertson and Dean Thatcher, who in the past have both called us to explain why they are missing a gig. These guys obviously care about their reputation. As for us, well, we feel this sort of column is what makes Muzik such a vital handbook to the dedicated, enthusiastic and caring clubber.

Now, who wants to know which two UK DJs demanded a cancellation fee for Tribal Gathering?

Ben Turner
Have you heard any of Peter's sets lately? Did you catch him at Vague on April 13? It was his best gig yet. So you can stick yer wanky Masters At Work, Roger Sanchez and all those other snotty snobbery wannabes. It's about time clubbers had a reality as to who has done more for club culture in the last few years.

FA R BOY AND HESSION, KINGS LYNN, NORFOLK

Thanks for that, boys. Tony, no doubt, will be well chuffed by your unwavering loyalty. And as for Masters At Work and Sanchez, does the expression "duck down" mean anything to you?

SORRY this is so late in reply, but we are a little bit behind here on the other side of the world. It was good to see you making a point of how great it was to have a Bedroom Bedlam tape from a woman (issue 10). It made Robert Martin's remarks (from Metro Record) all the more disappointing. Robert, did it never occur to you that the girlfriend who comes to your shop might like to do more than just read magazines while her boyfriends go record hunting? Just because we are female doesn't mean we get into dance music any less than you. But perhaps Robert has a point. So, next time you're down a club and you see Keri, Storm or Sister Bliss behind the decks, do the right thing and give them a magazine to read!

LISA HALL, PERTH, WESTERN AUSTRALIA

I THOUGHT I would start off this letter by being courteous, at least that's one thing you can't accuse Londoners of not being able to execute to perfection. I would like to thank you this chance to point out that there are also a lot of other things we are capable of doing, and one of them is enjoying ourselves and having a brilliant night out at a fucking top London club.

Now, I buy your magazine every single month and read it cover to cover, and I've noticed something very bloody annoying indeed. You would appear to be under the impression that it is only the people in the north of England who seem to be capable of having a good time at a kid's northern venue, whether it is Cream (which is now so bloody commercial they might as well rename it "Style" and shove it in a plastic container) or any other northern superclub. I have experienced a night out in the north. I donned my outfit, put on a pair of sandals in the name of looking good, got fucking cold feet in the snow and toddled off to

Back To Basics, where I had a superb time. The point I'm making (granted it has taken me a little while to get to it) is that you can fucking 'ave it, mate, in London. You just have to know where to go. And that does not mean going to Going So On at fucking Ritz's in the Royal Borough of Kingston Upon Thames, with a lead of fruit ya's in wax riding coats and green wellies.

So please, please, be kind to Londoners and start saying something good about the clubs here for a change, instead of telling everybody to go up north.

LYNN MURRAY, WEST LONDON

Well, I've seen a very sensible girl (sandals in the snow) you can get mighty profane when the need takes you, can't you? Still point, eventually.

I HAVE only recently started to read your magazine but I understand a few editions back you printed an article entitled Debacle Bell (issue 10).

Around a month ago, I went to a popular club in the Midlands (which shall remain nameless) and I spent a couple of hours dancing quite close to one of the speakers. Although it's true that I might have been a bit irresponsible by clubbing again in the following days, I have no doubt (in view of the obvious difference in sound levels) that it was the volume of music in this particular club which has left me in my current state. I have had tinnitus on a permanent basis for the duration of the month, making it difficult to sleep at night, and added to this there is the sensation that my left ear is partially blocked. There is no sign of it letting up and I don't even know when, or if, it will.

Club promoters need to understand the atmosphere inside their venues does not necessarily get any better as the music becomes louder. If anything, it gets worse. Obviously, part of the appeal of club music lies in pumping it loud, but when you have to leave the room because you can't be heard shouting to mates, then pleasure goes out of the window.

If a person was exposed to these sound levels in a place of work, their employers would probably be liable for some sort of legal action. The time has come when a standard volume level should be enforced in all clubs. Those who exceed it should face the sort of name punishment as their industrial counterparts.

I'll willingly pay for a good night out with a bit of a hangover, but I'm not going to pay for it with indefinite hearing damage.

DAVID MCCORMICK, WOOTTON, LIVERPOOL

All respect is due to Nick Warren for the DJing skills he displayed at Cream in April. After a stomping set from Les Ryder (who is tragically underated), Mr Warren took the back room by storm and blew everyone away. And all before Paul Oakenfold's very eyes, who was subsequently left to pick up the pieces. Nick played such intense tunes that I was lost! He even managed to make Klubhounds' "Klubhopping" sound like a good tune!

The high point of his set came in the form of his very own Ajare. I could feel people's tension let go and whoooo!!! The best place on the planet was right there. And as for "Bounce To The Beat", what can I say? Also, respect to Paul Oakenfold who still did a fantastic job, cheers to Paul Maddox and friend, and down with beer boys and flowery shirts!

SHANE, ENGLAND

PS This was written at 4am! No, you don't say?

WONDER whether you can help me? I have been a regular clubber for a good number of years now. I have travelled the length and breadth of the country to attend the finest clubs and hear the world's best DJs. However, it seems where ever I go, no matter what kind of music is being played or which venue I attend, there is always this little bald bloke stood next to the DJ in the booth. I wonder if you could tell me who he is and what he does?

JULIE CURTIS, GRANITHE

Apparently, all the world's top-notch jocks consider him to be something of a lucky charm. So if you spot him again, you can guarantee yourself a cracking night out.

AFTER eons of doing the same old thing, you know, canning it for hours, holding a water bottle and sweating mega buckets with a couple of thousand like-minded souls, I decided it was time for a change. Yes, I entered the London Marathon. I was too busy clubbing to train, but all of the above held me in good stead. The music was crap (take your own), but the drugs (endorphins... and loads of them) were brilliant, home-produced and free. Even the people were really friendly and the conversations seemed familiar. "What's your name?" and "Are you alright?"

It was worth it in the absence of a Tribal Gathering. Oh yeah, just one thing, the chillin' out takes a wee bit longer and for battered ears read knackered legs.

ANDREW ATKINS, WESTMINSTER, LONDON

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This month we hang
COLIN DALE
For crimes against . . .

Punctuality, time management and generally having as much idea about what day of the year it is as the Tories have about handling the mad cow crisis.

Now, when it comes to worshipping at the altar of techno gods, we would be the first to remove our shoes and bend ourselves in supplication before the altar of Colin Dale. His Kiss 100 radio show is a haven of superb underground techno. Thursday nights just wouldn't be the same without him.

Unfortunately, Dale is also the man who is way ahead of any other DJ in our "Those Who Failed To Show" column. Now, as we're sure you know, we don't mean to imply any guilt or wrong-doing when we list the absent DJs. They fail to show for lots of reasons. Sick mother-in-law. Jumbo jet crashed through the front room. Hair roots showing. But somehow, Mr Dale's wizard skills on the decks just don't seem to be matched by his skills as a timekeeper or diary organiser.

Rumour has it that he once got on a British Airways flight when it should actually have been British Midlands. Another time, he had to turn round half-way to a gig in northern England because his girlfriend had drunk too much and was throwing up.

Whatever the truth of these scurrilous tales, there is one story we can verify, and it's the one which has sealed our Colin's fate. You see, Colin shares the same birthday as Carl Cox's wife, Rachel. So when she decided to celebrate with a party at Carl's Ultimate Base night in London, Colin was asked to come along and celebrate, too. All his mates were invited. Trevor Rockliffe and Daz Saund were there, along with Slam, Darren Emerson, Phil Perry and a host of friends who wanted to slap ol' Colin on the back and give him the bumps. We waited. And we waited. And still we waited. But the great man didn't show.

So it is that we are forced to steal Flavour Flav's clock and hang it around Colin Dale's neck in the hope that he will finally achieve some level of punctuality. And a quick note to any promoters who might be a bit put off booking Colin. Don't be. After our hangman has done his business, you can expect him to have his drill-time more together than the finest army unit!

But until then, in the name of Muzik's time-slaves, call for the noose. Don't mess!
FACTORS FIFTEEN TO 15
19th July Frisky? © Space
20th July Rulin' © Pacha
2nd August Open: Chicago Vs. Detroit @ Space
14th June Open Launch Party
15th June Open @ Space
21st June @ Pacha
28th June Pacha
30th August Frisky? meets Malibu Stacey @ Space

IBIZA FACTOR 15 TOUR
FIFTEEN DATES THROUGHOUT THE SUMMER. FRIDAYS AT PACHA AND SPACE
A BLEND OF THE FINEST INTERNATIONAL DJ TALENT. FACTORS 1 TO 3:

GRAND OPENING PARTY
14th June @ Pacha
Francois Kervorkian (Wave Records NYC)
CJ Mackintosh
Jose Padilla
DJ Pippi

OPEN LAUNCH PARTY
21st June @ Space
David Holmes
Gayle San (Final Frontier)
Jon Marshall (The Beloved)
Jazzy M

RULIN' PARTY
28th June @ Pacha
Robert Clivilles (C+C)
Harvey
Logical Progression
Mike Bolton (PPM)
Tayla
MC Conrad

OPEN PRESENTS DIY
5th July @ Space
Fabio Paras
Colin Dale (Kiss FM)
Charlie Hall (Drum Club)
Digs & Woosh (DIY)
Simon DK (DIY)
Harry (DIY)

RULIN' PRESENTS
Strictly Rhythm
12th July @ Pacha
George Morel
Erick Morillo
Jose Padilla

A REGULAR APPLICATION OF DJ'S INCLUDING:

FRANKIE KNUCKLES
DANNY TENAGLIA
DERRICK MAY
CJ MAKINTOSH
ROBERT CIVILLES (C+C)
CARL CRAIG
BILLY NASTY
FRANCOIS KERVORKIAN
ERICK MORILLO
PAUL DALEY (LEFTFIELD)

ROCKY & DIESEL
DERRICK CARTER
GEORGE MOREL
DIY
PHIL PERRY
LOGICAL PROGRESSION
COLIN DALE
TERRY FARLEY
PETE HELLER
DAVID HOLMES

JOHN KELLY
FRANKIE FONCETT
JIM MASTERS
DJ VIBES (PORTUGAL)
JOSÉ PADILLA
SEB FONTAINE
SISTER BLISS
TWA
BRANDON BLOK
JAZZY M

FACTORS 6 TO 15:

19th July
Frisky? @ Space
26th July
Rulin' @ Pacha
2nd August
Open: Chicago Vs. Detroit @ Space
9th August
Rulin' @ Pacha
16th August
Open: Records @ Space
23rd August
Rulin' @ Pacha
30th August
Frisky? meets Malibu Stacey @ Space
6th September
MoS Made in Italy @ Pacha
13th September
Open: Boys Own @ Space
20th September
Rulin' @ Pacha Closing Party

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