Pirate Radio
The last underground

Black Panthers
Rap and revolution

Ibiza Freebie
Blag a holiday!

Phuture 303
A Guy Called Gerald
Rollo
Pump Panel
Photek
David Holmes

Junior Vasquez
Nailed!

The Definitive Club Listings
insomnia
disease selection

jake slazenger
- makesaracket

Forget all the talk of an electro revival.
Say goodbye to intelligent techno and
electronic listening music. Pay no
attention to trip-hop. For Jake
Slazenger, a new young genius Mike
Parfitt/Coombes/Thie Madhattan
Courship, and with his own Festival
Pilot label, he's patented a harder post-techno definition of the original
dance music groove, cutting it up with the harshest sonic armoury, then
smoothing it to perfection with warm soul reflections. 'Thee Album' (his first as plain Felix Da Housecat) is the pinnacle of this
trailblazing career. Chilled yet chilling, it's a mixture of electric boogie interfaced with deep deep house. 'Thee Album' is music to wrap your
mind and move your body. Felix groovy? You will be.

felix da housecat
- thee album

A maverick, a renegade and
visionary, Felix Da Housecat is
reworking the rules of house music on
his own terms. Tracing a respectful
lineage from Foulgore Jackmaster Funk
to DJ Pierre to Dave Clarke, the last
four years have seen a slew of releases
that have spearheaded the Renaissance
of the original House sound of Chicago. As Aphrohead
Sharkimaxx, Thie Madhattan Courship, and with his own Festival
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Incredibly, 'Deep Space' is Juan Atkins' first ever album, after a long
spell of inactivity broken only with last year's sublime 'Sonic Sunset'. But
he's still the master of all. The old themes are all here - UFOs, distant galaxies, black holes and dark stars - dappled across the
sweetest space-age electronic jazz and funky futuristic Techno of the
highest order. Tracks like 'I'll Be There' and the shimmering
Astrospherics' locate the lost spiritual soul at the very heart of the technol-
ological revolution. Vathwerk would surely have approved.

model 500
- deep space

The Godfather of Techno is back. Widely credited with having invented
Techno together with Derrick May and Kevin Saunderson, Magic Juan
Atkins is a key figure in the history of the sound of Detroit. As Cylotron
and Model 500, he gave us classics like 'Clear' and 'No UFOs', as poten-
tially today as when their weird electronic groove first put Detroit on the map.

Drum 'n' bass rollin'! 'V.I.P. Volume 1'
is this month's essential jungle compilation. V.I.P. are infamous for
their trailblazing jungle parties, to the extent that DJ tapes of those parties
have become collectors' items in their own right. 'V.I.P. Volume 1' aims to
capture the incredible atmosphere of these legendary nights, boasting a
running time of two hours, an amazing
12 exclusive tracks and the cream of the jungle scene's biggest names.
Kenny Ken, Roni Size, DJ Hype and Pendulum are all represented here,
along with rare tracks from the likes of DJ Ron, Tinky and Bassy
Bee. The music travels the entire jungle spectrum, and the whole
package comes complete with a second CD (album suitably mixed by DJ Ron and MC'd by Moose, Sio, Navigato, Dat and the
Faggio Twins). A Verbally Indispensable Package indeed.

various artists
- v.i.p. volume 1

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MUZIK

The second coming

A MONTH is a long time in MUZIK. Since we last met, events like UK Tribal Gathering have shown how positive and progressive the scene is. But we've had some bad times, too. Maybe that's just the nature of clubbing. The trouble with being so up is you always have to come back down.

The month began well, with Spooky, Luv Dup, Bandulu, Alex Reece and Roni Size all signing major deals. Tall Paul and Jon Pleased Wimmin threw birthday parties at their own club nights, and Laurent Garnier didn't let a dislocated shoulder stop him appearing at Voodoo in Liverpool.

Tony De Vit pulled off a 12-hour set at Trade, while ff celebrated their fifth anniversary. Suburban Knight went from spinning one of the worst sets ever at Lost in London, to playing a blinder at Club 69 in Paisley. And Phuture 303 and Felix Da Housecat tore up the MUZIK launch night.

Talking of MUZIK, we've had some excellent feedback on our first issue. Cheers. But we touched a nerve with the DJ Groupies article. Two of the girls we rumbled were so outraged that they put up flyers all over the country taking a pop at us. Selecting Ashley Beadle as the first victim in our Hang The DJ slot also upset some people. Weird that, seeing as how Ashley took it well enough himself. Like the top geezer he is.

On the down side, a couple of shootings outside Liverpool clubs and the fatal stabbing of a bouncer at Que Pasa in London made some of us wonder what we go out for. We've had loads of letters on the subject and, as Helen from Bucks put it, "Innocent clubbers don't deserve to get dragged into murder enquiries".

Across the pond, the authorities are talking about banning Richie Hawtin from the USA for 10 years for being caught without a work permit. They don't think DJing is as important as being in a rock band.

And Andy Weatherall and Justin Robertson were ordered not to drop any more jungle tunes at a certain leading techno night. In the words of Weatherall, at least jungle is "still getting up people's noses."

So is MUZIK. The magazine that tells it how it is.

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Fly By Night
Insomnia
M U Z I K and TRIBAL UK have teamed up with KAOS from Lisbon to host "A Paradise Called Portugal" – a week of club nights in the Lisbon area between August 14-18. Danny Tenaglia and Laurent Garnier are the main headliners of the event, with DJ Vibe from Underground Sound Of Lisbon. Joining them will be Terry Farley and Pete Heller from Junior Boy's Own, Miles Holloway and Elliot Eastwick from Hard Times, Phil Perry from Full Circle, Richard Breeden and Rob Di Stefano from Tribal and Scott from Shindig in Newcastle. Phil Mison, who created the vibe at Cafe Del Mar in Ibiza last summer, will also spin.

The week will feature two nights at the Kremlin club in Lisbon, plus three nights at other clubs around the city and the local beach area. The week ends with many of the above DJs uniting for a huge closing party for some 4,000 people at a castle on the outskirts of Lisbon. This event takes place in the open air and will run throughout Saturday night and the following day. Angel Moraes, who was responsible for the "Welcome To The Factory" single, is also expected to spin at the closing party.

The full line-up for "A Paradise Called Portugal" is as follows:

- Monday, August 14: DJ Vibe, Phil Perry, Richard Breeden, Rob Di Stefano.
- Tuesday, August 15: Terry Farley, Pete Heller, DJ Vibe, Phil Mison.
- Wednesday, August 16: Laurent Garnier (eight-hour set).
- Thursday, August 17: Miles Holloway, Elliot Eastwick, Phil Perry, Scott.

Friday, August 18: Phil Perry, DJ Vibe, Phil Mison.
Saturday, August 19: Danny Tenaglia, Angel Moraes, DJ Vibe, Phil Perry, Miles Holloway, Elliot Eastwick, Phil Mison, Richard Breeden, Rob Di Stefano, Scott.

Mison, Eastwick, Holloway, Perry, Vibe, Breeden, Di Stefano and Scott will be in Lisbon for the duration of the week and will play mellow sets in the many beach bars and cafes during the early parts of each evening. In addition, all of Lisbon's other main clubs, such as Alcantara Mar, Fragil and Gartejo, will run daily with local DJs. Most of the "Paradise Called Portugal" nights will finish at around 7am, but the likes of Alcantara Mar continue until lunch time. The Climax club, where J Daniel from Bush Records is the resident DJ, also continues until late afternoon.

Speaking from New York, Danny Tenaglia told Muzik of his love of the Portuguese scene: "Of all the places I've travelled to recently, I've enjoyed the castle party more than any other. I loved being outdoors, the great weather, the party crowd, everything. The energy level in Lisbon is so high. It has a special vibe. I'm really looking forward to returning, especially to a special event like this."

Rob Di Stefano from Tribal USA, who has said that he one day intends to retire to Lisbon, added: "Lisbon is special because it is totally unexpected. When we signed 'So Get Up' from Underground Sound Of Lisbon, we had no idea it would be our bestseller. Or that it came from such a genuine scene. The people are so sincere, the ones I've met aren't just friends. They're my family. And I'm still only starting to explore the culture. I'm like a kid in a candy store. "I want to show the rest of the world what Portugal has to offer, but without exploiting it. It has to retain its identity. The country is small and it has lacked attention for so long in this genre of music that it may be vulnerable. But I'm hoping to develop what we've found and find similar places in other communities. Who knows, maybe we'll have Tribal South Africa before long! I just hope I come home without having to go into rehab."

Provided you stay over the Saturday night, flights to Lisbon cost around £250. The admission charge for each of the "Paradise Called Portugal" nights will be kept down to below £10. Free coaches will be running from Lisbon to the final party.

For flight and hotel arrangements, call Sky Travel (a fully-bonded travel agent) on 0171-727-1899. For further information on the club nights, you can contact Muzik on 0171-281-7518.
BAGLEYS TRAGEDY

BAGLEYS WAREHOUSE in Kings Cross, London, was at the centre of a police investigation following a fatal stabbing during the early hours of Monday, May 29. The stabbing took place in the VIP lounge at the large-scale Que Pasa night at Bagleys, which was promoted by Benji from Leisure Lounge and Club UK. Andy Morris, Neil Locky and Chris Cocker. The night featured Carl Cox, Danny Rampling, Laurent Garnier, Billy Nasty, Paul "Trouble" Anderson and Judge Jules, and attracted one of the biggest crowds to Goods Yard in Kings Cross for some time. Cox had just started his set when the club was closed down by police.

The police statement issued the day after the incident read: "Police were alerted to the club at 1.30am after reports of a fight involving a group of 10 people. Police and ambulance attended. Two male members of staff - believed to have been security - were taken by ambulance to University College Hospital. Both men had sustained stab wounds.

"One of the men, David Anderson, aged 34, from Harlow, Essex, died. The post-mortem showed the cause of death to be a stab wound to the chest. The second victim, a male in his late Twenties, is still undergoing treatment for stab wounds to his legs and hands. He is in a stable condition. Three weapons have been recovered. Police believe that other people may have been injured, but did not receive treatment at the scene."

Que Pasa's Andy Morris said: "It was completely out of our hands. We did the best we could. We just wanted to put on the best house party this year, and we felt we'd achieved that until this happened. The events took all that away from us. It's a tragedy. We're saddened."

Debbie Lee, the promotions director of Bagleys, said: "Our heart goes out to David's wife, Joanne, and children. We're going to hold a benefit to raise money for them. The police Chief Superintendent of our area is happy with our operations and he sympathises with the incident. He has advised us to open as usual and that's what we will do."

As Musik went to press, the police announced that they have charged a 22-year-old Streatham man, Dominic Michael Gamier, with the murder of David Anderson and causing grievous bodily harm to the second stabbing victim, Michael Kahwassiah. Sullivan was due to appear at Clerknew Magistrates on June 9.

CARL CRAIG is to release an exclusive vinyl-only compilation album for paid-up members of his Planet E Communications mailing list. The compilation features "some of Derrick May and Dimitri's favourite acetates" which came out on Planet E. Craig has completed new remixes of all the tracks.

The fee to join the mailing list is $100, for which you will receive a copy of the compilation, six new Planet E releases two weeks prior to their release, an official Planet E membership t-shirt, tip sheets from the label and a special collector's edition record of an older title which is now no longer generally available. For more information, call Planet E on: 001-313-587-0916.

Kick in the Jamz!

PUBLIC ENEMY leader Chuck D has announced that he is in the process of starting up his own record label. The label will be called Slam Jamz and is intended to promote and distribute rap music in a radically innovative way.

Slam Jamz will be based around a 10-strong production unit, Pack-10 (Producers And Creative Kids), working in a competitive league environment. Confirmed members include Son Slava Meljan, The Punk Barbarians, A-Train To The Hood, Bonnie 'N Clyde and Silve-O. The label's first releases will be a couple of seven-track mini-albums, with artists sharing the records. Other innovations include videos from film students around the world and DJ mixing contests to further stimulate competition.

Chuck, who recently completed his first ever solo track for the soundtrack to Mario Van Peebles' forthcoming "Panthers" movie, is also said to be nearing completion on his own definitive history of Public Enemy.

The next Public Enemy single, "Watcha' Gonna Do Now.», is scheduled for release at the end of July. The group fly in to begin a UK tour on July 10. They will be appearing at the Phoenix Festival on July 15.

Signings galore

ALEX REECE, RONI SIZE, SPOOKY and BANDULU have all signed major recording contracts during the last month or so.

Alex Reece, who is best known for "Fresh Live" and "Basic Principles", has secured a five-album deal with Island Records. Meanwhile, Polygram's Talkin' Loud offshoot have won the battle to secure the signature of Bristol jazz-junglist Roni Size.

The Island contract means that Reece, who has recently remixed Kenny Larkin's "Groove" for ReS and recorded a single for Mo'Wax under the name of Playboys, will be cutting back on some of his other projects. He is, however, set to continue his partnership with Wax Doctor. Explaining his decision to sign with Island, Reece said: "The jungle scene is still in the early stages. I have so many different ideas I want to explore, but I need the money to get the equipment. The deal enables me to concentrate on my album. I already have a couple of tracks floating around out there on dub plate."

Other news from the Reece camp is that he has been working with Lady Miss Kier, the former Deee-Lite singer. The results will probably appear on both his album and on Kier's forthcoming album for Elektra.

There has also been action on the signing front in the world of Techno. Progressive house pioneers Spooky, the group responsible for the highly acclaimed "Gatgantuan" album on Guerilla Records, have signed to A&M, while techno firebrands Bandulu have secured a deal with Warners' Blanco Y Negro subsidiary. Bandulu's parting shots on the Infonet label will be two 10-inch singles, "Canz" and "Now", and an as yet untitled double-pack. "Canz" will appear under the name of Thunderground.

Finally, Bandulu have announced a UK tour with David Holmes, Luke Slater, Stacey Pullen, Slam and Witch & Brainstorm all spinning in support. The dates are: Bugged Out, Manchester (July 2), Slam, Glasgow (14), Open All Hours, London (21), Orbit, Leeds (22), Solid State, Bristol (28), Shake Ya Brain, Belfast (29) and Pure, Edinburgh (August 4). They will also play the Phoenix Festival on July 15.
TODD TERRY is set to release his third album of the year in the next few months. “A Day In The Life” is a studio recording and will be available on Ministry Of Sound... SECRET KNOWLEDGE’s forthcoming debut album is to be called “So Hard.” It features collaborations with Pump Padlock/Dan Zanni, and Andrew Jones and Martin Delfy from Primal Scream... 1FM are to present a seven-week programme called “JUNGLE SHOWCASE.” It starts with a special documentary called “Now...That’s A Whole Call Jungle” on July 13. Ghetto, Greenvinder, MC Del and DJ Ron are among the acts confirmed to appear... EMANUEL TOP is recording an album for November... THE SOUND CLASH club is set to return to Leeds in the summer... SUBLIME have set up a new label called Real Musiq. The first releases are by Ken Ishi under the alias of Flame and Susumu Yokota as 2-4-4... DJ Jerome of SUBLIME has set up a new club in London called Grooveyard, a full album for his Brave New World imprint. He is also launching a new label with Michelle from EC Records called Celtic Ethno... MARCELLO and Delirium present DERICK MAY have compiled a track for WAXUP... As yet untitled, it will boast Stereo and 2001 remixes. Also coming up on the Amsterdam label is a new 2001 single, “Sunken Ice,” a new Morning Glory Seeds single, and albums from 2001, Steroe and Edge at Medien... ROBERT ARMANT, DAVID CLARKE and DJ HELL have unreleased tracks available on a new ACV compilation entitled “Shout... The Future Tribe...” DERICK CARTER will take a monthly residency at a club in Paris to be run by the team behind the Sony parties... ADOE JESUS’ Roman Fugel has named his next Roman W single “FKK” in honour of the German soldier movement... DJ MAURICE and MICKY from Back To Basics are to open a new club in Leeds this September, with Huggy and Maurice as resident DJs... SASKA SLEDGERS has signed Scotland’s STEVEN BROWN exclusively to Diem-Up-Beats. She is set to be releasing a new project from Thomas Heckmann under the name of Kano, as well as new work from Steve Stat, Louis Bell and Mike Dearborn. Saska is holding another party in Chicago in November... THE AUSTRALIANJM label have launched a house subsidiary called Dirty HMC. HMC has already recorded the first two tracks... STEVE BICKNELL is set to remix the DRUM CLUB... Watch out for a new WAX DOCTOR releases, “Stro” and the release of HURTER’s much-talked-about “Natural Born Killaz...” RUSSEL GABRIEL’S Ferax label are holding a party at Munich’s Ultraschalle on July 22. Ferax’s next releases are new EPs from MAUDE & TOOLS and new signing SONYDOLLAPOOL plus a compilation album containing a bonus EP with tracks from Steve and Steve Paton, Synchrokrak, Too Funk and Nauty & Tols... CONNECTOR MACHINE follow their recent EP (featuring DJs’ Powell EP “The Black Hole” on the Dutch U-Trax label... AIR LIQUIDE, Jamin’s Unit has started a new imprint called Pharos. Air Liquide and JOHN BURGER have been working to develop it into the FBM subsidiary, which was once home to Pink Floyd. Burger will, however, continue to run his Transatlantic label. The next releases are new singles by Sweet Fandelia/De Louse (Johny) and Michael (“Red Music”)... DJF have completed the last mix on ASHLEY BEEDLE’s “Narcotic Influence” EP... BEEDLE’s Black Science Orchestra album has been completed.
FESTIVITIES!!!

GLASTONBURY and PHOENIX, the two biggest open-air festivals taking place this summer, have announced details of the dance stages.

This year's Glastonbury, which is already sold out, takes place on the weekend of June 23-25. Friday night's dance stage is being hosted by the Massive Attack Sound System, who will be presenting an extended version of their live show. Saturday and Sunday have been organised by Steve Hillage of System 7.

The full line-up is as follows:

Saturday: DJ Michael Dog (noon), Higher Intelligence Agency (1pm), Autechre (1.45), DJ Michael Dog (2.25), Fluke (2.50), DJ Evolution (3.40), Innersphere (4.10), DJ Reun (4.40), Spooky (5.40), DJ David Holmes (6.20), System 7 (7.20), DJ Richie Hawtin (8.20), Eats Static (9.50), DJ Darren Emerson (10.50).

Sunday: Ambient Breakfast with Mickey Mann, Pressure of Speech and Scanner (8.30am), DJ Mixmaster Morris (11am), Tribal Dist (1pm), DJ Paul Hartnoll (1.30), The Aloof (2.30), DJ Depth Charge (3.00), Dreadzone (4.00), DJs Slam (5.00), Kenny Larkin (6.00), DJ Darren Emerson (6.45), Plastikman (7.45), DJ Charlie Hall (8.30), The Drum Club (9.15), DJ Carl Cox (10.15).

Orbital and The Shamen will play live on the main stage on the Saturday. The sound system for the dance stage is being co-ordinated by Mickey Mann and Megadog in charge of the lighting. Although the stage will be subject to a 12.30am curfew, the

TERMINUS:

organisers are confident that it will, nevertheless, be a Full Circle-type all-day club excursion. Internet users can find more info on the Glastonbury line-up at http://www.cpg.cs.nott.ac.uk/~nic/glast/.

Phoenix 1995 takes place over four days, beginning on Thursday, July 13, at Long Marston Airfield, near Stratford-upon-Avon. Although primarily a rock festival, the Megadog crew are taking charge of a dance stage at the event. The line-up for this is as follows: Thursday, July 13: The Orb and Banco De Gaiia live, plus DJ Lewis. Friday, 14: Underworld, Fluke and Innersphere live, plus DJs Darren Emerson and The Drum Club. Saturday, 15: Eat Static, Empirion, Bandulu and Children Of The Bong live. Sunday, 16: Trans-GLOBAL Underground, Loop Guru and Ultramarine live.

HARDKISS are the second dance outfit to be invited to contribute music to a Levi's television advert. Steakmeal recorded a track for the jeans company early this year.

Speaking from San Francisco, Scott Hardkiss stated: "They want some funky, psychedelic hip hop. I think it's really cool that they've asked us, because most of the music on television is really tied to the clothes, so it's nice to creative people choose to stay well way from doing it."

D-DEE & MICHAEL PROCTOR's "Deliver Me", one of the biggest records at the Miami Winter Conference, has been picked up for the UK by Alan Russell's Hot label. The UK release will be credited to Urban Blues Project with Michael Proctor and will include remixes by 95 North. Already huge in the sets of Tony Humphries and Leila Vega, the record will be in the shops on July 24.

THE NONCE, the widely-tipped LA hip hop duo, have announced that they are moving to the UK this autumn to continue their own record label. "We are looking for somewhere to record our own tracks in the UK," they said.

The long-awaited "Havin' A Good Time" compilation featuring artists such as The Washingtons, The Bitchdrops and The Phazed One, is expected to be released soon.

STARSHIP ENTERPRISING

CI BOLLAND has been talking about his new EP, "The Starship Universe", which is released on Internal in early July. The EP will be his first release for the London Records subsidiary label, with whom he signed after ending his long relationship with RES in Belgium.

"Of course I miss the people at RES," said Bolland. "But I left RES because I was bored with making music which was basically too intelligent and too far-fetched for all but a really specialised group of people. The music was losing its point. With London, it's on a different level. They're on the phone every day, kicking me up the butt and making me work twice as hard."

The title track of "Starship Universe" is a dark breakbeat techno track, while "Countertop" is more full-on. Sensibly, Internal have also included Bolland's remix of Utah Saints' "Highlander", which has been riddled as "There Can Only Be One". Originally only available as a limited-edition promo copy nearly two years ago, Bolland's mix has been credited as originating the Basic Channel sound. The promo has since been changing hands for ridiculous sums of money.

"It was actually Kevin Saunderson who started that whole sound when he sampled the piano for "Big Fun"," said Bolland. "I used the same technique, but I just sampled a different noise. Anyway, when you do, there's always somebody else in there before you."

VODKA SNOTTING is becoming the latest phenomenon among many club-goers, providing a suitable alternative to the kind of substances which involve smoking your evening looking down a toilet. Currently being pioneered by Jim Masters from Ministry Of Sound (see picture), vodka snotting is legal, and is also highly dangerous. And you certainly shouldn't follow the example of certain Scottish folk, who have been known to pour tiny amounts of the drink into the sides of their eyes...
NEW YEAR’S EVE: traditionally the worst night out of the year for clubbers. But after last year’s disastrous nights at clubs like Just Can’t Get Enough, some promoters and agents are desperately trying to put their wrongs to right. Although it’s only June, many of the UK’s leading DJs are already booked, with some confirmed for up to five gigs in the one evening. Jon Pleasured Winmin has been offered £5,000 by three northern promoters and clubs such as Renaissance have firmed up their venue and most of their line-up for the night. The booking frenzy has, however, touched a nerve with other promoters and agents, who believe that it’s unfair on the DJs to book so far ahead. Rachel Cox from Ultimate Music Management, whose roster includes Carl Cox, Laurent Garnier, Josh Wink and Colin Dale, said: “I don’t think it’s fair. Carl won’t accept bookings for more than four months in advance. Why should I book so far ahead when all the cool clubs come along at the last minute? It’s not about first time first served. Particularly in the techno scene. Techno is a global phenomenon and DJs like Carl and Laurent Garnier could be playing just about anywhere in the world that night.”

Renaissance have admitted that they had already thought about the venue they would be using on New Year’s Eve six months ago. Mark of Renaissance stated: “The backbone of the evening is virtually sorted out. It has to be like that. Clubbing has become such an established industry that promoters have the confidence to put down the advance. But as for the DJs on our books, we like to keep a quality control over everything, so let the bookings come in and then we decide. It’s best to wait for the quality offers." Anything can happen in this arena."

The race is now on to see who will be the first DJ booked for New Year’s Eve in 1996.

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BEEFTELMANIA

The Prodigy are heading the 1995 International No Worries Beetle Bash, a three-day festival which takes place at Avon Park Raceway, Stratford, on the weekend of July 7-9. The festival is in honour of Volkswagen’s ultimate style mobile. The Prodigy will perform at an open-air rave, alongside DJs Dougal, Slippmat and Seduction, while Jon Pleased Winmin and Justin Robertson play in the Full Monty Tent. Other attractions include a cinema, a theatre and a fun fair. Plus, of course, more Beetles than a “Herbie” film. What’s more, we have five pairs of VIP tickets to this event to give away. Just answer the following: Which famous playwright was born in Stratford?

(a) William Shakespeare
(b) Alan Ayckbourn
(c) Arthur Miller

Send your answers on a postcard marked “Beeble Competition” to Muzik, 25th Floor, King’s Reach Tower, Stamford Street, London SE1 9LS, to arrive no later than Wednesday, June 30. Please include your telephone number so we can contact you immediately.

The Editor’s decision is final. Herbie’s last ride.

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FINITRIBE, the Scottish pop techno outfit best known for their “De Testimony” and “Sonic Shuffle” singles, have parted company with John Vick, one of the group’s founder members, after nearly 15 years together. They have also declared that they are winding down their Finiflex label to start up a new imprint called UGT (Unexpected Groovy Tunes). The band’s split comes only a few weeks after the release of “Sheirgat”, their highly acclaimed debut album for London Records. One more single is set to be taken from the album, most likely “Truth”. After this, Finitribe will continue as a duo consisting of Davey Miller and Philip Pinsky, while John Vick will pursue other projects.

Davey Miller told Muzik: “Unfortunately it’s not particularly amicable parting. But then, when you’ve been together for 15 years, you’re bound to become set in your ways. Basically, Phil and I want to work with real musicians and singers, while John has always been more of a machine person. It just got to the point where we couldn’t work with each other any more.”

The final releases on Finiflex are two singles from Ego Bam Yasi - “Cronk” and “Remount”. UGT will be launched with two new signings, Astral Boy and September’s Room. Any vocalists interested in working with Finitribe can contact the group on the following telephone number: 0585-366-936.
BROTHERS IN RHYTHM

DAVID ALVARADO
BORN: Los Angeles. 7.7.1964.
HISTORY: “Working at Bomb Records and doing production for Stickman gave me a profile in America. Los Angeles has always lived in the shadow of other cities, and I’ve always wanted to do something major for the place. So many things are working against LA that it’s often hard to keep up the motivation. But I’m getting the urge to make a lot of people creative.”

HOW WOULD YOU DESCRIBE YOUR DJ SOUND? “I play to the crowd, but not with one type of sound. I like hard, tribal house which is energetic and ethnic sounding.”

WHAT PROJECTS ARE YOU CURRENTLY WORKING ON? “I’m still doing my thing for Tricky. I’d love to do another Stickman project and I’m hoping Derrick Carter will do some more records for me. I’d just like to pull some more people out from the LA talent pool.”

FAVOURITE DIS: Graeme Park (“I don’t play too many vocals, but he does it so well”), John Acquaviva, Lil’ Louie Vega, Derrick Carter, Pierre.

FAVOURITE TRACKS AT THE MOMENT: Ron Trent – “A Dark Room And A Feeling” (Subwoofer), DJ J – “Unititled” (Stickman), Womina – “A Trance” (acetate), Evin Holiday – “Reach” (DJ Exclusive), DJ Duke – “Release The Tension” (Power Music), ALL-TIME CLUB CLASSIC: Cookie Watkins – “I’m Attracted To You”, WHERE DO YOU SEE YOURSELF GOING MUSICALLY? “I’m getting to hope to get more sophisticated and I’m writing music which is much more dramatic. That’s what I admire in people like Carl Craig.”

GEORGE ALVARADO
BORN: Miamia Beach. 11.3.1963.
HISTORY: “I started DJing in 1979 after a motorcycle accident, and bought loads of equipment to help keep my mind busy. I started Nebetab in 1985, and then opened the shop three years later. I run the label from inside the store.”

HOW WOULD YOU DESCRIBE YOUR DJ SOUND? “On the progressive, hard tribal edge. My favourite labels are Tribal America, Nebetab, Strictly Rhythm, Nervous and Vicious Music.”

WHAT PROJECTS ARE YOU CURRENTLY WORKING ON? “We have two new producers from Miami called George Acosta and Peter “At Work” Preater. George is the biggest producer coming out of Miami right now. He has a great sound, but he still manages to be completely different all the time.”

FAVOURITE DIS: Lil’ Louie Vega, Armand Van Helden, Junior Vasquez, Roger Sanchez, EFX.


ALL-TIME CLUB CLASSIC: CLS – “Can You Feel It?”

WHERE DO YOU SEE YOURSELF GOING MUSICALLY? “I’m really into the Josh Wink sound and I like Armand Van Helden’s progressive hard house edge because he injects it with a different flavour to everyone else. It’s futuristic and that’s the way I want to go.”

THE ULTIMATE RIP-OFF?
IT sounds like a compilation made in Heaven. Or Spectrum or Shoom, for that matter. “THE ULTIMATE HOUSE” promises “28 Dance Floor Smashers”, including “Ride On Time”, “Pump Up The Volume”, “Grand Piano” and “French Kas”. Okay. The artwork leaves a bit to be desired, but at a price of between £2.99 and £3.99, you can’t help thinking this has to be the bargain of the year. Hang on a minute, though. What’s it doing on sale in supermarkets and service stations? And take a closer look at the artwork. The names of the original artists or their record labels don’t appear anywhere. Suspicious? You should be.

THE MONT BLANC SERIES is a new label project set up by Barclay Records, the French imprint behind the Going Global Series. Concentrating on house releases, they have three EPs set for July including an eponymous EP by Sander, the resident DJ at a monthly club the label runs at The Bataclan in Paris. The next releases from Going Global are Drewzonde’s remixes of Alex Maden’s “Bakala” and Fluke’s remixes of Khaled’s “Keboub”. Both are out at the end of this month.

BYTE BACK
Wisdom, Wisecracks and Waffle

“My next Wink tune is coming out as a… Winc. Or is it Winx? Man, even I’m getting confused.”
Josh Wink, who needs to look at the label seem inside his credits. Or it not?

“You want to lay off the E. It’s really dangerous stuff. It makes white people think they can dance.”
Leony Henry, failing to realise that most people are taking additive-free tablets for the last two years

“By the way, the new God is Josh Wink.”
Junior Vasquez on the Man Of The Moment…

After himself and Armand

“Ben Turner, you should change your name to Ben Dover, Ben Dover and kiss my arse.”
You Junior arse-licker.

Danny Tenafiga, caught on tape and played back to the Muzik office

and KENNY LARKIN’s “Loop 2” for RAS… Coming soon on Cologne’s Force Inc is MI POOLEY’s “Celtic Cross”, which will have remixes by DJ Snake, Don Cottin and Subsonic 88. New singles are also promised from SUBSONIC 88 and BONZIC… REDRUM ASCENT’S new album, “Music For Particles”, will be released on Rising High this summer… TWIN, the Latin American imports and retailers, have started a dance label called Turni Dance. Two CDs are planned so far. The first is “Warrior Weapon”, which features recordings of the last three Holdsworth’s, accompanied by the likes of TRIBAL DRIFT, ASTRALASIA, ZION TRAIN, YOUTH, TIMESHARED and SCANNER. The second CD, “Into Bay”, has Peruvian chants remixed by SUBS OF ANA, U-ZIQ, POWER and PICTSY… Volume Four of the LA RIDE SERIES is coming soon, with ELOD, FAVIA, RESOLUTION, and PABLO’S EYE on the case for the Swin label. Jeff sees the release of a CD compilation of the best two of the volumes, with the promised album from MAJIK MOVES’ Grop project and label manager COLIN NEWMAN to come later. Uncertainty still surrounds this year’s LOVE PARADE festival in Berlin. Tentatively scheduled for July 4th it’s the subject of disputes between the authorities, the organisers, the council (who don’t)… The wonderfully chic cyber-star JIMM TENOURS releases his “Europe” album on Sako subsidiary PUD in August. The mysterious SPIN TAKERS singles will soon be released on a 12” compilation with a limited edition vinyl version… Liberty Grooves are to issue DJ NOZE’s “The Whole Mess”, a 12-inch single with a free 88-minute mix tape. The London label and record store are also to launch a new clothing line, SSS. Moving Shadow’s latest signings, DEAD CALM from Bristol, have their debut single, “Urban Style”/“Searching” out soon, with a remix package courtesy of DJ Pulse to follow. Also coming out are singles from HARDNYDEL, a new UNTOUCHED, single, “Nu Birth Cool”/“Torn”, and SHADOW 66’S “Free La Funk”/“Universal Heroes”… CLAUDE YOUNG releases another Brother From Another Mother, this time on Seventy City shorty, it’s entitled “Acid Wash Conflict”,… AXS 11 will be JEFF MILLS “Purpose Maker”. Right, however, to be preceded by AXS 12 (a MILLSTAFF single) and 13 (MILLS and ROBERT HOOD mixes of “K-100”), Ashcliff Eyes FACES recently set up a P0 Box number, only to find that the previous owner of the number was a right-wing newspaper. The band have been forcing everyone to address them as the power pop-folk-anti-fascist organisation… Metamorphic artist MORGAN GEIST is starting a new label. And the next Metamorphic release will be “Fantom” by ITNOTON… Peace Frog have signed a new UK artist called OSSK, as well as ex-CHRIS PAUL JONSON. You should also look out for the next NEL LANDSTROM album soon… This summer’s releases on NINJA TUNE include a new 12-inch by HERBALASSA and a DJ FRID internet package with ATOMIC. And the business on “Saxy Bits”, DBL working “Dark Blood” and JORJEYMAN turning over “Yahel”, Journeyman has his own single, “Glitter’s Parts 1 and 2”, out on July 13, while the recent release the N-Tone label, FEMALE NIX are finishing off the Ninja Tune computer game. It’s based around a record-throwing Ninja character who has to fight off the forces of Babylon. Apparently…” DEEP BLISS have remixed DAMEL’S “Day By Day” for FELIX and ELOD’s “The New Track” for TAHU. The KRUDER & DORFMEISTER remixes of BOMB THE BASS’ “Bug Powder” are due to be released this month. Island have decided to concentrate on looking for a chart single instead. PRESSURE DROP are recording a single for hard Hands. Also, on the label is a six-track EP from VINYL BLAIR (Billy Nasty and Steve Duco)… Copies of the WALL OF SOUND interviews with WAYNE ANDERSON are now being changed hands for up to £30… TTP have a PLUTO album scheduled for a July release… ANGEL MORGAS has recorded a track with UNDERGROUND SOUND OF LEBANON for release on Tribal UK… Official MANCUNIANS merchandise can now be bought in Izaia Kc and Bar M. Fake T-shirts and club clubbing are already doing the rounds…
Pirate Radio

The owner of another of London's major pirates refused to be interviewed because he was concerned that co-operation with the media might suggest to his listeners that he was "going overground", a fate a lot of stations consider to be worse than a visit from the DTI.

The owner of London's major pirates is the man behind Energy FM, one of London's longest-running pirate radio stations. He has agreed to talk about his activities, but only on the condition that his identity and the location of his studio are kept secret. The Crystal Palace rendezvous is the end result of a two-hour tour of south London's council estates.

The guy from Energy is not cautious without good reason. The maximum penalty for anyone convicted of "being involved in unlicensed broadcasting" is two years imprisonment and an unlimited fine, and the Department of Trade and Industry (DTI) have a team of over 120 staff working tirelessly to control what they describe as the "menace" of pirate radio.

Last year alone, the DTI carried out 570 raids in the UK. Most London pirates expect to be busted about once a month.

Fear of prosecution is not, however, the only reason why the pirates maintain a low profile. As a direct result of the fact that (according to DTI regulations) absolutely everybody involved is pursuing an illegal activity, almost all pirates have an incredibly strong underground ethos. Rejecting such mainstream commercial concepts as promotion and marketing, they prefer to build their audiences through word of mouth and carefully promoted parties.

PULLING up in a blue Escort after a little more than the 10 minutes he had promised, Energy FM's supremo is surprisingly friendly. He's an enormous black guy with big gold rings in both ears. Having introduced himself, another tour ensues - this time of the area's tallest tower blocks. As one of the highest places in London, Crystal Palace is a prime location for pirate radio transmitters and a prime target for the DTI investigators.

Energy have been broadcasting on and off from here for over three years and the station's boss knows the area intimately. Tower blocks are central to pirate radio mythology because their height provides stations with the widest possible catchment area. Most hide their transmitter in a lift shaft or a drainage pipe within cable reach of an aerial placed on top of a block. Energy's transmitter is sufficiently high to enable their programmes to occasionally be picked up in Luton, which is some 50 miles away.

Contrary to popular belief, however, it's not true that pirate DJs actually perform in high-rise buildings. A station's studio can be situated anything up to a couple of miles from their transmitter, to which they send signals via infra red midlinks. Easily located by the DTI's tracking vans, it is the unattended transmitters which are most often seized during raids. They cost a minimum of £3000 to replace and represent a continual drain on pirates' resources. Energy lost no less than three a couple of weekends ago, forcing them off air for several days.

But the real prize for the DTI are the studios. With the power to impound any equipment which they suspect is involved in the running of a station, the authorities can remove turntables, mixers, record collections and even mobile phones. While the seizure of a transmitter is something of an occupational hazard for the pirates, a studio bust means big trouble.

The Energy FM studio is in a rented flat a good mile or so away from their current transmitter. Several of the station's roster of 35 DJs are sitting in the lounge watching an episode of "The Cook Report" on television.

"I love being a pirate because of the audience,"
Dodgy addresses, secret identities and the threat of two years imprisonment... but they remain undeterred. Is PIRATE RADIO the last bastion of the underground?

Ariel warfare

words Jonty Adderley pictures Andy Catlin

says Marie, who is one of half a dozen or so female DJs working at the station.

Marie has been spinning on Energy for around 18 months and her two-hour show concentrates on techno. Since starting her DJ career in pirate radio, she has gone on to play at numerous clubs, including Eurobeat 2000 and the VFM nights in east London. One of her colleagues at Energy, Dave, has also found club work as a result of joining the team. He first became involved by chance.

"I was working in a record shop and a friend of mine came in and asked if I was interested in having a go at playing on the radio," he explains. "I wasn't particularly bothered at first, so I started off with a graveyard slot. At that time, the station was mainly playing jungle and hardcore, and I was the only person here playing house music. They then gave me a proper time slot on Sunday afternoons and I really started to enjoy it. I've since had the opportunity to develop my style and my mixing skills."

But like all of the other DJs on the station, Dave has to dip into his own pocket for his education.

"We all pay £10 every time we play. It used to be just five, but we've been hit by the DTI so many times that we now have to pay more. It doesn't bother me because I sometimes find other work through my show. It's the same for everybody here. None of us mind paying for our slots because we all want the station to survive."

Dave pauses for a moment, a dreamy smile creeping over his face.

"I really love my show," he adds.

OVER in Holloway Road in north London, another veteran of the Crystal Palace tower blocks is making a comfortable living as a result of his pirate activities. Gordon McNamee, known to one and all as Gordon Mac, is the managing director of Kiss FM, once a pirate but now the third most popular commercial station in the capital. Around two million listeners tune in to Kiss every month, but the seeds of this success are rooted in the same underground scene currently inhabited by stations such as Energy and the equally highly-respected Girls FM.

Gordon originally set up Kiss in 1985, the same year that DBC (Dread Beat Broadcasting), a station widely recognised one of the most significant pioneers in pirate radio, was forced to close down. This was at a time when the DTI were clamping down particularly hard.

"The idea was simply to let people hear music which wasn't being played on legal radio," he says. "I also wanted to play loads of mixes. At that time, most of the other stations didn't cater for mixed music at all. A lot of them had good disc jockeys, but I felt that the music they were playing was pretty boring. As far as I was concerned, the only other interesting station was LWR."

Not that Gordon initially housed any real long-term ambitions.

"We were just a normal pirate station. We had an engineer who made transmitters for us and we mainly broadcast from Crystal Palace or Swiss Cottage. Most of the DJs had day jobs to enable them to survive."

Colin Dale, for example, used to divide his time between DJing on Kiss and earning a crust with Barclays Bank. Like Gordon, he was initially simply pursuing a hobby rather than dreaming of fame and fortune.

"Kiss certainly had quite a lot of impact as a pirate, but we never sat down and thought: 'We're going to follow this or that strategy,'" he recalls. "We didn't really set out to do anything but play the kind of music we wanted to hear. Getting to the stage we're at now just started to happen naturally."

Originally called "Abstract Dance" and now "Outer Limits", Colin Dale's show remains one of the most popular specialist programmes on Kiss. So much so that it has made him a significant figurehead of the techno scene. However, Dale is convinced his show retains the attitude of old. ☛
Pirate Radio

"I don't think being on a commercial station affects whether my show is underground. It's true that what I would define as underground could be completely different from someone else, but to me it's all a state of mind. You can be underground and listen to anything."

NONE of the DJs who worked for Kiss back in the pirate days were ever arrested, a fact which is hugely relevant to the situation in 1985. The Radio Authority's guide to applying for a license states that: "Anyone convicted of a pirate broadcasting offence since 1 January, 1989 is prohibited from holding a license. This disqualification lasts for five years from the date of conviction. They are also prevented from being involved with any licensed radio station in any way, either paid or on a voluntary basis, for five years."

The arm of the DTI responsible for enforcing the laws and making the arrests is the Radio Investigation Service (RIS). The Deputy Director of the RIS is Colin Richards, who notes that he is a keen fan of "heavy metal and mid-period jazz."

"I'm a keen fan of "heavy metal and mid-period jazz."

Colin Richards' main concern is that the pirates interfere with others on the wavelengths.

"The pirates interrupt the emergency services and authorised broadcasting services," he states. "And however much they try to avoid it, the fact that they're doing it on their own means they cannot plan frequency use in the way that we can for authorised services. They may tune into a frequency and hear nothing there, but that doesn't mean to say that the frequency is not being used or that there isn't a harmonic on it. Planning is a complicated technical process."

Although the DTI devote the bulk of their time and energy to tracking the countless London pirates, they operate nationally through a network of 20 regional offices. At the end of last year, for example, they raided Power FM, a Nottingham station specialising in pumping house.

"They raided our transmitters just before Christmas," explains Cas-Roc, the station's programmer. "They also hit two other stations in the area - Globe FM and Heatwave - at the same time. As of yet, Heatwave is the only operation which has managed to get back up and running. But while we've been off air we've thrown house parties every single week and each party has drawn a crowd of over 500 people. It's from these parties that a whole new set of DJs is starting to emerge."

Cas-Roc's optimism for the future is admirable. As is his lack of bitterness towards the authorities.

"Actually, the DTI are generally pretty easy-going. They're civil servants, nine-to-five types and they have a job to do. If you take the piss out of them, they'll come down on you heavily. If they want to raid any studio, no matter what technology you have, they can do it. But whatever they do, it's impossible for them to catch all of the underground vibe has to be kept alive because the only way new music is going to come through is on the pirates."

ONE of the people specialising in breaking new music through the pirate network is Shabbals, a London-based record plugger. His most notable successes include Shut Up And Dance and Apache Indian. He started in the music business as a pirate DJ on LWR.

"Anyone who is a disenfranchised music lover is represented through pirate radio," declares Shabbals. "It's a kind of illegitimate democracy. There were times when I used to feel like one of Thatcher's children, because I was serving the market. And that's exactly what the pirates are still doing now."

From his position as a pluggers he now sees a scene which is powerful but frequently fragmented.

"There is a general sense of community, but there has also always been in-fighting. It really depends on the genre of music. Some of the reggae pirates in London have a strong sense of unity, whereas all the stations in Birmingham fight like mad with each other. But when they're up against the authorities everyone is into the unity of being a pirate."

"Everybody respects pirates because they are on the edge, but the greatest aspect of it is the fact that anyone can do it. It's open and the start-up costs are not particularly high. Everybody wants to be a DJ and doing pirate radio is one of the first steps on the ladder to becoming a club DJ or, like me, working in another area of the music business."

Pirate radio has also produced some of the most unprepared of talent - women DJs. At Dream FM, the leading pirate in the Leeds area, they have been using female DJs since the start, even dedicating whole days to the ladies under the appropriate title of Dream Girls' Days. Alice, who now DJs at Bar Basics, the pre-club bar for Back To Basics, learnt her craft via the Dream airwaves.

"I know it sounds terribly tired and cliched but, three years ago, there weren't any women who were DJs," she says. "And even though I considered myself to be very liberated, I never occurred to me to do it. I was far too busy going out and listening and having a good time myself. Then I thought: 'Hang on, I'm devoting my life to going out and mixing with DJs, why don't I try doing it myself?'"

Annabelle, who is taking a television broadcast course at Leeds University, has also changed her career plans since joining Dream FM.

"I want to carry on playing the music that people want to hear. Studying television is fairly interesting, but I really want to work in music now."

DREAM FM have been running for three years and have just finished a joint arrangement with Leeds University Student Radio on what is called a Restricted Service License. Obtaining one of these licenses, which allows a station to broadcast legally for a one-month period, is the first step along the road to legitimacy and is a mark of how successful Dream have been. As well as providing a wide selection of dance music, they have held charity parties for World AIDS day and reached a level of sophistication where they're even selling Dream FM slippers.

"For the first couple of years we didn't have any problems at all, which meant we all became totally engrossed in what we were doing," says Chris, the no-nonsense individual who is helping to steer Dream down the path to full legality. "But when someone comes along and says: 'Enough is enough.' The fun's over, then you think: 'Wrong - it's not over at all.' That's when it becomes a kind of a challenge."

"If we were doing any harm at all, if we were interfering, if I thought there was any way that one person could be hurt by what we were doing, then I would reconsider. But I believe in dance music and I believe in what we're doing. I believe there is no evil whatsoever in Dream FM."

A belief in and a love of whatever music they're playing is the common trait of all of the pirates. As with all activities which are centred in inner-city areas, there are certainly one or two genuine criminal elements around, but the vast majority of pirates are otherwise law-abiding citizens with enough character to be able to cope with the risks. Britain has a long and distinguished history of bold individuals challenging laws which they believe to be unjust. The pirate radio stations are part of that rich tradition.
Available Now

CD, Cassette, Vinyl. Initial copies of CD&MC available in polypurse format.
THE winter of riffness and tuffness, direct beats and flash action grooves is passing... We’re sitting in the bay window of KRUDER & DORFMEISTER’s first-floor flat, somewhere in the Turkish district of Vienna. The sun is going down, the shades are on and we’re blissfully stoned. The gentle chirrup of twilight rendezvous and young-love gatherings floats past. This is life suffused with a lambent glow, viewed through a smeared lens. Contentment never felt so good.

Peter Kruder and Richard Dorfmeister’s “G-Stone” EP is playing in the background – achingly beautiful funk and gloriously hazed flashback grooves which sound so sublime and soaked in memory, you wonder how you can ever go back to oh-so-uncosmopolitan London.

“So you think our music’s sad?” asks Kruder, still smiling the melting daze of a man who doesn’t get up until four in the afternoon because, well, what’s the rush?

It’s that William Orbit remix, I tell him. An epic, widescreen weepie.

“That comes from living here. It’s a brilliant city, but the mood of the place is always sad. And when you meet someone in Vienna, it’s not like ‘Hi, how ya doin’?’. You really get into things here. Everything is deep. Real deep.”

In Vienna, everything is also "cool" and "groovy". Except when it’s “quite cool” and “super-groovy”, which it frequently is in the world of Peter Kruder and Richard Dorfmeister. Not in some checky, retro-camp style, but rather the consummate redefinition of slick, chic and stoner sassiness.

The cover shot of the “G-Stone” EP, their debut release of last year, saw the duo posed in a smooth take on Simon & Garfunkel’s “Book Ends”. But the music – an achingly poignant wander through neon sleaze joints and tripped-out bass-abandonment – was lethally original, working flutes and Fender Rhodes into head-nodding nu-jazz.

"Peter saw the photo in a Richard Avedon book and noticed the similarity between them and us," explains Dorfmeister. "So he sent me a copy and said we had to make a record, just so we could do a cover shot like this."

These days, the duo are on the most-wanted list of every remix project going. theirs is a world where the sleek cut of fashion and art collides with scuzzed acid jazz, where Dorfmeister’s classical guitar and flute frolic in the same soundpit as Kruder’s hiking analogue gear. Seen and scene, they hang out with photographers and artists. One of them used to cut supermodels’ hair and the other has a girlfriend with the sexiest scar in the world. As DJs, they mix from Lalo Schifrin to DJ Nut Nut to Little Axe to Antonio Carlos Jobim. Like Portishead, they share a love of soundtracks, battered organs and grainy snapshots of Sixties black and white action.

"We like really rough things, but in a sophisticated way," agrees Kruder. "We use a lot of dirt, real destroyed stuff."

They got to know each other through Vienna’s arch-prankster, Constantine of Abuse Industries and, like so many of Vienna’s premier seers, they refuse to lapse into po-faced indulgence.

"Yes, we are mad here," grins Kruder. "Nobody is serious. It’s true. The again, if you take yourself seriously, you’re even more mad."

Thus, the “G-Stone” follow-up, "Chocolate Elvis", tipped a nod and a wink to the beaters and open singers while cutting up some ultra-sweet, slo-mo funk. A forthcoming exclusive on the Talkin’ Loud “Multi Directional” compilation, “A Track For Us”, takes its chorus from an answering machine message.

Listen carefully to their astonishing remix of Bomb The Bass’ "Bug Powder Dust" and you’ll catch Richard Dorfmeister scat-rapping: "G-cruising finger-flicking Bomb The Bass remix... Yeah, check out the G-Stone... So very c-o-o-o-o-l. And so very, very groovy."

The Kings of the New Jazz Swingers are ready to roll. Get smokin’.

Kruder & Dorfmeister’s remix of Bomb The Bass' 'Bug Powder Dust' is out now on Stoned Heights
He's he first UK artist to sign to Tresor.
He's the one and only CRISTIAN VOGEL

WILD and fucking distorted... The hi-hats, 100bpm Chicago, looped... Wicked, really banging, with this crunchy, grungey production... I'm thinking of calling the tracks 'Arse', 'Arse' and 'Arse'... Smash it completely to bits... Fuck them if they can't take a joke...

CRISTIAN VOGEL snorts a self-deprecating laugh and looks up through his tangle of tank hair. He's beaming, and who can blame him? Here is a man who can afford to indulge a little. After a string of singles for Magnetic North, Ferox and Force Inc, and a debut album of stripped-down house music for Mille Plateaux, the 22-year-old DJ, club-runner, label-runner, producer and sometime student has just become the first ever British artist to sign to Germany's legendary Tresor label.

"I keep thinking, 'Do I deserve this?'" ponders Vogel, as another ripple of laughter sends his shoulders into a spasm of shurgs. "I mean, Tresor represents the height of pure techno. 'X102', 'X103' and the Robert Hood stuff... These are the best albums in the world."

For his part, Vogel represents the new generation of kick-drum kids determined to uphold the legacy of Chicago and Detroit, of Dave Clark and Luke Slater. Along with the likes of Russ Gabriel and Neil Landstrumm (with whom Vogel records as Blue Arsed Fly), he has great respect for the past, but his wild-child instinct gives his tracks an edge. Check out "We Equate Machines With Funkiness", the debut single on his own Mosquito label.

"I've always been into unpredictable music," says Vogel. "I like the idea of people hearing something they didn't expect."

So much so that there's a sense of freestyle anarchy at the heart of his work. More at home with your Saktos and Air Liquides, it is, however, no surprise to learn that Vogel is about to graduate from a university course in 20th Century Music. "We study everything from Stockhausen to Boulez to Cage. It really has taught me a great deal about musical structures".

For the last eight months, Vogel has also been running The Box nights in his home town of Brighton. It's from here that much of the inspiration for his "Absolute Time" album has come. And for now, past wildness is dismissed as an indiscretion. "Absolute Time" pitches noisenik and metallic abstractions into some finely-woven grooves. The results never grate.

"I've been DJing a lot recently, so I've started to understand the way that a whole night works," concludes Vogel. "The highs and the lows, and what to drop when. 'Absolute Time' is a reflection of that. A map across a microcosm with the common thread of the four-four drum."

A positive education indeed.

'Absolute Time' is out this month on Tresor. A single recorded as Artists In Charge Of Expert Systems follows shortly on Mosquito

words Calvin Bush picture Piers Allardycy

ROYAL RUMBLE

KING JUST is proving there's more to Staten Island rap than the Wu Tang Clan

GAB a map of New York City and look for Staten Island. Located at the head of the Hudson, you'll find that it's a genuine island, smaller and more isolated than Queens, Brooklyn or the Bronx. Until 1993, nobody outside New York had heard of it. Nobody talked about it. But suddenly, out of nowhere, the place exploded. Shyheim and the indomitable Wu Tang Clan sent Staten Island out into the stratosphere.

Now it's the turn of 21-year-old KING JUST, whose recently released first single is the superb "Warrior's Drum". "Staten Island has been on its own for so long, it's been kind of isolated in hip hop," says Just. "But that sound has been there for a long time. It's like a shaolin vibe. People are just starting to hear that sound, but we've always had it."

In King Just's case "that sound" means a track with cool guitar licks, insistent horns and a beat which leaves the loop-simplesetons in its slipstream. On top of this, he lays down a dipping, diving rap, skipping and stumbling over references to shaolin swords, jello, sneakers, Figaro, Captain Hook and Big Foot. "My style is off-the-wall hip hop. It's like the mentals, you know what I'm saying? It's like thoughts wandering, talking it to the next level."

This outward urge, together with the African-style charted chorus of "Warrior's Drum", ties King Just's music back to the roots of hip hop, to the Zulu Nation, whose afrocentrism was always fused with a sizeable dose of sci-fi futurism. This is how it should be. New York is the Mecca of hip hop and, after a few years in the shadow of the West, the city is returning in full strength.

"The East is bringing it back and I want to prove how versatile I am. How I'm coming in all favours."

We'll have a better chance to assess this when Just's album drops later in the year, with production by RN5, E-Swift, Easy Mo Bee and others. If you're looking for something new, the title - "The Mystics Of The God: The Sex, The Money and The Blaie Blah" - bodes well. This will be followed by a release from his crew, The Shaolin Soldiers. All of which suggests Staten Island is adjusting well to its new role at the head of the hip hop nation.

"In the neighbourhood we're like family. We've lived together and been rhyming together for all our lives. As far as living in the Projects, it's all one together."

'Warrior's Drum' is out now on Ruffness/ XL

words Will Ashon
Phuture

Sky Dyed

Lick, stick, roll and slip SPACER on the turntable.
A brave new world of atmospheric trip hop is about to open up

LUKE Gordon, aka SPACER, is one for the trip hop technocrats. Once a fresh-faced indie kid, he saw that his candy pop wasn’t working and found his musical solution in machines.

"I started playing in a band when I was 13 and had all the cliched visions of what was to become of me," says Luke. "Up until a couple of years ago I was still trying to write pop tunes. I was very confused. But by working as a sound engineer with The Sandals, who were into experimental hip hop stuff, I’ve seen it’s possible to be experimental without going up your arse."

The result of Luke’s electronic conversion is a beat-freak manifesto of slow, bustled loops and atmospheric pressure points – crystal clear music which suspends movement and turns the mind’s eye inward. As his "Watch The Skies" EP proves. And as trip hop tries to work out whether it is or not, Spacer, who has also recorded under the names of N:M Ratio and Fat, is not afraid to bite the bullet and define the sound.

"Spacer is trip hop in that there are no vocals and it comes from hip hop with dub influences thrown in. I often use strings, and other people are sampling classical music and slowing it to create an aquatic ambience. People are bored with lyrics. They want something more emotional which goes straight to the heart."

The versatile Howie B, the trip hop meister who has recently secured Spacer for his Pussyfoot label, has no difficulty describing Luke’s sound.

"It’s fresh as fuck," he says. "Brilliant head music with wicked grooves. Spacer will appeal to those who are into a good smoke and a good chill."

words Jake Barnes
picture Paul Hampartsoumian

Spacer’s ‘Watch The Skies’ EP is out now on Orange Egg. An album follows later in the year on Pussyfoot.

Flying Tonight

Four years after their debut, will the ‘Airport’ EP finally see DOI-OING zooming off into the heavens? Up, up and away...
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ENERGY FLASH

Who is the mystery man behind 'Flash', one of this year's biggest techno records? GREEN VELVET is unveiled... 

H e isn't too sane, you know, he's not of this world." The voice on the line from Chicago is talking about GREEN VELVET. And laughing dementedly.

When Green Velvet's "Preacher Man" first ripped out of the pulpil and tore onto the dancefloor in early 1994, the author and label were a mystery. Nobody had heard of Relief Records and many believed Richie Hawtin was behind this insane piece of house fundamentalism. Over a fierce, trax-style drum attack, a hail-and-brimstone mantra of the cloth rallied against kids playing "house". It was terrifying.

A year and half on, with the Chicago revival in full swing and Relief the hottest house label, it turns out Green Velvet is none other than Cajmere. Responsible for the more accessible "Brighter Days" as well as the harder-edged "Percolator" and "Underground Goodies" series, Cajmere is the man behind the Relief and Casual empire. By his own admission, he is pretty spacy.

"I took the 'Preacher Man' sample off the radio in 1993," explains Cajmere. "I knew this preacher was doing a broadcast, so I went out and left the tape on. When I came back and heard it, I was like, 'Shit, I don't believe this'. He's actually talking about playing house when you're a kid — playing mums and dads. To be truthful, I have a guilty conscience about this, so I'm going to make a donation to the church."

The long-awaited follow-up to "Preacher Man" lays even greater lunacy on vinyl. One side is "Flash", the beats of which sound like the hooves of the Four Horsemen Of The Apocalypse. On top, Cajmere takes a group of worried parents around a rave, pointing at "all the bad little kiddies" smoking joints, drinking beer and inhaling helium balloons. If you thought Josh Wink's "Don't Laugh" was strange... "I did it after seeing how the kids are fucked up at underground raves," says Cajmere. "But it's not an anti-drug record. I'm not a drug user, but I'm not anti-anything."

The other side of the record, "Leave My Body", reminds me of The Residents or lost Eighties band The Very Things. The sinister, slowed-down vocals are reduced to a sickening leer. Astral projection to higher levels of bliss, this is definitely not. "I've never heard of the stuff you're talking about," he says. Oh. But do you have out of body experiences? "I guess I do, all the time. I just don't know I'm doing it!"

words Calvin Bush

'Flash'/Leave My Body is out now on Relief

GREG ZWARICH talks through some of the names to whom THE STICKMEN pay respect on the sleeve of their "Direct 2 Disc" album

Mark Manco: "As well as being a friend and DJ extraordinaire, Mark is a personal mentor as far as the direction we would like our label to move in. He is also a leading role model for the consistency of the releases he and Richie Hawtin put out is amazing. We've known John for 13 years, since university. We used to run this after-hours club together and we'd always end up in a drunken stupor. We did a lot of drinking and partying but not a great deal of studying."

CJ RICHIE: "Nick has represented The Stickmen as a DJ agent in the UK for over a year, and he's slowly been getting us respect as well as a variety of booking dates. They have been pretty successful, so we're pleased with what he's been doing. We met Nick through a mutual Canadian friend. He's cool because he's really into our music. He books people he admires, rather than DJ names. Mind you, I wish he'd book us into Final Frontier. It's one of those clubs you have to play."

JOSH NEW: "Josh is an excellent producer, a good DJ and somebody who really knows how to manipulate and take advantage of all the opportunities which arise before him. He knows when to make a certain sound and when to move on... We first met him at the New York Seminar about three years ago, and he slept on the floor of our hotel because he had nowhere else to stay. No, his socks didn't smell. He was actually wearing sandals because it was during the summer. His feet didn't smell either. What do I think of his haircut? I think he needs one!"

THE STICKMEN: "This is a magazine from Florida which covers dance music from right across the States. It has extensive reviews and they are always pretty spot-on. We first bumped into the guys from 'Trip' at the Florida Seminar, when we gave them our first couple of releases. They've been very sold with reviews and feedback ever since. We recently did a full interview with them and they always publish our DJ charts."

MARK MANCO: "We couldn't possibly forget Gus. He designs our sleeves in between working on more general designs for commercial advertisers in Toronto. The stuff which he does for us is more like a hobby. With the cover of 'Direct To Disc', we just gave him a simple black and white photograph and the rest of it was down to him. It's cool, isn't it? It's a shame we only get to see him about once a month. We're quite into Mathew Hawtin's artwork, too."

'Direct To Disc' is available now on the Stickman label.
THE first legal outdoor event for three years, TRIBAL GATHERING truly was a uniting of the tribes, bringing together artists, DJs and 27,000 ravers from all over the world in a field in Oxfordshire. For some it was a flashback to forgotten times, for others it pointed the way to the future. For those who rocked it, lost it or failed to show, here are a few pictorial highlights...
STRAIGHT FROM THE HEART
Spearheading the electro revival from the heart of Detroit, welcome to the world of DIRECT BEAT

We desperately wanted to get back to the roots of Detroit music. Everything was kind of ravey - it was just as fast and as noisy as you could make it. We were very frustrated, so we decided to ease out of the scene and only release other people’s material. Then, when the music started to have a bit of style again, we thought, ‘Okay, it’s time to go back and do what we have always done’.

Laurence Burden, who runs Detroit’s 430 West label and its groundbreaking DIRECT BEAT electro/techno offshoot with his brothers, Leonard and Lionel, is on the line from the Motor City. Classically-trained musicians who started messing about with keyboards and drum machines in the mid-Eighties, their first disc, “I Believe”, was released under the name of Octave One on Derrick May’s prestigious Transmat label in 1987.

Like so many on the Detroit scene, the brothers’ initial inspiration came from spending nights out at the Music Institute club, where May, Shakir, Atkins and the legendary Electrifying Mojo played an eclectic mix of Euro imports, early electro and thumping B-boy funk cuts.

“The Tute was the place to be between 1984 and 1986,” says Laurence in his subbeat voice. “It was so underground, so deep. A lot of the music came straight from Derrick’s two-track. The Mojo’s radio show was also a big inspiration. He was the driving force behind the whole city. If you can imagine hearing some Kraftwerk in one set and then some Aretha Franklin vocals. You can’t help but get some very deep, soulful electronic grooves off that kind of vibe.”

Since the first DIRECT BEAT release, “Technology - 1983”, the Burdens have put out a string of purist electro and techno tracks to capture the spirit of early Detroit electronic funk. The latest cuts are Aux 88’s “My Aux Mind” and DJ Kf’s “Experience The Bass”.

T POWER
Taking jungle to fresh heights of sublime experimentation, is T POWER the drum ‘n’ bass equivalent of Larry Heard?

“Is there not a jungle beyond the forbidden zone,” ponders a reflective simian in the “Planet Of The Apes” film, as sampled in T POWER’s “The Elemental”.

“Just because jungle is music from the streets, it doesn’t mean there can’t be any philosophy behind it,” proffers Marc Royal, the 26-year-old producer responsible for the track.

Put the two statements together, throw in a talent for blending sidewinding drum ‘n’ bass with some rippling, deep crimson jazz breaks and dreamy sunshine-orange ambience, and you’re half way to discovering the magic that is T Power.

Teaming up with his old pal MK Ultra, T Power’s recent “Mutant Jazz” scaled new peaks in the unexplored terrain of jungle. A stunning fusion of dorian style hip hop and sounds as beautiful as anything Larry Heard ever dreamed of, it was nothing short of breathtaking. So it makes sense when Marc takes hard on a blunt and announces, “I’d actually rather go to The Big Chill than most jungle clubs”.

Sold on hip hop from an early age, Marc’s meandernings through music reflect his desire to “transcend all that purist stuff”. Like Goldie, he namedrops Sakamoto and Eno, then adds the texts of Plato and Burroughs, and the jazz of Davis and Coltrane to his palette of influences. It has, however, taken him a little while to arrive at his present state of sublime sophistication.

“I used to be in a band called Bass Selective and we devoured ourselves to mindless hardcore,” recalls Marc. “We went through a real drug abuse state. Flowered Up’s Weekender summed it up.” Those days are well behind him now. “Taking a journey into the consciousness and intellect” is on the agenda instead. The hypothesis of trance wrapped around the synthetics of drum ‘n’ bass at its most delicately manipulated. Under the name of Atomic Dog, tracks such as “Step Into The Light” and the forthcoming remix of “Natural Born Killaz” cut from hard step to light soul with grace and ease, while Marc promises that a future T Power album will be a “50-minute musical journey through emotional moods.”

A symphony for the devils and the angels among you.

T Power’s ‘The Elemental’ is out now on S.O.U.R. Atomic Dog’s remix of ‘Natural Born Killaz’ follows shortly on Deep Thought.

words Calvin Bush picture Pat Pope

Aux 88’s ‘My Aux Mind’ and DJ Kf’s ‘Experience The Bass’ are available now on Direct Beat

words Dave Mothersole
The chemical brothers
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THE REECE PROJECTS

Once the jazz maestro of drum 'n' bass, ALEX REECE is still making grooves which keep him several steps ahead

ONE of the most sought-after dub plates around right now, ALEX REECE's "Pulp Fiction" is not quite as you might think. The movie of the same title was the last thing on Alex's mind.

"I didn't call the track 'Pulp Fiction'," divulges Alex. "It was Fabio. I needed a title and Fabio, who had just been to see the film, said the tune was just like it."

And so it stuck. Without even knowing it, Alex has recorded the unofficial hardstep soundtrack, complete with the skid-marks of a car chase in a Seventies cop series all over it. The London and downtown drum waves show why Alex Reece is one of the pacemakers of drum 'n' bass. Hence the fact that he has just signed to Island Records.

Alex discovered breakbeat while he was engineering for Basement Records. It was there he first met fellow junglist, Wadadock, who implored him to release the jazzy "Basic Principles" as his first solo breakbeat outing a year or so ago. Not that he is a jazz enthusiast.

"I've never been into it," he says. "You now hear a lot of tunes which sound just like 'Basic Principles', but I think the time has come to move away from jazz and into a new style. I want to embrace a wider range of music."

Nowhere is this more obvious than on "Detroit", a track Alex has recorded with Waddox as Jazz Juice. The panoramic swirl of stretched, 'Strings Of Life'-type sequences, carried along by a conveyor belt of rolling breaks, blurs the musical boundaries.

"I want to make music for everybody," declares Alex. "My tracks aren't for trendy people. They're about having a good time. If anything, I'd say they're about being skin. Having a good time with no money."

The enjoyment factor of Alex Reece's tracks supersedes their monetary value. But then, the best things in life are free. Or nearly free.

Alex Reece's 'Pulp Fiction' and Jazz Juice's 'Detroit' are out now on Metalheadz and Precious Vinyl, respectively

words Veena Virdi
"A seamless fusion of immaculately melancholy Augustus Pablo chords and juggernaut On-U basslines...." TIME OUT

"The music? No worries on that score at all. It's feelgood factor 10 all the way, with some righteous basslines and global soundbites...."  NME

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Few junglists have taken their innovative bent quite as far as PHOTEK. Here's to the sound of the shag-pile carpet

PHOTEKNO!

The futurism in evidence in certain manifestations of jungle is veering perilously close to the New Age excesses which finally did for the ambient trance scene. Yet at the same time, a tougher, almost electronic style has emerged. One which has more in common with the techno-jazz of Underground Resistance and Model 500 than with the hardstep sound of the East End pirates.

Rupert Parkes, the Ipswich-based producer behind PHOTEK and a host of other aliases, is one of the leaders of this new style. For him, sitting among the quietly growing samples and digital excites his friend and sometime collaborator Peshay has set up in his parents' London semi, this forward-looking, "intelligent" approach must surely be an article of faith.

"I still call it jungle," he says. "Intelligent" sounds as if you are trying to be clever about it. I was asked if my music was experimental, but I really don't think about that kind of thing.

Maybe it's just the complexity of the breaks which makes it seem as though a lot of thought has gone into these tracks.

"Well, it has. There's a lot of talent in putting beats together. But I don't think anyone's going out of their way to be alternative or clever about it."

Nevertheless, talk to Phoebe about contemporary music and he namechecks sophisticated techno producers like Mark Broom, Baby Ford, Black Dog and, most notably, Basic Channel. He says their deliberately scratchy, hissy productions made him approach sound in a different way. So much so that, when he was sampling a string sound from a record for the lead track on his forthcoming "Natural Born Killaz" EP, he first rubbed the disc on the carpet to obtain a more atmospheric crackling sound. And he wasn't finished there...

"I then got some of the crackles on their own and started reversing them, twisting them and putting them over the top of the strings."

It's a startling attention to detail.

"I think that's why jungle artists are at the fore of what's going on in music. It's on a level with some of the techno pioneers. I mean, I take inspiration from Basic Channel, but in some aspects they're probably learning from us as well."

But then that's not so surprising considering how many forms of music have played a part in shaping the PHOTEK sound. Originally brought up in St Albans, Rupert played tenor sax in a jazz band after leaving school. He tuned into the experimental electronic funk of early LFO and Nightmares On Wax, and avidly listened to Gilles Peterson's weekly Radio London show. Peterson, the head honcho of Talvin Sound, played tracks Photek had never heard before or since.

Yet it was when Rupert moved to Ipswich for an abortive spell at art school that the musical seeds sown by these disparate sources developed. The first Photek releases were garlanded with critical praise and now everyone wants a piece of his sound. Even Sky TV asked for a tape. He's remixing Attica Blues for Mo Wax, working with Kirk DeGiorgio of the ART techno label and planning a remix of the entire back catalogue of Reflective. And, in a gesture of grass roots support, taking time out to help source Direct and Odyssey, two young producers from St Albans who went to school with his sister.

No wonder he usually only gets around three hours sleep a night.

"Every waking hour, I'm making music," he laughs.

Yet he still finds the time to mull over life's complexities. Today, for example, he talks about 4 Hero's fixation with Nostradamus and about the theory that the pyramids were built long before the Egyptians arrived by the Nile. It's part of his respect for the fact that: "In 1995, we still don't know it all."

Indeed not. And as far as jungle goes, it seems we've only scratched the surface. But you don't need to be Nostradamus to work out that, whatever future direction the scene takes, Rupert Parkes will be an integral part of it.

Welcome to tomorrow, people.

words Rupert Howe picture Pat Pope

The 'Natural Born Killaz' EP is out now on Metalheadz. Photek has also just released 'The Seven Samurai' on his own eponymous label.
MANUMISSION IN IBIZA

IT’S the ultimate clubbers’ paradise. A sun-kissed haven awash with beautiful people, noshmungous culinary extravaganzas and incredible music. It’s where every DJ who knows his carrots goes to be seen for the summer holidays. But enough of Ben Turner’s kitchen. We’d rather talk about Ibiza, that blessed jewel in the Balearic crown. Ahh, Ibiza, the memories just flood back. Space, Ku, Pascha, Cafe Del Mar… Incredible clubs, incredible times. Down the beach is the morning. Downing sangria at sunset. Catching the world’s best DJs in the world’s most impressive settings. Muzik will be there in force. As will MANUMISSION, the champion party organiser from Manchester. Following on from their legendary Ibiza parties in 1994, Manumission have established themselves as the top exponents of hedonistic and surrealistic clubbing, forging a new wave of club culture. Manumission kick off their second season in Ibiza on June 19 and thereafter run every Monday throughout the summer. Adding weight to their bash this year will be Malibu Stacey, Velvet Underground, React, Colours, Hard Times, Renaisance and The Hacienda. The best DJs, the best club, the nicest people and the most memorable happenings. Manumission are Ibiza.

To celebrate their return, Manumission and AVANT GARDE TRAVEL are giving ONE reader a chance to win a ONE-WEEK FREE HOLIDAY IN IBIZA this summer. You can take your best friend with you and choose exactly when you want to go. The prize also includes free entrance to Pacha, Es Paradis, Ku and Space throughout your stay on the island, the highlight of which will be a Monday night at Manumission, where you will receive the full VIP treatment.

To win this incredible prize, just answer this ridiculously simple question:

What is the principal language of Ibiza?
(a) Peruvian
(b) Latvian
(c) Spanish

Please mark your entries “Manumission Competition” and include your phone number so you can be contacted immediately! Don’t forget to have your passport and holiday allowance sorted out. The competition closes on Friday, June 30. In the event of your not being the winner, it’s worth remembering that Avant Garde Travel offer the best deals for Ibiza and all other resorts this summer. Which is why they are the specialists to the dance industry. For further information, telephone 0171-240-5252. And for more details of the wild exploits of Manumission this summer, you can join their mailing list by calling 0161-926-6048.

RENEGADE SOUNDWAVE

SMOKING! No, make that SMOO-O-O-CHIKIN’! (a la Jim Carey in “The Mask”). It’s the only word to describe RENEGADE SOUNDWAVE, those masters of real deal punk-funk and gutter riddims. It’s what they spend all of their leisure hours doing. And it’s what their music sounds like.

Medical services have recently been advising anyone listening to their “In Dub 2 – The Next Chapter Of Dub” album to have a fire engine on stand-by. It’s that hot.

As such, it’s highly appropriate that they have had some rather nifty commemorative silver pipes cast to celebrate the release of their next stunning single, “Positive ID”. No, we don’t know what you’re supposed to put in them either, but we’re confident you lot do. We’re kind of vacuous that way sometimes.

But we’re generous, too. So much so that we’re offering THREE readers, who care not a jot for their general well-being, a chance to win one of these pipes, along with a Renegade T-shirt, and copies of both the “In Dub 2” album and the group’s new single. THREE runners-up will each win a T-shirt, album and single.

Just solve this unforgivably dumb riddle:

Which of the following is not a well-known Renegade Soundwave track?
(a) “Cocaine Sex”
(b) “The Phantom”
(c) “In The Army Now”

Please mark your entries “Renegade Soundwave Competition” and state if you wish to receive vinyl or CD. The competition closes on Friday, July 7.

PHOENIX FESTIVAL

SUMMER’s here and the festival season is in full swing. The times are right for lying face down in a field full of bovine swarms, while the distant hum of some disputable musical rabble puts a smile on your mud-encrusted features. Festivals: lost it at one, lost it at ‘em all, eh?

So why not avail yourself of the opportunity to do it all again for free at the awesome PHOENIX FESTIVAL? Taking place at Long Marston Airfield near Stratford on the weekend of July 13-16, the line-up begins belied. The Orb, Banco De Gaia, Underworld, Bandulu, Trans-Global Underground and a million other exponents of the hypnotic groove will be taking the Megadog Stage, while the Main Stage offers the likes of Public Enemy, Ice T, Tricky and The Brand New Heavies. There are also jazz and comedy stages, and enough entertainment to justify not going out for the rest of the year.

Those kind organiser of the whole shebang, The Mean Fiddler, have teamed up with National Express Coaches to offer FIVE readers the opportunity to win a pair of tickets to Phoenix, plus free travel on a comfy National Express coach from anywhere in Britain. You will also receive a crate of Carlsberg lager to help you along your way.

Just answer this unavoidably straightforward teaser:

What is the title of the Orb’s most recent album?
(a) “Orbs Terrarum”
(b) “Orbs Conundrum”
(c) “Orbs Tindrum”

Please mark your entries “Phoenix Competition” and include your telephone number so you can be contacted immediately!!
Almost 10 years after he sparked the acid revolution, Spanky is returning at the head of PHUTURE 303. But he's by no means the only original hero of house music making a comeback...

YOU CAN SEE THEM EVERY SATURDAY night at some dilapidated old Victorian music hall. The would-be come-back kings, the has-beens trying to be the might-just-be-agains, the ones who have lapsed into endless revival sessions with scant disregard for their self-respect. Trading on reputations long since reduced to the occasional slot on "Golden Hour", hanging in there to milk every last penny from a spent career.

From the ritzy piss-takes of Gary Glitter to those truly hopeless Motown tours still carrying the big names (The Temptations and Martha & The Vandellas) but in reality usually only featuring a couple of obscure session musicians and the one original member whose name nobody ever knew anyway. You've seen the posters for the gigs and you've laughed yourself silly.

How can anyone still care after all this time? How can they still be fooled?

But hang on a minute. It's not just the world of rock 'n' roll which has been afflicted by this illness. Let's face it, nostalgia sells. After all, what's one of the most common phrases you hear every time you're out clubbing? "It's just not as good as it used to be." And house music has just passed its 10th birthday. That's more than enough time to accumulate a serious pantheon of heroes and lost legends, of treasured moments and enduring classics. Back... Back... They want to take you back...

TO prove the point, during the last year or so, Farley Jackmaster Funk and Marshall Jefferson have managed to inveigle their way back onto the club circuit. And they'd been gone so long that people were just pleased to welcome them once more whatever level of genuinely creative aesthetics they were operating at.

Look around, check through some of your old Trax compilations, and you'll find a few more names suddenly reappearing after years of failing to even make it into the "Where Are They Now" columns. There's Tyrse, with a new EP coming soon on Cosmic, and Lil Louis, who is about to start up a new label. There's Joe Smooth, currently working on his first album of the Nineties, and the mysterious Bam Bam, now signed to Tresor, the Germany techno haven.

Then there are those who never really went away. DJ Pierre is still causing a racket with the wild pitch sound and Frankie Knuckles is still calling himself "The Grandfather of House."

Or something like that, anyway. And Larry Heard (aka Mr Fingers) is preparing to release the follow-up to last year's sublime "Sceneries Not Songs" album. Cast around the fringes and you'll even find old hats like Jamie Principle and Ralphie Rosario cropping up from time to time on obscure imports or minor-league remixes.

And to top it all, it's a recent Friday night at the Ministry Of Sound and onstage is some band called...

"HOUSE music will never die. I don't care how good rap or that stuff sells, house music is always going to be there. It might be in last place, it might be right at the bottom of the totem pole, but it's still always going to be there."
Spanky, the founding member of Phuture together with DJ Pierre and Herb Jackson, is hooked. No matter what he does, no matter how he makes his money, house music will always be his first love.

Spanky was also responsible for putting together Phuture 303. Not so much a tribute group as a breakaway project from the original Phuture, Phuture 303 also features Pierre's wild pitch acolyte, Roy Davis Jr, and new boy, Professor Traxx. They have already finished an album for imminent release on Duke's Power Music label.

"We're still going to do a lot of the harder acid tracks, but we're also going to be a lot more musical," reveals Spanky. "When I say musical, I mean something like a real grooving bassline, maybe a saxophone solo or a flute solo. I'm getting older and my music is getting older right along with me."

Contrary to most expectations, Phuture 303's gig at the Ministry - only their second ever - was truly astonishing. Working their way through two sets, they made you wonder how you ever thought acid house could lose its potency. "Slam" and "Acid Trax", albeit at a faster pace than their 1986 counterparts, still have the power to scramble your brain while pulling fiercely at your trance-trousers. There's a new number called simply "Welcome To Phuture 303" which bodes well for the album, and there's Spanky, a vocoder microphone strapped to his head, his body jerking in an imitation of the old acid jacking moves.

**BACK TO THE PHUTURE**

**MUZIK's Guide To The House Pioneers**

**FRANKIE KNICKLES**

NICKNAMED: "The Godfather Of House".

Knickles enjoyed a production role on early releases like Jamie Principle's "Baby Wants To Ride". But it was at Chicago's legendary Warehouse club, where Knuckles DJed from 1979 until its closure in 1983, that the foundations of house music were laid. He later moved back to his native New York, where he DJed at the Sound Factory and forged an incredibly successful production and remix partnership with Dave Morales. Still rocking the Sound Factory Bar every Friday, Knuckles' "Welcome To The Real World" album, reflecting his love of soul and R&B, has just appeared in a blaze of promotion. On the down side, he's also Janet Jackson's favourite DJ.

KEY QUOTES: "I really think I owe my longevity to the gay community. They find what they like and hang on to it."

"When I first started playing, this wasn't a profession. And to be in the position I'm in now, the head of the gang, is kind of nice."

DURABILITY RATING: 9/10. Although Knuckles is as far from the cutting edge as you can get, his reputation and Virgin's mega-bucks mean he can put the pension plan on hold for the moment.

CLASSIC TRACK: "The Whistle Song" (Ten Records, 1991)

**LARRY HEARD**

ALSO known as Mr Fingers, Heard was Robert Owens' sparring partner in Fingers Inc. Already a seasoned musician when house began, he recorded some of the most emotional electronic tracks ever committed to vinyl, including the silky "Can U Feel It?" and the acidic "Washing Machine". His chequered career later included a brief flirt with MCA, remixes for Lil' Louis, Electribe 101 and Adamki, and long periods where everyone wondered where the hell he'd gone.

A low-key comeback in 1994 saw the release of two Heard albums - the commercial "Back To Love" and the acclaimed "Sceneries Not Songs Volume 1", a jazz-house smoothie.

KEY QUOTES: "People keep wanting me to do another 'Can U Feel It?' It's so restricting, it's ruining my life. I came from R&B, but I always get thrown in the trashcan because of house music."

"I've left the industry several times already. If it's not pawning the bills, then something else has to be done."

DURABILITY RATING: 7/10. Assuming, that is, the great feeling everyone keeps restricting him to house music. Currently working part-time, but "Sceneries Volume 2" is the subject of a hectic release chase and "Volume 3" is almost finished.

CLASSIC TRACK: "Can U Feel It?" (Tone, 1986)
Phuture 303

warning, "This is cocaine/It'll make you insane" over the dirtiest, grooviest, low-down acid-throbbing rhythms ever. The sight will linger in the minds of those who witnessed it for a very long time.

This may be the post-techno, post-trance, post-jungle era but, on the basis of this kind of gig, you can't help but agree with Spanky that house, good old acid house as your mid-Eighties heroes used to try it, will never disappear.

For those uncertain of Phuture's role in the history of house, all you really need to know is that, back in 1986, they layered Roland TB-303 noises over a pounding 4/4 beat and laid down the foundations for the sound which remains a constant in so much music today. Although Marshall Jefferson claims a similarly pioneering role, that is another story entirely.

But while DJ Pierre's post-Phuture career has flourished since his move to New York in 1990 and his dedication to his enduring wild pitch sound (from the seminal "Generate Power" to "Rise From Your Grave"") to more recent "Atomics", Spanky's name has been seen far less frequently. Despite the fact that you'll actually find it on the Phuture releases on Strictly Rhythm, people have persisted in referring to Phuture as Pierre's project. So when Spanky forsook Phuture 303 and signed up to Power - Strictly's main rivals - the whiff of controversy hung heavy over the whole affair. A quick phone call to Pierre soon sorts it out.

"Rip me off?" laugh Pierre nonchalantly. "How can Spanky rip me off when he's the one who put the group together in the first place? People always think it was me, but that's a grave misunderstanding which has been going on forever. I hear 303 are getting their own sound together, making it a bit faster and more experimental. They didn't want to be in the shadow of the regular Phuture. Much power to them."

It hasn't been a bad year for Spanky. Not so far. His own solo comeback single, "Welcome To My Domain" - a bad-dream take on the wild pitch sound, simultaneously mellow and dark - was as good a return to form as you could ask for. The follow-up, "Da EP", and a new project in conjunction with Pierre for Strictly, further show that his skills haven't been blunted in the years he's been working as a full-time sales assistant in a designer clothes boutique just outside of Chicago. He talks confidently of finally receiving the respect and devotion which so many of the first generation of house artists were denied by the mainstream music industry in America. It's an audience he needn't even bother with now.

"To be truthful, when people appreciate what you're doing, it makes you want to continue," says Spanky. "But when nobody tells you your stuff is any good, you just give up. And I guess that's what I did during that time when I wasn't putting anything out. Nobody was telling me that London was so into its house music."

Spanky always has his sales job if things don't work out. And, in the meantime, Roy Davis Jr's star remains firmly in the ascendant, while Professor Traxx has launched his solo career with the scorching "Snake Out" on Felix Da Housecat's Radikal FEAR label and is promising more of the same.

It seems that this is one flashback gang with their gaze firmly fixed on the future. Sorry, Phuture. Or rather Phuture 303.

Phuture 303's debut album will be released on Power Music later this summer.

Back to the Phuture

Tyree

Altho' it's his original Chicago master of hip-house, Tyree Cooper is best remembered for the 808-fired "Acid Over", a massive underground hit in 1987. He moved over to hip-house at the suggestion of Rocky Jones, the boss of DJ International Records, and worked with rappers Kool Rock Steady and JMD, as well as fellow practitioner, Fast Eddie. From there, he gradually switched to trax-style house, most notably with "Soul Revival Part 1".

Now running his own, little-known Supadupa label and still fond of rap, Tyree is about to drop "Soul Revival Part 2" on Bicknell and Rashid's Cosmic imprint, with "Part 3" due to follow on Dance Mania.

Key quote: "Rocky wouldn't take hip-house to the next level... So I did.

"I didn't disappear. DJ International just wouldn't promote my records."

Durability rating: 6/10. Too long without any serious movement of interest to rescue the red carpet treatment. That said, the reputation of Cosmic will certainly help.

Classic track: "Acid Over" (DJ International, 1987)

Farley Jackmaster Funk

Chicago's other "Godfather Of House", Farley started his career playing live 808 drum parts. He skillfully cut his and his radio show on WBMX led the house revolution. He enjoyed a six-year stint at The Warehouse club and has recorded under scores of names, but it was with "Love Can't Turn Around", featuring Darryl Pandy on vocals, that he shot to fame. He unsuccessfully ventured into rap and R&B in the late Eighties, but returned to house in 1993.

Farley dismisses his recent unreleased album with Chip E and Adonis as "fucking crap" and now has solo deals with Radikal Fear, 4 Liberty and Strictly Rhythm. A character in every sense, 90 percent of his stories of the early Chicago days are hysterically libelous.

Key quote: "Of course I'm the Godfather of House! Who else could be?"

"I hate raco, man. All that talking shit about the old days."

"It was really competitive in the old days. Me and Jesse Saunders were always at each other's throats."

Durability factor: 8/10. Firmly re-established on the international guest dj circuit and starting to hit the consistency button in the studio, but he could come unstuck with a planned move back into Hip Hop this year.

Classic track: "Love Can't Turn Around" (DJ International, 1987)

Joe Smooth

One of the most distinguished voices in house, Smooth gained his nickname while DJing in the mid-Eighties. In the background for many of the early house classics, including Chip E's "Jack Tracks", he hit the big-time in 1987 with "Promised Land", a cut subsequently covered by The Style Council, and an album of the same title. He later put all his efforts into setting up the new Warehouse club in Chicago with DJ International's Rocky Jones.

Although Smooth still runs the Warehouse, he's also currently working on a comeback album for Trax. Insiders describe it as a "contemporary gospel jazz with a bit of a Seventies vibe to it."

Key quote: "I think that what's going on with the underground scene can only go so far. A lot of people are getting more into vocals, and I'd like more out of the music than just a mechanical feel."

Durability factor: 4/10. One classic single does not a huge comeback make. Early indications are that his forthcoming album will tend towards the Knuckles end of pop-soul and, without major backing, he could be struggling.

Classic track: "Promised Land" (DJ International, 1987)

Bam Bam

Born Chris Westbrook, Bam Bam made music like Freddie Kruger let loose in a 303 factory. After two late Eighties classics, "Where's Your Child?", which had a brilliant sample of glass smashing and the salacious "Give It To Me", he set up Westbrook Records, which spawned Armando's "Land Of Confusion" and Mike Dunn's "Magic Feet", but ended up being ripped-off by distribution companies. He is now said to have made a tidy packet in real estate.

Bam Bam's return to the music business has so far been limited to one single, the forgettable "Space Track Year 2000", but an album, "Only The Strong Survive", follows soon on the Tresor label. He is also recording for "Kickin' as Rude Boy.

Key quotes: "I don't even want to expend brain power on remembering who Westbrook's artists were."

"I never stopped making music. I just stopped getting paid."

"The glass sound actually came from a disk, which I altered inside the sampler."

Durability rating: 5/10. An unknown quantity, back on the reputation of just two singles, but the Tresor and Kickin' connections indicate a potential for serious floor-burning still exists.

Classic track: "Where's Your Child?" (Westbrook, 1987)
TIME OF THE MONTH
June & July Highlights

Fridays
OPEN ALL HOURS

RESIDENTS: DARREN EMERSON & JIM MASTERS

23/6 UNDERWATER NIGHT
DARREN EMERSON
JON 'PLEASED' WIMMIN
DARREN PRICE - AMPO - FLYING RECORDS in the bar: TERRY FARLEY MICK HALL SIMON DUNMORE JO MILLS

30/6
FRANCESCO FARFA
LIVE - THE JOI
RAD RICE - D.O.P. (KEVIN HURRY & KEVIN SWAYNE)
MONKEY PILOT - JUSTIN BERGMANN

1/7
DERRICK MAY (DETROIT)
STEVE BICKNELL,
LAWRENCE NELSON - BREEZE

14/7
K - HAND (DETROIT)
ANGEL MORAES (HOT & SPICY, NYC)
PHIL PERRY - ALFREDO - DOMINIC MOIR

21/7
BANDULU (LIVE)
STACEY PULLEN (DETROIT)
LUKE SLATER
KELVIN ANDREWS - JON' PLEASED' WIMMIN

11pm - 9am, Admission: £8 members/NUS,
£12 Non Members, £8 After 4am, £8 with this flyer

Saturdays

Rulin'

RESIDENTS: CJ MACKINTOSH & HARVEY

24/6
LESBIAN & GAY PRIDE
TERRY FARLEY & PETE HELLER
JEFFERY HINTON - LUKE HOWARD - DAVE HENDRICK - TIM LENNOX - QUEER NATION & FLESH (in the v.i.p)

1/7
"BG" - BRITISH GARAGE NIGHT
LIVE - C&C MUSIC FACTORY FEATURING "ANNA MARIE"
KID BACHELOR - RICKY MORRISON - ROB ACTESON - LINDEN C - BOBBI & STEVE

8/7
UNITED STATES OF MINISTRY
RALF (COCO RICO, ITALY)
"LITTLE" LOUIE VEGA (NYC) T.B.C
LUKE HOWARD - PRINCESS JULIA

15/7
BILLY CARROL (ROXY, NYC)
LIVE - KATHY SLEDGE T.B.C
SIMON DUNMORE - SMOKIN' JO

22/7
TONY HUMPHRIES

29/7
TODD TERRY

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“It means nothing to me/ Ow-ow-owwhhh Viennaaa!!”

Those ULTRAVOX memories. Who could forget them? Thereby did Midge Ure not only prove he couldn’t hold his notes, but that he’d probably never even been to Vienna. Not the Vienna of the mid-Nineties, anyway.

There are countless names, buildings and icons ingrained in the brain in association with Vienna, the capital of Austria: Mozart and “The Blue Danube”, Sigmund Freud and the white horses of the Spanish Riding School, painters such as Schiele and Klimt and Kokoschka, Kurt Waldheim and Falco – Austria’s only pop star (and then only for a fleeting moment). “Come To Vienna – Have A Ball” implore the Tourist Board posters, the words appearing alongside majestic images which maintain the city’s reputation as the perfect holiday retreat for those seeking a little elegant culture and aesthetics in their weekend breaks. Which is how it must have stayed, were it not for the numerous waistrels, jokers, technicians, dub-funkers, swing-time free-loaders and manic musicians now busting out of the city like an open-all-hours kick-off at Headz or the Electronic Lounge. For most outside Austria, it was Patrick Pulsinger and his crazy Cheap Records gang who first made us sit up and take notice. Prior to Pulsinger, Vienna’s most famous techno export was Electric Indigo, the shaven-headed female DJ and former girlfriend of DJ Hell, but she took her box of tricks to Berlin and stayed.

No sooner had we woken up to the freestyle electronic situationism of Cheap and their parent label, Abuse Industries, than Kruder & Dorfmeister had raided Simon & Garfunkel’s “Book Ends” for the cover of their “G-Stone” debut excursion into deeply stone grooves, and Memory Foundation gave Robert Hood’s M-Plant imprint their strongest release yet. Hip hop producers Uptight were to be found working with Stereo MCs and remixing Gravediggaz, labels like Pomelo, Mego and Loria offered names from the Vienna school of art-core weirdness and Patrick Pulsinger licensed the stunning “Claire” to Mo’ Wax. Suddenly, everybody pointed to this city as the most happening hot-bed of underground creativity in Europe since the Berlin of the early Nineties at the height of Tresor. And the influence is still rising.

After four days of non-stop partying, cruising, shopping, chilling, talking and listening, you can’t help wondering why Vienna? And why now?

DRIVING around Vienna, it’s impossible not to be impressed. Everywhere you go, you are literally bombarded by imperial splendour and palatial residences (the legacy of the Habsburg dynasty, which controlled much of Europe for 600 years). There are giant, porcelain-coloured mansions, regally overbearing galleries, neo-Classical arches, statues and seraphim, all bordering tree-lined boulevards custom-built for those 18th century victory processions. There are opera houses, museums and awe-inspiring Gothic cathedrals like St Stephens. Palaces, palaces and more palaces.

Step into Café Stein, however, and modern life quickly arrives in the shape of an enormous video screen over the entrance. Internet terminals are dotted around the chic interior, but this is no dweeb dumping ground. Soaking up the students from the nearby university and pitching them in with designers, artists and liggers, Stein is cosmopolitan Europe at its jealously-inducing coolest. This is clearly somewhere you want to be seen. It’s like something out of a Gino Giovanni advert, and yet amid the ultra-conscious preening, business men and models alike head for the screens for a spot of incongruous net-surfing. Hi-tech and street-style together as one – a combination which comes up again and again during our time in Vienna.

It may only be the start of summer, but a clammy heat-haze is already smothering the city. Head for the tiny Eissalon Calvi for a much-appreciated mango ice-cream or lunch on a Mozzarella toastie outdoors at Panino’s, and you’ll sit with crookster promoters, posey fashion victims, mewing kids and grumpy grandmas. We are told that there are big pick-up places. People-watching at its very finest, we reckon. Again, it’s that insouciant mix of styles and ages you don’t find in Britain.

The breakdown of cultural barriers also makes Black Market one of the best record stores around. Passing through an Siam City-style clothes shop (which reveals Studly Dready and Vans to be just as popular here), you find yourself in a huge space with a café on one side and vast racks of vinyl and CDs on the other. Imagine Fat Cat, Daddy Kool and Eastern Bloc rolled into one. From techno to rare grooves, it’s all here, including old Mark the 45 King breaks albums to die for. Alongside the more house-orientated 33:45, it’s also the place for club info. Around the corner is another local hang-out, a basketball court where every Afro-Americans and local black kids banter in New York slang.
THE language is German, but Austrian people take great lengths to ensure they are fluent in English too. With their neighbours as dour, damp squibs. In fact, they go to often ridiculous lengths. At times, it seems like the dadasists never really went away, they simply relocated to Vienna to run record labels and parties. A few days before our arrival, for example, Cafe Stein hosted a party to protest at the Austrian equivalent of the BBC changing its test card transmission. Then there are the legendary scams of Abuse Industries (run by one man, known only as Constantine), including flyers for parties which don’t exist and his infamous “Lucky Bags”, handed out in clubs and stuffed full of tiny rag-dolls, religious paraphenalia and old sweets. And let’s not forget the city’s weird fixation with VW Beetles, to the extent that Mexico is now the most popular holiday destination of the Viennese. It just is because it’s only the country in the world still manufacturing them. There’s also Vienna’s labels themselves. Orel is the man behind most of those cut “i” paste, Seventy-styled mix. His mix takes what’s been a very obvious idea almost every release from the city touched by Pulsinger or his partner, Tunakan. Theirs is a world where lurid porn, film-star fantasies, beaver-moustaches, low-cost advertising and cheesy slogans all collide in a hysterical counterblast to the miserabilitst tendencies of techno. The Mego imprint, in the meantime, puts out records which seem to largely consist of recomposed fringe noises. “We smoked a lot here,” laughs Richard Dorfmeister’s girlfriend, Sarah, accounting for a good 50 per cent of the zaniness on offer. “Maybe too much.” To prove the point there even found a hardcore rave sponsored by Rizla. The rest is just the purest lakedasical individualism. But luckily, between the pranks and myths, some great music is being made and played.

There is no central meeting place for Vienna’s clubbers because, with the city being divided into 23 districts (the district number coming at the beginning of the address and the street number at the end), there is no concentrated location for pre-swearing activity. Some gather in Thelonious Monk, a jazz-cocktail bar decorated like a steek, art-deco curve liner, while others prefer the sounds down at Blue Box or The Roxy. Dj Fritz’s Electronic Lounge-style avant-garde forum at the latter is the place to locate the local music bods. It’s usually open until at least 2am, sometimes through till daylight. Liberal licensing laws, a wide variety of sounds and free entry make the likes of The Roxy a common choice for a whole night out. A good alternative is to stay in one of the city’s numerous Heurigen - traditional wine cellars, where the vino is doled out by the half-pint to thirsty-slappers and old hucksters in satirine surroundings.

On the food front, most restaurants offer the usual Euro-capital global mix but, with the pound now weakened to about 15 schilling (it was 17 a few months ago), both drinking and eating out will probably seem quite expensive.

Soaking up the students from the nearby university and picking them up in a taxi with designers, artists and liggers (Cafe) Stein is cosmopolitan Europe at it’s jealousy-inducing coolest.

At the weekends, people generally start heading for the clubs at around midnight, when the efficient tram and underground networks begin to close down for the day. Viennese authorities have even put forward plans for a totally free reign, and a lot of the most talked-about parties shift from venue to venue, from the gas-works on the city outskirts to unnamed downtown cellars, making it hard to keep a tab on the scene. One name to watch out for is Pomelo, the stamp of authority of Dan Lodig, the DJ everybody is tipping for a great future. Anything associated with Patrick Pulsinger is also probably worth a risk, although there’s not too much evidence of consistently cool happenings, except perhaps the nomadic Happy parties. One-off takes place every weekend and, for details of these, it’s best to check the flyers in Black Market or 33:45. The dominant club on the circuit is U4, with Friday night’s Rise, organised by the Memory Machines duo, standing as the city’s premier hardbeat and techno haven. The interior darkness is punctured only by the odd UV light, the dancefloor is solid polished metal and the sound system is amazingly loud and clear. Gay country mix with students and reformed Goths - there are none of the obvious cliches you expect in Britain - and if Ecstasy is on the agenda, it’s not a way of life. There’s no crazy gurning or clitching at water bottles, just passion, dancing and whooping, and forays into jungle and trip hop are fairly well received. One word of warning, however. Not only are the U4 drinks obscenely expensive (£4 for a bottle of beer), but the barmen with the blue plaids consistently tries to rip punters off. Just ask our photographer, who found himself extorted for a tip with the threat of violence for non-payment. Despite the focus of attention falling on U4, another worthy club is Turbulence at Kunstwerk, which hosts some excellent parties for those veering towards the harder side of techno. WUK, a government-sponsored arts centre, is also occasionally used for special events, but the barren interior makes it a difficult venue to really set rocking.

By daybreak, most people head off to low-key after-parties, sometimes in bed but those in the know make for Cafe Drechsler, a greasy spoon where clubbers come together with traders for an early morning analysis of the night’s entertainment. After five at Bricks is also worth checking as is the very strange Salt Und Pepper bar, with its porn theatre entrance and low-light murkiness. Grab a hot chocolate, hang out until 7am, then put on your shades and you’ll walk out into the fantastic Naschmarkt flea and food market.

It’s not until you visit here that you realise just how deep an influence jazz and hip hop have carved on Vienna’s sound. This is, after all, where jazz legends Art Farmer and Idris Mohammed both now call home. The pioneers of the city’s post-funk groove are, of course, Kruder & Dorfmeister, who Dj wherever and whenever they’re asked. There’s also the UpTick production unit, hip hop spinner DSL, the Duck Squat imprint, and a well-reputed jazz festival during the first two weeks of July. What’s unusual is the way that the jazz/funk/hip hop crews move at ease among the more electronic-oriented gatherings. And vice versa. Which helps explain the duality of the Cheap output - half fried weirdness and half stone jazzuality. Come Saturday night and, if the weather is right, you must try the delights of The Pavilion, situated in a lush park called the Volksgarten. Never mind that it’s more like a glasshouse bar with a sound system and a few lights than a proper club. What’s incredible is that, even though entry is free, there’s no trouble apart from the occasional crunch of a dropped pint mug. People care it, but the atmosphere never degenerates. There are no resident DJs, but tonight, Kruder & Dorfmeister mesh a celestial mix of sweet, soulful trip hop and funky jazz. At around five, as dawn’s early lights cast a mix with the sun, the back doors open up and in skates a long-haired dreamer on roller-planes. Without a word, he moves in small circles, lost in the swell of the basslines. An hour or so later, the sounds wind down, he does one final spin and takes off towards the city centre. Only in Europe... And probably only in Vienna. It’s a city on the cusp of something groovy, a surf of good times and great music weirdness well supported by fighting or intervention from the authorities. One weekend here and it’s going to mean a lot to you.

Thanks to Richard and Sarah for kindness, company and chauffering.
Honourable mention also to Patrick, Katey, Erden, Dan and Chris.
f.s.o.l. ‘isdn’

megastores

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ES RENOWNED FOR MAKING THE BEST CLUB music in Britain and going to bed at nine o’clock,” says Sister Bliss of her remix partner, Rollo. “He likes being on quest lists, but he’s not really a clubber. It’s too loud for him.”

Which marks Rollo down as a man of distinct opposites, a man full of contradictions. Take this interview, for instance. Initially reluctant, claiming, “I have nothing to say. I’d rather let my music speak for itself,” once he’s persuaded to talk, it’s impossible to shut him up.

Rollo and Bliss are currently proving themselves to be a significant force on the remix and production circuit. They have an incredible ability to transform other people’s music into the sound of ringing cash registers at points-of-sale throughout the world. Which is why, in the wake of their successful interpretation of Livin’ Joy’s “Dreamer”, they’ve now turned their talents to Donna Summer’s iconic “I Feel Love”.

But it’s not just the duo’s remixes which send shivers down the backs of sweaty clubbers. There’s also their own productions, primarily for Rollo’s Cheeky label, including Rollo Goes Camping’s “Get Off Your High Horse”, Rollo Goes Mystic’s current “Love, Love, Love – Here I Come”, and the imminently “Salva Mea”, which is credited to Faithless and is, perhaps, their darkest work to date. Each track bears their trademark of arm-raising, whoop-inspiring, scream-the-house-to-bits breakdowns.

“We’ve tried to make underground records, but they keep coming out as anthems,” says Bliss. “I think it’s because Rollo is so unfit, that he needs those big sounds to drag him out onto the dancefloor!”

Rollo, a 29-year-old philosophy graduate, first came into the public eye some four years ago, when he engineered Felix’s humungously large “Don’t You Want Me”. At that time, he was in the process of setting up a studio with Jules and was asked to work on the Felix track by Hooj Choon supreme, Red Jerry. Rollo, Jules and Jerry have known each other since their early teens.

“Jules and I went to the same school in north London and Jerry was at another school nearby,” explains Rollo. “Jules was a new romantic and had the most amazing record collection. I used to hang out at his house and tape his records. Then we started DJ’ing together and doing parties for our mates. It was basically just a great way to get a screw. It was like, ‘Hey, you want to get in? Come and see me, little girl!’ But Jerry and his lot were the kind of people we didn’t let in.”

Why not?

“Because they were from the other school and we didn’t want them taking our girls. I hated Jerry when I was a kid. I didn’t have much to do with him for years. Not until I turned up at the studio with the Felix track. He wanted it done on the cheap and he was saying, ‘Can you do house?’, and I was like, ‘Oh yeah!’ Felix did all the keyboards, I engineered it, and Jerry sat at the back saying: ‘I want it louder!’ My big thing was the key change. That’s why that record works. But then we all love to argue about who did what to make it great.”

“Jerry made the breakdown really long, didn’t he?” interjects Bliss.

“Yeah,” affirms Rollo. “He said: ‘The breakdown has to be longer’. We said: ‘No, it doesn’t!’ But we did it anyway and it turned out he was totally right. It was actually the first house track I’d ever done. I had to learn about long breakdowns and big sounds, and here we are, three years later, with long breakdowns and big sounds… It hasn’t changed. So I do owe that to Jerry. He’s like the grandfather of the north London scene.”

INTRODUCED to Rollo by a mutual friend three years ago, Sister Bliss has brought not only her glamorous persona and classically-trained piano skills to the partnership, but also the ever changing contents of her record box.

“Rollo doesn’t know a lot about the history of house, but I’m a total transporter,” says Bliss. “As a DJ, I have loads of records and Rollo will say he likes this or that...
Euphoria, glamour and a bit of cheeky philosophy on the side. Welcome to the world of Rollo & Sister Bliss, the big breakdown specialists.

If you’re seeking proof of what Rollo considers to be serious songwriting, check out Faithless’ “Save Me.” The title is Latin for “Save Me” and Rollo and Sister Bliss consider it to be one of the best tracks they have ever recorded.

“I think we’ve made a bit of a left turn with “Save Me,” says Rollo. “It’s a serious record, it’s about angst and wanting to get away from yourself. The chorus is, ‘Just below my skin I’m screaming’, and I think that sums up what a lot of people feel sometimes.”

“Save Me” is about the fear and inevitability of death and raises questions of a spiritual dimension. It addresses existential angst and the nature of the human condition against an epic musical backdrop which goes from Wagnerian atmosphere, house to deep, dark hip-hop, and back again. It’s very sobering. Although, needless to say, it will first be heard by hundreds of thousands of sweaty, off-it clubbers and the poetic beauty of the lyrics will only seep in after a few plays at home. Below your skin you may be screaming, but hey, while you’re waiting for your number to come up, at least there’s Rollo and Bliss to show you how to have a good time.

Rollo Goes Mystic’s love, love, love is out now on Cheeky and Faithless’ “Save Me” follows on the same label on July 3. Sister Bliss’ next solo release, “Oh What A World,” is released by Go! Beat on June 26.
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Shrap 1a
Eurobeat 2000 presents
Frankie D's Birthday Special
Axis, T23, Alex Hazzard, Frankie D

June 23rd 1989
Cosmic Dave
Cafin Dale
Dave Angel
Tim Tim
Matt Tangent
Tribal Temple
Justin Robertson
Charlie Hall
Jonathan Cooke
Danny Stude (up for it)
Shrap 1a
Silverfish Sound
Nils, Murf, Oz

June 30th
Cosmic Dave
Carl Cox Techno Set
Frank Lubbe - Vision - Frankfurt
Mr. OZ
Medicine Drum - Live
Tribal Temple
Gaelic Sun
Carl Cox (House Set)
Phil Perry
Kieran
Shrap 1a
Pagan present
Mark Ellen, Takosumi Suzuki, Chris Bo, Ed, Jazz

July 7th 1989
Cosmic Dave
Robert Armani Detroit
Sandro Gioli (Milan)
Ricardo Racci (Milan)
Tribal Temple
Big H (San Francisco)
Ruck (San Francisco)
Andy Morris
Shrap 1a
Sex, Love & Motion with
Russ Cox, Keith Fielder, Paul Tible, Stuart Troublesome
**THE EGG**

The Cooler, New York

The rave scene never overwhelmed the States like it did the UK. Right now, it’s in a holding pattern, having occupied a niche in the subcultural spectrum midway between white-rapper-invested hip hop and the house/garage milieu which is blacker and gayer than rave, with roots going back much further. Prognostications for the future of US rave range from “just give it time” to “a lost cause”. Still, smallness has its advantages—rave in America simply never became big enough, so fragment like the British scene has in the last three years. So a club like The Egg offers an eclectic melange of techno, happy house, trip hop and jungle. And that’s kind of refreshing.

That said, jungle is gradually establishing itself here as a scene-within-a-scene. The monthly Konkrete Jungle club, for instance, has just gone weekly. The prime movers behind New York jungleism are Soulslinger (the DJ/activist who co-runs both The Egg and a downtown rave store called Liquid Sky) and DB (the Brit expat who founded legendary Manhattan rave haven NASA and who, an A&R of Profile’s techno division Smile, released Odi Trio’s LP in the US). Both Soulslinger and DB have also released some of the first homegrown American drum ‘n’ bass, with a pair of fine EP’s on the Jungle Sky and Sm’le labels, respectively. Other local breakbeat crusaders include promoters like Digital Konfusion and U-Buzzin’, and DJs such as Delmar, OSS and Bera.

Tonight, Delmar drops a firing selection of atrocious drum ‘n’ bass. It ranges from the geometric Latin percussion of DJ Crystal’s “Let It Roll” remix, through Simon “Bassline” Smith’s “Hypnosis”, to E-Z Roller’s ethereal remix of Droppin’ Science’s “Volume 2”. It’s this intelligent strain of drum ‘n’ bass which appeals to the techno-reared ears and feet of the mostly-white ravers here, whereas ragga-jungle’s ghetto-centric menace is more attractive to the black and hispanic youth of the hip hop and dancehall scenes. The future prospects of jungle in America largely depend on whether this fragile trans-racial alliance holds together, or whether deep drum ‘n’ bass and ruff ragga jungle go their separate ways, as seems to be happening in the UK. Then again, gangsta-jungle may fare better with the US hip hop audience if it sheds altogether any taint of rave, which most African-American youth regard as strictly Caucasian affair.

Following on from Delmar, DB switches to an uplifting house/techno sound, with tracks like Golden Girls’ “Kinetic”, before gradually working his way back towards drum ‘n’ bass. The highlight of his set are a rare airing of Origin Unknown’s 1993 darkside classic, “Valley Of The Shadow”, and an unexpected soul-closing foray into happy hardcore territory with DJ Ham’s “Masterpiece”. Grins of recognition greet the opening synth-riff, sampled from Van Halen’s “Jump”, and then the dancing gets frenzied as the tempo rockets up to happycore’s irresistibly bouncy 165 bpm. A DJ mixing it up like DB would be hard to imagine in Britain, where stylistic apartheid rules and the cutting edge of each genre is precisely what pushes it further and further from universal appeal. Even if it’s born of necessity, The Egg’s anti-purist approach suggests that, at least in some respects, the American rave scene is healthier than its trans-Atlantic cousin. Maybe small is beautiful...

Simon Reynolds
MUZIK PRESENTS OPEN ALL HOURS
Ministry of Sound, London

SO this is how far we’ve come...

Down in the main room at the Ministry, we’re gawping at history in the making as Phuture 303 remind us just how dark, potent, destructive and incisive dance music made by men on machines for people on drugs can be. Upstairs, in the VIP room, people are whooping and yelping like puppies in a Whinolat factory at history in the making, as Roza’s “Everybody’s Free” bares out, reminding us just how bubbly, poppy and feelin-happiest dance music made by machines for people on drugs can be. Confusing, huh?

But it’s not just another evening of the paradoxes and the extremes which have become the norm for the Ministry’s diverse-to-the-point-of-surreality Friday night line-ups. The previous week, Carl Craig and Kenny Larkin’s sets had been greeted with indifference and silence. Tonight, it is a different matter altogether. A dense heat of intensity and commitment hangs in the air. You can feel it in the epicalytic fervour rolling out of Green Velvet’s “Flash”.

Now the facts, bare and simple. The VIP room offers four hours of Bob Jones, easing majestically through every post-Fifites take on soul music your heart could wish for. The bar area has Phil Mison, Phil Perry and Terry Farley – a trio of Brits swooping from house with a rose between its teeth to house with a flick-knife in its fist. And in the main room, to remind us where the flame of house was first kindled and still burns today, like a raging bushfire, are the Americans. There’s Felix Da Housecat and there’s Roy Davis Jr. And here’s Phuture 303.

Playing live for the first time ever in Britain, Phuture give us two sets and, if it should be needed, prove just how awesome a cocktail the 303 and 808 can be. Led by the irresistible Spanky, they work their way through some old classics (“Slam”, “My Only Friend” and, natch, “Acid Trax”) and an instant new anthem, “We Are Phuture 303”. They don’t need spectacle or virtuosity to blow the house down. And how. The screams of the crowd are deafening. It’s unquestionably one of the very finest performances these shores have seen for a long, long time.

In between, Felix and Roy Davis set up serious bouts of the twitchies as they attack their graphic equalisers with the passion of small children struggling to understand new toys. At the back, Farley Jackmaster Funk eyes the proceedings and assesses. He watches the grand masters, the DJ upstarts, the new kids and the old rockers. He hears house and garage and techno and soul for all.

Muzik came. Muzik saw it to it that a good time was had, and music, of every groovy persuasion, conquered.

Calvin Bush

USU/ESSENTIAL MUSIC FESTIVAL
Stamper Park, Brighton

It would be hard to overestimate the influence of Jamaica on modern dance music. The Mo’Wax posse certainly make no attempt to. Occupying the dub tent on the Jazz & Soul Day of this festival, they lay down nine hours of jungle and dub-dubbing hip hop to an enthusiastic crowd, the cries of “Mo’Wax crew in the house – live and direct!” adding to the ambience.

The next day is Dub day. Early attractions as diverse as the frenetic Dreadzone and the battle-hardened Linton Kwesi Johnson get the audience moving. Later comes The Mad Professor, taking the stage with various associates and trying to create the hi-fi feel in front of a crowd of thousands.

It just about works, the climax being a huge dub echo cut relentlessly, disorientating across a jungle beat. U-Roy, one of the dub DJ originators, floats through his set in the largest white hat he could wear and still look stylish, while Jah Shaka replaces all the lights in the club tent with bass cabs and keeps the rhythms booming.

It’s Lee “Scratch” Perry, though, who owns the show. His dancing a cross between Mohammed Ali and Eric Morcambe, “the Upsetter” takes the stage and immediately has the pick-up band playing a sparrier, more threatening sound. With his head plumed with reeler smoke, he pours out lyrics which occupy the territories of both Spiderman and the Old Testament, delivered in a rough rasp which occasionally soars away into beauty. It’s Perry’s constant edginess which gives his set strength.

The audience can be forgiven for pulling back when Perry brandsishes a knife for purposes only he understands. Even when he says: “I love you as much as I love myself”, it sounds like a threat. At one point, he also declares that “God is a scientist”. Perry, of course, is the scientist of the Jamaican sound. Figure it out for yourself: “I am he, I am he...”

Will Ashen
AZYMUTH
The Jazz Cafe, London NW1

AZYMUTH are Brazilian fusionists, much loved on the jazz funk scene, particularly for a track called "Jazz Carnival". They've been going for almost 20 years and have recently released their 13th album. They were mature when they cut their classics and they're extremely mature now. Tonight, the three guys are also tanned, sporting a variety of pot-bellies and moustaches, and playing a two-set show to a fairly modest mixture of the young, the middle-aged and the middle-class. With a sprinkling of Boppers thrown in for good measure.

Azymuth use piano, drum and bass. There's no electronic chicanery, but there's plenty of clickety-clackety percussion-type tools. They stroll through several pieces of mundane dinner-funk and occasionally touch on the drama of samba before finally getting around to "Jazz Carnival", but it's a lukewarm interpretation of their dancefloor pounders. Vocals are pretty thin on the ground. Now and then a disembodied "Thankyou". or "Azymuth" sprays from the stage like conversational shrapnel, but the personality count remains depressingly low.

It was telling that this was the first time I've ever seen people sitting on the floor of The Jazz Cafe. Azymuth in London - nice, pleasant, dull.

Jaka Barnes

REJUVINATION
The Ormond Centre, Dublin

It starts with "Fantastica", a slice of high-octane hard house which has both the hands-in-the-air pose and those who are here to hear Rejuvenation's musicality. As does "Phase Transition", which takes the spirit of Detroit and adds analogue action to create the big band techno sound Jim Muotone and Glenn Gibbons have long championed. The madaulin groove of "Dr Peter" slows the pace, but the crowd stays patient, sipping up the beautiful melodies. They're rewarded with the rollercoaster ride of "Sychophanthy", by which point Jim is a lost cause, his glasses off and his face playing with perspiration.

Tonight is this first date on Rejuvenation's hike around the clubs to promote their debut album, "Introduction", and prove that this technique can work on many levels. Not all of them musical. Glenn spends much of the gig looking over his shoulder to make sure the beats keep in time with the visuals of the specially-commissioned film flickering behind him. The video footage of Rodney King's beating, images of Nazis and Alex from "A Clockwork Orange" all have parts to play. Rejuvenation may throw a good party, but they never forget there's an imperfect world beyond the hedonism.

John Collins

THE STICKMEN
The Voodoo Room, Glasgow

On the corner of the dancefloor, someone keeps screaming "Acid fucking house!". Out in the middle, a couple are hanging onto each other and pogo-ing. Up at the bar, the rounds are 1-6 and strong and it takes forever to get served. And in the DJ booth, chasing a soundtrack which is tougher than the usual Voodoo Sunday fare, Zak from The Stickmen nods his head, ignores the guy on the microphone blunting out appreciations and gets on with the job.

It's Bank Holiday Sunday and, this being Glasgow at 2am, there's the usual mix of sad gangster cool, student sweat and baby-doll pouting. The place is rammed, but not everyone has music on their minds. It's no coincidence that the Voodoo dancefloor only occupies a beer-like space in the club. There are more important things to think about. Like getting drunk, falling over and not going home alone. Which doesn't make it easy for The Stickmen. Zak opens with a rhythmically soulful deep house, peaking with Hardfloors' bongo-frenzied "Mahogany Roots". He makes way for Zak, muttering: "He'll play a little harder", and it's an accurate prognosis. Before long, we're working our way through Wink's "Higher State", more Hardfloor and some blistering breakdown Euro tunes. But attentions are wandering. If only because two girls on the dancefloor have removed their tops. By the time we reach Size 9's record-breaking mid-section, as fine an ending as you could ask for, too many minds have been lost. The reaction is some way off what we're used to. Hedonism has its price. And judging from The Stickmen's reception tonight, it's being paid in full.

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The Album - HOME - Out Now
LOADED PARTY
Le Queen, Paris

"Are you here to see me?" asks the young queen at the door.

"I'm no, I'm the DJ," answers Tim Jeffery, Loaded Records' blushing supremo.

Indeed he is. Jeffery has been invited to drop a few at France's leading gay club by Loaded's latest signings, Impulsion, and the FG By 2 FM radio station (sort of a gay Kiss - now there's a thought!). And the gig just so happens to fall on the same night that Arsenal are playing Zarragosa.

On the way over to Le Queen, Jeffery tells me that the reason for the success of Loaded, which he runs with fellow Brighton boy JC Reid, is because "we release a diverse range of music from techno to garage. A lot of other labels have a certain sound and when that sound is no longer in fashion, then neither is the label." As the 25 releases under their belt, so far - from the superb underground US-style house of Wildchild to the wide-reaching appeal of Pizzaman - bear witness.

The mixed gay crowd is certainly ready for them and waste no time in getting down to a high octane set from Impulsion's Pascal R, while his partner, Christophe Monier, explains how, "Paris is completely into Goa trance at the moment. A lot of people go to Goa every year and they've brought that sound home. This club is about the only place in the city you can hear house!" Hence the reception for Tim Jeffery's storming set. Mixed like a dream, when he dropped Pizzaman's "Sex On The Street" thought the roof was going to come off. No wonder the promoters immediately booked him for another set.

A final word or two about Le Queen. Having heard so much about this place, I'd expected something really, really special. Something on a par with Garage, Trade and FS in London. But not since going to the Dorian Grey club in Frankfurt have I been so disappointed. Although they adored the Loaded boys, the regulars were the most arrogant and unfriendly people I've ever had the misfortune to dance with. So much so that, whenever someone heard me speaking English, scowls were cast in my direction. I wonder if it had anything to do with me screaming, "Let's live exot! all night?"

Muff Higgenbotham

PORTISHEAD
Ulster Hall, Edinburgh

CARAVAGGIO couldn't have done it better.

Portishead have perfected the art of transferring chiaroscuro (the contrast of light and shade, fact fans) to the grand stage. The colours are dark blue and deep purple. The colours of mood and anguish, of course. Dotted about like immobile shadows frozen in some misty pageant, it’s almost impossible to distinguish the six members of the group. The less known, the better.

We are in the land of shadows now, the land where meaning is reduced to the simplest and saddest emotions. The lighting moves from very dark to impenetrable, casting an endless gloom only occasionally broken by the appearance of a startling background. And even that seems mocking. Christ, within minutes of arriving in Edinburgh, the rain had started. Coincidence? I think not. Miraculously, they provide a spectacle. That’s the real magic of Portishead.

They turn small-time drama into big-screen thrillers. They transcend the self-love of the love-struck to lay on an enchanting world of queasy glamour which we all want to climb into. The loneliness which won’t leave them alone is not some narcissistic wallowing, it’s the pain we all feel when the bills keep coming and the rain doesn’t stop and the door of good fortune keeps getting slammed in your face. They don’t ask for your pity, they draw you in. They stay in the shadows and lure.

There’s something in the way they move you, the way their guitars reverb with a Sixties shimmer, the way Beth wraps herself around her microphone, the way the haunting thuramin sound of "Mysterons" echoes the call of the sirens…

Somehow, Portishead replicate the quality of "Numb" and the fact they are doing it live makes for a night of transfiguration. Geoff’s scratching is meticulous, the drums roll straight off a military funeral and the double bass is exquisite. They work their way through the classics ("Glory Box", "Wandering Star", "Mysterons") and offer a couple of new tracks which make me wonder if I will ever tire of their sound. The one called "In The Fire" (?) is a generation weaned of anthemic proportions. By the time that "Sour Times" is wrenched apart by a rock-out breakdown, Beth resorting to growing in desperation, I’m speechless.

This is everything I could have ever asked for. And way ahead of what I expected. The number one band in everyone’s blues heaven ain’t leaving town just yet.

Calvin Bush

COOL LEMON
The Arches, Glasgow

ROBERT Armani got the date wrong. Pete Heller picked Miami over Glasgow.

And the venue is open for two hours less than advertised. It’s not a very good start for this ambitious night organised by those long-time Scottish promoters, Cool Lemon.

Regardless of such tedious teething problems, the venue rocks. The massive brick arches have always made this place pretty formidable, but tonight’s opening up of yet more archways, never before used for a club event, adds to the appeal. There are two substantial spaces and two vibes, Rocky & Diesel sorting out the main room with a good slab of hard house and occasionally slipping in the odd bit of cheese to make sure that we’re paying attention. Armand Van Helden’s working of Jimmy Sommerville’s "A Groovin’ Christmas" still has its moment.

While they mount the peaks and recover the lows, the back vault offers a set from David Holmes. Hidden by a rack of bass bins, he takes a straightforward (but still interesting) path from trance, through acid-tinged techno, to aggressive electronic dancefloor assaults.

A thick layer of sweat and decanted Eunon on the slippery concrete floor is a fine testament to a fine night.

Rory Walker
THE BOAT TRIP
Up and down the River Severn
"TAKE your time... Pace yourselves... DON'T PEAK"
Two Boats
Oh dear. The boat has just set sail, the sound system is warming up and both the dancefloor on the upper deck and the bar below are rammed. There are one or two green gills around and it's still only four o'clock in the afternoon.
Captain Gifford, otherwise known as Phil from Wobble, is shouting his bollocks off at some poor sod who's not only peaked too soon, but completely lost the rigging. The bible shown responsible for this excellent mess are The Back To Basics crew, Dave Green from the old Cultural Vibes, Kelvin Andrews of Golden and Phil and Si Long from Wobble. Plus a vague ammattling of help from Graham Peace and a lad from Manchester who habitually removes his false teeth and initiates the fuck out of the skipper with vile sexual jokes about OAPs. Not that anyone cares. Just as long as you keep it shi-shape and in your trousers. But whatever his own orders, Captain Gifford drops his pants within the first hour. Like a comic version of "Apocalypse Now!" – in Worcester, to boot – the dancefloor erupts half-way through the trip. Although most of the DJs look like they couldn't even hoist their jolly rogers, let alone play their records, like all the great mysteries of clubland, it all comes together in fine style. Several members of this social club, lost between the speaker stacks, are body-popping in a circle around the Captain's break-dancing, while Charlie Chester stands at the helm, insulting passers-by.
On ship, reality is firmly suspended. Even the old bloke everyone ignored because they thought he was a bouncer joins in, muttering occasional comments like, "What the bloody hell's going on?!" He later reveals his true identity to be Back To Basics' bus driver, but he is very well behaved, despite a rumour that Shelley Boswell from The Gardening Club was going to strip. Although this doesn't happen, there comes a point when a surprise stray bra flies across the bar, taking a few drinks with it. The only other naked bits are the shaven heads of the guys from Cultural Vibes. They probably regretted it in the freezing air when, against all odds, the boat pulls into dock at midnight. By which point, of course, everybody is well overboard. There are no more jokes about walking the plank. Far too many bottles of rum and pop had left the entire motley crew without a paddle of sanity. Oh well, if you can't have a laugh at your own social club outing, you may as well stay at home and read the Sunday papers.
Rowan Chernin

SOUNDS OF BLACKNESS
The Town Hall, Birmingham
A SOULFUL event in a soulful city. You can tell as much about a gig from the audience as the performance of the people on the stage. Tonight, the bulk of the punters are black and are mostly dressed conservatively with a little splash of urban cool. Which suits Sounds Of Blackness perfectly.
At full strength, SOB number around 40, but on this occasion there are eight vocalists and eight band members, all wearing white smocks. The group have been in existence for over 20 years (initially as the Malacaster College Choir in Minnesota) and owe their current popularity to putting gospel power into a club setting (via the remixing skills of Jam & Lewis). In the context of a live show, songs such as "Optimistic" and "I'm Going All The Way" are deprived of their high-octane impact and the show is closer to a church service than a night at the Paradise Garage.
But no matter. The extraordinary talent of the group still comes over. At one time or another, for example, each of the vocalists seems to be the lead singer. What's more, such is the strength of their voices that, even though this is an all-seater venue, the crowd spends the gig on their feet, whooping and singing enthusiastically, occasionally reaching evangelical highs.
Praise be.
Jake Barnes

JUMPING JACK FROST/KEMISTRY & STORM
Energy, Southend-on-Sea
FOR a while it was touch and go. It looked like Kemistry had disappeared somewhere along the A13, leaving her partner with the lonely prospect of manning the controls in the DJ booth for the duration of the set. The expression on Storm's face as Kemistry darted in, just a minute before the witching hour, said it all.
From anguished panic stations to a deep bass calm, Kemistry kicks off the proceedings with waves of serene lyricism, but it's just all just a decade. Unshaken by high-octane breakbeats, the duo are soon pummelling their drum 'n' bass selection hard. As Kemistry crosses the skin-tingling strings of "Creative Wax (Double Remix)" with firecracking, sonic pyrotechnics, Storm saturates the tribal cascades of Peshey's "On The Warpath" with the celestial chants of "I Want You," the Dilinja club. This is their return to the scene where they can only play the artcore they regularly dish out at Speed. Tonight they prove that they are the most exciting drum ' n' bass envoys around.
Throughout this, praise is due to the MC, Spangler G. Managing to keep the momentum rolling, it's refreshing to hear a rhythmic recantor respect the music. While most MCs seem to be inflicted with a swollen ego and verbal diarrhoea, this guy knows when to shut up. So when Jumping Jack Frost steps up to percolate the silence with jazz harmonies, Spangler spouts soundbites which actually enhance the velocity of the breaks. And as with the crowd transfixed, Frost flicks the switch and throws in cranium-busting beat clusters. Although he has adamantly stated in the past that his raggas days are over, there are also ambiguous moments when inflated bass FX surface. Southend will never be an Ibiza, but clubs like Energy are proving that drum ' n' bass is fast becoming a pandemic force. The message is tonight reiterated in time and time again by Spangler G: "Jungle is our mission!

BLACKALICIOUS/HUSTLERS HC
Subterrana, London
HUSTLERS HC, a pair of Asian rappers, deliver low-slung tracks which are cut, like their clothes, in the latest New York fashion, but on stage they're just two hefty blokes in turbans. And although they deal with conscious issues, like being black in Britain and misogyny, their best tune is called "Boxer Shorts Are Better Than Briefs".
There's a 20-minute wait before Blackalicious stumbles on. Produced by DJ Shadow, their debut album, "Melodica", came out on Mo' Wax and was as notable for its radical instrumentation as the sybaritic flip-flop of the rappers. Tonight, however, it's obvious that Blackalicious' chic lies in their wild sound, not their physical presence. Live hip hop is a precarious concept. A music sculpted by black boxes and electronic trickology can often be a bit dull in the naked atmosphere of the performance arena and, on stage, Blackalicious are just three hefty blokes from the West Coast of America.
The amoral and self-doubt which needles through their introspective raps makes Blackalicious the polar opposites of Snoop Doggy Dogg, Dr Dre, Warren G and the rest of the hip hop gangstas. They don't need to dress as such. They don't even throw beer at the crowd. They don't do encores, either.
Jake Barnes
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launch their new album, "Access Denied", on the Little Rascool label. To
bump the night up a bit and cover all different bases of hip hop culture, they
have organised breakdancers and a graffiti backdrop by Mode 2 of
The Chrome Angels. The jam is distinctive for its friendliness.

The old guard of British hip hop are here - Hijack, The Cookie Crew, Jonzi D
- and are some of Germany's street elite. But it's soon obvious that this is a
reconvening of the faithful in the face of the inevitable and, as the night begins
to kick, it's jungle which rocks the floor and moves the flesh. Despite a welter of
quality R&B and rap later on offer, nothing is able to match the verve of
the new sound. It's as though this is the B-boys' last stand.

To prove the point, Son Of Noise
have a jungle record in the pipeline.
When the group takes to the stage at
2am, there are loud cheers of
encouragement from the crowd - a
very unusual reception for a UK rap
act. Everyone seems down with the
group. "We'll just do a few tracks
and then you can get back to partying," they
insist. But will anybody be partying to
hip hop anymore?

Jake Barnes

U-Ziq/Sluts 'n' Strings &
909/David Holmes

Pure at Barrowlands, Glasgow
PURE, Edinburgh's best known techno
weekly comes to the Barrowlands
Ballroom for another big night out. In
the main hall upstairs, David Holmes
appears to float above the sweaty
crowd on the high DJ platform in the
middle of the dancefloor. The decks
are suspended from the ceiling and,
bathed in aquamarine spotlights, he
mixes a fast and grungy techno set
which takes in the likes of CJ Bolland,
Jeff Mills and a sneaky blast of "Minus
621 in Detroit".

Sluts 'n' Strings & 909 appear exactly
half way through the night and start this,
their first ever UK live set with a locked-
groove loop. From there, Edem Tunanakan and Patrick Pulunieger slip into
furiously funky breakbeats, acid cycles
with hard 503 stabs and deep, jazzy
baselines. Their four track-1-disco
electronica are all exclusive to the Pure
crowd. The last out, "Gay Ranchero", a
beautifully laidback, melodic affair, is
due to be their next single.
Meanwhile, downstairs, Mike
Paradinas of U-Ziq sits surrounded
by samplers and synthesisers, his
Alari and sequencer laid out on the
padded bar of the cocktail lounge.
His set combines both ethnic and
industrial noises, with some tribal
beats thrown in for good measure,
and reaches a peak with "Ph11" and
"Mega Phonk". The easy-listening
xiphophores of the former are overlaid
with pebble-dashed drum patterns,
while the latter is just a track warped
by the Paradinas touch.
Tonight is not as wild as Pure's
previous events. There are less
pickers and light sticks and more girls
in baby-dolls and guys with ties. But the
eccentricism of Pure's DJs, Twitch and
Brainstorm, who veer from the jazz-funk
percussives of Gemini's "Le Fusion" to
the drum 'n' bass soundtrack of PFM's
"Western Tune", says it all.

Rory Westler

AUTECHRE/SEEFEEL

AUTECHRE sees.

U4, Vienna

CONFUSION reigns. Seefeel are
walking barefoot on scorching coals:
the punters are wrenching and the wall
of feedback on "Filter Tip" is incredibly
inhospitable. Darren raises his bass
doof and grins menacingly, but
the crowd at Vienna's premier techno
hotbed just look perplexed. They're
ignored, and rightly so. This is
Seefeel rejecting their static,
isolationist tendencies of late to
pummel a white noise warm into
their "Quique"-era catalogue. It's
an awesome return to form.

Ah. A boyish pair with self-conscious
and studied faces are standing behind
their mixing desks, twiddling, fiddling
and making you feel like you're peering
through a glass-cage displaying
"Exhibit 23: The Modern Musician
at Work". Autechre are on stage, and
for U4's purist audience, they make far
more sense than Seefeel. Visually,
at least. These are strange times.
"It's a short set, compounded by
technical problems, but it's enough to
confirm that the elasticated funk
Plastimak, the dark minimalism of
doomy dub, and the spastic Stro-Mo
jerk of electro make perfect bed-
fellows. Gone are the days of
Autechre's annihilating rhythms. These
days, it's all down-tempo, syncopated
drum-stutters and avant-hip hop
grooves, laced with the kind of dreamy
vibe which makes the reworked version
of "Flutter" so irresistible. It's barely
enough to raise the temperature, let
alone the roof, but the mood is
insidiously phat 'n' phunky 'n' phuturistic.
Warm-up be-bop unparalleled.

Calvin Rush

SON OF NOISE

Manchester, London W1
SON Of Noise are a London rap group
who have been in operation since
1991 and this excellent event is to

LOVE BOUTIQUE

The Arches, Glasgow

LOVE Boutique isn't a provincial club. It might be in Glasgow,
but it could be anywhere - London, Paris, New York or Mars.
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wear dresses and the girls don't wear much at all, sashays
its way into The Arches on the first Saturday of every month.
The preparation is immense. For days, they have been
sewing on sequins, breaking in leather gear and talcum-pum
the rubber in anticipation of a night's heavy Loving. They
start queuing while the rest of the world is still watching
the Lottery and, when opening time finally arrives, the line
snaking around the block and merging with that of the
cub next door. Neither straight or gay, it's just sexual in
the extreme. Hedonism on overdrive.

This month's ultra-special attraction is Jon of The Pleased
Winnin, a regular guest and personal friend of the Boutique.
Arriving in a jet-black Rolls Royce, he fake-fucks the promotor
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Freedom fighters, terrorists, or just a bunch of teenagers hoping to change the world? Who were the BLACK PANTHERS and why are they eulogised in rap?

words Sonia Poulton

America's Most Wanted

California, 1966. The Watts Race Riots had ignited Los Angeles: the year before and the fires had continued to rage, spreading through the ghettos of Chicago, Atlanta and Washington. Malcolm X had been assassinated, and yet, at the same time, there was an undercurrent of optimism that change was going to come. America was in the throes of a tremendous passion, as students of all races came together in the name of Civil Rights. "All Power To The People" was the essence of their motivations.

Away with the American Dream which, according to Malcolm X, had excluded the 22 million African-Americans, anyway. A worldwide revolution was emerging from the city across the San Francisco Bay. A revolution which would influence generations far into the future.

FORMED in Oakland, California, in the autumn of 1966, the movement at the heart of this social and political struggle was the Black Panther Party for Self Defense. The story of the Black Panthers is told in Panther, a film directed by Mario Van Peebles which is due to hit British cinema screens later this summer. The American premiere of the movie might have beenicketed by people waving boards proclaiming "Panther Is A Two Hour Lie", but a generation of hipsters are discovering some things about themselves that they never knew.

Mario Van Peebles' CV thus far includes coaching Ice-T as a New York cop for 'New Jack City' and an African-American take on westerns in the shape of 'Pose'. "Panther" was inspired by his father, Melvin, who has written an account of the movement to be simultaneously released with the movie.

Melvin Van Peebles was not a Black Panther, but he shared political rallies with its speakers. In 1971, he made a movie called 'Sweet Sweetback's Baadasssss Song', the story of a hustler who evolves into a revolutionary, which was said to have been required Panther viewing. In an article about that movie for The Panther Newspaper, Huey Newton, one of the leaders of the movement, referred to the child actor starring in it. That child was Mario.

And now, with Mario Van Peebles' catalogue of Huey Newton's endeavours, the cycle is complete. "Panther" is meant to be more of a forest than a tree, because there are a thousand different perspectives on this story," says Mario Van Peebles. A Panther was born every minute in the ghetto.

"Panther" couldn't be more timely. Black culture – and the selling and marketing of it – is big business. Rap music, in which the spirit of the Panthers lives on – is the biggest-selling type of music in America right now. The number-one records in both the pop albums and singles charts for April and May of this year were hip hop entries.

It's no coincidence, then, that "Panther" comes with not one, but two soundtrack albums. First there's "Pump Ya Fist", featuring tunes dedicated to the movie, which draws in contributions from some of the hip hop greats, including KRS-One, Warren G, Yo Yo, KRS-One, Grand Puba and Ahmad. Then there's "Panther - The Original Motion Picture Soundtrack", taking in covers from the era and including two versions of "Freedom", which has just been released as a single.

The vocal version of "Freedom" boasts an army of some 80 R&B artists, scattered amongst which are Mary J Blige, Queen Latifah, TLC, SWV, Salt 'N Pepa, Caron Wheeler and Aaliyah. The rap version, meanwhile, features a slimmer line-up, with MC Lyte, Left Eye from TLC, Yo Yo, MC-Shell, N'Dea-Occhio, Latifah and Patra saying their bit for sisterhood in general, and black people as a whole.

Few of the cast of "Panther" knew much about their subject before filming started. They'd heard about the trials and tribulations of the founders of the Panthers, but little about the early beginnings. Lead players, Marcus Chong (who plays Huey P Newton) and Courtney B Vance (Bobby Seale), prepared for their roles by reading the autobiographies of Newton and Seale, as well as books on the philosophies of Mao Tse-Tung and Mahatma Gandhi's peaceful resistance. Each of which influenced the movement.

Rap artist Mase was touring with Arrested Development when she received the call to try out for the role of Alma, a character based on an amalgamation of Panther women J Tarika Lewis, Angela Davis and Elaine Brown:

"We want full-fledged membership in the Black Panther Party and none of that 'Okay sugar, as long as you play in..."
by sprint champion Tommy Smith at the 1968 Olympic Games did little to ignore whites think the Panthers were anything but uppity negroes who were positively lethal in charge of their own weapons.

This reputation reached a dramatic climax in May, 1967, when Seale, Newton and 25 armed Panthers burst—rumoured the State Legislature Association—of the Panther movement and made national and international headlines with their "Right To Bear Arms" protest. Panther membership soared as a result. But it wasn’t just the Panthers’ guns which displeased the US authorities. The movement of young, college-educated blacks who could recite the Constitution and apply it to their own advantage. Prior to this, the government had been able to count many black people out of the voting system by defection. A knowledge of the Constitution was required to qualify for registration and, up until 1960, few American blacks had received the education they needed to fulfill this criterion. The Panthers certainly had enemies in FBI Chief J Edgar Hoover and, by extension, President Richard Nixon, who allowed Hoover’s Cointelpro operation — "neutralise black activists" — to proceed. The FBI dubbed the organisation "Public Enemy Number One" and the "Panther" film introduction called Judge as "A Reluctant Panther and police informer", allowing Van Peebles to raise the question of to what extent the government tried to neutralise the community.

"This film says there was a deal made to allow drugs, especially heroin, to flow freely into the minority communities, and the reasons are deceptively simple," says Van Peebles. "What happens when you take drugs? You don’t vote. You don’t think. You’re not political. And you don’t join the Panthers. You’ve been medicated. Neutralised."

Throughout the formation of the Black Panther, the spirit of the Black Panther was the whirl of liberation, was circling the world. In London, fuelled by the original hedonistic spirit of one, a heightened awareness of an unjust system demanding change to desire it for the better, a British chapter of the Panthers was formed. Three central figures — Farrakil Bhoyde, now the commissioning editor for Channel 4’s multi-cultural input, Darcus Howe, lawyer, journalist and latterly of Channel 4’s "Devil’s Advocate", and Yves Kino, later the founder of London’s Choice FM black music station — were instrumental in the growth of the Panthers throughout Europe.

It was not exclusively a black fight, either. In parts of Germany, the Panthers were white. Middle-class teenagers, angry at the injustices of their own history, donned black berets and distributed the organisation’s newspaper. "Hankers For Huey" badges appeared at a demo which followed one of Newton’s many arrests. And at the funeral of Panther George Jackson, one of three inmates killed while trying to escape from San Quentin Prison in California in 1971, whites joined blacks in a farewell salute of fists.

By the Seventies, dozens of Panthers were facing trials across America and Britain, and more than £100,000 was required to bail them out. Much of their financial support was, at this stage, drawn from the celebrities who rallied to the cause. Jane Fonda contributed £20,000, Leonard Bernstein held a fund-raising party and Sammy Davis Jr was also reported to be an avid supporter of the movement. The Panther film finished before the decision of the organisation, preferring to concentrate on what the Panthers were trying to achieve, rather than what, through external pressure and internal power-struggles, they had become.

The three Panther images of Newton, Bobby Seale and Eldridge Cleaver have no say in the movie. Cleaver, now retired to France, quit the party in 1971. Leadership wrangles with Newton and a period of exile in Cuba after escaping a prison sentence (he was arrested, half-naked, in 1968, during a police shoot-out and had his leg l’iI’l Bobby Hutton was shot and killed in the crossfire) served to reinforce a yearning for a more peaceful existence.

Huey Newton also escaped to Cuba after he was charged with the murder of a policeman and a young prostitute in 1974. Five years later, he surfaced in Canada — via China — and was extradited back to the States to face trial. Following a protracted trial lasting almost two years, he was released when the judge declared a mistrial. In a tragically ironic twist, Hutton was killed by a drug pusher in Oakland in 1989. Bobby Seale, similarly disenfranchised with politics, retired to Southern California in 1974.

A year earlier, he had unsuccessfully run for Mayor of Oakland. He too had faced arrest on several occasions. In 1965, he was charged with murder, although the case was dismissed a year later because of "inconsistent evidence". At one point, he was forced to sit bound and gagged in the courtroom.

According to Darius Howe, by 1975, "the lexicon was complete." The British Black Panthers, like the Americans, were decimated. They had been charged with "Inciting people to kill" and "Inciting a riot" after a demo outside a west London restaurant had involved clashes with police. The headlines talked of "Violent radicals" and "Police terrorised". A 55-day trial at the Old Bailey eventually came to a standstill and was thrown out because of evidence.

In many ways, the Black Panther Party For Self-Defense was a grandiose title for a bunch of kids who didn’t like their situation and decided to question it. They were young people, some of their teachers, who believed in revolution and, so little did they feel they had to lose, were prepared to die for it.

So what relevance “Panther”? This:

Fast Forward to Los Angeles in the Nineties. Rapper Ice Cube, a 20-year-old, black petty criminal, is beaten and electrically shocked by a gang of vicious racist thugs — employed by the LA Police Department. An amateur cameraman across the ways captures the attack and subsequently has it beamed to millions of TVs worldwide. Rap artists, including Ice Cube, Snoop Doggy Dogg and Ice-T, stand up and say, "We told you so - this is the type of thing we’ve been going on about”. They then predict the next move. When the not-guilty verdict against the police comes back, Los Angeles riots. The city burns.

A physical movement can be destroyed. But not the spirit which made it a movement in the first place.

Mario Van Peebles’ ‘Panther’ will be released in British cinemas in August

Mario Van Peebles’ ‘Panther’ will be released in British cinemas in August
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The closure of his Sound Factory club has robbed JUNIOR VASQUEZ - the biggest name DJ in the world - of his heart and his home. On the eve of the re-release of his classic 'Get Your Hands Off My Man', he chews the fat for the first time since the club shut.

words Ben Turner
pictures Vincent McDonald

WELVE HOURS IS A LONG TIME IN MUSIC. ESPECIALLY IN THE WORLD OF Junior Vasquez. For the last seven years, Junior has made and broken countless records in his legendary 12-hour sets at New York's Sound Factory - the most famous club the world has ever seen. People of every colour and creed would wait each Saturday to hear the most influential DJ since the late Larry Levan. Everything in Junior's life revolved around his Saturday nights. Sound Factory was Junior Vasquez.

But not any longer. The police refused to grant the club a new licence and so, on Saturday, February 11, he played his last ever set at the original venue.

Junior Vasquez has not been the same since. Nor has New York. The DJ may be glad of the rest (particularly as he's now in his forties) but his soul has been taken away. He needed that focal point to express himself and to give the New York house scene the direction and guidance it demanded. And those 12 hours of ultimate satisfaction have been replaced with uncertainty and discomfort about his future.

OUR 12-hour session with Vasquez begins at his third-floor loft in downtown Manhattan. Located minutes from SoHo, it's surreal to walk down a street of boutiques and knapp's, and suddenly find his name on a doorknob. Stepping straight into his living room from the lift, it's even more surreal to be greeted by the glamorous DJ pattering about in his boxer's. Junior is remarkably relaxed, if a little wary of allowing strangers into his domain. Something which Sasha will testify to, after being thrown out of the Sound Factory DJ...
Junior Vasquez

booth last year. He lives alone with just his black and white cats, Louise ("She's as old as the hills") and Christina, for company. His living room sports a carefully selected CD collection, with Madonna, Cyndi Lauper and a signed Diana Ross disc on display like the window of a high street record store. His bedroom has a small bed with black sheets, black lights and His & Her designer dolls on the pillows, while a painting of Madonna hangs above the bed, her beautiful face staringowningly down at the duvet. It says much about Junior. As does the ladder which leads up to a hidden platform, where a second bed awaits those very special occasions. Though there aren't many of those days. "I gave up six years ago," he says. "I'm just so fucking scared."

As we take a cab uptown to the studio where Junior is today remixing Moby's whining new single, the DJ talks (albeit with his guard still up) about the closing of Sound Factory: "It was a shock, but then we never know what's going to happen in our lives. I mean, I could have been killed in a cab going to the club one night. I just didn't expect it to happen so abruptly. It seems that all the good things that happen in New York are stopped. You know, all the great artists die of AIDS. It seems that's just the way life is. There had been problems with the liquor license for some time and we kept fighting the authorities in court until we couldn't fight them any longer."

Junior is currently looking for another venue for Sound Factory with his partners, Richard Grazor and Steven Pastor, having stripped the original of its turntables, sound system and bar. What's left is a desolate space. A venue which looks like it's been gutted by fire. Junior's name is no longer above the door and you can't help pitying the fool who thinks he can come along and

follow in his footsteps. The caretaker of the building is, however, confident that another promoter will do just that. So could the loss of Sound Factory have something to do with who, rather than what, was involved?

"I don't think it was a conspiracy. I haven't heard any bad vibes. That was just the way God planned it. And I don't know if there will ever be another Sound Factory..."

JUNIOR'S DJ'ning is clearly suffering as a result. Without turntables or a record collection at home, he seems detached from what's going down on the dancefloor. He has only performed twice since the closure, at his "Legend Continues" parties in Roseland. Not surprisingly, the vibe failed to emulate that of Sound Factory. "It's hell," says Junior. "I've reached a position as a DJ where I really can't just pick up a box of records and play in any shit-hole in New York. I can't simply plot myself somewhere else. DJ'ing is a religion to me. It's not the money, it's spiritual."

"I could use the rest because I've been doing this every week for nearly eight years, but it's getting really hard for me. I pride myself on breaking records. I make them happen. I reached a certain point as a DJ, but now I'm back at the bottom. It seems that you're allowed to climb so far and then you get pushed back down. I always think that if I was really an archéole or a creep or a drug addict or anything horrible, I could get there. But for some reason, good people always get fucked."

AFTER two years at the top, Junior Vasquez deserves respect for being so loyal to Sound Factory and sticking his decision to never spin in the UK or outside the States, even after we offered him more. As soon as the club shut, every promoter believed they could lure him over. But they failed to realise that Sound Factory was the space, the sound system, the atmosphere, the lights and the DJ booth - a booth Junior built up through the years with special equipment to enhance his sound. Maybe some of it disguised his natural talent, but it's deeper than that. Who the fuck wants to hear him play same soulless UK venue, with hordes of straight people

who are more concerned with watching his every move than partying to his music? He would destroy his own myth.

"I'm not tempted to play in the UK at all," he says. "I'd rather not DJ again than play somewhere other than Sound Factory. I've cornered myself, but it shows integrity. I don't want to be concerned with having to pack my bags and get on a plane. That's a real problem for me. I'd be more interested if someone offered me something permanent - that's something I would think about. Maybe even in England. I don't know, I'm scattered about it all right now."

Junior mentions Miami as somewhere he'd love to live. But he's adamant that he won't do anything just for the money. He recently turned down an offer of $30,000 to spin in Japan. "Sure, I could buy my Mercedes and a house, but it isn't about that. Sound Factory was everything around me. It was like an old pair of shoes. Through years of practice, I knew exactly what worked. I was in total control. If you spin anywhere else, you just don't know what to expect."

But everyone else in the world has to face up to that. Isn't it all part of being a resilient DJ? "Well, sort of. When I played the first Roseland party, I proved that I could play in a strange place, but I've come from a routine of six years in the same booth, with my own paraphernalia and little toys around me. It was like being at home - I even had a bathroom and a kitchen downstairs. So it's just really hard for me to play somewhere else."

"Do you agree that too much was put on Sound Factory? That it prevented other clubs from coming through?"

"I agree 100 per cent. There were trillions of people who really couldn't stand what I played, and it was never meant to be the club to end all clubs. Well now's their chance. There is no Sound Factory now, so nobody should sit around complaining."

Junior's career seems shrouded in the past at the moment. While it was initially great to see the entire industry rally round him, the time has come for people to start looking ahead, to find a new focal point for house music. "People need to do that, yeah," he agrees. "I only wish I could give some hope to everybody, but I can't honestly see that there's anything out there."

THE past is now set to blow up again with the Tribal UK re-release of Junior's mammoth single, 'Get Your Hands Off My Man', which firmly placed him as the man of the moment when it first came out last year. At that time, Sound Factory was at its peak, with the Junior Boy's Own contingent of Farley, Heller, Beedle and Rocky & Diesel all travelling to New York to take inspiration from Junior's raucous take on the wild pitch (a sound which was, even then, already being renamed the Vasquez sound).

"Get Your Hands Off My Man" had it all. It was a bitch track with a teasing cat-call which would remain in your head after even the heaviest of nights out. By the time Farley & Heller unleashed their remix, the title had become the catchphrase of last summer. And now it's back, with the obligatory Nush remixes. It seems to be a track which will never die.

"I don't know what it is about that record," says Junior. "There was a certain type of sound at Sound Factory and certain records related to certain people. This was about the faghags - the girls who snatch gay boys from their lovers - and 'Get Your Hands Off My Man' was the phrase the guys used. The club used to breed a lot of faghags. They like to be around gay boys and try to convert them. They like to be screwed by gay guys who are high on ecstasy. They lived it.'"

As I came from the focus on my name. If that record had come out four years ago, nobody would have given two shits about it. The early remixes were great but it was the first experience I'd had of giving up my stuff to somebody else. My initial reaction was: 'What the hell are they doing? The sole interpretation of this record is the way I did it. But now I take it as another form of flattery. If it will help sell a song I've written, then all the better.'

WHILE 'Get Your Hands Off My Man' is sure to follow many other gay tracks into the arms of the masses, Junior keeps himself away from the gay culture of NYC. "Born in Pennsylvania as Donald Martin, he is the eldest son of a butcher. He went to a Roman Catholic school, where he was always more popular with the dance and fashion kids than the football players and choir leaders, and even as a small boy he housed an ambition to run away to New York and become a fashion designer. And that's what he did in 1971, when he changed his name to Junior Vasquez. Once in the Big Apple, he spent six years taking courses in art, fashion and hairdressing.

"In the same way that no, Frankie Knuckles and David Morales are the geniuses in this business, so it is with Madonna and Cyndi. For 10 years they were out there doing their thing while we were doing ours. They were hanging around the streets of New York making records. It's great that we finally came together."
"I don't live a gay lifestyle. But as I'm getting older, I like guys who've got their shit together. Nice bodies, nice jobs - 'nice products' as we call them. It's hard being gay because the world still refuses to acknowledge us. We just want to live our lives like anyone else. But when you're boxed in somewhere, you tend to live that lifestyle. That's why most gay people move to Chelsea or St Christopher Street - because the rest of the world doesn't accept them. People seem unable to get on with each other. It has nothing to do with being gay or straight - it's about being different. It's just a shame anything with a gay vibe is closed down."

"I was in New York following the example of Amsterdam, by taking a designed section and creating a 'Smut Row' and a 'Club Row', then nice families would know where to avoid. If you go there, you know what to expect. You get tits and arse on one side and cook and balls on the other. In the gay neighbourhoods now, I hear people complaining about 'all these fucking straight people moving in and taking over'. It's wrong, but it won't end in my lifetime. Not with the government of the States at the moment. When the government are taking away funding for arts, we know we must be heading in a bad direction.'

This is particularly painful for Junior, who is keen to return to the art world in the very near future.

"My God-given talent is as an artist in painting and sculpting. I don't play any instruments and I've never studied music. I just hope that when things are more comfortable in my life, I can pick up the brush again. Or be able to sit down and design fashion. I mean, I just fell into DJing. When my days aren't so full of stress, I'd like to be a freelance designer. I could've been a Westwood or a Gaultier. They're my favourites."

JUNIOR rarely visits clubs in New York, choosing to spend his free time watching TV with one or two friends. He goes to the gym six days a week and is on a controlled diet which means he must eat substantial amounts of food every three hours of the day. He's never been a drinker or taken drugs (even though he used to record under the guise of Ellis Dee) and his only real inspiration in the last six years has been Sound Factory. Plus the music of people like Pierre, Aphrodite (aka Felix Da Housecat) and Farley & Heller.

"I'm a TV freak. I watch all the horrible talk shows. Sometimes I can't get out of the house because of the TV. I wish I could get into travelling, but I can't go five blocks away and be happy! It's terrible, but I've lived in New York for 20 years and I've never been to the Statue Of Liberty or to the top of the Empire State Building. I just wish I could enjoy myself a little bit more."

But isn't it important to keep going out and being inspired by music and DJs? Isn't that what this whole scene is about?

"Well, I can honestly say that I've never been influenced by anyone except for people who have been before me," replies Junior. "Nicky Ceyean, Walter Gibbons and Larry Levan influenced me, but that was before I was DJing. I've learnt everything myself. I started with 10 records and ended up with 80,000. What happened just happened and I don't think staying in has, or will, hurt my position. I can only be influenced by my own personal tastes."

"It's here that the success of the rigid Junior Vasquez sound comes to light - those frantic drums, those breakdowns into strings and those shooting splinters of sound, homogenised from DJ Pierre's wild pitch. We first heard signs of it in 1987, on his remix of 2 In A Room, and then on "Take My Love" from his experimental acid work as Ellis Dee, which developed after hearing acid house in the UK. And now everybody from Elton John to Paula Abdul to John Cougar Mellencamp wants his sound."

"For the longest time, everyone was complaining that I didn't play enough vocal tracks," he recalls. "I was busy playing tribal, tribal, tribal, but that was because I couldn't find any vocal records that I liked. And when everyone got on a tribal groove, I went out and remixed all the vocal records in my style. I made them for Sound Factory and, all of a sudden, you have this hard groove against vocals everywhere."

JUNIOR's love for life outside of music is reflected in his friends and social life.

"When I'm out, I don't want to talk about records. I'd rather go shopping, go rollerblading or talk about Absolutely Fabulous! I don't have many friends. I pick up a friend, put them down and move on to the next one. That's a very bad characteristic, but I'm a one-person person. I'm not an entourage person. People are like clothes. When I don't want something in the trash bin. My friend at the moment is Claudia, who is the first friend I've had in a very long time where I feel I have to call him when I wake up or go to bed. She's the only friend. We started out as something else which didn't work out. But we have great fun together."

Junior is a very possessive man and this is obviously translated into his music and the way he dominated New York with those 12-hour sets. He captivates people, locks them in and takes over their senses. That's what Sound Factory was about. And that's exactly what happened when it went up in his company.

"Yessss! I am very possessive. That's why I'm upset that my crowd is now able to go hear other DJs play. It bothers me, but that's just the way I am."

SO what's next for Junior Vasquez? Could it be that the myth has grown bigger than the actual talent? Simply take one listen to the seething highs, brutal beats and distorted hissing of Vasquez' remix of "Dream Drums" by L'etrolour and you'll never doubt his abilities again.

"I know it's bad to dwell on things, but I've been so humiliated. I've been to the top and now I've had to come back down and re-invent myself. I always felt that Sound Factory and Junior Vasquez were the same thing. I've been enormously humbled."

"At least I can honestly say that I've done exactly what I set out to do. I stood in the middle of the dancefloor the night The Garage closed and looked up at Larry Levan and said: 'I'm gonna create this for myself'. Ten years later, I've done just that. But what happens now is a big fear of mine. People come up and fade away. Just look at Jellybean. I like to be constantly in the limelight."

If he had passed away like Levan, Vasquez would be a legend. But he's still here, so everybody's waiting for him to slip. The success of "Get Your Hands Off My Man" will prove that's not going to happen just yet.

It's getting on for 20 weeks since the loss of Sound Factory and nothing has come close to replacing it. New York needs Junior back. And, for the snowball effect his support seems to have on house music, so does the rest of the world. It's as if, with every passing Saturday night, house music suffers a little more. So much can happen in 12 hours of music and right now, for Junior, every 24 hours seems like an eternity. But his best is yet to come. He just needs to get rougher and tougher. Just think of those "Dream Drums"."

*Get Your Hands Off My Man* is out on Tribal UK on June 26
A LARGER THAN LARGE CHARGED SELECTION

VARIOUS ARTISTS
SOUND SITE LP/CD
RELEASED 26/06/95

SUPERB NEW COLLECTION FROM THE UK'S FINEST EXPONENTS OF ELECTRONIC SUBVERSION, INFINET, CUNNING BEATZ, TWISTED ELECTRO, GY TECHNO AND ALL MANNER OF DANCE FLOOR CHICANERY. FROM THE LINES OF BAXEY, PARKER & MORELY, SPACE DJ'S, KOHTAO ET AL.
WE'RE NOT STICKING TO PROXY GENRES HERE... IF IT FEELS RIGHT, IT'S INFINET!

THE ROOTS
ORGANIX LP/CD
RELEASED 26/06/95

THE FIRST ALBUM PROJECT FROM THIS PHILLY, USA, HIP-HOP JAZZ OUTFIT. A COLLECTION OF STUDIO AND LIVE TRACKS BEFORE THEY SIGNED TO REFFEN. IT STANDS ALONE IN THE REPRESENTATION OF THIS GENRE. BE SURE TO CHECK THEM OUT ON THEIR UK AND EUROPEAN TOUR THIS SUMMER.

MARDEN HILL-12001
EVOLUTION 12" E.P.
RELEASED 19/06/95

BUMPING RHYTHM & DRUMME OFF EACH OTHER TO GIVE US EYDUCATIONAL HILL FEAT ANDREA OLIVER 'MELT'.
ANDREA'S MELONCHOLY VOCALS DRIP SENSUALITY ONTO ROCK-SOLID RHYTHM. MARDEN HILL 'BLOWN AWAY' LP/CD. FOR THOSE WHO MISSED IT FIRST TIME, SOON COME THE ALBUM WITH BONUS TRACKS AND NEW MIXES LISTEN UP FOR MARDEN'S P.A.'S DATE TO BE ANNOUNCED.

CRUSTATION
'NOW TILL NEVER' 12" CUP OF TEA RECORDS
RELEASED 26/06/95

NEW RELEASE FROM BRISTOL-BASED TRIO MIXING HIP-HOP, CLUB AND FUNK INNA BRISTOL STYLE. ON CUP OF TEA RECORDS.

THE EFF-WORD
WETSUIT/BC 12"
CUP OF TEA RECORDS
OUT NOW

'BEST BRITISH HIP-HOP RECORD FOR MONTHS,' SAYS THE 'GUARDIAN'.
CUP OF TEA RECORDS, MADE IN BRISTOL.

PRINCIPLES OF SOUL
THE PRAVNOLES DEBUT ALBUM LP/CD
RELEASED 03/07/95

A UNIQUE FUSION OF CONTEMPORARY R&B SOUNDS COMBINING STREET SOUL / FUNK / REGGAE / JAZZ POETRY WITH THE MOST INNOVATIVE AND ABSTRACT HIP-HOP. 'WOULD BE GREEN AND CYPRESS HILL GET IN STUDIO TOGETHER, THEY WOULD HAVE COME UP WITH PRINCIPLES OF SOUL.'

LAW ONE
BETTER GET READY CUP OF TEA RECORDS 12" RELESEED 26/07/95

ON BRISTOL'S PREMIER ECCRTEIC FUNKED HIP-HOP LABEL COMES LAW ONE'S DEBUT RELEASE. TECHNICAL HIP-HOP FROM OUTTA LOS ANGELES, CALIFORNIA.

MOUSE ON MARS
'BIB' 12" E.P. (LTD RED VINYL)
TOO PURE RECORDS
PURECO045/PURE045 OUT NOW.

EAGERLY AWAIT-ED NEW E.P. FROM THE ABSOLUTELY MASTERS OF OUT-THERE TEL- TONE AMBIENCE. 'BIB' WHETS THE APPETITE FOR THE STARTLING NEW ALBUM 'ABRA TAHITI', COMING THIS SUMMER.

CHARGED IS THE DANCE DIVISION OF VITAL DISTRIBUTION

VITAL
## THE TOP 50 MUZIK SWEEP

**JULY 1995**

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The chart sweep was compiled from the following DJ returns: CJ Bolland, Alvin C & Mr C, Ambient Soho, Sister Bliss, Mick Brennan, DJ Callie, Gavin Campbell, Carlos Cacoco, Jim Charlot, Lady Ee, Chris A & James, Ross Clarke, David Coller, Simon Cowl, Erich Van, Simon Pattishall, Scott Forsgaard, Nick Furness, Nick Fletcher, Rob Flies, DJ Flex, Andy Ford, Phil Gifford, Girls 2 Gether, Jon Grigg, Van Hallwood, Tim Hamblin, Tim Hancox, Alex Handley, Piers Hay, David Hill, Ken Hill, Jo Hille, Chris Jones, Mike Chantel, Mark Kavenagh, DJ Marks, Jon Marsh, Angela Matheson, DJ Miahj, Miss T, Gareth Morgan, Tony Morley, Simon Mu, Guy Oldham, Graeme Park, Pip, Bruce O'Neale, Danny Ramping, Nick Roul, Justin Robertson, Pete Robinson, Stephen Pilsa, Jim Shott Sykes, Simon Scott, Mike Slater, Andy Sherman, Stuart Simpson, Danny Slide, Patrick Smee, Tony Scrooge, Tenda, Tasha, Twitch Brandston, Killer Puerto, Anthony Teasdale, Dean Thacker, Paul Trolden, Anderson, The Egg, Paul Thomas, Three Beat, Paul Tiddo, Johnny Walker, Warsch, Andy Williams

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

**PAUL McCLUSKEY**

(East Kilbride, UK)

1. **DREAMER**
2. **Kut Shiva**
3. **Brownstone R**
4. **Portrait**
5. **Montell Ol'**
6. **Michelle MY CREAM**
7. **Underworld**
8. **Wildchild**
9. **Marc Various**
10. **Various Various**

**RADIO CHART**

**KISS 102 (Manchester, UK)**

1. **DREAMER**
2. **Kut Shiva**
3. **Brownstone R**
4. **Portrait**
5. **Montell Ol'**
6. **Michelle MY CREAM**
7. **Underworld**
8. **Wildchild**
9. **Marc Various**
10. **Various Various**

**HOME-LISTENING CHART**

**ARMAND VAN HELDEN**

1. **LOVE TO LUX Safe (Epic)**
2. **RETURN TO THE 36 CHARADES' O' Dirty Bastard (Elektra)**
3. **RAGGA IN THE JUNGLE Various (Street Tough)**
4. **THE NEW CHICAGO HOUSE SOUND Various (Qwaku)**
5. **RANDALL HYPE A JUMPIN' JACK FROST** from Kiss FM tapes
6. **TICAL Man Method Mn (Def Jam)**
7. **DOWN DEEP & DARK** Various (Strictly Rhythm)
8. **BACK TO BASICS** Various (Instinct)
9. **JUNGLE-KUNG-FU DARK TALEST** Various (Strictly Rhythm)
10. **BREAK BEAT** Various (Instinct)

*‘Break Beat’ by Armand Van Helden as Mole People is out now on Strictly Rhythm*

---

**TOP 30 SALES 12-Inch Dance Singles**

April 24 - May 6

1. **DREAMER**
2. **SCATMAN**
3. **KUT SHIVA**
4. **BROWNSTONE R**
5. **PORTRAIT**
6. **MONTELL OL’**
7. **MICHELLE MY CREAM**
8. **UNDERWORLD**
9. **WILDCHILD**
10. **MARCO VARIOUS**

---

**TOP 20 SALES Dance Albums**

April 24 - May 6

1. **CREAM**
2. **THE HOUSE COLLECTION - VOLUME 2**
3. **MINISTRY OF SOUND - THE SESSIONS 4**
4. **THE INFAMOUS**
5. **FROM THE BOTTOM UP**
6. **SURRENDER**
7. **LAST TRAIN TO LHASA**
8. **DUMMY**
9. **DO YOU WANNA RIDE**
10. **I CARE BECAUSE YOU DO**
11. **STREET SOUL**
12. **POVERTY VS PRIVILEGE**
13. **THIS IS HOW WE DO IT**
14. **PROTECTION/NO PROTECTION**
15. **RETURN TO THE 36 CHARADES**
16. **LEFTFIELD**
17. **ALL THAT MATTERS**
18. **ON A DANCE TIP**
19. **NEW JERSEY DRIVE**
20. **CLUB TOGETHER**

**PRIME CUTS: music for the new electronic generation**

**Volume 2**

- **REMAKE UNO**
- **SMOK**
- **CALLIGARIA**
- **ODYSSEY**
- **BOOSTER**
- **TIME & SPACE**
- **MINDS EYES**
- **FUNKY BASSLINE**
- **YOU AREN’T SEXY**
- **EXCITER**
- **REMOVED**
- **BATTLELINE**

**PAPERCLIP PEOPLE**

- **PLASTIKMAN**
- **EMPIRE**
- **PERCY X**

**PLANETARY ASSAULT SYSTEMS**

- **THE YOUNG BRAVES**
- **RABBIT IN THE MOON**

**TEE SOX**

- **ALIEN RACE**
- **SILVER DUST**
- **DUMB DUMBO**

**WOODY McGRIB**

---

*Chart details on sales information supplied by CIN. CIN copyright*
THE DEFINITIVE SOUND OF THE UNDERGROUND

EXCLUSIVE MIX OF
HERE COMES
THE HOTSTEPPER

EXCLUSIVES OF T POWER WITH MC DET

IT'S ONLY ROCK'N'ROLL

NEW MUSICAL

NME EXPRESS

Every Wednesday 80
JUNIOR VASQUEZ
Get Your Hands Off My Man (Nush Remixes)
Tribal UK
JUNIOR is down in the dumps, but the certain success of this record should cheer him up. After all, although a re-release might seem unnecessary to some, there are still thousands of clubbers who don’t know the track. It’s just a shame the remixes don’t match up to either the original or Farley & Heller’s initial interpretations.
Tim: "I went to Sound Factory in 1990, before the Junior Vasquez hype started. This guy was mixing tracks for ages and ages, moving the sound around the club and letting sirens off against the walls. He was wicked. I don’t like this record, though. Vasquez is great DJ who shouldn’t let Nush loose on his tracks."

LA SYNTHESIS
Agraphobia (Remixes)
Pink Plonk
THE original “Agraphobia” was one of the most beautiful records of recent times, and here Kenny Larkin provides a stunning techno reworking. Those who shed a tear when they heard “Agraphobia” for the first time should lift this record over for Nuw Idol’s stunning junglist orchestral take. Pink Plonk continue to do no wrong.
Tim: "This floats along nicely, but the original is still the best thing that Pink Plonk have released. And Kenny Larkin hasn’t really remix it. He’s done his own track. I’d be bottled off in Europe for playing this."

HUMAN LEAGUE
Filling Up With Heaven
(Hardfloor Remixes)
eastwest
ONLY a few months ago we were defending Hardfloor for repeating their formula because it was so effective. Now they’re taking record company to the cleaners by remixing everything in sight on autopilot. This is their latest effort to date and the only reason to thank them for keeping A&R men off the streets.
Tim: "If Hardfloor can do this, why can’t we do ‘Love Action’? Hardfloor, man, come on. They did a great remix of ‘Blue Monday’ but they need to be very careful. People only want them for their name. Still, the record companies are happy and the dancefloors are full."

GREEN VELVET
FLASH/LEAVE MY BODY
Relief, USA
THE work of Cajmre, this insane club track talks about laughing gas and joints over military-style drums, before breaking down into a three-second warning: "Cameras ready, prepare to flash". The cut then crashes back and clubs go crazy. Armageddon on amyl nitrate.
Tim: "I’ve only liked two records on Relief and how many have there been? At least 100. This does have a real good groove, though. It’s a wicked backing track, especially the drums, but why does that bloody guy have to talk over the top?"
Dan: "He sounds like the guy on the British Telecom adverts."

ARMANDO
Radikal Bitch (Remixes)
Radikal Fear
FARLEY & Heller have remixed this off their own back, having insisted that it could become the next “Get Your Hands Off My Man”. Keeping the original vocal, they clearly had Vasquez in mind and have taken it as close to Junior’s track as possible.
Dan: "Sirens go handbag. Why don’t we like it? It’s unoriginal."
Tim: "On earth is everybody making house music? They’re all finding ways of paying their rent, that’s why. At least Carl Craig has advanced more than this. At least he’s not doing throwaway house music. I used to like Armando, but you’re only as good as your last track."

ONEIRO
The Warrior
Blue Cucaracha, America
DERRICK Carter, whose inventive individualism makes him one of the true soul boys of the Chicago camp, teams up with The Innocent for the latest release on his Blue Cucaracha imprint.
The result is an experimental disco-house groove which is so well produced, even Dan is dancing round the bedroom. Albeit with a reefer in one hand.
Tim: "This is one of the freshest singles I’ve heard, but seeing as Carter reviewed the singles in the last issue, it might be a bit suspicious if we made it Single Of The Month. Most of his stuff is too slow for me to play in Europe, but this has a nice vibe. It could have been made a couple of years ago, and I really like that."

DEEP DISH PRESENTS
QUENCH DC
Sexy Dance
Tribal UK
WASHINGTON’s finest Iranians maintain the high standard set by their “Penetrate Deeper” album, despite not taking things much further. But with the album being as good as any you’ll hear in 1995, don’t let that put you off of this silky house grooves. While Dave Angel adds jazz to his techno, Deep Dish are doing it for the house kids. But obviously not for Tim and Dan, who remain numb.
Dan: "This is so totally forgettable. It doesn’t do anything. You just know that it will be played on Kiss during the day. Music like this really should be outlawed."

DJ MISJAH & DJ TIM
Keep Your Love
Me’s Music Machine
SIZE 9
I’m Ready
Ovum/Virgin
HOLLAND’S Misjah & Tim are infuriating. They may be the biggest producers on the hard house tip, but the way they’ve achieved their status stinks of a sell-out. However, despite being clinical, their productions are effective and the way they insert scraps of vocals mean their work goes down well with certain handbag DJs. Which is why Virgin have drafted them in to remix “I’m Ready” by Josh Wink’s Size 9.
Tim: "Misjah & Tim are well cheesy, but they fucking deliver. They have a British sound which they've charged up and given more of a Euro feel. What they're basically doing is taking Hardfloor at their best. Their style is nothing new and the compulsory vocal puts me off a bit, but I can't deny that it works."

DAVE ANGEL
Bump/Bebop (Remixes)
Blunted
DAVE Angel is now living in Swindon, but he has yet to adopt that West Country drawl. The only dialect here is his music, as he once again proves that his jazzy take on techno is better than anyone else's. "Bebop" don't stop.

Perez & Dowell
In-It
Music Man, Belgium
RESPECT to Music Man for licensing two EPs from Perez & Dowell - technos' hottest property - and releasing them together as a double-pack. These guys have their own sound - crisp productions with intriguing drums which are extended by succulent string structures - and Tim Taylor and Darren Emerson have both been spinning these tracks since their original appearance on the US Double label. Just watch Perez and Dowell fly. They're bang on it.

Tim Taylor: "This music is very warm, with wicked drums and strings which really carry you off. It takes you on a journey. I like the fact that Music Man have licensed both records straight, without getting any remixes. If you slow down 'Darkened Dome' to minus two, it becomes a perfect Sound Factory record. Stefan from Music Man wants us to have remixes for our third Yantra single, and these guys should do it. They're on the same vibe as us, but they're using different sounds. This is proper tribal music."

SKIN TRADE
Andormaxess
Soma
SOMA go further out on a limb with a melancholic and meandering track. The squelching sounds are unique, but it's hard to think of a club in which it might be played. Which surely makes it a most worthwhile release.

Tim: "They're clearly pleasing themselves in the studio, which is always the best way, but it promises more than it delivers. This doesn't sound like the stuff I've been hearing on Soma lately, but it shows they've got their own thing going."

DAVE CLARKE
Four Season (Remixes)
ADV
HE may be obsessed with digits in his track titles, but Dave Clarke's records are anything but music-by-numbers. Here, he teams up with fellow kick-drum kid, Robert Armani, who remixes "Four Seasons" into a storming techno track with wild noises in the background. A festival of fucked-up delights, it should keep everyone happy until the release of "Red 3 (Of 3)."

Tim: "I love Armani. He's really rough. I love his solid kicks and hard claps. I love his hi-hats and grizzly noise. I like some of Dave Clarke's music as well, but he just talks too much."
MARSHALL STAX
Rok Star
Distinctive

SIGNED by Richard “White Gloves” Ford to his Distinctive imprint, this is the work of Nick Muir, who has half-inched an extremely suspect guitar riff from Ozric Tentacles and thrown in a few dance beats. This is truly the worst record since the bagpipes-driven “Acid Folk.”

Dan: “I rather like Ozric Tentacles’ early stuff. They used some fantastic sounds. I really don’t recognise this sample, though.”

Tim: “You should do, you’ve tried to sample them yourself. You have to grate your cheese properly in this business. If they want good guitar riffs, I have plenty they can use.”

Cosmic Traveller
7th Dissoluce
Models Inc, Italy

DESPITE being offered the chance to get stuck into a jungle remix of Anita Baker, Tim swears he would much rather review this experimental record which he has brought along with him. And quite rightly so, it’s the work of S Longo, a man who could show Patrick Pulisiger a thing or two about being weird.

Tim: “S Longo is also responsible for all of the muzak stuff in Italy. They don’t sell many records, and that’s the whole point. I really like Pulisiger, but I like this guy a lot more. He’s even more out there, if that’s possible. He’s not following what’s going on in Chicago or in the UK, and you’ve got to admire that. This is a really atmospheric track.”

Carl Craig Presents
Paperclip People

The Climax (Remixes)
Touch, Holland

HAVE Touche lost the plot? Yes, this is an amazing track, but this is the third time it’s been out in three years and, sadly, Dobre & Janez have been influenced by those cheap DJs who only want to play the whistle part of the track. Shit, if Carl Craig had wanted it played like that, he would have made it that way himself.

Tim: “I loved Carl when he was recording for Transmat, when he was really experimental. I have the original of this on a white label, but it has already sold so many copies and had so much exposure that I really can’t see the point of this release.”

Technique
This Old House
Sound Of Ministry

AS sad as traffic wardens on motorbikes. It’s hard to believe that this abysmal ABC of how to make a house record is being played by people like DJ Sneak. He really should know better.

Dan: “This gets a five. . . In the Bag Of Spammers section! I thought people had run out of cheap gimmicks for this music.”

Tim: “The barrel obviously isn’t empty yet. There’s lots more where this came from.”

Ectomorph
Subsonic Vibrations
Interdimensional Transmissions, USA

THE so-called electro revival moves up a notch with this Detroit composition. While Direct Beat have been taking most of the credit, this rough, stunted cut displays all of the merits which first made electro such a revolutionary form of music.

Tim: “Electro is one of my favourite types of music, so I’m critical of anything which claims to fit in with that in 1995. The Direct Beat preassings are crap. They sound like they’ve been recorded in a garage. Mad Mike is the only person who has really been cutting it with this style. But having said that, this is cool as it doesn’t have those bloody robotic vocals on it. Yeah, I’d say it’s one of the best records I’ve heard today.”

Boo Williams Versus Glenn Underground
Motion Sickness
Maid, USA

HERE; two of Relief Records’ chief chaps come together for a spot of sampling and cutting up, which is what they do best. Everybody is talking about this double-pack, but that’s more because of who is involved than the bite of the tracks. It definitely could not be described as original.

Dan: “It sounds like most of this track has been lifted from a sample CD.”

Tim: “It has two samples from Mr Fingers and I’m sure they could have done a lot better with those sounds. The Chicago hype is definitely not justified. I’m not convinced of it at all. The hard stuff is really not doing well in the UK now because people are incredibly fickle.”
There Will Be No Armageddon

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New Album On Platipus Records

Released 26th June via SRD
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Union Jack

The album, "There Will Be No Armageddon", encompasses the duo's philosophy of music to be enjoyed both at home as well as in clubs. As a result ambient soundscapes are blended with a concoction of world rhythms, ethnic vocals and mind bending sounds. These lie side by side with storming club classics and acid laden psycho-trance to produce over 75 minutes of unequivocal brilliance.

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SAINT GERMAIN
Boulevard
F COMMUNICATIONS
GONE are the days when everybody under 40 associated jazz with Bob Keer's Whooppee Band and little else besides.

Not that Bob would have understood most of the music currently being described as having a jazz influence. From jungle to trip hop to nu-electronics, from Alex Reece to DJ Krush to Stasis, this influence can be felt more than heard. It's not so much a sound as a mood, an experimental edge, and the fact that - while we're talking about essentially instrumental forms of music - there's an attempt to convey something deeper than just cool notes and neat beats.

France, the home of Ludovic Navarre, the man behind the Saint Germain moniker, is a country with a long and distinguished tradition in jazz. Maybe it's because it reflects the poetic, passionate and complex - occasionally to the point of being downright difficult - nature of the French. Whatever, it all comes back down to depth. And you'd be hard-pressed to find anyone quite as deep as Ludovic Navarre. However big your snorkel, he's even called the opening track of this, his debut album, "Deep In It". Recorded with the help of a handful of French jazz musicians, "Boulevard" offers a glorious tapestry of billowing saxophones, breezy pianos, rolling basslines, crisp percussion and soft house beats. Sometimes sexy, sometimes sad, but almost always soulful. It's easy to see why Navarre's work has been compared to that of Larry Heard, the original jazzmister of house, even though Heard is not namechecked with the likes of DJ Pierre, Frankie Knuckles, Todd Terry, Roger Sanchez and Smack Productions on the ultra-chunky "What's New?". From Chicago to Detroit to New York to Paris. In the context of "Boulevard" it makes damn near perfect sense. It's not all house music, though. "Forget It" is bedded in large hip hop beats and "Dub Experience II" is a reggae cut. The latter doesn't particularly work, but the beautifully slow-mo scat calls of "Street Scene" make for more than adequate compensation. Listen carefully and you'll hear snatches of chatter in the background. It would make a great soundtrack to a film set on the pavements of Harlem in the Fifties, Or Chatelet in the Nineties. Harlem crops up again in the brilliant "Easy To Remember", a track inspired by Malcolm X. The hypnotic groove and the rich voice talking about the Muslim leader - "Did you ever talk to Brother Malcolm? Did he ever touch you? Did you ever have him smile at you..." - are simultaneously warming and moving. Together with the bluesy, semi-submerged vocals and plaintive wah-wah harmonica of "Thank U Mum (4 Everything You Did)", it suggests that Navarre has an empathy with black American culture which is quite startling.

It seems like we're forever being told how this or that dance album will work as well in the comfort of your own front room as it does in the heat of a club. Which usually means that it's not actually a dance album at all. Or that it has a couple of ambient tracks. "Boulevard", however, is different. It's nigh on impossible not to want to move to Saint Germain's grooves, but the subtleties of the very same cuts also make for a wonderful listening experience.

Physical and cerebral, poetic, passionate and complex, Ludovic Navarre is to music what Eric Cantona is to football following a trawler. Yes, that deep.

Monsieur Fingers

ALBUM OF THE MONTH
DAVID HOLMES
The Film's Crap, Let's Slash The Seats
Go Ossy
ANOTHER Saturday night. Another of those weekends when you're up for the craic but too skint to afford it. All you can hear is the sound of next doors' stereo. You bang on your bedsit partition wall and they just turn it up loud'. Live, they are even meaner, full of metronomic distortion and pulsing rhythms, while their DJ sets are legendary, merging disparate hip hop, house and rock sounds. All of which makes The Formula so much harder to move away from. If it ain't broke, why fix it? This, however, is what makes "Exit Planet Dust" a one-dimensional entity, full of their trademark sounds and idiosyncratic beholing, but lacking any real depth. Except when the lazy grace of "One Too Many Mornings", a cut originally tucked away on the flip of "Chemical Beats", is taken a step further with its vocal tracks - the excellent "Life is Sweet", which takes on New Order in a mud-wrestling bout of chunky techno malice, and the faintly folkly "All alone".

Sadly, the predictability of the opening half a dozen salvos blunts the senses to the finer points on show. What's left is the distinct impression that "Exit Planet Dust" comes off a poor third to The Chemical Brothers' live and DJ sets.

* * *
Insley George

D-INFLUENCE
Prayer 4 Unity
-east west-
The disc jockey members of D-Influence came together at live funk jams and acid house parties in the late Eighties, at a time when the capital was getting down to static-laden Seventies funk and the first waves of electronic house. It's a combination of the new and the old which lies at the heart of "Prayer 4 Unity", the multi-racial quintet's follow-up to "Good 4 We", their 1993 debut. D-Influence string a line from The Carpenters and Rufus through to Blaze and Loose Ends. The base line is ubiquitous, but the groove are regularly at pains to point out that their rarefied ecclesiology is uniquely British. Appropriating Cuban, Caribbean and Brazilian styles, they then play that old trick of adding a clash of reggae to the vibrant R&B cocktail, transforming an essentially American invention into a UK triumph.

The latest, Linton Kwesi Johnson, drops in a few sonorous lines on the title track, but the album's other vocal contributions are over-shadowed by the gamine voice of their lead singer, Sarah Webbt. Her tones sparkle and pirouette over a music possessed of such honesty and integrity that it would be the choice of angels.

* * *
Jake Barnes

VARIOUS ARTISTS
The Single Book: Intelligent Minds DJ Jungle
Reinforced
A GUY called Gerald once noted that there was one shining beacon among hardcore labels which had calibrated the evolution of drum 'n' bass via their fiery snares and voluptuous b-lines. Reinforced. If you wanted to know about the state of hardcore during a certain period, all you had to do was sift through their back catalogue. Pure hyperbole? Penned inside their North London depot since the beginning of the decade, Reinforced have always hatched future music machinations in their sonic netherworld. They've been determined to make each cut outtumnal highlight. The aim, especially on the tracks featured on this, their third label profile, has been on cleftiterating composition stipulations with an armament of splattering snares, hawkeye pitches and sequences which are revelations. Every single one of the contributors, whether new wave artists such as the much-adored vanguard elite like Manix and Doc Scott, dynamically promote this edict. And the remixes are something else. Taking the original tracks to new dimensions, they are actually better described as progressive pieces. The detonated realigning of the "2 Go" Energy and 4 Hero's "Universal Love", for example, sees their reverie-waving grooves stripped away to reveal a dense, beat-desacotised underground. And all of this on one album. Unbelievable, but true. Reinforced have slammed down their trump card.

* * *
Verna Virdi

GURU
Jazzmatazz Volume Two: The New Reality Chrysalis
THE first 'Jazzmatazz' record met with considerable mainstream success and a certain amount of suspicion in the hip hop community, and the appearance of a second volume of the project will not allay fears of an attempted cross-over. A quick listen to the record, however, reveals Guru's aim is not dollars but education. The excellent, if didactic, Gang Starr rapper is determined to help us into the next millennium with a greater understanding of each other and ourselves. While this might make for good copy, it isn't a guarantee of an interesting record. If "Volume One" could have been more accurately titled "Stolen Soulas", "Volume Two" should be called "Black Reel". The music itself is beautifully played and sung, as you'd expect from a cast including Shara Nelson, Chaka Khan, Freddie Hubbard and Courtney Pine. The beats are good, if lacking a certain kick, and Guru never disappoints. But nothing grabs you. Only "Respect The Architect" manages to transcend the feeling that, although this may be important material, it's also slightly dull and, yes, conservative. As Guru should know, hip hop, like jazz, is about much more than respecting tradition. It's about cutting it up.

* * *
Will Ashen

JAKE SLAZENGER
Makesarketel
Clear
JAKE Slazenger is yet another pseudonym for Mike Paradinas, better known for his releases on Tricky's and R&B as u-Ziq. Often touted as just another Aphex Twin in a world which has found one to be quite enough, those Rephlex albums, "Tango 'n' Vodkil and "Bluff Limbo" nevertheless distanced themselves from the bearidy one's sound. For Paradinas, old-school electro, boosa nova melodies and kidtronic playfulness are more powerful than slabs of ponderous melodicness or abrasive cluttercore. "Makesarketel" is supremely listenable, a marvellous experience every bit as innovative and stylistically confident as Black Dog's "Spinners". This is the album Talking Heads were looking for with "Remains Of The Light", the reconfiguring of hi-fi equipment and constructed from Clinton and Bambata's cutting-room beats. Fun and outrageously funky, "Feet" and "Get Up R" cruise from Planet Rock to Planet Weird on deranged b-lines and ridiculously cool zukal melodies. It, above all, ultramod pop music with a bop factor, beyond the risings and falling gay day-glo colours providing an all-over coating. Servin' up ace after ace.

* * *
Calvin Bush
RUSS GABRIEL
Future Funk Volume 1
Input Noise

The past year has seen Russ Gabriel take a considerable underground following with his minimal techno-pop releases from his Pera label. He also worked with Too Funk to get the trousers twitching with a few ingredients and little fuss, while outings under his own name, weave more textures, twists and turns into his sparse arrangements.

Gabriel’s first album-length excursion is released on GPR’s new offshoot and features six cuts over four sides. Ranging from the Basic Channel-esque shimmy of “Digitzz 727” to the percolating acid of “Steamroller”, old school flavours lurk amid the rolling beats, while synths are mainly content to riff away in the engine room. Gabriel’s house is rarely overtly mad – he is more content to insert a carefully-placed hose and gradually ease into the pressure. Although essentially another sprouting from the bedroom techno ethic, “Future Funk Volume 1” is nevertheless a fine example of how this over-subscribed genre is still able to work for maturity and depth.

FUNKDOOBIEST
Brothers Doochie
Immortal Epic

“Brothers Doochie” is the second album from the multi-racial rappers aligned with the blunted Cypress Hill/Howie Marlous’ West Coast power axis. The fact that they are comprised of Latinos and native Americans makes Funkdoobiest a novelty in the world of rap, but they are also notable for two other things. Firstly, they are backed by DJ Muggs (of the aforementioned Cypress Hill), whose impressive studio skills gives the group a wicked low-blown sound. In fact, Muggs’ bass and drum are a clean counterweight to the sloppy G-Funk which rules the rest of their sunny home region (see Warren G and MC-Eiht). Secondly, as their 1995 debut album, “Whiz Doobie B.T.P.”, clearly showed, Funkdoobiest are three porn fiends with a hairy line in obscene lyrics. Hence “The pussy just farted cause the walls just parted” (“Pussy Ain’t Shit”) and a track entitled “Super-Hoes”. Explicit, stooopid and occasionally terrifying, Funkdoobiest are destined to remain marginalised freaks. To hear them at their best, track down the soon-to-be-released Muggs remix of “Rock On”, a spray of summer vibes which is sure to be a modern classic. Otherwise, if you must hear what is going on out West, get with the Hill.

JAKE BARNES

WESTBAM
Bam Bam Bam
Polyester

Never mind your Sven Vath and your Cosmic Babys. Westbam is Germany’s own trance prince of techno, the one who regularly makes the charts and is married to Marusha, First Lady of the scene. Not for him the memories of past masterblasts like “Alarm Clock”, “Monkey Say” and the killer “Hold Me Back”. With his Low Spirits label and his MTV profile, he’s a Teutonic techno take on our own Mike Pickering, with added court jester appeal and without the muse tendencies.

To expect anything more from "Bam Bam Bam" than pure cartoon rave (the perfect accompaniment to fairground rides and office parties) would therefore be ridiculous and it doesn’t disappoint. Mostly sounding like the kind of pre-gabba happy hardcore of Yoko Ono and Frandshut, Beat were knocking out years back, this is eyeball-rolling Euro-cheese. “Celebration Generation”, “Raving Society” and the totally hopeless “Escarap” are designed for those 3-Es-peaking-and-don’t-give-a-damn-rush-times. Artistic innovation shouldn’t even enter into it. Dumb-ass hardcore breakdowns, pumping synth riffs and tearaway Euro-beats are the rule.

Ver kid will love it for at least a week - there are more bright pop-inanity here and insanity than a million Take That or Deuces. Maddeningly popastic and really not worth getting heard about.

CALVIN BUSH

VARIOUS ARTISTS
Cafe Del Mar: Volumen Dos
React

IBIZA will never go away. However hard you try to pull yourself away from the Great White Island, you’re always lured back. One of the main reasons for this is the 1990s cafe Del Mar, where the view from behind the DJ booth is the best in the world. Calming seas, golden sunsets, beautiful people ... You can see how Jose gets his spiritual sound. Despite the odd lager lout infiltrating the beach. Following on from the success of his first “Cafe Del Mar” compilation, Jose has now selected a further 14 tracks to teleport you to Ibiza. While the first chapter featured the people who have supported him throughout the years, this time he’s been braver and selected tracks which reflect the different moods of the Del Mar. From a late afternoon chill (the in The Nursery reworking of Sabes Of Paradise’s “Haunted Danceteria”), to an early evening drink (Mark’s Hennys), to that time when your mind starts to run away from you. One thing is sure, that it captures the impromptu mood of the album.

Original copies of the Red Snapper EPs are a right pain in the arse to find these days, but “Reeled And Skinned” successfully fills the gap before an album of new material appears later this year. Put this band in a pigeonhole too soon and you might just miss the future.

BEN TURNER

ROWAN CHERRY

RED SNAPPER
Reeled And Skinned
Raw

The coarse title gives away nothing of the deep, cerebral jazz tones of this album. Then again, jazz is too easy a label to slap on this five-piece, whose combination of live instruments and the applied handicap of techno expands the possibilities. Occasional ban notes have their own aesthetic place in Red Snapper’s sound.

“Reeled And Skinned” brings together the group’s three EPs to date on a single compilation CD, plus Sabes Of Paradise’s previously unreleased double-length remix of “Hot Flash”. The original has been flipped up and around to create a kind of club version of Lonnie Liston Smith’s “Expansions” classic. The haunting vocals of Beth Orton on “In Deep” – “Speak what you’re speaking and freak what you’re freaking” – captures the impromptu mood of the album.

Calvin Bush
SOUND PATROL

Ben Turner on this month’s cutting compilations

THE ITALIAN house revival is well under way and on “United Sound Of Italian DJs” the likes of Giococollo, Alex Natalie, Massimino and Montanari display the spiritual garage sound which makes them rich. But only really justified here by the 96 pen shots of the contributors on the sleeve (21)… Kris Needs has compiled his own “Greatest Harthouse Trouser”. Some of his choices are surprising, but you wouldn’t expect anything less. Funky they didn’t ask him to mix it though (28)… The dark house sound of the Definitive label is presented on traxx’s “Definitive”, with John Acquaviva providing a great mix (35)… “UK Tribal Gathering 95” is a lazy attempt to represent the artists from the event, as most have moved away from the sounds here. Take Fabio Pances’ “You’re set is now a continent away from his “Hypnotic Eastern Rhythm” (3)... Someone is earning too much money at GGS in France, judging by the packaging of “Going Global Series: Voilà!”, a concertina of CDs from their back catalogue. But if you don’t already own the Resistance D and Hardfloor overhauls of Mary Kante, or Justin Robertson’s work on Rechad Taha, you must have been in a Thai jail for the last two years (3/5)… The latest Kudos album, “The Kudos Digest: Issue A (Is For Apple)”, offers the finest in underground UK techno via labels like ITP, Satchkas, Ifach, Spira and Iridal (3/5)… Likewise UK trip hop, with Glorious Hooligan, Darklobe and Fatboy Slim showing how inventive they are on “The Cream Of Trip Hop” (31)... Jon Pleasied Wimmin has made a grand job of the mix of “Club X-Press”, mainly because his selections work together (3/5)… Unlike Judge Jules mix of “Having It Dancefloor Classics”, But it was always going to be a struggle to link Marc Kinchen’s 4th Measure Men, Dee Patten, Gaet Dedic and The Source (2/5)... “Trance Central 2” will shift copies for Minjah & Tim alone, but it’s Mark NRG whose Euro-techno really grows (3/5)… And thumbs up for “Prime Cuts 2”, which sends you to heaven from the opening chords of Carl Craig’s “Remake Uno”, A truly diverse representation of today’s dancefloors (4)... Loaded continue to impress with “The Best Of Wildtrax”, where the overcast house sound of the Wildchild Experience is perfect for late-night Chas’ home (3... Randell, Grooverider, Kenny Ken and Hype are all on the mix of “Radio Dreamscape”, where sublime pianos and an unfeasible CMQ make up for the rough recording (3/5)... Steve Bug is set for big things and here he joins Farra’s marmalade interpretation of Caspar Pount’s “House” on “Secret Life Of Trance 5”. But isn’t lite labels worked harder for some exclusive cuts on compilations? (2)... “The Future Sound Of Jazz”? Who could argue with Pulmancer, Tenor and Luke Won’t in their musical cool with a locked-up mentality. But how else can we chill out? (4)... Certainly not to “Hardcore Terror”, isn’t this the soulful stuff which gave hardcore a bad name? Moty apparently takes this to his bed with him (0)... It’s been hard to judge where Hydrogen Jukebox have been coming from, but the title of “Machino Weider” says it all. And, while most of this doesn’t deliver, the first five minutes of Globo’s “Adult Channel 1-3” is a blow to terminal clubbed-out depression (2/5)... It’s that time of month again...

CHECKLIST: “United Sound Of Italian DJs” (“Discos Mo Italy”)... “Greatest Harthouse Trouser” (Harthouse)... “Definitive” (s/tromita)... “UK Tribal Gathering” (Pay) “Having It Dancefloor Classics” (Havin It) “Going Global Series: Voila” (GGS) “The Kudos Digest” (Kudos)... “Cream Of Trip Hop” (Equator)... “Club X-Press” (express)... “Trance Central 2” (Kicx)... “Prime Cuts 2” (Prime)... “Best Of Wildtrax” (Fatboy)... “Radio Dreamscape” (Dreamscape)... “Secret Life Of Trance 5” (Remote) “Abstract Expressionism” (Phlegm)... “Future Sound Of Jazz” (Compose)... “Hardcore Terra” (Rumour)... “Machino Weider” (Hydrogen Jukebox)

REJUVINATION

Introduction

Soma

SOMA have always been noted for the quality of their singles. But with this, the long-awaited debut album from Rejuvenation, they are clearly moving up into a different league. It’s equally obvious that Jim Muirton and Glenn Gibbons have spent a lot of time and thought on “Introduction”. To grip the listener for more than an hour from start to finish is quite an achievement. The epic journey never falls back on formulas or fillers. The duo begin in ambient mode, with drifting electronics and funky beats over the first two sides. It’s here they take in the melancholic “Dr Peter”, finally hitting the four on the floor near the close of “TD Death”. “The Conflict” and “All That Glitters” go up a gear into analogue havoc and the realms of deep techno, while “Phase Transition” is a rich reading of the Chicago future-disco stomps. They go out with their recent single, “Don’t Forget Who You Are” and the syrup-expanding climax of “Sychophantasy”. I hate to use the phrase “intelligent techno”. It conjures up horrific images of bookworms and boffins. But there are two truly brilliant musical minds at work here. As well as some fine basic instincts and the purest of souls.

Kris Needs

THE OUTHERE BROTHERS

Polish, 2 Biscuits And A Fish Sandwich

WEA

FORGET the tame, two-bit version of “Wiggle” which did for the genuine Chicago scene what 2 Unlimited did for techno. You don’t need to look any further than the titles of the tracks on “1 Polish…”. To discover what The Outhere Brothers are really about: “Pass The Toilet Paper”, “I’ll Kick Your Pusy” and “Fuck U In The Ass”. Get the picture? From the opening calls of “Bee-yatch”, to the smutty nursery rhyme cat-calls, crude enough to offend even Bernard Manning (or at least make him jealous he didn’t think of them first), The Outhere Brothers make an explicit link between the rhythms of house and the rhythms of sex. Very explicit.

If the calculated assault on your PC sensibilities seems a bit weary, you could take some comfort in the music itself. If you can bear to listen. For the most part, we’re talking the kind of pounding, minimal, jack-crazy beats Dance Mania and Rechief have made their own. Even the Muggs-style beats of the token hip-hop track, “Phat Phat Phat”, kick like Godzilla in Doo. And, hey, DJs ranging from George Morillo to the Pure boys have at some time succumbed to all of the silliness. Dumb and dodgy, but eminently danceable.
perhaps The Brothers just need a stern mother to wash their mouths out with soap.

Calvin Bush

**KEYBOARD MONEY MARK**

Mark's Keyboard Repair Shop

Mr Wax/Love Kit

NIRVANA were always far too het-up to be the voice of a post-punk generation. For the authentic sound of mid-Nineties slackerdom, you should look no further than Keyboard Money Mark, the Beastie Boys' organ player. A king of straight-faced pastiche, Money Mark takes all of the popular music of the last 40 years and puts it through a thanatoid mangle. In the Money Mark universe, James Brown meets Stevie Wonder meets muzak meets Booker T & The MGs meets early Eighties electro pop meets Frank Zappa meets cocktail jazz meets Sixties hippie nonsense. And so on.

Judging by the sound quality, the entire Money Mark universe fits inside his bedroom. Perhaps even his bed.

The tracks featured on "Mark's Keyboard Repair Shop" are short and scratchily reminiscent of Billy Jenkins' "spazz jazz" minus the aggression. Buy it, play it and don't get up.

Will Ashen

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**DANNY TENAGLIA**

Mix This Pussy 2: Can Your Pussy Do The Dog?

The state of the compilation market is reaching boiling point. Every label in the world seems to be releasing a "Best Of" collection. Which is to say nothing of the anonymous down-market CD's featuring classic house raves which, at £2.50 a throw, are currently shifting thousands of units in Tesco's and petrol stations.

For the DJ, beat mixing compilations is now an important part of their trade, if only in attempt to halt the incredible amount of bootlegging which is going on at the moment. A friend of mine recently purchased a tape of what he believed to be an underground New York DJ, only to discover that it was mixed by a guy in the shop he had bought it from. In such a climate, it's essential to have genuine DJ sets stored for posterity.

"Mix This Pussy 2" sees Danny Tenaglia reporting back with a truly remarkable sequence. It enables me to prove that, after taking a pop at him for his set at the JBO/Tribal party last month issue, I have nothing against the man. Everyone has off days. They're allowed to slip up now and then. Just so long as they reluaf us and drag us back onto the dancefloor. Which is exactly what this album does.

Based around the Tribal UK back catalogue, Tenaglia utilises everything he can from every release, dropping a capella and dub mixes next to the main tracks to sustain the groove and intrigue the listener. So here we get Deep Dish's "The Dream", Mark's stunning vocal dissection of "If You Really Love Someone" and a snatch of USOL's "So Get Up" thrown in to tease you. Ten minutes later and, lost in the music, you realise you may never find your way back. The stamp of a good DJ. He peaks with a triple sequence of Kiwi Dreams' "1" and you're left in heaven.

"Mix This Pussy 2" confirms what I've always thought about Danny Tenaglia.

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Rickster - Night Moves
Sterling Void - Runaway Girl
Raven Maize - Forever Together
Phortune - String Free
Royal House - Can You Party
Mac Thornhill - Who's Gonna Ease The Pressure
Reese & Santonio - The Sound
Bang The Party - Release Your Party
Mr Fingers - Can You Feel It

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MONE
We Can Make It
AMP/PR
Starting off as a
decently good
(but not great)
garage track,
this changes
halfway into a groove
of huge,
other-melting
proportions. The vocals
are looped in
a continual riff of sound
and everything goes off,
Deep-tech-style. A must
for garage-heads,
this one off the
Ministry Of Sound
other weekend.

SINGLES
KYLIE VERSUS
APPROHEAD
Where's The Feeling
APPROHEAD
Felix Da Housecat turns it out for
Kylie with a monster Donna
Summer-sh bassline. Classic
Hip/tech strings and some
APPROHEAD tweeks 'n' squiggles
make it one for the club kids
not the trainspotters.

PROFESSOR TRANCE AND
THE ENERGisers
Drumming Circle
Island
Forget about the wack name,
it’s the Mr Onestar remix which is
making crowds scream when this
bomb is dropped. Percussive
and funky in the current dark
New York style, this is a must for
house-heads to be in the know.

THE UNDERGRADUATES
Hipislinger
Big Big Tim, USA
A funky disco track which goes
for every cliche in the book but
still sounds fresh. Out of New York
City, “Hipislinger” is one for those
who like Fun (sic) with their house music.

JUDY ALBANES
That Ain’t Right
Mafia, USA
Jahkey B, one of my fave new kids
on the block, turns an average
Jersey vocal track into a much
deeper and darker affair. The
“Tribeca Hump Dub” is so deep
you could almost drown in it.

OUTSIDERS
Doe-Man
Jaz Trax
Hard and fast dark garage,
complete with a sea mania-style
bassline – sounds like Nate
Williams moved to Hayes. Big,
big sound crossing the Techno/
House barrier.

MICHAEL KILKIE
UMBOZA
Fighting Talk
MICHAEL KILKIE of UMBOZA defends himself
against the criticism for sampling
Lionel Richie on the massive ‘Cry India’.

THE original idea for ‘Cry India’ came
about when I was sitting in the pub
at the train station in Glasgow
and Lionel Richie’s ‘All Night Long’ was
playing on the jukebox. I didn’t know how
it would work, because you obviously can’t make
a heavy record with a sample like that. It’s a
talky-time sample, so the track really had
to be a bit cheesy.

“When Stuart Crichton and I recorded it
I presumed it would sell around 4,000 copies
like most of the other tracks I’ve done. But
four major labels bid for it and we’ve
got it signed to Positiva, who seem convinced
that it’ll be bigger than ‘The Bucketheads’. I
find that hard to believe, but they know
better than me. I can see it being a big
summer record, but we could do with a
summer first.”

“Pete Tong and Graham Gold are already
playing the record and I went to hear Jon
Pleased Wimmin drop it at Pleased
last week. I’ve been spinning it for some time,
but it was really nice to hear someone else
play it and watch everybody go mad. Jon
was laughing and smiling and then he
suddenly realised that it was us on the
dancefloor.

“I’m well aware that people will give us
a slagging. I’ve heard that some of the Soma
guys are already having digs at us. But I
can take the stick because I know plenty
of others who’ll love it. I’m thick-skinned so
I can take a slagging, as well as giving it
back. The sample is yet to be cleared, but
it’s pending. I suppose it all depends on
whether Lionel is an anti-house head, or
whether he thinks he can make some money
without doing anything. It’ll be a shame for
me if he says no, because this will be the biggest
thing I’ve ever done.”

Sample clearance permitting, Umboza’s “Cry India” will
be out on Positiva in July.

MORE'S GROOVE
Part B: Officer
Where’s Your Brother
Strictly Rhythm, USA
The fabulous George Morel gives us
this summer’s “Get Your Hands
Off My Rawr”. With
hilarious camp vocals from Nate
Hudston and Melvin Watson,
and a monster Morel groove,
this has immediate pop potential.
Maybe even chart potential if
a major get behind it. Why,
even Jeremy Healy could play it. Fun
without the voice: “The kids
are gonna talk about this…”

they even slice up “Sweetplayer”
and make it fresh. Wicked
London house music.

QUAKERMAN
Scream Me
U-Star
Another truly brilliant piece of
nu-London house. Produced by
Quakerman and the Iudt Boys,
this minimal groove has been
driving people crazy for weeks. A
duck-ass-luck joint which sounds
like it came from a Chicago
bedroom 10 years ago. One for
the ‘spotters. There’s even a
Peter Cook a cappella thrown in
for good measure. Don’t ask me...

THE MOLE PEOPLE
Breakin
Strictly Rhythm, USA
Armand Van Holder’s newie, this
finds everybody’s fave B-boy
in a more mellow mood. The funky
keys bump and hustle over the
kind of slaming groove you
always get with this kid.

CHUCKPHULASOUL
The Jonzen EP
Definitive, USA
A funky as fuck track for black
music lovers everywhere, “Jaco
& Chuck” is a Seventeen-style
baseline and groove track with
wild pitch sounds laid over the
top, while “Manix Sak” sounds like
classic Fela Kuti afro-dance music.
One for Chuckie and Ralph Lawson. Brilliant.

DANIEL DIXON
I Saw The Future
Nile Grooves, USA
Danell Dixon joins up with the
fabulous Roy Davis Jr to create
another voice of deepness.
Phuture funkin’ East coast heaven.

GERIDEAU
Reaching
LP, USA
The brilliant Gerideau is back and,
even though the vocal mixes just aren’t
doin’ it for me, Tommy D turns out his
best mix yet by leaping up the
voice and giving it a real bottom-
heavy drum ’n’ bass section.

TERENCE FM
Feeling Kinda High
Capitol, USA
Terence sings the praises of a “Phat
one” over a great drum ’n’ bass
rhythm section. One for the purists
( in other words, I wouldn’t put hands
in the air at Miss Moneypenny’s) and
lovers of a good guff.

ROACH MOTEL
Work 2 Go
Junior Boy’s Own
I’m not going to review a mix by
Peter Heller and myself, so it
is straight to the “Danny Tenaglia
Radio”. Using the camp vocals of
DMTP’s Kenny C, Danny hits
the spot – unlike Mr Ben Tumer’s
review of Danny’s performance at
the recent Boy’s Own party. If
playing tracks from Gil Scott
Herion, Kidd & The Topical War
alongside today’s faves isn’t a
musical journey, then it’s back to
the student union for you. Where’s the
Hang The Journal page?
ENDEMIC VOID
The Whole World EP
Language
The new kids on the block. Not many people know they’re there yet, but they’re part of the fractrally blasting out futuristic, sub-technical transmissions. Released on Tony Thorpe’s still young Language imprint, this EP fans plaintiff brass sections into muted stereotypes, digging deep into Endemic Void’s ownfinally

KING JUST
Warriors Drum (Foul Play Remix) 3L
Time to rally around the totem pole. With red indian-like yodelling wafting above the tom-tom beat, the big chiefs, Foul Play, pump up hip hop locations into a fractured, sonic matrix. Weighted with two-ton drum arrangements, Foul Play give the incantations the Micah Touch.

THREE THIEVES AND A LIAR
Hold Tight
Breathful
If it’s not quite original, but the sound juxtapositions work. With an electronic DNA composed of就算是 hook alloys in a Louis Armstrong fantasia, this cut belongs to the here and now. Marinated in these cirkulated ingredients, it’s a definite summer hit.

SINGLES
HIDDEN AGENDA
Is It Love?
Mozart Mix
This track rolls backwards. Scissorred snare are decanted into a beat-infested forest before they stumble into rare groove eloquence. This is way too hip to bow down to Anthony. Stuffed with clips recalling the cheesiest of numbers, the record then levitates back into the hardkock tangle. Once heard, never forgotten.

EXTREME POSSIBILITIES
Wagon Christ/Boymerang Mixes
Big Taw
Wagon Christ and Boymerang deserve real credit for their nerve. Especially so when Wagon Christ removes ‘n’ bass out of its traditional Amen thoroughfare and chuckles it into a sea of sonic pandemonium. For open minds only.

DEADLY D
Listen Dis Flex
There are basically two versions of this, one of which is definitely in the premier league when it comes to armchair raving. Ditching the hardcore assault to float into the realm of symphonic faux, this is a pure daydream get-away.

PESHAY
Futurama Breament
With an introduction circled by aquatic pants and digital tricklings, Peshay reimagines his watery b-line samples into garage vocals. This may have been recorded a year or two ago, but the bass conductor has a sixth sense when it comes to constructing melodies.

WAXDOCTOR
Metalhead
Drum ‘n’ bass goes techn. Kicking off with a title which is Detroit-esque in character, metal chips fly from Waxdoctor’s best furnace throughout “The Step”. “Spectrum”. However, it is a different story. Set in much calmer tones, the mellow vibrations are disturbed by only the skinkiest of string squeches. Mesmeric.

SIMON BASSLINE SMITH PRESENTS INTENT
Natty Music
Rogue Trooper
This ballistic powerhouse is about to explode. The intro has an articulated lorry of a pulsation to head the percussive convoy. After that, you can predict the journey – heast synchronisation, trembling modulations and plenty of scraping scuffles. Old ground has been retraced. Again.

ATOMIC COOG
Step By Step
Deep Thought
A welcome relief. T-Power’s siter ego finds him cruising into mind diversionary territory. Compared to his first “Natural Born Killaz” EP, he has dosed his new blueprint in sleeky intonations, solo pianistics and conflicting polyphonies. The whole effect is totally hypnotic.

ROZ
U Can Be My Lover
The drum ‘n’ bass workout may lower electroxless awingbeat into a snare-fest, but the concept simply doesn’t work. It’s now how much of a drum ‘n’ bass mix is now the expected practice.

PHOTek
The Seven Samurai
Photek
Continuing to be driven by the idea of limitless possibilities, Photek-looks to the Orient and emerges with a granite break simulation of “The King And I”. Reversed oscillations unfurl their cymballic antennae as a gong clangs in the distance. Forsaking the lyrical washes of previous offerings, Rupert Parke’s forgets new dimensional hardcore, both rough and dark.

ALBUMS
VARIOUS ARTISTS
DJ’s Delite Volume 2: BISS
Rogue Trooper
The disease of compilationism is endemic and will only be cured by DJs starting to diversify their selections. DJ’s Delite doesn’t completely fall into break dogmatism, as he packs in plenty of releases from his own formation label. The trouble is that Formation records tend to crop up pretty much everywhere these days. The overall result is a case of more of the same.

VARIOUS ARTISTS
Dreamscape Parts I & II
Srd
How on earth did the compilers think that a rave could be translated onto vinyl? Divided into two sections, happy hardcore and drum ‘n’ bass, this album ultimately fails because the rave experience is not a home experience. It’s about hormonal kicks. As a moment of a night out, it serves a purpose, otherwise this is a red herring.

VARIOUS ARTISTS
Hardknock 7 Presents Jungle Dub 3 Kixin
At last, a record paying attention to the more underground breakers. If there is a compilation which should be purchased, even though the tracks are just fleeting interests by cause-celebritas, it’s this one. From Deadly D’s “Listen Dis” to the ethereal outpourings of Roni Size and the spaced-out structures of Tek 9, this album is furlongs ahead of any others there this month.

CHECKLIST
JAY MAJIK - “Needleprint Magic” (Unbrickhead)
ADAM F - “Enchanted (DJ Krust Remix)” (Section 5)
PESHAY - “The Warpath” (Basement plate)
SAM SPIKE & NELLO - “Goldie’ Timeless” IP (Laid)

KING JUST
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Time to rally around the totem pole. With red indian-like yodelling wafting above the tom-tom beat, the big chiefs, Foul Play, pump up hip hop locations into a fractured, sonic matrix. Weighted with two-ton drum arrangements, Foul Play give the incantations the Micah Touch.

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If it’s not quite original, but the sound juxtapositions work. With an electronic DNA composed of就算是 hook alloys in a Louis Armstrong fantasia, this cut belongs to the here and now. Marinated in these cirkulated ingredients, it’s a definite summer hit.

IN THE BAG!
KEMISTRY & STORM on their current playlist

“Needleprint Magic” opens ingeniously enough with a cool, wispy intro, but then in skip the fastest syncopated breaks you’ll ever hear. The intro swells, before a breathtaking full thry to prepare you for the 150-foot drop into Jay’s organised mayhem of surround-sound bass and beats. Brilliant.

“Our next choice is DJ Krust’s remix of Adam F’s ‘Enchanted’, the funky beats and emphatic strings conveying a warm, sunny essence which is hard to resist. The B-side, ‘What Ya Sayin’, is peppered with rare groove samples and worked perfectly with the infectious rhythm of latin breaks over an unusual, meaty bass stomp. It’s clean and simple, but very effective.

“Peshay’s ‘On The Warpath’ proves that less is more. With the track opening, the beatmaster is back with a track which demands attention on the dancefloor.

The arrangement leaves the bassline hook until the back end of the tune. A bonus indeed.

“Another good one is ‘Blacknutes’, where Dillinja trips the jazz fantastic with live vocal edits and shuffling percussion, transporting you to the world of spaceknisses, though his unmistakable driving bassline is never far away.

“Finally, Goldie’s ‘Timeless’ album. This opens your mind to a previously unexplored idea of drum’n’ bass. From ‘T3’, a powerful lesson in hardcore and innovative drum patterns, to ‘Sensual’, a rich and sumptuous tapestry of musical mastery, Goldie guides the listener through uncharted territory. A new discovery is made with each track. And as the odyssey unfolds, ambient jungle becomes the furthest cliché from your lips.”

* Kemistry & Storm spin at Amazon in Birmingham on June 17
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This is NOT a live mix of any event
This is NOT a compilation of tunes perceived to be flavour of the month
These tracks will NOT be released as singles
These tracks will NOT be appearing on any other compilation album

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QUAD-3 MIX

NATACHA ATLAS
LEYSH NAT'ARAK

OUT NOW
VITAL album

VARIOUS ARTISTS
There are Too Many Fonts Following Too Many Rules

The inside cover of this double CD has a computer-generated image of a topless Manga babe playing the piano. Behind her stands a headmaster holding a cane and above are the words, "We Shall Forever Bring You Beautiful Music." You know the story. Over the last few years, Irliss has released an endless string of emotionally fulfilling electronic cuts, each limited to a pressing of just 1,000. Along the way, they have introduced us to Luke Slater (Morganatic), Lisa Insgyn (Storm) and Matt Cooper (Neuropolitique), all of whom appear here alongside tracks from Irliss' impeccable track catalogue. A unique opportunity to obtain a selection of new notoriously hard-to-find tracks and the album of the year so far.

CRISTIAN VOGEL
Absolute Time

I can see why Cristian Vogel has been hailed as the UK's brightest techno hope. His rhythms are cold and hard, but they're infused with a unique funkiness and, in many ways, his style is similar to that of fellow Brightonian, Luke Slater. Unlike Slater, however, Vogel doesn't have a mellow side to his music and listening to a whole album of this stuff tends to get a bit boring. I can understand the appeal, and the tracks work well individually, but I doubt if I'll ever listen to this album from start to finish again. A single album should be a journey, not just a collection of tracks.

Organisation on the outside. I tried to buy some tapes from them, but they weren't having it. You had to rent them for a minimum of six months. It's all to do with publishing, because the music is specially made to sound similar to famous tracks. "The king of easy listening is Klaus Wunderlich, a German bloke who records these strange organ renditions of well-known songs. They're quite complex, but they sound like easy Abba covers. Tony Hatch also does a brilliant line in easy listening, and Martin Denny is a good one for exotica music. He made his band members make bird noises while they were playing. Anything by John Barry (the man responsible for the incidental music in the James Bond films) is well worth checking out, as is the "Movie Themes Cha Cha" album, which has themes like 'The Magnificent Seven' in cha cha formation. "I honestly don't know why there's a resurgence of this music at the moment. It's all very bizarre. What I really like about it is the way it can be very emotive, but there's a lot of humour in there at the same time. If played an hour's worth of easy listening records at The Big Chill a little while ago. It's really funny watching people's faces when you put on something like the theme tune to 'The Pink Panther.' You see smiles going up all around you and you're standing beside the speaker kept laughing the whole way through, giving me the thumbs up every now and again."

PHIL HARTNALL
from ORBITAL
comes out of the closet to talk about his love of muzak and easy listening records

"I've been into muzak for a long time. When I was about 17, I went to loads of warehouse-type department stores, like the MRI, trying to find tapes of the kind of music they played there. One store directed us to a company called Ready Fusion, who were situated in a building with 'The World's Largest Background Music' to the 'Pink Panther.' You see smiles going up all around you and you're standing beside the speaker kept laughing the whole way through, giving me the thumbs up every now and again."
NITTY GRITTY & WISE INTELLIGENT
Good Morning Teacher
Profile
Nitty Gritty was the main man on the New York reggae scene during the early Eighties, but he was dead by the early Nineties, shot down in the street. Profile have now obtained the rights to his classic dub plate, "Good Morning Teacher", and asked Wise Intelligent from Poor Righteous Teachers to give it a going over. The result is a gem - a sharp beat, cascades of keyboards, the horns and voice of Nitty Gritty and a fine touch from Wise himself.

SINGLES
DANGEROUS
The System/Same MCs
One Drop Inner Defer
Despite the excellent production of IG Culture, this doesn't work particularly well. Dangerous is only 16 and it shows in his attacks on "The System", and in his B McGregor with a Yank accent-style.

I-CUE
Twisted Jointz Volume 1
New Breed, USA
I-Cue joins the host of US hip hop DJs and producers making beats records with a doopy pan to bass and blunts. Tinnily thorough in its pufological obsessions, it is rescued by "Bone Hit", a surprisingly upbeat number.

EUROBE
Captain Of Love
Mama's Yard/DJ
It seems that the "Captain Of Love" is any sex-talking grind god on vinyl who comes too quick in the flesh. Excellent rapping with an over-busy backing, but pared down perfectly on the "Ethnic Boyz Classic Mix".

SKINNY
Mind Blewin'
Jive
Swingbeat combined with female rap raps and diverse references to finker lokin' and giving it to Mrs Smooth like you know you really should. This is dull, cross and not half as risqué as Mr Smooth would probably like to think it.

DJKRUSH
Ain't
Mr Wax
"A Whin" finds Krush going to ground somewhere between the nightmare futurism of "Strictly Turntablized" and the jazz-based funk of his debut, but it's Shadow's "899 Megamix" which hits the button. The turntable skills of his nine-minute reworking of Krush's LP will make you want to weep.

KITACHI
Singles
Boo J/Paris
A crunching instrumental given that something extra by a horn riff which makes you feel like you're feeling the forces of the Federation Of Free Dubstas on a raid. Remember kids - Darth Vader don't dance.

DJ NOIZE
The Whole Mess
Liberty Cleaver
Scratch DJing is set to be the sound of 1996 and DJ Noize, a young Dane who has caused a storm at recent DMCs with his lyric cutting, is well placed to benefit. Skills to go.

FIRST PRIORITY
Pure Articulate
Gina Cox
First Priority make cracker use of their samples on "Pure Articulate", but a chunk of rare groove remains a chunk of rare groove. It's fun and funky, but not as exciting as the sparse, off-centred "First Cut Is The Deepest".

ALLIANCE ETHNIK
Respect
Vegas
West Coast rap from... France. With an uplifting and positive message (I think), it would be odd if the backing wasn't such trip pop rap. Even Prince Paul can't rescue the proceedings.

SPECIAL ED
Nea Go Back
Profile
First piece of sick, NYC New York hip hop, enlivened by Special free-associating rap: "I'm pumping like and I'm driving MCs 'cos they taste delicious".

CHOPPER
Bong Skat
"Bung" is going to sound far too ravey for the smaller-minded out there, but it's a classic electro cut recorded with Nineties technology. More importantly, though, it contains a scratch sample to die for.

SUNZ OF MAN
Five Arch Angels/Soldiers
Wu Tang, USA
Has the Wu Tang bubble burst? Could well be. This, the first release on their own label, features five sub-Wu Tang lyricists rapping about evil dead babies, scabies and so on, over sub-Wu Tango music. Shoddy, more like.

ALBUMS
VARIOUS ARTISTS
Best Foot Forward
Pussyfoot
If London's Pussyfoot have developed a label sound over their five releases, it lies at the point where hip hop meets understated jazz styling and ludicrous electro squelching. Which is, of course, an inspired concoction. For those who have missed the story so far, "Best Foot Forward" brings together Pussyfoot's first four EPs, and the important name here is Howie B. In addition to his three cuts, two of the other best tracks (Sie & M'Hal's "spacious, string-strung 'Deep Blue' and Naked Funk's 'Husband To Be Present') are created by studio associates of his. As you'd expect from such a stable, the music is intelligent, original and unhurried, but with enough fresh funk to avoid domestication.

VARIABLE
Blackmarkt Unreleased Volume 1
Freza, USA
It's as if every teenager in the USA wants to be a DJ on MC. As such, there's far more material being recorded than can ever possibly be released, so top marks to Freeze, who have had the good idea of producing compilations of some of the droplets from the torrent. The result is a collection of tough and ready debuts, where East sits next to West, glitch-lore sits next to anti-gun challenges, and true talent next to mediocrity. Diversity is what hip hop is all about and, anyway, most of the tracks here have something to recommend them. Chun-Li's back-to-basics approach to the gunglisters, the Jigmastas' eccentric "Incognito" new-wave and superselective scratching, and Shadow's new, opaque dizziness and boosting are among the highlights.

GRAND PUBA
Evilita
Evilita's main interest, his raison de rap, is sex. "2000" may look forward to the next millennium, but it's also a fairly accurate estimate of the number of sexual references taking place on these 11 tracks. Unlike so many other dick rhymes, however, the former member of Brand Nubian has the skills to carry the subject - his flow is complex and his rhymes are funny and off-beat. Furthermore, although he talks about sex all the time, he's well aware of the risks: "You won't pull me nut on a street/I'm a second head and my first head back two". Two tracks in particular grab the attention for sheer quality - the slinking, vibra phone-led love theme "Lil' R (I Wanna Be Where You Are)", which is also available as a 12-inch import, and "Change Gonna Come". And for those snickering Brits brought up on toilet humour, he even calls himself "Po".
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This month’s forgotten classic album is the sublime Journey With The Lonely by LIL’ LOUIS.

Lil’ Louis injects a soulful freedom which is missing from so many other records. On “Aaahhh!”, for example, he goes AWOL with a throbbing bass, backward beats and the murmurs and groans of sax. The track comes to a climax with the funkiest of wah-wah guitars. A creative genius, Louis is set to re-emerge with a new label called Bootleg. The imprint will operate via strictly Straight rhythm and put out house cuts on one side of their releases and R&B on the other. Hopefully in a similar manner to this classic.

Michael Morley

RUFFNECK FEATURING JAHVAH

Everyday

MAW USA

From early plays by Lil’ Louis Vega, this second release on Master At Work’s new label looks set to become a massive anthem. The vocals come courtesy of Joannas’s Joanna Thomas and the production is both raw and melodic, with a different edge that only the Masters can provide. Oh, and the Yello sample – “Everybody be somebody” – is unforgettable. Top match!

SINGLES

COLONEL ABRAMS & ULTIMATE WHERE DO WE GO FROM HERE? Dig It, USA

After the split from Choice Records, this comes on Dig It. It’s a deep new vocal house label. A great match in vocal styles, with Ultranate and the Colonel’s gruff tones intertwining perfectly, while the production is the typically lazy but insistent Smack groove, with classic Hammond touches. Superb!

MENTALINSTRIUM FEATURING GIANT STORM

Trust Yourself

King Street, USA

The upbeat, jazzy, sparse, jazzy excursions are the “King Street Club Mix”, but there’s also an excellent scatty “Smack Dub” and some 280 West remixes. All of the productions are lush and melodic, with quality instrumentation.

JOE T VANELLI PROJECT

Sweetest Day Of My Life

Positive

Italy’s prolific DJ, producer and remixer again steps to the fore with a rousing gospel vibe led by the sweet vocals of Janice Robinson. There are UK mixes by Greed and a few takes from Joe himself, but the highlight is the sparse, melodic and fluid “Julio Vocal Mix”. Positive’s best for quite a while.

H2O

Living For The Future

Liquid Grooves, USA

The sequel to the highly successful liquid grooves label, this release from New York-based producers Oliver Stumm and Stephan Mandraz. My favourite is the more gospel tinged mix, but there are some good dubs, including one which samples Martin Luther King’s “I Have A Dream” speech.

SABRYNA POPE

My Life

Jellybean, USA

Released on Jellybean Benitez’s label, “My Life” is written and produced by 95 North, the currently large Washington DC team, and the right backing vocals are provided by Philip Ramirez. The lyrics, the quirky keyboard hooks and the swinging vibe are all reminiscent of Sabryna’s first release “Talk To Me”. A positively defiant statement which stands out on the dancefloor.

DJ SPEN PRESENTS THE JASPER STREET PROJECT

A Feeling

Basement Boys, USA

Currently one of Roger Sanchez’s faves, the passionate male and female leads interchange against a backdrop of funky disco music for the Nineties, and although Leroy Fontana’s UK remixes lose a little of the punch, it still stings.

ALBUMS

VARIOUS ARTISTS

Let’s Dance For Love

Freetown Inc

There’s plenty of compilation pressure at the moment, but this one is not to be missed. Not if you want to obtain such classics as

* BURIED TREASURE

KEVIN ELLIOTT PRESENTS MINDREADERS FEATURING MALIK HART

Love Music

Hip Hop

Joi

This quality US R&B act are remixed and sampled by a large electronic move by Steve “Silk” Hurley and Jamie Principle. The vocals are not time-stretched, but re-sung for the song to shine through. Anyone for New Jull House Swing?

MICHAEL WATFORD

Love Change Over

Hard Times

Michael Watford returns to form backed by a soulful production from Fire Island. Smooth keyboards, a bumpin’ bass and classy female backing vocals work throughout, with Michael even slipping into a refrain of Trussel’s “Love Injection” disco classic near the end.

VE VE

We’ve Got Love

Pegamento Jam, Germany

Available in an assortment of versions, this sing-a-long female vocal track is most soulful in the F-F Dreamtime 12-inch mix. It boasts an unmistakable batucada percussion mode famous when sampled by The Good Men a few years back.

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Amold Jannie’s “Inspiration”, People Underground’s “My Love” and Colonel Abrams’ “You Should Be Dancing”. The album also has a wealth of unreleased material, most notably “If This Is Love”, the in-demand Jamie Principle track featuring Kelli Rich. You’ll hopefully have caught some of these at the Freetown showcase in London earlier this month.

VARIous ARTISTS

The Sound Garage City Coast To Coast

Named after twin DJs Bobbi & Steve’s London sessions, this set is representative of the Zoo Experience sound which can be heard on Kiss 100 and 102. DJ Disciple’s excellent deep mix of MOM’s “Desire” and Ralph Rosario’s soulful production of “Gotta New Love” are here, as are some fine previously unreleased funky guitar and Fender Rhodes action from Pete “Trouble” Anderson and the Zoo Tribe’s own bouncy “Get Up”.

VARIous ARTISTS

Mystic Love Volume One

NiteFlight

A focus on the more out ‘n’ paste side of the garage phenomenon. There are only two full vocal tracks – Indigo’s sugary “Fly To The Moon” and Rosario’s “Gotta New Love” – and although the album offers six previously unavailable tracks, it’s not one for me. In the main, I find these unappealing machinations. Save your money.

MOREL INC

NYC Jam Session

Strictly Rhythm

Assisted by the likes of Ce Ce Rogers, Andrea Taluni and Lilias White, George Morel finally gets around to unleashing a collection of full vocal workouts. Tafari’s delivery is particularly good on her two tracks, and the funky guitar and horns of “I Know” and Rogers’ “Let The Rain Come Down” are also worthy of attention. That said, despite the pedigrees involved and the fact that it comes on the back of the awesome gospel vibin’ of “Why Not Believe In Him”, the album has too much polish and not enough spark.

VARIous ARTISTS

Pride 95

Strictly Rhythm

This album is to celebrate Lesbian & Gay Pride Week in the States, with some of the profits going to four charities which support AIDS sufferers. The tracks include an unreleased dub of Barbara Tucker’s “I Get Lifted”, a remix of Club Ultimates 1993 single, now retitled “Carnival 95 (The Pride Anthem)”, two camped-up house tracks from Androgerly and Reggae and something from Armand Van Helden as Mole People. Overall, a varied set sequenced immoderately if rather unspectacularly on the mix tape by Lil’ Louis.

Michael Morley

* All imports supplied by Uptown Records, D’Arby Street, London W1
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MILES HOLLWAY
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NEW EDITION - If It Isn't Love • ANGELA BOFILL - Tropical Love
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GLENN JONES - Stay • TASHAN - Read My Mind • SYLVESTER - Here Is My Love

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NICOLE JACKSON

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FRANKIE KNUCKLES & ADEVA
Welcome To The Real World

This, Juice dominated for the first single, and Soul provided the remix

The Brazilian hitmaker brings his trademark post-70s funk to this

FRANKIE KNUCKLES & ADEVA
Welcome To The Real World

Virgin

This is certainly a promising start to his career.

SINGLES

HIT THE BOOM
Sucker For Your Love

Harry, how

A floating soul song from the land of soggy and windmills. Available in various mixtures with 'n' bass, strings 'n' things and - hey! - this lady's vocals...

Very, very nice.

FUSION FLAVAS
Chapter II
Monkey Funk EP

This homegrown feelgood always make my smile, here, they present a mighty selection of New World soul/funk fusion complete with strange space age FX in the mix. All four discs are worthy of your attention.

F/M FEATURING HELEN BRUNER
Over And Over

Defender

Raw and stripped-down UK swing with Helen on a high. Once this track has implanted itself in your head, the chorus and the sweet harmonies simply refuse to go away. Complete with R&B mixes and uptempo dance versions for the house cats.

DANIEL WALKER
If Only

Joke Jams

This, the third release from a new London soul indie label, keeps the pace firmly on the slow tip. Once the backing track is dominated by a simple snare drum and a plodding bass, it's the vocal style of Daniel, a mere 19 years old and already singing like a pro, which demands attention.

JURY MAN ONE
Juryman One EP

Orange Egg

Lasciales' embroily presents four tracks. This piece is excellently titled 'Welcome To The Real World' offers a great mixture of uplifting melodies and soulful dance beats, with a couple of sweet ballads thrown in for good measure. The soulheads will love it, but there is something here for everyone. Vocalised by Adeva, who seems to have become Frankie Knuckles' unofficial partner, and also featuring a little help from Ricky Dillard's Chair, this is so, so good.

D-INFLUENCE
Midnight east

west

The first single to be pulled from D-Influence's excellent 'Prayer 4 Unity' LP is a funky bootie affair, reminiscent of those ruff American riffs of the late Seventies. The mixes come courtesy of Mass and The Basement Boys' Dr Scratch and could take the eastenders into the national... Hope and play.

K-CI HAILEY
If You Think You're Lonely Now

Mercury

This is currently being sampled to cover a Womack classic (nine times out of 10, nobody can beat the man at his own game), but whoever arranged and produced this has taken the song to a higher level. Smooth and with some great waiting on K-Ci, it certainly gets

MUSIC PEOPLE

D-INFLUENCE
Midnight east

west

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SUNCHILD
Teacher, Teacher

Sohn Square

A raw, trippy and bluesy ballad, this is the debut single from a diverse threesome led by the wonderfully named Knaa. The group hail from the States but have been resident in London for some time, and the British melting pot of global music has certainly had an influence on their sound. Moody and multi-cultural, "Teacher, Teacher" is strictly for open and positive minds.

ALBUMS

JESTOFUNK
Love Is A Black Dimension

Lima, Italy

Jestofunk came very, very close to being awarded the Viva album stamp for this double collection. It contains some truly superb, mid-tempo funky jazz cuts, the rough edges of which make them ideal for Britain's more discerning soul clubs. There's even a fine version of Doctor Howaway's "The Ghetto" featuring Ce Ce Rogers on vocals and sometime JB, Fred Wesley on trombone. Essential listening.

THE AFFAIR
Just Can't Get Enough

4th & Broadway

We've been waiting 12 months or more for this album. Not that I'm in any way blaming the group for this. They have to fit in with the schedule drawn up by the suits, you see. But congratulations to Steve Carmichael and Hazel Fernandez - the wait has been well worth it. The classic "If Only You Could Be Mine" and all of their other singles are here. Real songs delivered by one of the finest soul acts in the UK, this deserves big props.

VARIOUS ARTISTS

Kool

This is the third in Chris Thompson's admirably eclectic series of Nineties journeys into the wonderful world of mid-tempo funky rhymes, hip hop breaks and ambient jazz juice. Featuring a dozen tunes licenced from European indie labels, including tracks by Howie B, The Egg, 9 lazy and The Jazzics, it's the strongest so far. A worthy documentation of today's underground music scene.

MY BAG

DADDY BUG talks through his current playlist

ALWAYS take at least two boxes of records when I play out. I think the secret to Diving on the R&B circuit is to play what people want to hear as well as breaking new tracks. Mix of the older and newer, however, is 80 per cent new stuff, because that is where I try to educate people. Which is why my first choice just now is 'Midnight' by D-Influence - it's just a bit different to anything else out there. It has a very British feel and this jazzy local which I like. I always try to promote British records, but a lot of R&B fans will only play American stuff.

CELEBRATIONS

D-INFLUENCE - Midnight (last west)

I'm always very impressed with the remix of Shante Moore's 'This Time'. On the album, it's a mid-tempo, nod-your-head soul lute, but the remix has been totally ripped up with a heavy bass and five drum patterns. It's fantastic to mix with, it really helps to slow down the pace down... The Twenty Nine 8 Steps' by Outside is another cut which sounds totally different. It has a laidback, old school vibe, but it's also a bit jazzy and it has great vocals by somebody called Obliviam. It's kind of the record I would play to an open-minded club crowd at somewhere like The Blue Note.

CHECKLIST

D-INFLUENCE - Midnight (last west)

SHANTE MOORE - "This Time (Remix)" (Silas)

OUTSIDE - "The Twenty Nine 8 Steps" (Drasas)

GRAY PUBA - "Once" (Silas)

ADINA HOWARD - "Freak Like Me" (last west)

"One excellent hip hop record which is currently blowing up big-style on the underground is Grand Puba's 'I Like'. It uses the El Debarge break, with fresh beats and smooth lyrics. He's a master of his craft. I also have lots of respect for George G/Man, who is responsible for the 'Mecca Soul Mix' of Adina Howard's 'Freak Like Me'. Everyone is chasing the promo of it. The rhythm track has been turned around and the vocals don't come in for ages. When they finally do, you should see people's faces as they recognise it. It's amazing.

You can catch Daddy Bug on Kiss 100 (Tuesday, 9pm) and at 'Jazz 'n' Groove' at the Blue Note, London NW1, and Soul Base, at the Frontier Post in Bexley Head.
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Juryman Know Kname (Down)
Hip Optimist Anafey (HipHopJazzJamLIVEMix)
Deep Freeze Productions Showdown At Voodoo Creek
Coldcut OnMission
DARK GLOBE SHADIEST BREEDS

2XLP/CD/CASSETTE/RELEASE DATE 12/6/95
**SINGLES**

**HALO**
Eclipse (UFB Remixes)
MNV, Sweden
The Sheffield metal machine gun sort the latest project from former Verve man, Graham Lewis, down the local Ambience R Us store for a full killing out. The “Growth Mir” thrice godly, but it’s the acoustic “Emmersion Mir”, a pulsating epic mesh of piano gust and honey knolubars, which steals the show. Finely chiselled and tuned deep close to perfection.

**INNERSPHERE**
Out Of Body (Remixes)
Sabrettes
A two-record package, featuring remixes of the lifting ambient dub of “Out Of Body” from the searching “Body Works” album. The Sabres continue the Mutant Son Of Shaft theme they recently unveiled with Snapper, and The Orb wibble bocolastically, but it simply sounds like a storm in an E-cup. Meanwhile, David Hendryt “Quad-9” is an uneasy-listening stomp in a sheet metal factory.

**LITTLE AXE**
Another Somny Day Wired
Less robust than the excellent “Ride On”, this second single from Little Axe (who are led by former On-U-ster Skip Macdonald) sit all the wrong elements into a funk-fried dub-stew; guitar freetry, cloying R&B vocals and piled-high effects. Over the top and underwhelming.

**PENTATONIK**
Credo/Zeigeist
Davos
When Pentatonik’s Simeon Bowering is on form, it’s like hearing “The Last Post” on some lonely moor, and being absolutely chocked. And these are two of his finest symphonic slabs yet. An intricate, fragile, hallowed beauty which is not afraid to mix scraping violins and vaporous guitar into the distorted beats. Let it lop gently around your sensitive cranial parts.

**THE ILLUMINATI OF HEATHENDOM**
The Worm Turns
Ninja Tune
A withering fusion of ultra-euphoric bass-funk and strange analogue manoeuvres, “The Worm Turns” is a little too outre for its own good, really. Imagine Space Time Continuum with hicups.

**THE WISEGUYS**
Hit By Mouth
Waltz Of Sound
The follow-up to “Ladies Say Owl” and another killer record from a label which produces chicston grooves with appaling frequency. “Hit By Mouth” mets alaryx into a sweet top hop rhythm, but the real winner is the flip side, “Too Easy” – a good-time dancebash out to a funky beat and irresistibly folksy strumming.

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**KUSHTI**
Freestyle EP
Octopus
Winner of this month’s Expect Mainstream Genius award. From a group led by DJ Hamley, ex-Black Dog, the best cut is “Strombol”, a delicious blend of samba piano riffs spread neatly across rhythms which make ruminating bass in rolling electro. Even Castro could tap a cigar to it. Flip the record over and you’ll find the incredible multi-cultural dub-collage of “Realidad” and the bossest bossa nova of “U F Alstars”. Innovation beyond the call of duty.

**BEAUMONT HANNAN**
Pai-Days
FPR
Hannan’s assorted mixes take in feebly acid, obtuse piano (madhouse and, on the “Moon In Motion” version, surprisingly busy, trancey techno. Elsewhere, Autechre hit 12 on the distortion pedal as they rip the track to shred in a pandring funk-rock style, while Richard Brown comes over all Phutrastic. A truly mixed bag, Feeling lucky?

**ALBUMS**
FUTURE SOUND OF LONDON
Iindsight
Virgin
At last, a proper release for the album which originally appeared last year as a limited artranavaganza, a paradigm of ultra-modern consumer slick. For those who have long held FSOL to be electronician’s emperor’s new clothes, blinding only with scientific mumbo jumbo, “Iindsight” might cause a change of heart. Yes, there are still plenty of those Vrayounscapes fantasies, custom-built for expansive critical theorists, but there’s also a fair few trip hop-sounding groovers, rewired through Dougan and Cohan’s peculiarly polished hardware, including the elusive “Smoking Japanese Babies”.

**LOCUST**
Truth Is Born Of Arguments
Apito
Like Joy Division with the dark humanity, like Rapman without drums and like Te Test Department without the spectacles. The world of Locust is one in which the machines are possessed by the devil and he’s forgotten all the best tunes. In fact, he’s forgotten his tunes full stop. An apparently intensely personal odyssey (half of the song titles have “I” in them), listen to “Truth…” and you can’t help feel that Locust should lay off the downers, get out a little, and realise that communication is a far greater problem when domination through fear. The world is cold enough already, thanks.

**KEY PROCESSOR**
TV-99-AD
Assembled
Eros Lute, Ireland
Every release on Stefan Robbe’s label is special. And this one is no exception. Divided between two artists, Key Processor and TV-99-AD, this is an album of melifluous pure techno and off-kilter ambience which rarely lapses into functional derivation. Key Processor favour the jazzy end of the spectrum, stripping back the funky synths to reveal sharp melodies and sorrowful Detroit strings best typified by “Techno Blues”. TV-99-AD, meanwhile, catapult themselves into orbit looking for Planet Electro and return with fascinating tales of alien b’lines and hard-funk mania. Check the brilliant “TV Brain” for Bambasta goes apex FX.

**ALEX PROOPER**
Regular Music
EP/03 Software, Holland
Music without equipmen? Atmospheres without a human touch? Ambience sans twiddling?

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**DREAM DATE**
HOWIE B dives into the realms of fantasy for his dream DJ slot

What is your dream venue?
Fuse in Brussels. The system there is really wicked. It’s actually a hardcore tech club, full of very tall Belgian people going absolutely crazy. It’s quite brilliant.

What is your dream line-up?
I’m just going to stick with the people I’ve always loved. I’d put on top of this huge glacier in Iceland. I can’t remember what it’s called, but it’s the biggest one in Europe. I went there when I was DJing in Reykjavik. And the dream date would take place in summer, because then it would be 24-hour daylight.

How would you get there?
Fly to Iceland and then be transported to the glacier on a snowmobile.

Who would be the promoter?
Simon Williams. He promotes for James, The Chemical Brothers and the Mo’ Wax clan. Why him? Because he’s a madman and I can relate to him. He never sleeps, but he’s still totally together.

What is your fee?
One snowmobile.

Which five names have you put at the top of your guest list?
Huebert, an Icelandic artist who paints beautiful landscapes. Bjork, because she plays a mean hi-hat. Mushroom from Massive, to be the bongos. Clint Eastwood, PD. Ouspensky, who wrote this book called “The Fourth Way”. He’s not actually alive anymore, but if he was there he’d have a lot to say.

What is on the rider?
Lots of Tahini, with pita bread, and lots of gin and tonic. Oh, and pure indica spiff from Jamaica. A sackful of it.

Who is your warm-up DJ?
Johnny Rockstar. He’s part of Naked Funk. He plays after me at the Paradise on Sundays, so I’d just switch it round.

Which records do you open and close your set with?
I’d open with “Come Together” by Herbie Mann – a gorgeous 12-minute instrumental version of the Beatles’ song. And I’d close with “Return Of The Original Art Form” by Major Force. It’s a collection of live beats from 1988 mixed together by DJ Mio and is the most exciting piece of music I’ve ever heard.

Where do you go when the club closes?
To the Blue Lagoon sulphur pool in Iceland. It’s like a bath the size of a lake.

Who are you taking with you?
Ima Sumac. She’s a Brazilian singer who has the most amazing voice. Big voice, big body, big woman!

“Best Foot Forward”, a compilation of material on Howie B’s Pazzazz label, is not now

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D:REAM

Shoot Me With Your Love

The New Single Out 26th June On 12", CD and Tape
With Mixes by Loveland, D:REAM and Vasquez
TONY DE VIT talks through the highlights of his recent 12-hour set at Trade.

"During the first hour I dropped the Todd Terry mix of Bizare Inc.'s 'I'm Gonna Get You', a track which always makes me think of Trade DJ Malcolm Duffy. I heard it the first time I went to Trade and the place exploded. Another early record was Artimia's 'Hey Man', a deep, driving house tune. I've never heard anyone else play it and it really does the business! "One track I couldn't possibly forget to play was 'Krazy Noise' by Numerical Value. It's sexy-as-fuck, uptempo house music and is the best record Malcolm has ever made. From there, I moved up to a Paul Lam's 'NRG' with Calvin Rotane's 'I Believe'. It's a hard house tune with an amazing break that sends everybody crazy. "I suppose it must have been somewhere around halfway through the set that I dropped the original version of 99th Floor Elevator's 'Hooked'. I was well into the happier stuff by this point. 'Hooked' is an excellent hands-in-the-air tune, and the same goes for 'Bits&W' Pieces' by Artemisia. Tracks like these are what I would call real Trade records. "Control's 'Time Of The Mumph' is an utter, utter banging tune which I love, while Scott's 'NSH Surgery' is a classic techno cut from the early days of Trade. Around this time, I also played quite a few records on the Rabbit City and Edge labels – this is the kind of banging techno Trade fans always look for. "Towards the end I played 'Let's Rock' by E-Trax, an anthem which has really stood the test of time. And although some people might think 'it's a bit shifty to include my own tune, the last record I dropped was 'Burning Up'. As I left the box and hit the dancefloor, the entire club gave me an ovation. It was the best moment of my night."

SINGLES

99TH FLOOR ELEVATOR FEATURING TONY DE VIT

Hardbag

Mix by DJ Tony De Vit

Label: Dance

This anthemic, italo-style cheese-gin is going to be enormous. Popular at Trade for the last three months on acetate and already being hammered by Peter Tong, it’s one of those phenomenal feelgood tunes which make everybody behave like Cheesecake Cats on E. It’s sure to accompany many a summer’s early mom.

SPACE BABY

Free Your Mind

Mix by DJ Chees

Another one with "cross-over" stamped all over it, a girl crooning "You’ve got to free your mind" is juxtaposed with some spacious trippy-dippy keyboards and a wall-speaking, no-nonsense rhythm section, especially in Tall Paul’s mix. It makes you feel like reaching for the stars.

THE SHAKER

Strong To Survive

Mix by DJ Bono

Peter Bono offers another irresistible party tune which is big on atmosphere and short on pretension. This uptempo love monster is bound to have them rocking in the aisles!

CASTLE TRANCEALOT

Indiscrète

Newly signed to the British Slate imprint, Patrick Prins turns over his deep and effortlessly smooth out another dreamy, hypnotic, off-his-knackers soundwave. The aural equivalent of a Salvador Dalí landscape, the synth slowly dissipates and drips seductively but relentlessly into your sub-conscious. A little like leaving an Almond Magnum out in the sun, it melts all too soon, leaving just a sweet memory and a handful of nuts.

ENDIVE

The Feeling

Ballin' Head straight for the dub, a hi-octane hoedown which is a bigger hit than Cheryl Stark in some of Britain’s clubs at the moment. A chunky, spunky and very, very funky Nush production.

PEACEFUL CHEMISTRY

Sex Or

This is a vibrant, uptempo party animal which has been astounding many with its brass neck. Groovy enough to give anyone the horn!

JOI CARDWELL

Jump For Joi

EIGHTBALL

This absolutely delightful grain-grinder finally receives a domestic release after shimmering on import for nearly six months. The voice behind many of J I Lewis’ most exquisite moments and last year’s salacious "Little Body" on Tribal, the saucy Joi Cardwell here delivers one of her finest moments with a track which is melodically of the highest order for the handbag brigade, but deep enough to make even the most hardened purist moon with pleasure. Sheer magic.

REAL MCOY

Runaway (Remixes)

Arista, USA

The Vasques mixes were fabulous and now Armand offers us all his usual glorious trademarks for these American reworkings. Apart from the Todd Terry-esque keyboard pads and the driving kick drum, the looped vocal has more hooks in it than a fisherman’s hat.

YO-YO

C one, 12

Conscious

An exhausting Nu-NRG workout which has some great breakdowns and will get you going up and down more times than a whore’s drawers!

SARA PARKER

My Love Is Deep

Sharp

The fab "Armand Dub Of Doom" mix which appeared on the import is included here, but it’s the two new Sharp mixes that are currently making the beat bars wring their knickers. The vocal version has a huge piano breakdown and an underground edge, while the "Sharp Dub" is a nine-minute orgasm. Further proof that when React and George Mitchell are one of the freshest remix teams around.

BADMAN

The Last Lover

Prol巧克力

Baby Doc in one of his many guises, "The Last Lover" is a pumping, stomping, thundering, beefy bump-up.

TOP KAT

Beyond Top Kat

You can smell Times Square on this record. An awesome kick drum, which could have been lifted from any Armand cut, is suddenly joined by a fierce queen锦绣 "Bitch! Bend over! You’ll get the shock of your life!" Add some Peep Boys samples in the "Bitch, motherfucker, bastard!" line from George Morel’s "Morel’s Grooves Part 2" which suddenly leaps out at you, a festival pitchfork, knife and twice as nasty. A record worthy of veneration – these boys don’t fire blanks!

ALBUMS

VARIOUS ARTISTS

Preska 2

Rash

This is the second album compiled and mixed by Rachel Aubern, the resident DJ at London’s Garage club. And with a selection of uplifting cuts including such as Soapy’s "Horny As Funk", Happy Clapper’s "I Believe" and Tail Falls’ reading of "Innner" by Kool World, it’s one which self-respecting party animal will want to be without. Roll back the curtains, give your nan some ear-plugs and invite the neighbours round for a night old Russell Harty.

VARIOUS ARTISTS

Journeys By DJ Volume 7:
Rocky & Diesel

Rocky & Diesel don their Vasquez masks to provide what could well be the best of the "Journeys By DJ" series so far. From the opening bars of Aphrohead’s "Tunnel Vision" to Emerson’s epic remix of Shakespeare’s Sister to the exhilarating finale of their own mix of "Garden of Earthly Delights" by D-Note, we’re talking large pools of blood and sweat stirred along the way. This is seamlessly tucked-uppsy-funk, pieces together with equal portions of careful planning and total dance zeal.
Grass Green

Grass Green imprint is doing it for the house kids. Grass Green is the first of three subsidiaries to Powell and Gooden's Bush empire. Launched some 18 months ago, with the debut release from Housey Doings, Bush have since added an experimental offshoot, Field Recordings, and are now set to start Ambush, a label which Dave Clarke and Laura-Jane, formerly of Magnetic North, have re-uni into "Loose Fusion - "The Soundclash KOUARI" EP".

Which is exactly what they have done. Despite being misunderstood by practically everyone around at the time the house scene divided, Bush have since appealed to those who grew bored of the two extremes. The label united a lot of people, providing them with a plethora of raucous tracks with a house tempo. Then came Dave Clarke's "Red" series, and the rest is history. As a result, Bush material has been pillaged by everybody from Munk to Armand Van Helden to Satoshic Tomiee. Powell: "It took a while because the bass drum was too hard and the hi-hat was distorted, but now everyone is using Clarke's sound. People haven't sampled us creatively, though. They've just taken bits and put them on their records."

But the real turning point came when American DJs such as Roger Sanchez and Tony Humphries arrived in the UK supporting Bush releases. Suddenly, people who had categorically ignored their tracks came begging, something the Two Enrics seem to thrive on. This total change of fortune basically comes down to them having created a niche of their own. Gooden: "It's like people who sell clothes. Something comes along which doesn't sit in comfortably and it creates a unique market. People actually giggled at Dave Clarke's record because they thought there was no real market place for it! But it developed one for itself and now you can hear loads of derivatives of that track."

The same is happening with Grass Green and, as in the past, Powell and Gooden have achieved this by messing with the ingredients of established formulas. Like Bush, the label has been enhanced by releasing everything from deep garage records to progressive British house tracks, although each retains that glorious Grass Green feel. Their A&R policy is a combination of Powell's exceptional ears from behind the decks and Gooden's enthusiasm on the dancefloor.

Gooden: "I just stand in a club, put my hands in the air and get on it! Powell: "People say there's a Grass Green sound, but I can't hear it. If there is one, it's certainly unintentional. The fact that we don't have massive riffs is very attractive to me. I love subtlety. I don't mind things hitting you in the face sometimes, but I don't understand why so many people choose to appeal to the lowest common denominator in music. It's nice to have a few chopped-up vocals, conga riffs and a little piano."

'just wish people would give the records a chance. It would take a very brave DJ to base his whole night round Grass Green tracks because an audience needs to be re-educated before they can get their heads around what we're doing.
The text in the image is a mix of paragraphs and a table. The paragraphs discuss the history and policies of Grass, a record label, and mention various artists and songs. The table, labeled "Grass Green Discography," lists the label's releases, including artists like Housey Doings and Daddy Mack. The text is rich with references to music and the evolution of the label's approach to releasing music.

For example, one paragraph states: "It's thanks to the two Eric's exceptional working relationship that the Grass Green policy is so carefully thought out and followed through. Gooden: "We're similar in many ways, except that Eric's shorter than me!" Powell: "And he's a liar! No, I respect him totally. The beauty of us two is that if we fall out, we make up really easily."

Another paragraph talks about the label's focus on quality: "people who are prepared to listen. I'd rather they came across it more naturally than receiving it in a package alongside a Human League record."

The text is filled with anecdotes about the label's operations and the artists involved, giving a comprehensive look at Grass Green's discography and its unique approach to music and media.
Basic Instincts
I RECENTLY bought a great single on the Back To Basics label called "What Kind Of World" by Ascend & Ultravibe. But my mate says Back To Basics is a house music label. What's the deal?
TIM SOUTHWELL, Newport
The confusion is a result of the existence of two completely different, but similarly named, labels - Back To Basics and Back 2 Basics. The former was launched last year by the Leeds-based Back To Basics club. Promoted by the legendary Dave Beer, with the invaluable assistance of resident DJs Ralph Lawson and Huggy, the club began in 1992 and has now established itself as one of the most consistently exciting nightspots in the UK.

Country Dancing
DRIVING back from Tribal Gathering, my friends and I started wondering about how this brilliant event compared with the first wave of ILLEGAL OUTDOOR RAVES. When did these kick off, who were the main promoters and what was the reaction of the police?
JULIA MARRIS, London W5
ROOTED in the underground warehouse parties run by organisations such as Westworld and The Dirtbox during the mid-Eighties, the outdoor rave scene exploded at the beginning of 1989. Throughout the summer of that year, the police were monitoring upwards of a dozen large-scale illegal events taking place across Britain every weekend. What's more, against all expectations, the onset of winter didn't dampen the enthusiasm of the ravers. Between October and the following February, the authorities logged 267 unlicensed events in the South East alone. Perhaps the most significant early party was A Midsummer Night's Day Dream, held on an old airfield near the Berkshire village of White Waltham in July, 1989. Promoted by Sunrise, one of the first and biggest rave organisations, it attracted around 11,000 people. "The Sun" printed a typically over-the-top front-page report on the event, under the headline "Spaced Out!", but even the police denied the tabloid's absurdly inaccurate claim that "Thousands of empty Ectasy wrappers were left littering the floor".

Back To Basics Records opened their account with "The Systems EP", the debut release from Huggy under the monicker of Hoti (12-inch, B2B 001). They have since issued four other 12-inch singles, most notably DJ Emma's trip hoppy "Based" (B2B 003) and Joach Wink's "How's The Music" double pack (B2B 005). Forthcoming releases include tracks by Eddie Flashin' Foxwes and Mr Oneestar. With their distinctive colour coding and logo - a Jamie Reid-styled defaced picture of The Queen - the Leeds label's records are hard to miss.

Back 2 Basics are meanwhile based in Wednesbury, near Birmingham. Run by Jason Ball, the label developed out of a record shop of the same name in 1993 and have so far put out 25 12-inch releases, mostly pure jungle cuts from the Midlands. Ascend & Ultravibe have issued two tracks on the label, "What Kind Of World" (B2B 12010, with remix BB 12010R) and "Real Love" (B2B 12018), and Ultravibe has also released "Will They Ever" (B2B 12016) and "Why" (B2B 12024).

To add to the identifiability difficulties, Back To Basics sometimes rewrite themselves as Back II Basics or even Back 2 Basics, and it's also worth pointing out that there is a group called Back To Basics who are signed to Polydor Records. Still, at least the two labels are not worried by the others' existence. In fact, they even get their records manufactured at the same pressing plant!

Screen And Heard
SOMEONE on a recent episode of "The Little Picture Show" talked about a short film which featured live footage of THE SHAMEN. What was this film and is it available on video? Also, does any other live footage of The Shamen exist?
SHARON CAULDER, Aberdeen
The film was called "Notes From Underground": Shot during 1991-92, the half-hour film focused on The Shamen and metal-bashing performance artists Test Department. The live footage of The Shamen, which included versions of "More Any Mountain", "LST" and "Coming On", was captured at the Livingston Forum on their Progeny tour.

Directed by the Modus Operandi production unit, it was premiered at the Edinburgh Fringe in 1993 and first seen by the public as a support show to "Reservoir Dogs" in London. The film went on to win the Silver Plaque for Best Documentary at the Chicago International Film Festival.

There was talk of a Channel 4 screening but, due to copyright problems, this has not yet been scheduled. These problems also mean that it is unlikely to appear on video in the foreseeable future. So for those of you that are surprised, the only other video footage of The Shamen is a performance of "Make It Mine" filmed in Chicago in 1991. This can be found on the "Boss VD" video compilation (Vision VCD, VD 853).

Ford Of The Realm
CAN you tell me if BABY FORD's "Oochy Kooky" single is still generally available? Will you also list a discography of Peter Ford's IFACH label?
TOPPER, Lincoln
ONE of the first British acid tracks, Baby Ford's "Oochy Kooky (P.U. Baby) (Part 1) (Rhubarb King 12-inch/CD, BFD 1-12/CD) initially appeared in the summer of 1988, but has long been deleted. The one-sided 12-inch, the flip of which featured a stronger mix of the acid, is now a collector's item. The track can, however, be found on the Acid Flashbacks compilation album (Rumour LPICD, TRIPPLICD 1).

Seven years on from "Oochy Kooky" and Peter Ford, sometimes known as Baby Ford, still has a fine ear for weird electronic sounds, as the following 12-inch releases on his IFACH label show.

IFACH 001: "Monolene/"Dead Eye" (released March 1994. No artist credited)
IFACH 002: SYMPTICL - "Space 4-2/"No Name" (May 1994)
IFACH 003: VOYCTRAX Companions/"Charm" (July 1994)
IFACH 004: ECO TOURIST - "Penguins/Magalonic" (August 1994)
IFACH 005: SOLYC - "Off The Man/"Vision" (September 1994)
IFACH 006: BAIRD REMO - "Baird Remo EP":/"Yohn"/"Emojerk"/"Amira":/ 
"Low Ride" (November 1994)
IFACH P007: SYMPLECTIC - "1.156 
Mix" (November 1994. Limited edition of 500 copies)
IFACH 007: VOYECTRA - "X"/"Fu 
Bong"/"Histoipe" (January 1995)
IFACH 008: PERBEC - "Perbec EP": 
"Cherry"/"Rain Tower"/"Shakermun":/ 
"Cow Gum" (March 1995)
IFACH 009: SYMPLECTIC - "Free B":/
"Roller"/"Jijin" (April 1995)
IFACH 010: EL MAL - "Citrus":/ 
"Colburn" (June 1995)
A compilation CD of the highlights of 
the label's material to date, "Flach 
Volume One" (IFACHCD 001), 
will be released in the next few weeks.

Freshly Squeezed

HAVE you any idea what has 
 happened to the legendary 
 D O G E F R E S H?
NEIL COOPER, Cardiff
ONE of the earliest hip hop heroes, 
Doug E Fresh was the original 
human beatbox, his ability to imitate 
instruments and effects first gaining 
him widespread attention in 1984. 
The following year, after hooking 
up with New York's Get Fresh Crew 
and Sluck Rick, he signed with 
Realty Records in the US and 
Cooltempo in Britain. His debut 
single, "The Show" (12-inch, 
COOLX 116), was so popular that, 
at one point, it was said to have 
been played by American radio 
stations every 15 minutes, 24 
hours a day.
Fresh's first LP, "Oh My God" (CTU03, 
a old skool classic, appeared 
at the end of 1986, but he was inexplicably 
dropped by Cooltempo soon after. 
His 1988 follow-up LP, 
"The World's Greatest 
Entertainer", was pressed 
up in the UK by 
Fantasy (F 9658), 
but it wasn't a success and no more was heard from Fresh until

a single called "I'might (Alright)" came out in 1993 on Gee Street 
(12-inch, GEE7 59). The track was 
produced by New York DJ 
Funkmaster Flex. Since then, he 
has once again fallen silent.
However, Doug E Fresh remains 
signed to Gee Street and has spent 
the last few months recording an 
album with the working title of "The 
Next Level". Word has it that it 
includes contributions from DJ 
Hollywood, Lovebug Starski, The 
Coldcrush Brothers and The 
Furious Five, Grandmaster Flash's 
old crew. The album will hopefully be 
in the shops by the end of the year.

The First Cut

EVERYWHERE I look, DJs are 
charting records as ACETATES or 
DUB PLATES. What are they? 
Are they like white labels? And 
can you buy them in the shops?
CRAG BOLDER, Hayes
ACETATES, Hayes 
are produced at the start of 
the manufacturing process of 
a record, when a set of 
master lacquers are cut from the original 
recording. A separate lacquer 
(which is a sheet of metal coated 
with plastic) is made for each side of 
the disc. By a complex process 
(which involves dipping it in acid 
and spraying it with silver nitrate) 
multiplying positive and negative 
lacquers are cut. It's from these 
that the records are pressed.
When a label or an artist wants to 
have an early idea of what their 
tracks will sound like on vinyl, 
are cut directly onto an acetate, 
producing a unique recording 
which can be played immediately.
Acetates are much heavier than a 
normal record, but made of softer 
material, meaning that they can only 
be played 25 or 30 times before the 
quality starts to deteriorate.
DUB PLATES, which originated 
on the Jamaican reggae scene in 
the mid-Seventies, came from the DJs' 
desire to obtain exclusive versions of 
tracks. Often, they wouldn't even bother setting the 
recording-in motion, preferring instead to have repeated 
dub plates cut straight onto an 
acetate, without a lacquer actually 
being made. That way, there was 
no danger of bootlegging.
As dub plates now cost only £30 
a time, some record companies 
prefer to supply a few DJs with 
exclusive copies in order to gauge 
crowd reaction. If the tunes are 
popular, the full process goes 
into operation. If not, the 
dub plates may be the 
only copies in existence.
So it's rare for them to be 
available to the public, but 
second-hand 
record shops sometimes 
reveal discarded 
DJ copies.

Belfast DJ DAVID HOLMES 
selects his all-time favourite discs

ORBITAL - "BELFAST" (for EP)
"I brought Orbital over to play in Belfast in late 1989. 'Chime' had just 
come out and we were going crazy for it over here. The group gave us 
a tape of all of this new stuff which hadn't been released, including 'Satan',
and my friends and I played it while we were driving around Belfast after 
the club. When 'Satan' came up, the whole car fell silent. We were like, 'What in the name of God is that?' We played it again and again. We told 
Orbital how much we loved it and they then put it on their next EP, which 
they called 'Belfast'. It's a classic record."

THE SHARPES - "TIRED OF BEING SO LONELY" (SlateSide seven-inch)
"A real soul gem from the Sixties. I picked it up in an old second-hand 
shop and it reminds me one of my old girlfriends. It's a bit corny, I know,
but don't tell me you've never had a record which reminded you of a girl 
you fancied! I've no idea who The Sharpees were, but I still play this track 
to this day. I'm really into northern soul and R&B, and having the chance 
to play these records was what so great about last year's Heavenly 
Sunday Social nights."

SEX PISTOLS - "PRETTY YACHT" AND THE JAM - "IN THE CITY" (Virgin and Polydor 
seven-inch singles)
"These two records were given to me by my brother. I'm the youngest of 10 
kids and I was about eight at the time. After that, I started getting really 
into these and other punk bands, like The Damned, The Clash and The 
Adverts. My sister, who has been working in London as a fashion designer 
since around 1969, made me this pair of bondage trousers, but I was never 
really a punk. I was far too young. Did I get any grief from my old dear for 
playing the records? Not really, but she did confiscate my bondage trousers 
and Doc Martens. I'm not telling you why, though."

THE WHO - "QUADROPHENIA" (Polydor album)
"The 'Quadrophenia' film completely rocked me. 'Love Rain On Me' and 
's.15' are my favourite songs on the album. I was quite involved in the mod 
scene during the early Eighties and I used to go to a great mod club called 
Extraordinary Sensations whenever I visited London. It was run by Eddie 
Pillar, who is now the boss of Acid Jazz. I didn't own a parka, but I did buy 
a scooter. Unfortunately, the back wheel fell off when I was riding it home 
after buying it!"

THE SABBRE OF PARADISE - "SMOKEBELCH" (Sabbre Of Paradise 12-inch)
"I went to see Andrew Weatherall and Phil Perry at a Full Circle night at The 
Zap Club in Brighton. We missed our lift and we were about to call it off 
when we found someone else to drive us down. Weatherall opened his set 
with 'Smokebelch' and it was the first time anyone had played it. It was just 
on acetate, It blew me and we went up to him and asked if I could get a 
slate of it. He then asked me if I wanted to remix it. That remix did 
make it. It got me loads of work. But I have to say that I prefer 
the original version to mine."

David Holmes' debut LP, 'The Film's Crap, Let's Slash The 
Seats', is released by Go! Discs on July 10

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JIMI POLO - BETTER DAYS (SASHA REMIX)
ROBERT OWENS - I’LL BE YOUR FRIEND
ASHA - 2 TRIBUTE (ORIGINAL)
CECE ROGERS - SUNDAY
REMIXE - BLADE RUNNER
ANNADINE - ANGEL
KYM MAZELLE - WAS THAT ALL IT WAS
FRANKIE KNOCKLES - YOUR LOVE
LIL LOUIS - FRENCH KISS
SASHA - HEAVENLY TRANCE
FINGERS - CAN I FEEL IT (VOCAL MIX)
KING BEE - BACK BY DOPE DEMAND
ROBERT OWENS - I’LL BE YOUR FRIEND
LEFTFIELD - NOT FORGOTTEN (REMIX)
NICK - ANTHEM
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VIRTUALMOSIMO - MIMOPLASTICO
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MR WENDAL (PERFECTO REMIX)
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ALISON LIMBERICK - WHERE LOVE LIVES
LA LUMA BANG THE BEAT OF THE DRUM
CHICAGO STREET PLAYER (BROOKSB'AIDS)
SUENO LATINO - SUENO + MAYDAY REMIX
SULTANA - TE AMO
GATE DECOR - DEGREES OF PASSION
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This is the last page of the classifieds section.
DANGER GIRL

LONDON, ENGLAND, 2097 A.D.

WITH ME NOW IS CHIEF INSPECTOR LANGLEY OF LONDON'S FLYING SQUAD--

WHAT'S THE SITUATION?

IT'S PRETTY MUCH AS YOU SAID. THEY'VE ISSUED THEIR DEMANDS, SO IT'S A WAITING GAME AT THIS POINT--

WHAT ABOUT THE RUMOURS THAT THE AMERICANS ARE SENDING A SPECIALIST TO HELP DEFUSE THIS CRISIS?

MEANWHILE, COMPLETING A HIGH ORBIT OVER THE ATLANTIC OCEAN AT 1200 MPH--

THANKS, HELENE--

YOU'VE BEEN FULLY BRIEFED, WE NEED YOU TO NIP THIS SHIT IN THE BUD WITH THE QUICKNESS.

WE NEED THE OL' DANGER GIRL MAGIC--

NO PROBLEM, TANISHA--

NEXT: FUCKING WICKED!
screeching 'Hey baby, come over here...'. That never happens in real life. Not to me, anyway.

"The type of music I listen to depends on my mood, but I really like a lot of house. It somehow seems to draw you into it; I especially like some of the uplifting stuff which is around at the moment. You know, the stuff the techno people call 'handbag'. One of my friends calls it 'barrage'. I just think it's nice to have a bit of melody in there. Then again, I also enjoy hearing banging techno tracks from time to time.

"I guess my favourite club is Cream in Liverpool. There are also a couple of places in Glasgow, but I've forgotten their names. To be honest, I prefer parties to clubs because they're generally a lot more relaxed. There isn't the hassle of the security. I think clubs like Strutt and Ministry Of Sound are really good, but I just prefer places which are done by word of mouth. I went to that Leftfield party earlier in the year, but I was knocked back at the door. In the end, it took Charlie Hall to get me in.

"The last time I appeared in Leeds, I wanted to go back to Back To Basics, but I went to hospital instead. I was locked out of my own gig and the security wouldn't believe who I was. So I just pushed my way in and punched up a picture of The Jeff Healey Band on the wall as I did so. I broke my hand. The venue were great about it, though. They didn't charge me for the damage and even asked me to sign the cracked poster. It turned out to be the best gig I've ever done.

"I actually only got out a couple of times a week, but if I'm starting to get a reputation as a clubber I suppose I must be going to the right places. And I must be getting that combination of Benel and alcohol right... Or, to be more specific, two measures of Largycol to two measures of whisky.

Rob Newman currently has nothing but his own brand of hedonism to promote. He is, however, two paragraphs into his second novel.

Martin James
BALLETO HOO!

What on earth does ballet have to do with club culture? Let’s ask CONTINENTAL BREAKFAST.

FOR most of us, any knowledge of ballet stops at Wayne Sleep’s pumps, Micheal Clarke’s giant strap-on dick and a very dodgy Sven Vath album. Let’s face it, the only place for a tutu in clubland is on the butt of some misguided fashion victim. Lance Fuller of the CONTINENTAL BREAKFAST performance troupe is, however, determined to change this.

“Our idea of performance is a different form of stimulation for the clubber,” he explains. “The pieces are choreographed to enhance the energy of the music, the dancerfloor and even the drugs.”

Having already received enthusiastic reactions at Megatropolis and last year’s Phoenix Festival, Continental Breakfast now plans to take their vision ever deeper into club territory. In particular, they have recently forged an unlikely alliance with electronic sympathiser Simeon Bowring, aka Pentatonik.

“The point is that people can enjoy a powerful performance in a club,” says Lance. “You don’t have to just sit and watch, you can dance as well. Even if you’re not watching, you’ll still experience the changing atmosphere because what we do goes beyond normal dance. And if people want to call us pretentious, that’s their problem.”

Pas moi, mate.

Continental Breakfast appear at the Glastonbury Festival and will present a special show with Pentatonik at the Union Chapel in London later in the year.

Martin James

DRUM ‘N’ INK

A quick flick through "JUNGLISTS" reveals a vibrant book to match a vibrant sound.

WRITTEN by James T Kirk and Andrew Green, "JUNGLISTS" is a rapping fictional account of Britain’s most underground music scene. Through an energetic patchwork of ideas and impressions, the book documents the clubs, the fashions, the energy, the attitudes and, in one uncontrollable three-page splurge, all of the slang which surrounds jungle.

"Junglists" boldly attempts to represent an entire lifestyle. "People always say, ‘write what you live’, and jungle music is exactly what we’re living," explains Green. "We wanted to get across the feeling of being in a club, with a whole heap of people, hearing that baseline kick in and seeing the hands go up as the crowd just start hailing for the rewind. We wanted to re-create that whole atmosphere and experience. "Being into jungle is a state of mind. You have your true junglists and your fly-by-night junglists. You don’t like people jumping on the bandwagon. You want it to be just for the people who were into it originally. The scene is currently reinventing itself. And it’s only in Britain that you have that fusion of the reggae, the hip hop and the jazz influences. Only in Britain."

"Junglists" is currently available in paperback from Boxtree Publishing.

Jake Barnes
A GUY CALLED GERALD goes ga-ga in the analogue haven of the MUSEUM OF SYNTHESIZER TECHNOLOGY

YOU MAKE MUSIC WITH YOUR OWN MIDI set-up. You want to sound cool and groovy. You have been trying to track down a Roland TB303. You find one, pay upwards of £500, and then have to fork out around another £200 for a MIDI retrofit. You are quite clearly mad.

You are also, however, half as mad as Martin Newcomb. In a massive bunged tucking away in deepest Hertfordshire, Martin has amassed the most staggering collection of vintage synthesizers known to man. Walking down the stairs into the Museum Of Synthesizer Technology, it's difficult to grasp in awe at the sight of several hundred keyboards set out in an easily negotiable maze, all wired up and ready to play.

Well-known workshoppers sit beside obscure one-offs made in Russia and virtually every Moog made is represented. So are numerous gigantic modular systems, most of which weigh several tonnes. Gerald Simpson, aka ambient jungle man A Guy Called Gerald, who has come to test out some of the museum's gear, is delighted. "Oh man," he whispers, "I think I've died and gone to syntheses heaven."

It all began as a hobby just four years ago. Newcomb had made a stack of cash as a foreign exchange dealer in the City; a job he retains to this day, and was looking for something interesting to spend it on.

"I'd been into electronic music since the late Sixties," he recalls. "I was a big fan of people like Klaus Schulze, Tangerine Dream and later Emerson, Lake And Palmer. I'd always dreamed of owning one of Keith Emerson's 3Cs, which is basically how the ball started rolling."

The first pieces in Newcomb's collection were a decidedly un-vintage JD800 and a Proctor Ill with an Atari. To these he added an ARP 2600, a small EMU Modular, a Mini Moog and a Memory Moog, by which point he had embarked on a period of frenzied collecting. Many of the synths came via a contact in America, who cruised the country armed with the knowledge that there was an English headache willing to pay top dollar for items which were rare enough for them to be worth enough as new.

As the collection grew, people started turning up to look at it, and chez Newcomb mutated into a fully-fledged museum. It was officially opened a little under a year ago by none other than Dr Robert Moog, with Youth and Underworld's Rick Smudge among the dozens of famous names on the guest list.

The synth wonderland is divided into several sections. There's the Moog corner, the ARP nook, the Roland corner, and along the way, multitudinous odds and odds. Each has its own mixer and PA and, in turn, each mixer runs into a central space in which an enormous Soundcraft desk handles all the signals and routes them onto ADAT. An Apple Centris also lurks here. With what must be a terrifying array of cables and wires, this is able to sequence the entire place into a cacophony of analogue sounds.

Although Martin Newcomb's love for this now ageing technology is rooted in his adoration of the prog rock dinosaurs of the Seventies, it is the dance boffins of the Nineties who are flocking to the museum. And Newcomb hits the nail squarely on the head when he talks about their fascination for analogue gear.

"People are losing faith in the synthesizers of today. Musicians are not computer scientists and they're fed up with spending most of their time in front of a screen. They want to get back to fiddling with instruments. They want to develop sounds from scratch rather than just be given a pre-set."

SQUANK! Squidgeee! Wibbleee!

Gerald has turned on the perspex Gleeman Pentagon at the far end of the room, one of only 50 which were made in 1983 by the Californian Gleeman Brothers. It cost just over £1,500 when it first came out and would probably set you back about the same price now. Assuming you actually managed to find one, that is. With five voices and three oscillators per voice, it can really belt out some stomach-churning bass noises and truly wild, eerie, squarky sounds.

"I think I've found the one they used for Star Trek," says Gerald. Next on Gerald's tour is an Oberheim 8-Voice.

The four-octave keyboard is tiny, but the control panel stretches way out into the distance and is festooned with more knobs than a "Colour Climax" video. Originally manufactured in 1976 and selling for a whopping £7,500, it boasts almost endless permutations. After a mere too subtle twiddle of the frequency and resonance in the VCF, it offers up the meanest, fattest baselines you're ever likely to hear.

With the addition of SEMs (Synthesizer Expander Modules) this glorious machine could apparently have up to 12 voices, but this is merely a rumour talked about in hushed tones among enthusiasts.

LET'S cut to the chase. How much has this lot cost? "I'm not saying," laughs Martin Newcomb.

Go on, we won't tell anyone.

"Some estimates have put it at about £100,000 and others at closer to £1 million," he answers, coyly.

Looking around, the latter would seem to be closer to the mark. Like everybody else, Newcomb is unimpressed with the cost of vintage gear in recent years.

"I really can't believe what people have to pay for, say, a TR808. It's becoming a joke. A few years ago, you could pick them up for £200, then sell them on for £400. Now they've doubled in price again. It's crazy. Three years ago, I bought an EMS VCS 3 for £500. Now you see them for £1,500."

Part of the reason is that much of this equipment has not stood the test of time, ending up in skips as the musos of the early Eighties embraced the digital glory of Yamaha's DX7. To prove the point, at a recent music fair where Newcomb had a stand, a man recognised the modular gear on show as being similar to one of the bands on his wish list. He was already box set in his garage. Newcomb had to tell him it was worth £3,000.

There is also the story of the chap who, in 1983, swapped his DX7 for his friend's Moog Modular System. As part of the agreement, the two men had a one-month trial period, at the end of which the first decided he couldn't come to terms with the Moog Modular and wanted his DX7 back. The swap was off. And now? A DX7 is yours for £200, whereas a Moog Modular will cost you over £9,000.

A word of warning, though. Newcomb says that the spiralling costs of 303s, 909s and 808s will sooner or later come spiralling back down.

"Those machines are in demand because they feature today's club music sounds, but that popularity probably won't last forever," he says.

"They could well be back down to £100 in a few years. By contrast, classics like the Mini Moog and the ARP 2600 will always be highly sought-after."

GERALD is shaking his head in a mixture of disbelief, admiration and jealousy, with a little nostalgia thrown in for good measure. Visiting the Museum Of Synthesizer Technology has revived memories of the time when he'd spend hours fiddling with a Korg MS-20 in Manchester's Audio Shop.

"I used to get lost in the sounds, and you would never get the same noise twice," recalls Gerald wistfully. "These days, I usually delve deep into the Akai S950 for my sounds, but now and again I'll go back to the old synths and layer them on the Akais."

When he does work with synthesizers, Gerald has the choice of a JD800, a Jupiter 8, a Juno 106, an SH 101, a couple of 303s, one of which was the first instrument he ever bought, and a TR606.

A man who spent years triggering two 101s and a 303 off an 808 because he couldn't afford any new midi gear, a technique which can be heard to blinding effect on his "Voodoo Ray" single, Gerald Simpson knows his analogue ongles. But he has to tip his baseball cap to Newcomb's museum, and he'll certainly be back for more.

"I recently brought a friend of mine down from Manchester to work in my studio in London," says Gerald. "I'm teaching him programming and recording, and it's the best of both worlds."

A Guy Called Gerald's 'Finley's Rainbow' single is out on Juice Box on June 26.
The Museum Of Synthesiser Technology opens most evenings between 6 and 8pm. Visits cost £20 and must be booked in advance. Hiring out the entire museum and using the recording facility starts at £300 for a 12-hour day. You will also be given a free day beforehand to set up the gear you want to use. The more days you book, the cheaper it becomes.

For further details, call Martin Newcomb on 01279-771-328 or write to The Museum Of Synthesiser Technology, PO Box 36, Ware, Hertfordshire, SG11 2AP.
A user's guide to the latest gadgets on the market

- A new series of monitors are available from Yamaha (01908-366-700). The S15's feature 80 watts of continuous power handling and sell for £99 a pair, while the heavier duty S55's handle a meatier 140 watts and are priced at £179. Both boast Yamaha's new "wave-guide horn technology". They look good, too.
- Sound Foundation (0181-461-3131) are introducing a Kill Switch for DJs. Hook it into your set-up and the three-band EQ will enable jocks to kill the bass on one deck while retaining the higher frequencies and bringing in the bass from the second deck. The cost is £149.
- Time And Space (01442-870-681) have released a new batch of sample CDs, each retailing at £59.95. "LA Riots 3" is a double collection of breakbeats and basses, while "The Bomb" offers all you need for reggae tracks. For R&B and hip hop, try "Fat And Funky", another double set, which includes a midi file on floppy disk, or "Chronic Horns", with a full horn section playing solos, hits and riffs in every key imaginable.
- New from E-Mu (0121-653-6556) is the Emulator E64. With 64-note polyphony and expandable to 64 meg RAM, it's a stripped-down version of that sampling behemoth, the Emulator 4, although it features exactly the same software and outputs. And it's a mere £2,980.

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### Decked Up!

EQ puts TECHNICS' SL1200 turntables under the spotlight

The Technics name continues to dominate the DJ turntable market. Let's face it, where would you be without a pair of SL1200 Mark IIs? DJ limbo-land, that's where.

It comes as no surprise to learn that Technics is a part of a Japanese corporation, Matsushita. But not, however, just any corporation. Matsushita, which also owns Panasonic, is the largest consumer electronics company in the entire world.

Technics launched in the UK in 1972 as an upmarket hi-fi brand and had developed the SL1200 turntable by the mid-Seventies. Back then, hi-fi buffs were a notoriously hard-to-please bunch. They could detect wow and flutter blindfolded at a 100 paces and wanted a turntable which could deal with the quadruphonic version of Mike Oldfield's "Tubular Bells" and all four sides of YES' "Topographic Oceans". The SL1200 was, as Technics' product manager Peter Lawwood puts it, "Over-engineered". It was designed for heavy use, although rarely found this in sitting rooms. However, DJs soon discovered that they could abuse an SL1200 in all manner of unmentionable ways and it would keep coming back for more.

Among the most important features which initially made the SL1200 the stalwart of the club scene was pitch control, which was as essential to matching bops and keeping people on the dancefloor in the Seventies' disco boom as it is now. Another feature which made the Technics deck the number one choice of DJs. Back when they were rightly known as disc jockeys, was the direct-drive motor. This starts the turntable at precisely the rpm it is set to, unlike belt-driven decks, which take a spin or two to work up to the right speed.

As disco gave way to electro and hip hop during the late Seventies, DJs like Grandmaster Flash and Red Alert started developing startling new sounds and collages with scratching and nifty wrist action on the mixer. The SL1200 as an essential piece of street equipment had arrived and, in direct response to this, in 1984 Technics sponsored the first World DJ Mixing Championships. They still sponsor the competition today, witnessing firsthand the treatment their decks have to withstand in the six-minute slot competitors are given to impress the crowd.

The company has since introduced the SL1200 Mark II, which offers a different colour and an adjustable height tone-arm, so that DJs can fit any number of different cartridges. Wisely adhering to the "if it ain't broken, don't fix it" philosophy has meant that the turntable has maintained its popularity. Technics have occasionally tinkered with the concept over the years, adding a digital pitch control with an LED indicator and separate plus and minus buttons for example, but ideas such as these came and went pretty quickly.

Further testament to the enduring popularity of the SL1200, which currently retails at around £450, is the existence of a whole range of counterfeit versions. Imitation, is, after all, the sincerest form of flattery. Try remembering that when your bargain pair of £50 "SL1200's" melt as soon as you plug them in.

---

### TRICKS OF THE TRADE

#### Claude Young

1. Claude Young is Detroit's hottest new DJ. A graduate of the Jeff Mills School of Turntable Licking (he used to be the great man's tea boy on his radio show), his sets are pure showmanship. When he gets in a club, some outrageous variations on the cut 'n' scratch theme are guaranteed.

2. An old Jeff Mills trick, this one. Take the cartridge off the turntable and put it back in upside down. Then place a cotton-bud or similar block on the needle and balance the record on top, so it's lying on top of the needle. You will now be able to play your records backwards.

3. Now that's what we call real elbow grease. The only way to learn this one is by practising, and lots of disposable records you don't mind hammering off the turntable. Scratch as normal, using the butt of your elbow and making sure you lean fairly heavily on the record.

4. Beware the hairs on your chinny-chin-chin—a smooth shave makes for a smooth scratch we're told. And as if Claude Young's mixing wasn't good enough, he's also the man behind a series of scorching tunes on labels like Dow, Utensil, DJax and now his own imprint, Frictional.
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KEVIN SAUNDERSON
JON PLEASED WIMMIN'
MARK WILKINSON
VIPER ROOM
MARTIN PICKARD
ROCKY & DIESEL
BACK ROOM
GIRLS 2 GETHER
ANDREW (BROTHER 2 BROTHER)
BANJO & JONATHAN

MAIN ROOM
BRANDON BLOCK
ALEX P
PHIL MISON
VIPER ROOM
KELVIN ANDREWS
CRAIG WALSH
ADAM ARK
BACK ROOM
CLIVE HENRY
MOONBOOTS
FREDDY (BACK TO BASICS)
Tall Paul's birthday babe

Spearhead play live at the NEW TRINITY CENTRE (0117-929 0000).
CANNOCK: SPOTLIGHT Annabel's, 83 High Green, #855-410 9.30-2am. £5.
Jem Atkins, Allain Price and Lee from Bottlejive.

GARDINERS: THE HIPPO CLUB 3-7 Penarth Rd 01222-343 663. 9-4am.
£7. John Kelly... Woodyatt plays TICKLE YOUR FANCY (Loop Club, 8-10am.
10.30-3am). £3 Wimmo (fresh from his appearance at Epson Racecourse) and Woods... Ralph Lawson guests at COLORS (Bar Rumba, 39 Shafford Ave, W1 277-2711. £3) with Luke Solomon and the rest of the Girls FM crew.

MISTRESS GRAHAM / don’t... 9-2am.
10.30-3am. £5. NW1. Mixmaster Girls

MR TET... £3.

REGENCY: STORM (Turnmills, Keith... MANCHESTER: 0161-209-5200.
£5. Andy Nicholson from Voodoo guests at BANG THE BOX! (Mard Groo, Bold St.
£5). Krazy Hall, Ormond Rd. £5.

THE ANIMAL HOUSE: Andy... TRINITY Road.
£5. THEAN) and Robertson.

DUBLIN: TEMPLE OF SOUND Ormond Quay. 10.30-5am. £5.

Mistress Graham... 9-2am.
10.30-3am. £5. NW1. Mixmaster Girls

Newspaper Club Guide

THURSDAY JUNE 15

BATH: GORGEOUS mix, Park, Walcot. 01225-446 29-2am. £3.

JOHN KELLY.

CORK: SWEAT Sir Henry, South City: £3.

Three Johnson spin dubby American house.

DUBLIN: LEVIN’S LARGE Temple Of Sound, Ormond Quay. 10.30-11am.

DUBLIN: SPEED Mars, 12 Cotton Row, W1 0171-439 4650. 10-3.30am. £3.

Bukem, Fabio and Kemistry & Storm continue to host this night of avant-garde jungle, where everyone is Goldie to Lady Miss Kier to the Howlin’s to A Guy Called Gerald to Dorrell to Moralee to Cj Mackintosh to bloody Pete Tong can be found lingering at the bar... Mr C spins at SKIZM (Turnmills, 63 Clerkenwell Rd, ECI, 0171-490-3303. 10-3am. £3) with Brook and Grou... Campwell and Danny Keighley are at ANIMAL HOUSE (Gardening Club, 4 the Pitch, W2. 0171-667-3153. 10-3am. £3). Chris & James are no longer residents... Lux Duf spin for five hours at SOLO (Cross, Cross Kings Cross Gds Wd, W1 0171-760-6409. 10-3am. £3)... Bob Jones hosts SHAKET IT LOOSE (Os Bhuma, 35 Shafford Ave, W1 0171-207-5715. £3).

FRIDAY JUNE 16

BIRMINGHAM: CHURCH Venues, Brindley Way S1 0121-472-6617. 10.30-4am. Second birthday party with Dea Doonican, Val O’Connor and Tony De Vit... Mistress Mo and Danny Jones are at STRAIGHTS LESBIANS AND GAYS (Stirling Wheel, Walsall St 0121-822-3385).

BRADFORD: RED Zap, Old Ship Bracht. 01272-825588. 10.30-6am. £3.
Paul Newman has left his... Red Zap, Old Ship here to launch The Gallery in London, leaving Powell, Randall, Fleming and Weatherley at the helm... Graham Beedy guests at DANCE 2 RECORDS (Diana, Seaford, 01273-325-609. £2.50...
ABERDEEN: BUNGALOW BEATZ
10-2am. DJ, 2. Alcock live with
Dean Thatcher and Paz Proba on
the decks.
BELFAST: WISDOM Network,
11 Lower North St. 01232-38132.
8-1am. DJ. Patrick Smoove,
BIRMINGHAM: FUN Screening Wheel,
Walford St. 0121-625-1332.
11-3am. DJ, Jon Pleased Winnin
(dropping Marshall Stax) and
Smoove... and Macey and DJ Dick
from the Original Rockers are at
GORDON (On, Anderson Rd. 0121-233
0404. 10.30-2am) ... MISS
MONEYPENNIES (Bonds, St. 0121-330-9170. 8.30-2am)
continue to pack them in...
Seaman and Ryan Roach are at
Wobble (Yuan, Branson St. 0121-643-9239. 11-7am)
with Gifford, St Long and The
Lovely Helen... Danovl joins Scott
Bond at REPUBLICA (Bakers, 112 Broad St. 0121-333-3289.
11-3am. DJ).
BOURNEMOUTH: MINT
Palace, Hilton Rd. 01202-554344.
Chapman, Woodgate, White,
Sib, Gi and Warren.
BRIGHTON: ESCAPE 10
Marine Parade. 01273-680083.
10.30-3am. Norman Cook displays
a spinning technique which
many barmy puts most other
house jocks to shame. Judge for
yourself.
BRISTOL: REVOLUTION Lakeside.
6 Upper York St. 0117-9420345.
Auerbach and Angel.
BURNLEY: ANGELS Nightclub.
Carson St. 01254-322292.
Roger Sanchez and Boy George.
CARDIFF: THE NIPPY CLUB 3
Porthrd. 01222-341453. 8-4am.
EBULL. The THC boys.
DERBY: PROGRESS Conservatory,
Colledorf Rd. 01332-332350.
2am. DJ, Paul "Trouble" Anderson, Jeremy
Healy, Pete and Russell.
DUBLIN: TEMPLE OF SOUND
Ormond Quay. 10-18.30. DJ. Heller
and Dixon.
EDINBURGH: COLOURS Vaults,
Middle Rd. 0131-227-2936. Michael
Kilke, Harri and Tocayo plays.
GLASGOW: CHUB LEMON ARMS.
Midland St. 0141-338-0580. 10.30-3am.
DJ. Juan Atkins, Ian Paterson and
Trevor Price... Unit Moebius plays
live at PUSSYPOWER (Arena, Oswald
St 0141-334-0751. 11-30am. DJ) with
the infamous Terry and Jason...
Oscar and Domico continue at
the SUB CLUB (22 Jamies St.
0141-248-4000. 11-4.30am. DJ),
where Melkie and McMillan recently
made a very unexpected return
behind the turntables.
HULL: ROOM 52-88 George St.
01482-230154. 11-4am. DJ. Ferri B,
0115-9483456. Seaman, McCready
and Roar... Rampling (dropping
the Hardfloor remix of Baby
Doo) and Perez are at PASSION
(Empireum, 67 Belvoir Rd. 01530-
615-278. 77.50).
LIVERPOOL: CREAM Nation.
LONDON: THE CLOISTERS.
51 George St. 0171-240-0936.
7-70am.
SATURDAY JUNE 17
Wolstenholme Sq. 0151-709-1893.
9-7am. DJ, Oakenfold, McMillan,
Melkie, Blaisedale, Barton and
Carroll... Holmes at VOODOO (Le
Blanc). 0171-723-1382. 8-2am
with Switch and Nicholson... Dawson
and Rusty are at CLUB 651 (Mount
Pleasant, Liverpool City Centre. 9-3am. DJ).
LONDON: RENAISSANCE
cross off
10-6am. DJs. Renaissance now
have Fathers Of Sound signed
exclusively for them, while
Digweed, Davoli, Whitehead and
Oasis are taking the heat in
yet another impressively
presented club night. It's
someone else's party who
don't make the same
effort at this venue...
Mike Edwards from Jesus Jones
joins Fielder, Tibbs and Cox at
SEX LOVE & MOTION (Soundshaft,
Charing Cross, WC2. 0171-547-8933.
10-3.45am. DJ). ... Healy, Chris
and James and Marc are at
CENTREFOLD (Rock Garden, 4 Th
Plaza, Covent Garden, WC2. 0171-776-
4763. 11am) ... Graham Gold and
Darren Pearce give off some
downright DIPM (Bar Bumba, 36 Shaftesbury Av. W1,
0171-227-2715. 11am) ... E Smooth from
Chicago makes their first UK
appearance at HOUND (Ministry Of
Sound, 150 Stour St. SE1. 0171-737-0528.
11-9am) with Trevor Nelson and
Bobby & Steve... Happi Hoogland resides at
EVENING STANDARD (Martin People, 77 Oxford
St. W1. 01667-57774. 10.30am-6am) with
Mario and Chris H... Rachel
B presents FLIPSIDE (Iconi, 11 White
Horse St. 0171-445-5333. 16.30-8am)
with Cheekley, Dodge and Dazzle
D, playing dope beats and drum
'n bass. Forge, Martin and Torro
play funky grooves on floor two...
Jon Nelson, Perry, Morris, Fairley,
Holloway and Davoli spin at
UNITED KINGDOM (Club UK, Buckingham Rd., SW11.
0171-777-0110. 10-6am. DJ) ... E Smooth joins Harvey
and Berkmann at MINISTRY OF SOUND (101 Stant
St, SE1. 0171-737-0528.
11am-1am) with Nelson, Smokin
Jo and Bobbi & Steve.
LONDON: LUV DUB Colas.
11-1 New Washford St. 0171-237-3715.
10-3am. DJ, Powell, Cripsin, Luv
D, Red Marc and Frost...
Norman Jay is the guest at
HOUSE NATION (Sankeys Soup, Rooke Mill
Jervy St, SW1. 0171-227-3218. 10-3am. DJ)
with resident Dean Wilson...
Nepser says YOUR MOTHER
WOULDN'T LIKE IT (Bowers,
Longbridge Rd. 0121-471491. 8-11am. DJ) with
Rozalia... Park, Wainwright,
Langley and Johnson reside at
THE HACENDA (Walthamstow St. 0181-
236-5019. 9-2am. DJ).
NEWCASTLE: SHINING Riverside.
Melbourne St. 01261-24163. 9:30-2am.
Scott Bradford, Scooby, Hall and Kaye.
SMOKE (Newcastle), 01261-472325.
(Cable, Brunswick St. 01261-717967. 02)
with Mike E Bloc, Walker and Croft.
NOTTINGHAM: 100% PURE DELUXE Delux, 32 St James St. 0115-
0474915. 1.30-5am. DJ, Alex P... Seanam guests at THE
HOUSE (169 Huntington St. 0115-566-
7017. 9.30-3am. DJ) with Galeas and
Chris for the Journey Dj doux.
PAISLEY: CLUB 66 Rossie's, 49 New
Sneddon St. 0141-352-6781. 9-3.30am.
DJ, Martin and Wiley, where
Suburban Knight recently
made up the club at LIVERPOOL.
SKEGNES: POSITIVA
0171-227-2055 the fridge town full package lunch time 5-1
THE GALLERY

Resident Artistes
Tall Paul Newman
Darren Stokes

June 23rd
Paul Oakenfold
Laurence Nelson
Lottie

June 30th
Jon Pleased Wimmin
Danny Keith
Scorpio

July 7th
Steve Lee
Jon Cecchini
Danny Keith
Lottie

July 14th
Boy George
Alistair Whitehead
Malcolm Duffy
Limited Tickets only

July 21st
Laurence Nelson
Danny Keith
Lottie

July 28th
Fat Tony
Jon Cecchini
Danny Keith
Lottie

63b Clerkenwell Road, London
10pm-7.30am — £8 B4 11.30pm & £10 thereafter
For further information — 0171 250 3409

THE HUMAN LEAGUE FILLING UP WITH HEAVEN

Available on 12" vinyl from June 19 (YZ944T)
Contains FILLING UP WITH HEAVEN mixes by HARDFLOOR
and JOHN CLEEESE, IS HE FUNNY?
mix by SELF PRESERVATION SOCIETY (Dave Valentine)
Also available on CD1, CD2 and cassette

Jungle Heat

Deep in the Jungle

TRINITY DJ SWIFT LION MAN CLOUD 9
AREA 39 (Feat CORELLE) RONI SIZE DJ KRUST
JON-E-2-BAD TEK 9 COOLHAND FLEX (Feat MICHELLE
THOMPSON) DYNAMIC DUO STAKKA & K.TEE
BLACKMAN THE DUB HUSTLERS ANTIK THE GUYVER
CD • MC • LP
**SUNDAY JUNE 18**

**KENT: CLUB FOR LIFE** The Barn, Shacklands Rd, Llanbister, 01874-387-324, 8-2am. £1. Jon Pleased Winmin, Rocky & Diesel (whose remixes keep on getting better and better), Wilkinson, Girl62 Gether and Pickard all spin at this fine Midlands location. Watch out for a Muzik night here sometime in the coming months.

**SUNDAY JUNE 25**

**BEDROOM BILLY**

**NAME:** Paul Farris  
**RESIDENCE:** Farmhouse, Surrey  
**CONTACT:** 01883-325-375  
**D.O.B:** Twickenham, Middlesex, 8/7/86  
**EXPERIENCE:** ‘I started out as a mobile DJ a few days ago in the Sun and Rambles around much more London-based, and I’m currently working in Upton Records – where I’m the official buyer for house and garage.’

**FAVOURITE DJ’S:** L1 Lou Vega, Tony Humphries, Paul ‘Frabulous’ Anderson, Bobbi & Stabb, DJ Macintosh.  
**FAVOURITE CLUBS:** The Loft (London), Ministry of Sound (London).  
**FAVOURITE LABELS:** Strictly Rhythm, Tribal UK, King Street, Henry Street, Fresh Root.

**ALL-TIME CLASSIC:** In Deep - ‘Last Night A DJ Saved My Life.’

**CURRENT CLASSICS:** ‘Living For The Future’ (Liquid Groove); Michael Watford - Love Change Over (‘Hard Tunes’); Zee Tom & Sandy 8 - ‘Peace Of Mind’ (Funky Doctor); La Fete - ‘Party Girl’ (King Street); Ye Ve ‘We Got Love’ (Pepperpot Jam).

**FRUSTRATION:** ‘I wish there were very few clubs around in London where you can drop a nice vocal. This is down to the public hearing cheap records, and radio stations playing safe and jumping on the bandwagon when it suits them. Radio One has never really

**UPTOP RECORDS**

**2013-06.30.** Wimmin is joined by Woods... Paul Trouble Anderson continues to provide a Sound Factory Bar vibe to THE LOFT (Hd, West Yard, W81 1-708-7766. 10-3am. £3.)

**MANCHESTER:**

**LONDON:**

**TUESDAY JUNE 20**

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**NORTH WEST STORY**

**WARWICK UNIVERSITY:**

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**NEWCASTLE UPON TYNE:**

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Josh Vitrak

• Josh Wink and Richie Hawtin together at Normal, Heidelberg
• Owen Owens at Cream, Birmingham
• Felix Da Housecat and Phuture 303 at Musik/Open All Hours, London
• Liquid Sky at Egg, New York
• Baby Ford playing “Goochie Koochie” live in Manhattan

Angelo... Dom T spins at ATOMIC MODUL (Teens, 11 White Horse St, W1, 0171-410-3238, 11-3am. £5) with Belfman and Presto... Tall Paul Newman and Darren Stokes host THE GALLERY (Turmills, S3 Clarkeswell Rd, W1, 0171-932-20, 7-3am, £10), where Newman recently celebrated his birthday with Ramping on the decks. Tonight, Oakenfold, Lottie and Lawrence Nicol are the guests – Jules and Kelly host QTITATRI (Cross, Gooch Yd, N1, 0171-387-0382, 10.30-4.30am. £10) with Neville... Johnny No-Mates (erst the name of your most hated DJ in here) is at SUNKY (Legends, 29 Old Burlington St, W1, 0171-938-66, 6-4am. £5) with Eiko and T Brown... Gold and Lambert reside at PEACH (Leisure Lounge, 121 Holborn, EC1, 0171-709-0100, 10.30am. £5) with Gareth.


MANCHESTER: SHINE Rastead, 11-13 Whitworth St, 0161-236-9361. 9.30-3am. £3. Todd Terry joins Rofe and Robinson... Roc & Kato spin as CODE (Code, 11-13 New Walefield St, 0161-237-3071. 10am-2am) with Davis and Luv Duv... Josh Wink is BURGED OUT (Sankeys Soup, Jersey St, Ancoats, 0161-237-3212. 1-3am. £3) with Holroyd... Lee Arkinstall is at YOUNG, GIFTED & BLACK (Dry Bar, 28 Daniel St, 0161-238-3585. 7-11pm).

NEWCASTLE: NICE Planet Earth, Law Friers St, 0191-232-5525. 9-3am. £3. Absolutely Records night with Fredrick, S destroying and Hans.

NOTTINGHAM: BOUNCEx Bond, St James St, 0115-9473180. 11am-2am. £3. Linden C, Simon DK, Fleez and Bean.

ROMFORD: CULTURE SHOCK Hollywood, Atlantis Boulevard, 01708-742-249. 9-4am. £7. Cdr Shock celebrates its third birthday with Jules. (Turtle for Jon Pleasand Wimmin filling in for him on his Kiss 100 FM show in the next month), Luv Duv, Manston, GristMeat and Cooke.

SCHEFFIELD: RISE Leadmill, 0-7 Leadmill Rd, 0114-275-4500. 9-3am. £5. Progress show with Chiwack and DJ Mike.

BUFFET: BUST Madisons, W St, Cowperhe, 01946-3480. 3-2am. £3. Cleveland City pin residents Allen and Pritchard.

STAFFORD: SYRION Colonnium, Newport Rd, 01782-42244. 5-9pm. £7. Da Silva joins Pete & Russel from Progress and residents Angel and Rowley.

SToke SIN CITY Academy, Glass St, 01782-418793. 9-2am. £5. Steve Do Vitol.

STIRNGT amore and a MANAGE A TRIBS Mansion House, 0171-789- 4583. Davco, McKenney (on a mission, as always) and Walker.

SWINDON: THE FRUIT CLUB Ridgeway, Ravenscroft Rd, 01793-331- 344. 9-3am. £7. Luv Duv, Kenny Ken and Swane.

SATURDAY JUNE 24

BELFAST: WISDOM Network, 11a Lower North St, 01322-31912. 4-12am. £7. Sarah Chapman

with residents Jackson, Beagin and Newberry.

BIRMINGHAM: FUN Steering Wheel, Wrottesley St, 0121-622-1322. 10-late. £5. Fontaine and The Tuffly Park... Max Mystery, Digt and Kaye join Griffon, Long and the Lovely Helen at VODDIE (Yearn, Brandon St, 0121-643-6308. 11-7am)...

MISS MONEYPENNIES (Bands, Band St, 0121-633-3837. 3.30-late. £3) speaks for itself... Scott Ball is joined by Sister Bliss (who appeared at Jon Pleased Wimmin’s birthday bash) and Lee Fisher at REPUBLICA (Bamms, 162 Broad St, 0121-633-3208. 10-late. £5).

BOLTON: GOLDEN YEARS Academy, Thyme St, 01204-397-54. 9-2am. £6. Nipper and Dave and Gilly Oldham.


BRIGHTON: ESCAPE 10 Marine Parade, 01273-766-506. 10.30-3.30am. Norman Jay... Chris Mellor hosts a CUGO CLUB CLASSIC REVIVAL NIGHT (Cap, Old Ship Docks, 01792- 21350. 10.30-4am. £7) with Paullette.


BURNLEY: GET LIFTED Angels, Darwen Rd, 01254-32222. Carl Cox and Judge Jules (who spent New Year’s Eve together in Australia).

CORNWALL: LOVE Yeovin, Branks Mil, 01208-747800. 9-late. £6. Parke & Wilson and Simon G.

DERBY: PROGRESS Conservatory, Cathedral Rd, 01332-362-295. 8-2am. £3. Boy and White Headgear.

DUBLIN: TEMPLE OF SOUND Ormant Quay, 01-792-1111. 10.30-late. £8. Johnny Moy and Ashley Beedle.

EDINBURGH: COLOURS Vaults, Milky St, 0131-229-36. Aurore, Mancini and Boney.

GLASGOW: SUB CLUB SUMMER SPECIAL 22 Jamaica St, 0141-246-409. 11.30pm. £5. Devlin, Ronin, Derrick and Derick May.


ILFORD: TELEPATHY Island, 0831-548732. 18-7am. £5. Randall, Grooverider, Fenim, Clipler, Reynolds, Devious D, SL & Rcn, Brokkin and Andy C and Rap.

LEEDS: HARD TIMES Music Factory, Brigades, 0114-2478786. 11.30am. £6. Holly, Farley, Chessman, Holloway, Oakwest and Boardman... Fenin El hosts BACK TO BASICS (Pleasure Rooms, Marston St, 0151-4284-470. 4-8am) with Roar, Ricc (who played at Checkpoint Charlie’s after-hours party in the back of a chip shop in Reading), Huggy (tearing up the basement last month with the appearance of Cococut) and Lawson... Fenamori guests at VAGUE (Wheatcroft, Summer St, 0112- 241933. 1.3-4.30am. £3) with Pasca’s Bongo Massive.

LONDON: PURE FILTH Echo, Biggin, 01285-237084. Williams and Jim Shaft Ryan... Dimirli and Luv Duv are joined by Davco and Kelly and Tom & Jerry at 1995 EURO SOUNDCLASH (University, 01122-471815. 1-late. £10).

LIVERPOOL: CREAM Kitten, Wetherslieq, 0151-708-1835. 7-2am. £8. Jon Pleased Wimmin, Jules, Boy George, Barton, Pleaseable and Carrroll...

LONDON: STOKE CITY, SOUTHWAKE, LONDON: 1795 Victoria Park, Hackney, 3pm-6.15pm. 0811-318048. Free. After Danny Tenaglia’s memorable day time set in a sweating Ministry Of Sound tent last year, this is an essential date in the clubbing diary. Robert Clevilves, Paul “Trouble” Anderson, Harvey, Farley, Heltor, Juliet Roberts, Yojo Working and Adeva are all in the Ministry Of Sound tent. De Vit and Malcolm from Debus are in the Trade tent and do check out the Women Only tent. Most other gay clubs in the capital also host their own tents. Check local press for details of one of the year’s finest clubbing weekends. Further details could not be obtained, due to the fact that this is Sunday afternoon and most of this crowd are still out caying it... THE POST PRIDE PARTY (Ministry Of Sound, 1795 Grant St, SE1, 0171-375-6552. 11-1am. £5) features Mackenzie, Harvey, Chandi-Ika, Beedle, Farley and Heller. Patrick Lilley hosts the VIP... Newman and De Vit host Heaven’s GAY PRIDE NIGHT (Heaven, Villiers St, 0115-383-5903. £8) £8. De Vit also joins Ramping and Smokin Jo at BAMBI & BO (Cross Gooch Yd, R1, 0171-347-0303)... Logan, Haploxoligan and DelE set the EVENING STANDARDS (Plastic People, 35 Oxford St, W1, 0171- 437714. 1.30am-3.00am. £5) at Buri and Steve host GARAGE CITY (Is Rbumba, 36 Shaftesdav Av, W1, 0171-207-2715. £10) with Eddie Perez, Colonel Abrahams (one of Ludovic Navaine’s biggest...
Leisure Lounge in London
every Saturday night, at 121 Holborn, London EC1 0171-242 1345

July 1st
Judge Jules
Steve Proctor
Paul Kelly
Jean Stratten
Andy Lewis
Michael Andrews

July 8th
Graham Gold
Gordon Kaye
Dom T
Danny Hodge
Janeen
Nick Brown
Rad Rice

July 15th
John Kelly
Phil Perry
Kjeld Tolstrup
Nick Loveur
Darrin Parks
Paul Cardosi
Toney Grimley

July 22nd
Danny Rampling
Nancy Noise
Chris Coco
Dominic Moir
Mark french
Andy Manston
Russell Penn

July 29th
Judge Jules
Fabio Paras
Kjeld Tolstrup
Biko
James White
Bubba Haymes
Gareth Cooke

Leisure Lounge in Ibiza
every Tuesday night
July - August - September '95
at Extasis disco, San Antonio
DJ's in Ibiza to include Phil Perry, Fabio Paras, Andy Morris, Phil Gifford, John Kelly, Rob Tissera, Rad Rice, Seb Fontaine, Danielle Davoli, Dominic Moir, Arron, Steve Harvey, Tom Costello, Nick Brown, Si Long, Luv Dup, Steve Proctor, Nancy Noise, Graham Gold, Brandon Block, Alex P and more t.b.c.

Resident Dj's Andy Morris - Arron

MONDAYS
X-ECTION
Garden & House
DJ's The Dude
Blue Dread
Tony Price
10PM-3AM
ADMISSIONS MEMBERS £3

TUESDAYS
THE PINCH
Dubwise trance & Hard house
Resident DJ
Fabio Parais plus
guest each week
All drinks £1.80
10PM-3AM
ADMISSIONS £3
MEMBERS £3
GARDENING CLUB/ NUS MEMBERS £3

WEDNESDAYS
THE MOST BEAUTIFUL CLUB IN THE WORLD
Hip hop, Raga, R&B
Resident DJ's
Rus Kotam
The Firing Squad
Pete Hamil
10PM-3AM
ADMISSIONS £3
MEMBERS £3

THURSDAYS
ANIMAL HOUSE
House music & cheap drinks
DJ's coming up:
Chris & James
Brandon Block
Steve Lee
Darren Stokes
Nick Hanson
Laurence Nelson
Tall Paul Newman
All Drinks £2
10.30PM-3.30PM
ADMISSIONS £5
GARDENING CLUB/ NUS MEMBERS £3

FRIDAYS
HEADZ
Hip hop through to experimental techno
Resident DJ
James Lawless
GUEST each week
1PM-5AM
ADMISSION £10

SATURDAYS
CENTREFOLD
Glam House
DJ's Jeremy Healy,
Brandon Block,
Lisa Loud,
Jan Pleased Wimmin
& many more
10.30PM-4AM
ADMISSION £17
LIFE ORGANISERS MEMBERS £10

SUNDAYS
QUEER NATION
House & garage
Resident Dj's
Princess Julia,
Luke Howard
MEMBERS ONLY

SEVEN NIGHTS A WEEK OF QUALITY CLUBBING
4 The Piazza, Covent Garden WC2 8HA 0171 479 3153

Promotions

THE Gardening club
the piazza
ph 0171 497 3153

7pm-3.30am
ADMISSIONS £5
GARDENING CLUB/ NUS MEMBERS £3

GET DRUNK & DANCE
EVERY WEEK IN MELODY-MAKER

TUNE INTO ORBIT

WITH SHERMAN AT THE CONTROLS

The definitive weekly guide to who, what and where it’s happening in dance music with full news, reviews and club listings

MELODY-MAKER

Every Wednesday 75p
Relief Records on tour

Relief Records on tour

Club, 4 The Plaza, W2, 0171-207-3153. 10-3am. £5. Francesco Farina joins Fabio Parra.

MANCHESTER: SOUND EDUCATION Hacienda, Whitworth St, W1, 0171-310-3051. 10-2am. £3. House and garage with Baz and Ben Davies.

WEDNESDAY JUNE 28

BATs: ON THE NEW BREED Males, £10.50-3.45. Phil Ashley goes back to his roots with a set of hip hop, funk, disco and house, joining residents Gerald, Nathan and Tim LONDON: THE Loft WQ, West Yard, W1, 0171-730-3030. 10-3am. £5. Russ K, Gunnung and Darge deep drop dump funk at WHO LOVES YA BABY! (Wag, 10 Wardour St, W1, 0171-437-5914. 10-3.30am.)... John Pleased Wimmie and Woods are at PLEASED (Velvet Underground, 143 Charing Cross Rd, W1, 0171-436-4855. 10-3am. £5).

SUNDAY JUNE 26

UNITED NATIONS OF AURA Zap, Old Ship Beach, 01727-215030. 4-6. £7.50. Mark Spoon, Darren Lee and Guille. LONDON: CHILLIN' R&B TIK, 23-24 Bafana St, W1, 0171-427-1977. 8am. Free. Masters and guests... Lavelle and Peterson: play at THAT'S HOW IT IS (Bar Rhino, 36 Sholtenbury Ar, W1, 0171-737-2757. £5).

TUESDAY JUNE 27

LONDON: THE PINCH GARDEN Club, 4 The Plaza, W2, 0171-207-3153. 10-3am. £5. Francesco Farina joins Fabio Parra.

MANCHESTER: SOUND EDUCATION Hacienda, Whitworth St, W1, 0171-310-3051. 10-2am. £3. House and garage with Baz and Ben Davies.

MUSCLE: TOT TO TOT Venue 44, Belgrave Rd, W1, 0171-737-6110. £5. Pete Tong, Carl Cox, Dave Seaman and Dave Morales.


MONDAY JUNE 25

GLASGOW: BAR TEN MITCHEL Lane, 0141-211-4533. 2pm-12am. FREE! Kevin McKay, Ian Livingstone and David Boag perform three-hour sets at Glasgow's coolest bar and cafe.

KENT: CLUB FOR LIFE The Bar, Church Green Rd, Wakefield, 01977-497-3153. 1-10pm. £7.50. Summer fun in the sun with Jules, Stokes, Lee, Marney, Masters and Hanson.

WARRINGTON: STRUTT Cools, Gdys W, 01925-491-383. 8-3am. £5. Josh Wink and Billy Nassy joins James and Chris Childs...


LONDON: BRIGHTON OF AURA Zap, Old Ship Beach, 01727-215030. 4-6. £7.50. Mark Spoon, Darren Lee and Guille. LONDON: CHILLIN' R&B TIK, 23-24 Bafana St, W1, 0171-427-1977. 8am. Free. Masters and guests... Lavelle and Peterson: play at THAT'S HOW IT IS (Bar Rhino, 36 Sholtenbury Ar, W1, 0171-737-2757. £5).

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BATs: ON THE NEW BREED Males, £10.50-3.45. Phil Ashley goes back to his roots with a set of hip hop, funk, disco and house, joining residents Gerald, Nathan and Tim LONDON: THE Loft WQ, West Yard, W1, 0171-730-3030. 10-3am. £5. Russ K, Gunnung and Darge deep drop dump funk at WHO LOVES YA BABY! (Wag, 10 Wardour St, W1, 0171-437-5914. 10-3.30am.)... John Pleased Wimmie and Woods are at PLEASED (Velvet Underground, 143 Charing Cross Rd, W1, 0171-436-4855. 10-3am. £5).

SUNDAY JUNE 26

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High Green, 0285-245-402. 9-2 am. £3.
Gost, Givex and Allan Price.
CARDIFF: THE HOPPUS
3-7 Penrhyn Rd, 01222-31413-6. 4-9 am.
Stk. Kevin Andrews and the Jesus Jones Sound System... Sarah Chapman guests at TROLLEY YOUR FANCY (Long Club, 5-10 High St, 01222-557-873. £5).
CHESTER: WINE Busters, City Rd.
01244-345-762. 5-30 am. £3.
Phil Cooper and Russ from K-Klass spin club classics.
CORNWALL: ELEGANCE
Club International, Church St, 01637-
DERBY: BLUE NOTE Blue Note,
14 Sauder Gate, 01332-259155. 10-
13am. £4. Jim Shaft Ryan, Cordial, Tim and Laura.
DUBLIN: TEMPLE OF SOUND
Ormond Quay, 01-877-1111. 13.30-Inte.
MoY. Ecncy.
EDINBURGH: PURE Venue,
17-21 Carlton St, 0131-226-3062.
10.30-3 am. £7. Twitch, Brainstorm, Dibbler and The Bill.
GLASGOW: SLAM Arches, 22
Midland St, 0141-221-3510. 11.30-3.
3m. Mdle and McMillan.
HEREFORD: NAUGHTY BUT NICE
The Fox, Bridge Rd, 01432-437196.
19-2 am. £3. Whalfehead, Fontaine and Pete Kelly.
HULL: DEJA Vu Room, 62-48 George
St, 01482-323-154. 9-3.30 am. £3.
Roger Sanchez and Lee Wright.
KENILWORTH: KENT CLUB
JULIE 76-19 High St,
Stellungen, 01161-408-170. 9-
Bm. £6. Kenny Ken, Jay, Rap, Nicky Blackmark, Devious Dee and Highlander.
LARGS: SWL Fields, 01475-
703-297. 10-1. £4. Kevin McKay and Ian Livingstone.
LEEDS: UP YER RONSON Music Factory, Briggate, 0113-2450521.
Sasha is the new resident until September 1st, joining Auteur, Marshall, Ward, Metner and Nelson.
LIVERPOOL: JUNIOR BOYS OWN
Wolvesthorne Sq, 051-708-
1895. 10-6 am. Junior Boys own Full On with Sanchez, Roc & Kala.
Farley, Beedle, Henry and Jo Mills... Huggy guests at BANG THE BUX (Mardi Gras, Bold St, 051-
1071-1580. 10-3 am) with Joe McKechnie and Keith O'Toole.
LONDON: THE TARRYMILL.
62 Clerkenwell Rd, 0171-234-
3049.
16-7-3 am. £15. Jon Pleasen
Winnman, Steven, Stokes, Keith and Scorpio... Francesco Farfa (unleashing Blue Pearl's "Naked In The Rain" at the end of his set at Full Circle, to much applause) is at FULL ALL NIGHTS (Ministry Of Sound, 130 Gaunt St, 0171-237-6131. 10.30-
7 am). £20. Monkey Pilot (but with the Minimum Vibe in action at White-Y-Gig regulars). Jo and Angel Morales... Carl Cox returns to FINAL FRONTER (Club UK, Buckhead Rd,
0121-877-011. 10-6 am). £15 with Perry and Medusa Drum lives... Lavelle continues at HEARD (Zardening Club, 4 The Plaza, WC2.
0171-497-3513. 10.30-5 am). £15.
Sinclair, Mulet and Patterson are at PENDRAGON (Fridge, Town Hall
Parade, SW2, 0171-326-5109. 10-6 am.
9).... Palermo and Moir guest at SLINKY (Legends, 29 Old Burlington St,
W1, 0171-477-9933. 10-6 am, £3).
MAIDSTONE: SOUTHERN
EXPOSURE Ateens, Hart St, 0141-253-
3533. 9 am. £3. Paul Kelly, Steve Harvey, Brown and Simeon.
MANCHESTER: BUGGED OUT
Sankeys, Jersey St, Accrington, 01254-
237-3120. 10-3 am. £2. Weatherall and Hooly... Garnier spins for five hours at SHINE (Hacinia, 11-13
Whitworth St, 0161-236-5835. 9.30-
WILSHIRE: ROCKET
Image, W3-2-9. 10-3 am Inte.
Blesedale, Bird and Sawtery.
WOLVERHAMPTON: PIMP
Piccadilly 4, 34-36 Broad St,
01780-711-918. 9.30-2 am. £8. Mark Moors, Seaman and Gifford.
SUNDAY JULY 1
RATHER UBER BEE BECHER-3-09-1458. 9.30 pm.
PLYMOUTH: OBSESSED
Pavilions, Millbay Rd, 01752-255-546.
7pm-2am. 5.500 capacity with DJs Eddie Flashin Fowlkes, DJ Skull, Dave Angel, Easy Groove, Madness, Mach Dna, Tom Harding, Delerium, Producer, Lomas and Danny Slade.
PORTSMOUTH: HYPNOTIC
STATE South Parade Pier, 01705-796-718.
8.20 am. Anton and Red spin techno and trance at this night where Fintire recently caused a huge stir.
READING: E-MOTION
After dark, 112 London Rd, 01743-755-709.
Ossia, Needs, Hall, Chad Jackson and residents Beawardth and Ben The Shepheard.
ROMFORD: CULTURE SHOCK
Hoywoods, Atlanta Boulevard, 01708-742-
289. 9.4 am. £3. Si and Scott Suler from Cleveland City join Cooke, Penny, Grimley and French.
SOMERSET: QUIT Moonfis,
West St, Clevedon, 01400-76703.
9.30 am. £3. Tom and Jerry Bouthier.
STAFFORD: SWINOU
Coliseum, New Road, 01782-4244-4-9-20.
£7. Mackenzie, Angel and Rowlsey.
SWINOU: THE FRUIT CLUB
Brunel Rooms, Havelock Sq, 01782-531-
364. 5-8 am. £7. Sister Bliss, Seduction, Menace and Dougal.
STOKE: SIN CITY Academy,
Glasgow St, 01782-41073-9. 2 am.
Danielle Davoli.
WELSHPOOL: ROCKET
Image, W3-2-9. 10-3 am Inte.
Blesedale, Bird and Sawtery.
WOLVERHAMPTON: PIMP
Piccadilly 4, 34-36 Broad St,
01780-711-918. 9.30-2 am. £8. Mark Moors, Seaman and Gifford.
Muzik launch party at the Ministry
NOTTINGHAM: 100% PURE DELUXE, 22 DJ James’ St. 0115-476-8748. Tony De Vit, Angel and Craig Campbell.
PAISLEY: CLUB 69 Rey’s, 40 New Seslton St. 0141-522-5791. 9.30-2am. SS. Martin and Willy at one of the few true underground clubs in the UK.
PRESTON: YES PLEASE! Canone St. 01704-504193. 16-2am. SS. Owen and Leaky spin acid jazz and funk. £5.
STOKE: GOLDEN College, Gleas St, Hanley. 01782-621-405. 9-4am. £10. Robertson, Kanye and Bromley.
SWINDON: FRISKY Brunel Rooms, Havelock Sq. 0117-534-3134. 9-3am. £7. John Kelly.
WEDNESDAY: PORTSMOUTH: UK MIDLANDS Faze Lane. 0121-530-2233. 8-2am. £3. Mason, Jay, Jeffrey, Joe Mills, Walker, Deighton, Ampo and Holloway.
SUNDAY JULY 2
BEDFORD: LAZY SUNDAY! Mardy Gardens, Hillsend Rd, 01234-300011. 11-1pm. Free. Sound System special at this annual free event.
GLASGOW: SURF Usho Voodoo Rooms, Cambridge St. 0141-221-9000. 9-3am. £20. Half hosts deep American house sounds.
LONDON: SPREAD LOVE PROJECT Gaia, Whitesbourn Rd, 0171-739-3002, 11-4am. £7. London’s busiest Sunday nighter, with deep garage and house from residents Steve Flight, Daryll B, Dominic and Henry G. DJéd by CRUTCH (Cross, Goods Yd, W1. 0181-964-3172. 8-9am. £3) with guests... Graham Gold and Dave Locke spin at REJOICE (Rock Cafe, High St. 0171-739-3002. 11-2am. £3).
SLOUGH: FULL CIRCLE Greyhound, Colebrook Lane. 0181-698-6595. 2-5pm. £5. Billy Nasty and Phil Perry.
MONDAY JULY 3
TUESDAY JULY 4
WEDNESDAY JULY 5
BRIGHTON: RED LIGHT RUSH Escape, 10 Mariner Parade. 01273-508-999. 8.30-2am. Free. Emma and Perri spin funk soul, funk and soul.
LONDON: PLEASANT Velvet Underground, 143 Clapham Cross Rd, W1. 0171-740-1665. 10-4am. £5. Danny Tenaglia, L’Uli Vega, Dave Camacho, Francois Kevorkian, Hippie Toreales, Tad Patterson, David Pujalla, the UK’s Alan Russell and Wildfield have all played, and Tony Humphries is now the resident. He helps create the special vibe.
WHAT WAS THE FIRST RECORD YOU BOUGHT? John Daver “Greatest Hits”.
AND THE LAST? Something for the UK’s Public Demand label. I can’t remember what it was because I see too many records.
HOW MUCH DO YOU SPEND ON RECORDS? I’m pretty selective. About £500 a month, and a lot on pressing up acetates.
WHAT CHANGES WOULD YOU MAKE TO THE DJ SCENE? There’s too many good DJs who don’t get the chance to play. I’d like to give others a break and support the scene as much as possible. Particularly in New York we need more support from the masses.
WHAT ARE YOUR STRENGTHS AND WEAKNESSES? I have a good ear for music and look for variety in both style and tempo. I like to take you on a journey. That’s the strength of good DJs. My weakness is that I sometimes get indigent. I try to play for the crowd but sometimes get caught up in my own world.
WHO ARE YOUR FAVOURITE DJs? Tony Humphries, L’Uli Vega, Danny Tenaglia, Dave Camacho, MJackintosh, Harvey.
WHAT WOULD YOU BE DOING IF YOU WEREN’T A DJ? Running my management company, Monarch. Sabrymoh Pope, Phillip Ramirez, Victor Sinco nell and SS North are all on my boots, so I’m dedicated to all of them.
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June 23rd Josh Wink  June 30th Andrew Weatherall
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SUNDAY JUNE 17
ITALY: CUSCOCON Via Chieli, Riccione. 0583-541-0513, 11-4am. Laurent Garren, Ciritto, Saconsim and Rocco & Raff.
GERMANY: ELECTRIC RAVE Stuttgart, Dave Clarke.
ITALY: AREA CITY Via Catalfana, Marsa Veneza. 0303-376-0721. 11-tile. 2,000 capacity with weekly DJ's. While the Future and Stefano Noferini and Marco Bellini... Farfa spins at AUBA (Lido di Jesolo). 0303-337-0277, 11-3am. with Noferini and Marco Bellini.

MONDAY JUNE 19
IBIZA: MANUMISSION Ku Club. 011-161-533-746. The opening night of Manumission's Monday residency features a cruise around the Balearics, followed by DJ's from Trance With Attitude. Alfredo, Jojo, César de Maller, Bevans (who rocked Tribal Gathering) and Seb Fontaine. Manumission also host a Classics Night every Thursday. With Ibiza over-subscribed by some over 25 percent this year, you'd better book your holiday quick. Or check out our exclusive Manumission competition on page 28.

FRIDAY JUNE 23
ITALY: CELLOPHONE Miramare Di Rimini, 11-5am. Noferini and guests... Rocco and Raff join Suacanor and Ciritto at CUSCOCON (Via Chieli, Riccione. 0583-541-0513, 11-4am), while Massimo Melcrii spins in the Bikini Bar... For details of the legendary EXODUE (Secret location, 0583-497-0053, 7-10pm) after hours, where Joe T Vanelli are SUNKY (Legnano, 25 via del Olimpo, 02-40-37-16-63). MCDONALD'S THE HACIENDA Whitwell St, 011-261-3601. 11-2am. 513. Park, Wainwright, Langley and Johnson... Auerbach and Sommerville are at HOUSE NATION (Sankeys Soap, Deekline Mill, Jersey St, 161-237-3139, 16-5am). NEWCASTLE: MB CHINESE Riverside, 0191-281-2815. 5-2am. Scott and scooby.

NOTTINGHAM: 100% PURE DELUXE Deluxe, 22 St James St. 011-547-4013, Terry Farley and Seb Fontaine.
SHEFFIELD: LOVE TO BE Music Factory, 33 London Rd. 011-234-7458. 4am, 516. Live, Dog Smoke' Jo and Junior Perez.

SUNDAY JUNE 24
BELGIUM: FUSE CLUB Brussels. Dave Clarke.
ITALY: HEAVEN Captodiver, Isola D'Elba. 0303-307-0715. 11am. Alex Nav, Marco Tan, Paolo Martini, ReLey de Roy (considered by many to be the best-looking Italian DJ around) and joy Kill Kont. U.S.A: GAP PRIDE... THE SOUND FACTORY HARDSTONE CONTINUES Roseland, 231 West 31st Street. 0121-434-0723. 516. Junior Vasquez is joined by Cyndi Lauper and Kristin Warenting "Feel What You Want!"

MONDAY JUNE 26
IBIZA: MANUMISSION Ku Club. 011-161-744-1714. Hacienda night with Wainwright, Bobby Langley and Stuart B.

THURSDAY JUNE 29
IBIZA: CREAM Ku. 011-796-1963. Opening party with sets from Blesedale, Barton and guests.

All club promoters and booking agents for DJs should fax full itineraries for any club dates between July 12 and August 9 to: 0171-261-7100

SATURDAY JUNE 1
ITALY: ANGELS OF LOVE Aquaphil Turist Complex, Iosetha exit Naples. 0303-91-551175, 11-6am. Claudio Coccoluto with a monthly appearance from UK's Louie Vega - who recently celebrated his birthday here... Massimino and Sandro Russo reside at PETERPAN (Via Albruz, Madrid. 3112-9-1405). 11-4am.

MONDAY JUNE 3

WEDNESDAY JUNE 5

SATURDAY JUNE 8
BERLIN: LOVE PARADE Thousands of German ruters take pils in the sun, jump on floats and generally get fuc ked to the sounds of Europe's finest techno spiners. Look out for Mauritio - the only man wearing a hood and baldacina while everyone else is sweating in shorts and T-shirts. ITALY: ALDER GOD Via Tertulio No, Verona. 0301-2411513. 11-3am. Coccoluto, Marco Donigi and Arritson Morrison.

MONDAY JUNE 10
GLASTONBURY FESTIVAL of Contemporary Performing Arts

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—William Blake

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Everything but the Girl • Indigo Girls • Dave Matthews
Sunday—The Cure • Simple Minds • Guest Artists • Tanita Tikaram • Saw Doctors • Bootleg Beatles
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These Animal Men • The Verve • 311 • Blameless • The Boredoms • Drugstore • The Mutton Birds
Searfo • Strangelove • Die Totenhosen • Seven Day Diary • Zion Train

Dance Tent: The Massive Attack Sound System • Eat Static • Drum Club • Higher Intelligence Agency
Fluke • DJ Evolution • Innersphere • Spooky • System 7 • Darren Emerson • David Holmes
Mixmaster Morris • Tribal Drift • The Aloof • Dreadzone • Kenny Larkin
Plastikman • Charlie Hall • Cal Cox

Acoustic Stage: Altan • Paul Brady • Billy Bragg • Cajunologie • Martin Carthy • Difford & Tilbrook
The Equation • G Love & Special Sauce • Keiran Kennedy • Les Negresses Vertes
Nick Lowe & The Impossible Birds • Mary Janes • Mike Scott • Gilbert O’Sullivan
John Otway Big Band • Prayerboat • Chuck Prophet • Rockingbirds • Seven Day Diary
Sharon Shannon • Al Stewart • Vulgar Boatmen • Zap Mama

Jazz World Stage: Tricky • War • Augustus Pablo, Junior Delgado & The Rockers Band
Gil Scott-Heron • Arthur Moreira & Flora Purim • JTQ • Transglobal Underground • Incognito
Freak Power • Jhelisa • Diblo Dibala • The Roots • Spearhead • D-Influence • Jessica Lauren
G Love & Special Sauce • Trevor Watts & The Moire Music Drum Orchestra • The London Afro Bloc
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British Events • Brouhaha • Tommy Cockles • Ian Cognito • The Cottle Sisters Circus • Emergency Exit Arts
External Combustion • Ronnie Golden • Boothby Graffoe • Green Ginger • Malcolm Hardee • Haze v. The X Factor
Jonathan Kay • Kiss my Axe • Mandy Knight • Le La Les • Les Têtes en l’Air • Sean Lock and Bill Bailey
Marin Mage • Al Murray • Natural Theatre Company • Orchard Theatre • Alan Parker – Urban Warrior
Skate Naked • The Vander Brothers’ Triple Wheel of Death • Andy Smart • Stickleback Plastics
The Stopler Bangels • Theatre Schirikel • Mark Thomas • Tout Fou To Fly • Woody Bop Muddy

Avalon Stage: Wolfstone • Edward II • Wauulk Elektrik • The Dharmas • Banco De Gaia
Glaz • Rock, Salt & Nails • Iona • Steelyeye Span 25th Anniversary Celebration
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Forrest Gump • Reservoir Dogs • The Rocky Horror Picture Show • Baraka • Speed

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- NB: Sometimes unforeseen circumstances prevent advertised acts from appearing

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Next month's issue of MUZIK hits the streets on Wednesday July 12, and comes with a free 60-minute cassette of blinding tracks from R&S Records, Europe's premier electronic label. It will be your one and only chance to obtain exclusive cuts by such luminaries as CARL CRAIG, JUAN ATKINS, KENNY LARKIN, TOURNESOL and KEN ISHII.

The cassette will also feature a selection of classic R&S moments from the past, including material from DJ HELL, JOEY BELTRAM, CAPRICORN and DAVID MORLEY.

Plus, of course, MUZIK's usual blitzkrieg of interviews, news, reviews and listings. And the occasional hanging.

MUZIK
...IN ORDER TO READ

Out Wednesday July 12
WHAT the fuck is happening to the club scene?
I am, of course, referring to Que Pasa, held at Bagleys in King’s Cross. A night which promised so much ended in tragedy, with one of the bouncers being stabbed to death in a brawl involving about 15 people. Two other members of the security team were also wounded. Following the disaster, the police shut the venue at 3am, five hours earlier than planned.
That clubbing should come to this.
The fact that anyone should even be thinking of taking a knife to a club is absolutely deplorable. And using it is deplorable.
If this is the future of clubbing then I’m not sure that I want to be part of it.
Once again, the actions of a mindset few have dragged clubbing down into the gutter.
Not to mention Que Pasa’s solvency situation.
The other points I would like to make seem minor in comparison.
The fact that the club was somewhat over-subscribed in my opinion, now seems irrelevant.
The £15 admission fee was not cheap and you can imagine the pandemonium which followed the announcement that the venue was closing early.
The promoters will be able to make it up the punters, perhaps by putting on a free party, but unfortunately nobody will be able to make it up to the family of the person who was murdered.
Words cannot express
THE BOTHERED BOYS,
Bexleyheath

NOT too many moons ago, the average wage for top DJs was £500 for a two-hour set and they were worth every penny. But here’s a little insight into some of their wages today:
John Digweed was available for £250 one year ago, but now his going rate is £1,000. Ian Ossia was £250 and he’s now £550.
Gordon Kaye was also £250 and he’s currently available at a cheap rate of £600. Plus VAT. Jeremy Healy was a snip at £500, but now he will net you back £1,000. Even the young lady who was the barmaid at Venus has gone up from £200 to £450. And Sasha? He’s gone up from £1,000 to £5,000!
Over the last couple of years, it’s the northern DJs who have had the highest rate of increase. The DJs who have been around the longest, people like Andrew Weatherall, Justin Robertson and Paul Oakenfold, are the ones who have only gone up by around £100 during this time.
So what’s all this DJ hype about, apart from increasing their bloody fees and making it impossible for promoters like us to make any money? We take all the risks, have all the sleepless nights and make all the effort, but we’re left with less money than the DJs.
The punters should also realise that it’s not just about names on the flyers. Look to the night as a whole and the effort which has gone into the club night itself.
Let’s go back to the good old days when it didn’t matter whose name was on the flyer.
A COLLABORATION OF MISSED OFF
CLUB PROMOTERS
Many thanks to Charlie Chester, Dave Beer, Renaissance, Universe, Ministry Of Sound and Cream for this letter. We really sympathise with your predicament!
But seriously, whoever you may be, it’s no good you shifting the blame onto everyone else. If promoters took a stand and refused to book expensive DJs, they would be left with no alternative but to bugger off to Europe to earn their living.
Just think yourself lucky you’re not promoting in Italy, where certain DJs earn so much money that they have to employ bouncers to take them around the club.
We’re talking £30,000 on certain dates of the year.
WELL done on the first issue of Muzik.
No pictures of Jeremy Healy Excellent! Can you keep your magazine up to this standard.
With reviewers like Terry Farley, I would like to think so.
FF
I’m pissed off. I think Muzik (great name, lads) is a steaming pile o’ shit.
It’s worse than DJ, Mixmag and all of the other club magazines.
I don’t need no glossy expensive dance music Q or Select wannabe telling me what clubs to go to or what records to buy. And what other information do we get? Lisbon club info (yeah, right) and DJ groupies (another pile o’ bullshit to inflate egos further).
Fuck off.
Call me old-fashioned, but I buy records after spending hours in the reggae shop.

Send your comments, compliments, gripes, groans and moans to: MOUTH Off, Muzik, 25th Floor, King’s Reach Tower, Stamford Street, London SE1 9LS e-mail edit@/muzikinc.co.uk

My first reaction to Muzik is “thank fuck”.
At last, no articles about DJ’s mums and how many fish the jocks can catch. There’s no arse licking and you’re not afraid to say when a DJ is wank. Long may I continue to read a magazine which is as informative as this. It’s money well spent.

SOMEONE LOST IN MUZIK

WITH reference to the review of the Junior Boy’s Own/Tribal night.
Oh dear. Doesn’t Ben Turner know a good time when it smacks him in the coupon? Doesn’t he know when he’s in the presence of a master? Stop nit-picking, you dickhead.
Everyone else there had a fucking great time. Sure enough, we’re just punters, but it’s people like us that make the night. The people in the club I talked to seemed to enjoy Mr Tenaglia, so are they just liars or were you the only maniac depressive in there? Take some doddleys, you donkey.
FALKIRK’S FINEST,
Scotland

PS: Has Ashley Beedle? Be real!!!
That guy was one of the few DJs asked to play at The Sub Club in Glasgow who managed to rip the place and have people talking about it for ages.

The Junior Boy’s Own/Tribal review was the opinion of one person. This opinion is no more valid than yours but, unlike other magazines, we’re not a total pander to big-name DJs. Nobody is above constructive criticism. We heard Danny Tenaglia spin three times that week. Unfortunately, he played like a master at the first two, but not at the third.
Everyone has off days, and it was just a shame that we’d already chosen that night to review the magazine.
With regard to Ashley Beedle, we know how good he is. Which is why we were so incensed when he made such a bad record. Being passionate about music means getting upset when one of your favourite artists let you down.
And in case you hadn’t noticed, the rope is still there. ...
GLASTONBURY has a deserved reputation as a melting-pot of performance, music and the arts and this year, for the first time, there’s a long overdue dance tent. No doubt it will be the busiest area of the site, reflecting the country’s shift away from guitar-led music.

So which well-established promoter do they get to in to showcase the UK’s cutting edge position in the world of dance? Steve Hillage. And who does he book? His mates. Mostly culled from the London techno scene, doesn’t he realise that this represents just a small corner of the scene? Has Steve never heard of jungle, soul, hip hop, swing, dub, rare groove or plain old house? If Sabresonic can put on Dr Bob Jones, surely there’s room for Glastonbury to stay true to the festival’s spirit and offer some variety.

Why not get somebody with some experience to organise the dance stage? Someone like the Ministry Of Sound, who promote leading garage, techno and jungle nights and have a better overview of dance music rather than a musician with blinkers on. It all smacks of missed opportunities and nepotism.

BEN DAVIS, Manchester

Who better to answer your points that Steve Hillage himself: “You should understand that a major selling point for getting Glastonbury to agree to a dance stage, having adamantly opposed it in the past, is the live performance aspect. The fact is that all of the top live dance music acts are, broadly speaking, ‘in the techno’.”

“A good proportion of our line-up also played at Tribal Gathering, which was the most successful and uplifting dance event for some time. However, at Glastonbury we have only one stage and a limited time at our disposal, and I’ve been to enough club nights to know that it would be naff to present a mish-mash of various styles, with token jungle, garage and hip hop artists and DJs shoe-horned in with all the others. ‘What we are presenting is focussed and well thought-out, and we’re particularly happy to have the involvement of Richie Hawtin who will inject the event with his own brand of cutting edge dance energy. And what better way of thinking than with Carl Cox? “As far as inviting my mates is concerned, I’m lucky enough to be blessed with a pretty awesome collection of mates involved with dance music and I can think of nothing better than having a brilliant time at Glastonbury with them playing the music we love on a massive sound system. Wouldn’t you do the same? “Finally, I’d like you to know that I pride myself on a broad taste in music. At the moment I’m listening to a lot of Chicago’s Relief Records and also to LTJ Bukem’s extraordinary Djing. So maybe next year…”

I’m writing in response to your news article “Fake Charmers” which talked about a flyer for my club night, “Tall And Handsome”.

Contrary to the report, the club name was not a rip-off of an Effective Records artist. The title was chosen before the Outrage track was re-released and has indeed been used before. To say this is like saying Cream are ripping off Prince and his record label.

The appearance of Effective’s logo is different and I have already apologised to Shelley Boswell at Effective for this and apologise once more. The reason this appeared is because I initially approached Shelley to book an Effective Records DJ, and was quoted £250 for Darren Stokes. I then designed the flyer with Darren’s name on the back.

We were then refused an extension beyond midnight at our venue, University College Student’s Union. Unable to justify charging more than £1 on the door, we could no longer afford a guest DJ. I then altered the back of the flyer (deleting Stokes’ name) and left instructions with the Entertainments officer that I only wanted a one-sided flyer printed. In the event, however, a doublesided flyer was sent to the printer, but by the time I found out about this it was too late to do anything about it.

As your article was rather one-sided, not giving me the chance to explain this, I trust you will be printing this letter in your next issue.

RICHARD TAYLOR, London
Taking the stuffing out of dance

Paranoia

On the road with Jon and Helena from The BELOVED

SCENE: A remote part of Bodmin Moor. Clouds of gnats swarm up from the nearby swamps. The unmistakable whiff of sheep waste stings the air. The nearest sign of human life is a farmhouse barely visible on the horizon. An icy lake wind whips across the tundra-like expanse.

But for Jon Marsh and his dearly beloved Helena, all is not lost. Far from it... Jon: "Oh darnations and blast it!"
Helena: "What on earth's the matter, darling?"
Jon: "I'm sure I brought matches with me, but now they seem to be gone. And you know what that means, don't you?"
Helena: "We're not going to be able to warm our wholesome and nourishing tin of Heinz organically grown-and-ketchup-covered pulses and beans?"
Jon: "Sadly, yes, my sweet."
Helena: "But don't worry darling. We'll always have each other for company. And not forgetting those marvellously friendly insect chappies with their strange way of expressing their affection by drawing forth our blood. And the pleasing aroma of the countryside. And our deluxe 'Lovers Pad Inflatable Camping Mattress' for hikers with soft hearts and softer butts. Why, how wonderful it be to sit in such sweet harmony with Mother Nature and all her exciting vicissitudes."
Jon: "I couldn't have put it better myself. I think I feel a lyric coming on: 'Mother Nature, she's just the thing! So nice and nice, she makes me sing!'."
Helena: "Oh treasure, to think we've been here three days now, just us and our pastel rave gear, without any frightful passers-by to disturb us. So much nicer than Glastonbury, don't you think?"
Hours pass. Night falls. Voices can be heard in the distance as helicopter searchlights sweep the ground. "Bloodly well don't deserve to get found." "Leave 'em to it, I say." "What the hell did they want to come up here for anyway". Eventually, the couple are picked out by one of the spotlights...
Jon: "Oh darling, how simply rav-istically marvellous, it's the sun rising. And hundreds of blissed-out ravers with their dogs all marching in time to the beautiful Balinese beat as they rise up as one to beckon us to greet the new dawn with them."
Jon and Helena are forcibly removed by the Emergency Services, their doe-eyes alight with the belief that they are not suffering from hypothermia but from chemically-induced paroxysms of love.

MIX THIS PUSSY

"THEE industry made me do it," raged FELIX DA HOUSECAT yesterday, as he announced his move into the lucrative world of cat food. "We've had enough of being compared to Prince and remaking pop stars. Now I want to do something that's really from the heart."
Felix would not, however, comment on rumours that he's already starting other lines of cat food, including Sheeshabam, Whiskashoud and Thet Go Cat Courtship.
**DR BUTTER’S MUZIK BIZ CLINIC**

DEAR Dr Butter,

Last month we blogged some free studio time. We’ve done a stormin’ tune and some record company wants to sign it to their label. But the studio are now saying they own the copyright and won’t let us have the master tapes until we sort them out a wedge. What’s the score Dr B?

JAMES CLAYTON, Solihull

Dr Butter replies: TRUTH is, those unscrupulous studio types have got you bang to rights. The Copyright Act 1988 says that he who arranges for the recordings to be made owns the recordings (I’m seriously paraphrasing here). So unless your new mate at the record company pays for you to re-record it, the only way your anthem is going anywhere near wax is if you buy the master tapes from the studio, or sort them out with a percentage of what you get.

Next time, before you start recording on the cheap, agree with the studio (in writing) that you are the copyright owner. A lot of studios will agree to this on the basis that they are sorted out with a percentage of any advance or royalties you might get if the recording is released.

Disclaimer: Dr Butter is a doctor with an unhealthy fascination with milk products. To be on the safe side, if you’ve got a beef, go see a brief.

**DOUBLE EGG**

DARREN EMERSON and RICKY BUTCHER

**CAPTION COMPETITION**

**THIS MONTH:**

JUNIOR VASQUEZ AND THE QUEEN

Captions on a postcard to MUZIK, 25th Floor, King’s Reach Tower, Stamford St, London, SE1 9LS.

**Last month’s winner**

"At last!! Proof that not only does Dave Clarke talk shit, he smokes it as well." (JOHN ELSTEIN, London W11)

**SAINTS & SINNERS**

1 - LAWRENCE NELSON
For sending his brother, Jon Nelson, to all the club dates where he has been double-booked. And not a single promoter has realised. Respect.

2 - JIM MASTERS
For encouraging vodka snorting at the Ministry Of Sound. It’s the thinking man’s cocaine. Which also means that pop star DJs don’t steal your £20 notes.

3 - PAUL WELLER
For the rather unusual cocktail which his record company kindly served up at a recent boat party in London. Nice one. Sorted. Wicked.

4 - DJ VIBE
For dropping a bootleg of the Junior Vasquez-produced Rosie Gaines track (which Prince wouldn’t release) in front of Vasquez in Miami. And driving him out of the club in disgust.

5 - PHIL MISON
For playing 90 minutes of his set at the Full Circle all-dayer without any sound in his headphones and reportedly doing a grand job. It took Rocky to work out that the mixer had a headphone limiter.

6 - LAURENCE GARNIER
For putting his shoulder out of joint in a Liverpool hotel, spending three hours in hospital and then taking off his sling and spinning at Voodoo for two hours. He was so doped-up on anaesthetic that he can’t remember a thing.

7 - JOHN TRUELOVE
For being a big girl’s blouse and leaving Jon Pleased Wimmin’s birthday party at Fierce Child/Pleased after half an hour because the strobe was too much for him.

8 - PATRICK PRINS
For July’s Worst Remix In The History Of Dance. Following on from Vasquez’s foul overhaul of Josh Wink, Prins has turned it in an unlistenable reworking of Felix’s “Don’t You Want Me”.

9 - DAVE CLARKE from SOMA
For pretending to be one of the world’s top canes and spending all of his spare time on the golf course and getting married in Antigua. How hardcore are you?

10 - RACHEL COX
For going on the road with Carl Cox and spending most of her husband’s sets sitting in the car reading books.

Chart compiled by The Circle Cynics
This month we hang

FELIX DA HOUSECAT

for crimes against...

MUZIK. For endlessly whining about the machinations of the music industry like some naive indie kid. For last year promising you wouldn’t make any more records, then chucking them out faster than ever. For agreeing to remix Kylie Minogue - she doesn’t deserve you, for fuck’s sake, and do you really need the work? For refusing to DJ in the UK any more. Why? We don’t remember Relief or Strictly giving you your big break, but we do remember British labels like Guerilla, Soma and Bush setting you off down the right alley. Nice to hear you don’t think you owe us one. For making a work of genius, “Alone in the Dark”, and a work of tedium, “Thee Album”, and reckoning the latter is better. And for letting us make “Alone In The Dark”’ album of the month only to see the release date go back three months - and in our first issue too. We love you Felix, but sometimes our tolerance wanes a little. So let this serve as a warning to others. Nothing stands taller than our gallows. Nobody is safe. Felix, we hang you in the name of MUZIK. Don’t mess!
KRIS NEEDS CHOOSES HIS ALL TIME FAVOURITE HARTHOUSE RELEASES FROM THE BEGINNING TO THE PRESENT DAY.

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JUDY CHEEKS

RESPECT

includes the hit singles SO IN LOVE, REACH, THIS TIME, RESPECT, YOU'RE THE STORY OF MY LIFE & AS LONG AS YOU'RE GOOD TO ME available on CD, Cassette and DJ friendly double vinyl including new E-SMOOVE cuts JOY TO MY WORLD & COULD IT BE (FALLING IN LOVE) plus exclusive remixes on RESPECT & SO IN LOVE