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for full details
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Release date: MONDAY 5 JUNE
MUZIK is coming back out of your speakers. And your speakers will never be the same again after you’ve played our exclusive 90-minute tape from R&S Records, the world’s leading electronic label.

Since we last met, we’ve had four weeks of gruelling clubbing, taking us from the fields of Glastonbury to the hotspots of Ibiza. We’ve had another month of revelation and elation.

Glastonbury Festival proved how dance music is continuing to change lives with each new day. The 5,000-capacity dance tent left twice that number shut outside, until the appearance of Carl Cox forced the promoters to open up the sides. As one punter told our reviewer, “Glastonbury was made by the sheer fucking brilliance of Carl Cox.”

Over in Ibiza, Manumission’s opening night at Ku attracted a jam-packed crowd of 6,000, leaving all those stuck at home begging for a holiday out there. So what if it was pissing down when we last heard from the Great White Island? That’s just another reason to stay on the dancefloor.

Elsewhere, the infamous Bar Ten in Glasgow saw hundreds dancing all day on tables to Kevin McKay from Muzique Tropique and Richie Hawtin celebrating his birthday in a British pub in Canada. Dave Beer meanwhile handed out 500 pairs of shades at Back To Basics. At least they weren’t bleedin’ Oakleys.

Kevin Saunderson’s antics after his set at Culture Shock in Romford also impressed us. Without even bothering to check into his hotel, he travelled into London to see Juan Atkins spin at his Metroplex night. He then headed north to UK Midlands and Back To Basics.

And Pete Tong played Luke Goss on 1FM. Next to a jungle cut from Essence Of Aura.

But if you think that’s weird, then check the latest craze among DJs. At the end of the Ministry Of Sound night at Kremlim in Lisbon, the spinners exchanged their record bags like footie players swap shirts.

Yup, it’s been another month of Muzikal madness. But you ain’t heard nothing yet. You’re still only on page three...
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The lord of the illicit sample is back. But is Todd Terry still the leading light of New York house, or just a lazy genius?

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Where the jocks really swing. Who's puffing nervously on their last fag?

Next Issue on sale August 9
MUZIK AND LOVE RANCH LAUNCH INTO SPACE

MUZIK is to host Ibiza's legendary Space club on Thursday, August 10. The event will begin at 7am and run throughout the day, continuing into the early evening on the outside balcony.

The morning begins with Eric Powell from Bush Records, followed by Richie Hawtin spinning a six-hour set. The balcony area will open at around noon and will feature Tall Paul Newman, Sister Bliss, Richard Ford and Jon Pleased Wimmin playing under the sun.

The Muzik party is to be co-hosted by Checkpoint Charlie, and is just one of a series of nights which are being presented in conjunction with Sean McCluskey, the infamous London club promoter who has been involved in The Brain, Love Ranch and Merrick England.

McCluskey was also responsible for opening Club UK and currently runs London's Leisure Lounge. He will be reviving the sacred name of Love Ranch for his summer season on the Great White Island.

"I've tried to avoid using the name again, but I think the only place it will work is Ibiza," says McCluskey. "It's such a different atmosphere out there."

"I've never promoted a club in Ibiza before," he continues. "After last year, when nobody really did anything out there, I thought it would be a great idea to do it in 1999. Little did I know that everyone else had the same idea. We've ended up with a sort of battle of the promoters, but it's fun. There's nothing wrong with competition and there's a good atmosphere of rivalry. Everyone is trying to put on their best show and that can only be good for the punters."

McCluskey's choice of Space as his location is in keeping with the wild nature of the old Love Ranch days.

"It's an after-hours club, which means that the people are a bit madder," he says. "Most of them have been up all night, which makes for a better party. It won't be a half-hearted clubbing crowd who think they've got to go out just because they're on holiday." Eric Powell, who will kick off the proceedings, states: "This will be the underground party of the season. Ibiza is really going to happen this year. Everybody is making an effort. It's going to be incredible."

Sister Bliss, Rollo's production partner, adds: "It's going to be the juiciest thing since Sasha's underwear. I love Ibiza because it's warm and all the clubs have cushions so you can collapse in a corner and nobody of dawn won't be safe! Don't worry about Ibiza not being credible this year. I've no time to be up my own arse. I'm too busy trying to get up other peoples."

Space can be found at Play D'en Bossa, near Ibiza town. The local telephone number is 971-306-900.

The full list of the Love Ranch dates at Space is:

- Universe (July 13)
- DJ (20), BPM/ The Orbit (27), Generator/ Destiny
- The Cream (August 3), Muzik/ Checkpoint Charlie (10), Sign Of The Times (17), Mixmag/ Deja Vu (24) and World Dance (31).

See next month's issue of Muzik for the final details of "A Paradise Called Portugal", a week of club nights in the Lisbon area host by Muzik, Tribal UK and KAOS. The week, which takes place in mid-August, features Danny Tenaglia, Laurent Garnier, DJ Vibe, Phil Perry, Phil Milan, Terry Farley, Pete Heller, Miles Holloway, Elliot Eastwick, Scott, Richard Breeden and Rob Di Stefano.
REFRESH YOUR EARS
Your Order Of Dance

JUST in case you haven't already noticed, this month's Muzik comes with a free 90-minute cassette of tracks hot off the DAT reels of R&S Records, the world's finest electronic label. The Belgian imprint are still on a mission, as the 14 tracks on "Refresh Your Ears" prove. The collection is totally exclusive to Muzik and will not be available elsewhere.

Side One of "Refresh Your Ears" presents upfront previews, unavailable mixes and even a track recorded especially for the tape. On the flip, you'll be able to relive those golden years with a selection of R&S' finest moments and lost treasures, as chosen by the misty-eyed Muzik staff. Many of these are now highly sought-after rarities.

The full details of the tracks are as follows:

SIDE 1
KEN ISHI - "Extra" (Video Edit)
The Japanese maestro twists weird new shapes from his machine on this special edit of his next single.

FUTURE/PAST - "Hyperspace"
Kirk Degoriye offers up a taste of his forthcoming album. Detroit delicacy straight outta Sheffield.

TOURNESOL - "Break 'N' Space"
Another exclusive sneak preview, this time from the curious Danish duo who specialise in Martin samba music for the well-fried.

JACO'S OPTICAL STARWAY - "Fragments Of A Lost Language"
Gus and Dego, aka 4 Hero and Nu Era, turn in a remarkable piece of jazz-jungle fusion. Taken from their imminent album.

69 - "Puntang"*
Carl Craig, the Detroit wonder boy, delivers a track recorded exclusively for Muzik. Nice one, Carl.

MODEL 500 - "I Wanna Be There" (Edit)
Juan Atkins kicks stars on this edit of one of the highlights of his recent "Deep Space" album.

SIDE 2
CAPRICORN - "20 Hz"
The drums, the drums! A battery assault of the most famous flying beats in Euro techno.

DJ HELL - "My Definition Of House"
Three years on, the German nutt's grooves still shimmery like Jonah Lomu down the left wing of Chicago house.

RADICAL ROB - "Monkey Wah"
Rob McLuhan and Pete Smith's 1991 classic. Watch out for the spine-tingling, gritty vocals deep in the mix.

DAVID MORLEY - "Birth"
Way ahead of its time and long unavailable, this was the first ever release on Apollo, the R&S ambient offset.

GOLDEN GIRLS - "Kinetic" (Orbital mix)
Lushness personified. The Hartnoll brothers take the controls and display a soft touch with the sound of trance.

BELTRAM - "Energy Flash"
The legendary Joey Beltram track which sparked the harder brand of techno. Still as full-on freaked as ever.

GUARANTEED RAW - "Get A Load Of This"
R&S head honcho, Renaat, dubs into the waters of trip hop and lands a behemoth slab of mazy funk.

MANTRA-X - "Scarlet Circus"
It's not all listening to demos, you know. Once again, Renaat shows the pups exactly how to roll out the red carpet to electronic nirvana.

DISTINCTIVE Records have licensed "You Spin Me" by The Madda Lads, a white label which is currently a huge hit in clubs all over Britain. The track is a cover of Dead Or Alive's "You Spin Me Round", a UK Number One back in 1984. Jon Pleasen Wimmin set to remix the track.

"People have been swinging from the chandeliers to this for months now," says Richard Ford from Distinctive. "It really is a wicked record."

Meanwhile, Marshall Staxx's "Rock Star", which samples a guitar riff from Ozric Tentacles, will be released on Distinctive shortly, despite press reports that the sample had not been cleared.

R&S CD COMPETITION
In addition to the cover-mounted cassette, R&S have pressed up a limited-edition of just 100 CDs of this highly desirable collection for radio and press promotion purposes. The CDs are rarer than a polar bear in Goa, but we've persuaded the label to keep back five copies for the lucky readers who can solve the following riddle:
Which well-known Italian car manufacturer shares the black horse logo with R&S?
(a) Skoda
(b) Ferrari
(c) Lada
Send your answer on a postcard marked "R&S Competition" to Muzik, 25th Floor, Kings Reach Tower, Stamford Street, London SE1 9LS. The closing date for entries is Friday, August 4. The Editor's decision is final.

KELVIN ANDREWS and Jo Hand from Golden in Stoke are to start a new club at Keele University in Staffordshire at the start of September. This will be Andrews' first club promotion since Adrenalin in 1986. The club is set to run in a 600-capacity hall on a fortnightly basis and Andrews promises that the music policy will be right across the board, covering everything from house to dub to hip hop, with sets from the likes of Andrew Weatherall, Rootsman and The Chemical Brothers.

GET CARTER
JUNIOR BOYS OWN host a second party at London's Substation South on Sunday, August 27. The night aims to cover "30 years of black American music" and will begin with Ashley Beedle playing an hour of hip hop. Kenny Carpenter will then spin classic New York house sounds. Mr Onestep will play an hour of new music specially recorded for the event and Dennis Carver will end the night with funky Chicago house tracks from the Nineties.

Terry Farley says: "I can't see anyone complaining about the music for this one. There'll be something for everyone."

CARL COX launches his Ultimatum label with a date at this year's In The City convention in Manchester on Friday, September 1. The night takes place at The Hacienda and will feature Cox and guests behind the decks.

DEL boy.
ROGER SANCHEZ has paid his last respects to his manager, Marts Andrups, who tragically died last month. The co-owner of Narcotic Records with Sanchez, Marts collapsed at a west London gym on Thursday, June 8. He rushed to hospital, where he fell into a coma and was placed on a life support system. This was switched off three days later, after doctors had declared him clinically dead. He was just 30 years old. The cause of death was a brain haemorrhage after a weak artery had collapsed in his brain. In a touching display, members of the UK dance industry travelled from all over the country to pay their respects at Marts’ funeral, which took place at the West London Crematorium. Everyone agrees that the scene will not be the same without him. “I met Marts in 1990, when he was setting up Tribal UK,” says Sanchez. “When he left Tribal, I told him that I had no rep in the UK and no manager, and together we dreamed up the whole way of creating my career. Marts became my other half. Going into meetings, we were like Batman and Robin. He’d set them up and I’d go in and knock them down. Together we would always win.” “Marts was very witty and stubborn, but he had incredible flair and vision. He had a unique style, which complemented the way I worked,” says Sanchez. “The Narcotic label was born from scribbling out ideas on the back of napkins in restaurants in New York and London. Marts was able to give me peace of mind by handling my business and planning. He had the vision for my career. He had a whole lot to do with me being where I am now. “There will never be another Marts. We were best friends and I will always miss that man. The world will be a slightly drabber place without his colourful and somewhat nutty perspective on everything. But at least we’re all happy knowing that the last thing he had on his face was a smile.”

SHOW, KEITH MURRAY and NOTORIOUS BIG, three of America’s most talked-about current crop of rappers, have all found themselves in police custody during the last few weeks. Show, of the New York rap group Showbiz and AG, was arrested after allegedly shooting his tour manager dead. The killing took place at the beginning of June. Ironically, the Bronx-born rapper’s excellent second album is called “Goodfellas”, a title taken from the Martin Scorsese film about violent American-Italian gangsters. Keith Murray, who is part of Redman’s Death Squad, was held by London police for four hours in connection with an alleged sexual assault on the morning of his recent show at The Grand in Clapham. His incarceration followed a claim by an 18-year-old south London girl that the rapper had assaulted her in his hotel room. Murray remained adamant that the girl was simply an over-zealous fan. He was released without charge when the girl telephoned the police to withdraw her allegations. Finally, Notorious Big was arrested on charges of aggravated assault and robbery in Pennsylvania, following a fracas when a promoter is said to have failed to pay him for a show. Tracks on his debut album, “Ready To Die”, made no secret of his violent past. He was released on bail on June 21.

SHIVA SINGER TRAGEDY

LOUISE DEAN, the lead singer of Shiva, tragically died in a road accident last month. She was crossing a road in her hometown of Huddersfield when she was knocked down by a van and killed instantly. A spokesperson for Shiva’s management company, 7PM, says: “We are devastated. Louise was a sweet person who gave everything to her music. She had a voice three times her size and a larger-than-life personality to match. She was one of the most gifted singers we have ever come into contact with and was sure to be a star. We’ll miss her.” Shiva’s new single, “Freedom”, will be released by London as a tribute to Louise.

DAVID HOLMES has recorded an exclusive track for the latest edition of “Jockey Slut”, a fiesta of summery musical sounds entitled “Smoked Oak”. The magazine also features a guide on “How to appear underground”, plus articles on Cheap, Saints, Germain, Jose Padilla, Cajmere and Saskia Stedgers.
HEAVEN club in Detroit on the first weekend in September, pending police inspections... CARL CRAIG’S SNIPER is getting a new 12" remix of GEMINI... COLIN DARLIE is preparing to release the second cut on his Abstract Dance label. The track is from Trevor Dee... a huge dance event is planned for the week in Shepshed, attracting 10,000 people... EDDIE FLASHFORD FOWLES has said he will take his pick of all the labels who are trying to sign up his vocal work... “I’ll tell them when the summer is over. Then I’ll take my pick of the contracts.”... ---

**The Price Is Right**

**Darren Price** has signed to Nova Mute. A highly-rated DJ and a member of both Centurias and Transalis Of Tone, Price has signed a two-singles and album deal in his own name. Speaking from a studio where he is rehearsing with Centurias for the band’s first ever live appearance, at Denmark’s Roskilde Festival, Price claims that he had not even been looking for a solo deal.

“I didn’t send out any tapes, but the scout from Nova Mute uses the studio where Centurias rehearse, so he got to hear some of my stuff there,” says Price. “I did the tracks entirely on my own, engineering and producing them myself. They’re probably a bit harder than the tracks I’ve been involved with before.”

The first fruit of the deal is a single called “Mechanise”, which will be released in August. The deal will not effect Centurias, who have just recorded their next single for Junior Boys Own. Price is also working on a new Eddie Wolf release for Darren Emerson’s Underwater label.
FLYERS COME OF PAGE

"Hi Flyers" is the title of a forthcoming book detailing the history of club flyers. It is being compiled by Phil Beddard, a partner in Three Beat, one of Liverpool's leading record stores, and Mike Dorian from Non Conform design. Beddard was also involved in running the legendary Gil-Love night.

"Hi Flyers", which includes an introduction by Jon Savage, has been picked up by the Booth Cibulka publishing company and looks set to be in the shops in time for Christmas.

"We decided to put together the book about 18 months ago, basically because we had this enormous box of flyers lying around and didn't know what to do with them," explains Beddard. "We're compiling the book on an artistic and design level, with the flyers running in chronological order.

"The flyers run from the M25 orbital and Blackburn raves, which were just hand-copied, through Shelleys and Quadrant Park, the days of the large-scale raves and free parties like DIY and Spiral Tribe, right up to the present. The book is almost finished, but if you speak to Danny Ramping, tell him we're still waiting for copies of his early flyers!"

Designers whose artwork will be showcased include Jamie Reid, Influence, Egg, The Designers Republic and Wink Associates.

If anybody still has flyers from the early days of house and doesn't mind lending them out, they should contact Phil at Three Beat, 58 Wood Street, Liverpool L1 4AQ.

THE GOODMAN

The Goodmen have left Fresh Fruit Records. After three years of successful releases, Zki and Dobre have decided to concentrate on their own Pass! label.

Marcel from Touche Records, where the duo's most recent output has appeared, explains: "They just want to climb another mountain. They want to see what they can do on another label. The Goodmen certainly have no dispute with Fresh Fruit."

Dobre states: "One part of me is very sad, but it's a good move for us because we can do it all ourselves now. Fresh Fruit is feeling a bit angry. They're a bit sad, but they can move on too.*" Zki and Dobre's next release on Pass! is "Phroil-Lick". They also have a new Jack Prong EP lined up.

DANNY RAMPLING

Danny Rampling is not a Wogan for the acid house generation. Well, not according to the billboard ads which have appeared beside some of Britain's busiest roads as part of 1FM's latest publicity campaign. Along with the bang-on collection of music on Rampling's Saturday night show, the posters are sure to further enhance the Balearic svegallia's rehabilitation as an A-One Geezer.
D:REAM
WORLD

The New Album Including The Single ‘Shoot Me With Your Love’
OUT 7TH AUGUST CD · MC · LP
CHILLED TO THE GILLS

Biiza's legendary club venues will never be bettered. But if you're out there this summer, look for the little Red Cell, an even humbler version of Cafe Del Mar. Oft described as "Biiza's best-kept secret", the Sa' Trincha cafe is situated on Salinas beach, just a few minutes away from the Space nightclub and Play Den Bossa. It's at Sa' Trincha that you'll find Jonathan Grey, a Cheltenham-born 35-year-old who has been playing eight-to-ten hour sets every day for the last few years. Located close to the nudist area, the sounds of reggae, dub and deep American house can all be heard while you're soaking in the sun and recovering from the hedonism of the night before.

"I love it here because of the sense of freedom and independence," says Grey. "I used to DJ at raves and in London, but although now I'm earning much less money and playing sets which are four times longer, this is better than anywhere in Britain. It's too intense in the UK. It's a youth market. But I feel young here. I'm still carrying on in my shirt!"

Grey believes that the art of chill-out is all in the timing, dropping a capella vocals over acid tracks next to old David Bowie records. It's here that the real party-goers end up chilling-out after Space. Such places, however, are largely unknown to Grey.

"I'm completely bored of listening to club stuff," he notes. "And there's nowhere you can hear the kind of music I like except at Cafe Del Mar. All you get is the same DJs playing the same records in the same order. I just wish I could play this stuff at Ku."

"The best thing about Ibiza is that there's music wherever you go. You don't even have to bring a cassette player on holiday with you here."

THE ETHOS CLOTHING COMPANY have come up with a possible solution for stressed jocks who find the "Do Not Disturb" sign on their DJ booth is ignored when the alastrians are on a tea-break. The company's natty "DJ At Work" T-shirts are similar to the "No Train Spotting" shirts which appeared last year from Glasgow, but Ethos have gone one step further and had their signs installed on club premises. All they need to do now is make a special one for Carl Cox - with one more deck in the frame.

To order one of the T-shirts, telephone 0181-991-5591.

WILLIAM UPSKI WIMSATT, the 22-year-old author of "Bomb The Suburbs", one of the most authoritative books on hip hop culture, is touring America's most dangerous neighbourhoods. The tour is for a bet.

The white middle class Chicagoan, who spent his teenage years tagging CTA trains, painting pieces on the lines and hopping freight cars across the country, thinks that America is "becoming a nation based on fear" but reckons that "it's not that scary yet". To prove his point, and to promote a second edition of his book, Upski plans to spend three months hitch-hiking across the States, visiting each city's "most feared districts". He has to finish his journey alive to win the bet.

B12 have denied rumours that Warp have rejected their "Third Album". They say the rumours are "A bit strange, given that we're cutting it this week". The record is scheduled for release some time in September.

The band have also confirmed details of a link-up between their eponymous label and Kirk Degiorgio's ART imprint. Having remixed "Traveller" on the ART 5.2 double pack, they plan to take the collaboration a step further with two joint 12-inch releases. Each record will carry B12 tracks and the B12 label logo on one side, with Kirk Degiorgio tracks and an ART logo on the other. Even the catalogue numbers will be shared.

The first single (B12 14//ART 7.1) will feature Red Cell's "Infinite Lights", Symetrix's "In The City", Esoteric's "Kawaiian" and Blue Binary's "Solar". The second boasts Elegy's "Ispwich", Esoteric's "Thru" and two further Red Cell cuts, "Glimactic Calm" and "Practopia". The singles will be issued on August 1, to be followed by a CD compilation of the two records, plus four extra tracks.

BYTE BACK

Wisdom, Wiscrackers and Waffle

"Someone came on to me and said, "How come you don't play jungle anymore?" I said, "Yeah, know what I said? Shut up." Fabio on Kiss 100FM, after criticism of his current drum 'n' bass direction."

"Handbag is the same as rave was four years ago. It's all full of big synth stabs, loads of gobby vocals and big cheesy breakdowns. The only difference is the girls are wearing baby doll dresses, not dungarees."

Rachel Cox gets on her box.

"Ludovic Navarre is just a funny old melon farmer."

CJ Bolland gets Canclona-style cryptic on Mr Sami Germani.

"I think Junior Boys Own are the only label we could be on."

The Chemical Brothers, 1994.

"Let's go to Cream and cop off. You can't afford not to go clubbing. "Coronation Street" get their priorities right."

Brighton has a population of 330,000 and only 110 go to see Ron Trent.

"For fuck's sake. What sort of place is this?"

Dave Clarke discovers the meaning of the word "underground".

"Only started drinking four months ago. Don't get me wrong. The last thing I want for people to think is that I'm steaming all the time. I don't think any more because I'm allergic to it."

David Holmes. The words. "So, you're a lightweight, then?" spring to mind.
New York's Todd Terry is a giant of house music. He's also the subject of controversy and slander over his DJ sets and remix attitude. So how come Britain's dancefloors are still thrilled to be touched by the hand of Todd?

words Calvin Bush
pictures Rip

Day of Reckoning

JUST WHO THE HELL DOES TERRY TERRRY think he is now?
"I was a mean bastard motherfucker."
And exactly who in Satan’s dominion does he think he is now?
"I've got two personalities. I can be calm today and then I can be the wildest motherfucker you ever saw."
What do you, the reader, reckon? Todd Terry as...
(take your pick, deleting as appropriate)
A) God, Todd The Disco God, the Brooklyn kid who invented house (kind of) and still looks down loftily upon the rest of us 10 years later.
B) The fallen King of thesample ethic, an old hero trading in his reputation for recycled tracks, lazy remixes and indifferent DJ sets smacking of arrogance and perfunctory wage-earning.
C) Todd Who?

TODD Terry is only 28, but he already has a back catalogue to kill for. During the first wave of post-acid house, he hooked up the sample ethic to the 4/4 loop, threw in streamers of carnival attitude and an instinctive feel for the heart of the party, and conquered the world.
Royal House’s “Can You Party?”, Orange Lemon’s “Dreams of Santa Anna”, Black Riot’s “Day in the Life”, with its nagging “Back, back, I wanna go back” chant, Swan Lake’s “In the Name of Love”, Choices, all: Long before Morales and Masters At Work (originally his and Kenny Dope’s working tag before he passed it on),

underground slammers, released with a frequency that would shame Relief or Strictly. His remix list reads like a What’s Who, not just of dance music, but of pop music in all its corporate shamelessness and mega-buck desperation: Digital Orgasm, D Mob, Whitney Houston, Dr. Alban, Aswad, Robert Plant, The Grid, The Shamen.

As a DJ, his deification means commanding fees rumoured to regularly top the £2,000 mark. Not bad for a spinner who, as the complaint often goes, just plays all his own records.

Yet few DJs are subject to the sheer hype and rumour that Todd Terry is constantly surrounded by. He’s been making music for 10 years—plenty of time to accumulate a stock of bad-mouthing and controversy. His face may not be as familiar as Morales’s Puerto Rican six o’clock shadow sex-god features. He isn’t surrounded by the giddy carnival of PR puff and promotional glitter which major label acolytes like Knuckles gladly endure. You probably wouldn’t recognise him if you saw him crashing the streets of New York in his plush, beige Lexus 2. But if you have even a passing interest in the history of house music, you’ll sure as hell have an opinion about the man.

FOR the record, Todd Terry is the anti-Vasquez. He’ll repeatedly tell you he “don’t give a fuck.” He’s not crazy about having his photo taken and reckons interviews are like “being on trial”.

“People say, ‘Oh he’ll never make another good record, all his shit sounds the same.’ I don’t care, I really don’t care. Don’t buy the record. The reason I’m always gonna be here is because I don’t pay attention to them. I cater for what the crowd want to dance to. It’s not the industry that’s going to buy my records.”

He’s found his niche, he’s happy sticking there, and it just so happens that niche is on top of a pedestal

"People say, oh he’ll never make another good record, all his shit sounds the same. I don’t care, I really don’t care"
Todd Terry

exactly the same track, note for note, when asked to remix Cajmere’s “Brighter Days.” Travei through his multitude of remix duties and you’ll find the same beats and sounds spiraling up after time. His disregard for copyright laws borders on the hysterical! – it’s no wonder few British labels picked his stuff up until Hard Times secured licensing of his Seattle Design material.

On his “Unreleasable Projects,” meanwhile, for his own TNT label, you’ll find some incredibly different mixes from some of his major label remix commissions – Jon Secada, The Shamen, Nettina. Except that the label paid for the studio, while Todd gets the payback. He makes a poor stab at doing the tailing tracks “Secada Beats” is a bit of a giveaway. “TNT is for stuff that’s dangerous legally. So if the worst comes to the worst and they want to try and come get us, I’ll just close it down.”

You have to have a sneaking respect for his prankster’s disposition for the majors.

“TODD ON G.O.D.”

Tod talks about the G.O.D. white label which ripped off “Bounce to the Beat”

“Not the G.O.D. track, I put it on my next Sound Design record. I’m not digging it. I’m putting it out officially with my name on it. I don’t know whether to respect it or not. If I met the guy who did it, I’d say, “Thanks a lot for giving me the record. You make money off of me, you make a million off of you. I should be happy that it’s being put out. See, he’s doing that. Don’t do me. Don’t be me. He’s doing what I would do. Do it to me. I’m not doing it to me. It’s really stealing out of my pocket. He can do it again and again, sooner or later, I’m gonna get faster and faster, and every time he puts one out, I’m gonna have one on the other side. With less and more mixes on it. I’ll beat him out sooner or later.”

Terry is in a good mood.

Pry a little deeper, wait a little longer, and he’ll start to lock into this gangsta ethic with a relish that’s surprising for one initially so reticent. When he’s throwing down his couldn’t-care-less ‘tude, you get the sneaking suspicion that the reluctant star is nevertheless prowling for your benefit. He starts telling us about how he still hangs out with small-time hustlers and crooks, lapping up the attention.

“We play cards for stakes sometimes. It’s always a lot of money because I’m always on. You know, I’m so much money off of it, I should have used that idea again and again. But I only used it twice. So people could look at me as being arrogant. But I’m not going to let you take me from you. I’m going to use it and abuse it, so you don’t use it no more. I’m doing it against the industry, not against the people.”

Todd Terry does because Todd Terry can.

Often thought of as a Brooklyn or a Bronx homeboy, he grew up in the affluent “burbs of Coney Island and northeast of Brighton Beach. His mother was a “church lady,” his father walked out on them when he was very young and he became, by his own admission, “definitely not the one to play with in the back doors. But I’m not the gangster no more.”

His formative years were spent hustling for equipment to play out at block parties, especially the
one upon 125th Street, where Grandmaster Flash and Funky Four Plus One would regularly step up to the decks and freestyle. Like Kenny Dope, his roots and his heart lie there. Both still pay back to their roots with serious hip hop productions for Terry’s Freeze, Blackmarket and TNT labels.

So you took him outside and pummelled him like a battering ram on a small kitten.

“Err, no,” Terry replies, looking away distractedly. “I had no time to care of. I walk away and make a phone call. I’ll talk no more.”

“Maybe a couple of times.”

“What for?”

“I won’t say.”

“Short-term or long-term?”

“I won’t say.”

“At all time long ago?”

“I won’t say. I’m always the bad guy.”

ALWAYS THE BAD GUY.

Terry doesn’t do much to dispel much of the bad press he knows exists but can’t be bothered dealing with. As a working DJ, it seems incredible that he boasts of not having bought a record for the last three years, adding that he doesn’t even have turntables at home to practice.

“Last time I practiced was when I was playing in England three months ago.”

Is he aware of the music coming out of Detroit now?

“I’m lost, I’m totally lost.”

And yes, he’s still using the same drum machine he used in the late Eighties.

Nevertheless, the workload hasn’t ceased. As well as running the Freeze label and all its thriving subsidiaries (Hooj, TNT, Blackmarket, Signet and more) with business partner Will Sokolow, he’s searching out new premises for a studio complex. Later this year, he’ll record a six-hour DJ set (of, yes, entirely Todd Terry tracks) for Hard Times, to complement this month’s “Back From The Dead” single. Then there’s his new Sound Of Ministry album, “A Day In The Life.”

Despite what you might have heard, it wasn’t recorded in one 24-hour session, nor is it a work of genius. It is yet another quintessential Todd Terry album that simply spells the Todd Terry sound over yet another eight tracks.

Like his “Grooves” or “Secret Weapons,” it was created in a vacuum where you can hear the benefits and disadvantages of ignoring the last three years’ polymorphing of the house sound.

It’s the perfect testimony to his admission that “I’m more of a trackmaster. I’m not a writer of songs, they’re too much trouble. Plus, you make twice the money off of tracks, and they’re quicker.”

A FINAL exchange.

“Why have you got to keep badmouthing people who’ve been in the business 10 years?” asks Todd. “I mean, people are still buying the records, because I’m still getting hired, right?”

The bigger you get, I tell him, the more you’re a target.

“Yeah, why not? We can all fucking die. That’s their problem.”

“Do you ever read your own press?”

“Don’t read nothin’. Nothing!”

Suddenly the faintest trace of a vain defenceslessness appears.

“Except when I’m on the cover. My face going to be on the cover of this one?”

And he genuinely cares. Can you believe it?

“Todd Terry, eh? Who the hell does he think he is?”

‘A Day In The Life Of Todd Terry’ is released on Sound Of Ministry on July 24. His ‘Sound Design – Back From The Dead’ is out on Hard Times in the same day.
Ghost Rider

"Give me two records and I'll make you a universe."

So claims DJ SPOOKY. The Subliminal Kid. A cult figure on the New York ambient scene, this 24-year-old black kid with blonde dreadlocks is much more than just a record selector. He's not shy of bringing the full might of his French literature and philosophy college education to bear on the humble art of spinning vinyl, for a start.

When asked about his biggest influences, Spooky doesn't cite other DJs, but talks instead of avant-garde movies like "Last Year In Marienbad", sci-fi writers like Samuel Delany and critical theorists like Deleuze & Guattari. He calls his mix-tapes "electro-magnetic canvases" and he says a DJ is a "mood sculptor". He's splicing and dicing music's genetic code.

"I had a college radio show called Dr. Seuss' Electric Jungle," says Spooky of his early days. "I played really mutated dance music - four turntables going at the same time, four CD players, two tape decks and lots of feedback! I'd mix Shabba Ranks with industrial music and a speeded-up Public Enemy beat. I anticipated the jungle stuff which is around today."

Spooky eventually took this mess-hetic to New York and hooked up with kindred spirits on the emergent US ambient scene like DJ Olive, Byzar and SikiDah. Along with Olive, he launched his own party called Abstrakt, and played at lounges such as Cooper's and cyber/real events like Jupiter. In stark contrast to the ganja-drenched, womb-like escapism of the UK chill-out zone, the New York scene is more bohemian. It belongs to a downtown tradition of experimental music, art spaces and loft parties.

"The set I'm part of, we don't even call what we do 'ambient';" declares Spooky. "We call it 'ill-scented'. Drugs are a factor, but they are not the be all and end all. There are other ambient DJs in New York, but they're fluffy, as in the British style. We come from a tradition which goes back through musique concrete from German electro-acoustic music like Stockhausen, to futurists like Luigi Russolo and his 'Art Of Noises'.

"We've recently been doing backwards jazz sets and all-blues ambient sets using John Lee Hooker's instrumental records. Once you go beyond a certain limit, you're in totally open territory, where only people like the Italian futurists and maybe John Cage with his turntable experiments have ever been."

But although a Spooky set is a mosaic of ambient, trip hop, dub, jungle, film music and spoken word records, his roots lie in hip hop. Like DJ Shadow, he's disappointed by the "spatial compression" in today's b-boy culture, and is reviving neglected traditions: the zany aural collages of Steinski and Mantronic, and the dada-rap of Rammellzee. Accordingly, as well as a proposed album for Rhythm King and other releases via the Liquid Cool label, he has participated in a collection of experimental hip hop tracks called "Varis". Named after the Philip K. Dick novel and coordinated by Bill Laswell, Spooky contributes sleeve notes, plus two cuts which sit alongside offerings from the likes of DST and Kool Keith.

A Renaissance Man of the digital age, Spooky finds himself "stretched thin" these days. In addition to DJing and making music, he also paints, makes sculptures and has two books coming out later this year, a sci-fi novel called "The Dilemma Of The GhostAnd Now A Message From Our Sponsors" and a theoretical tome on rave 'n' mix culture entitled "Flow My Blood The DJ Said". As if all this were not enough, he also reviews bands for highbrow journals such as Artforum and Village Voice under his real name, Paul D. Miller.

Like The Subliminal Kid in William Burroughs' "Nova Express", who manipulates reality through tape loops, Spooky's cut-ups "break the lines holding the past and present together, so that the future can leap through."

Words: Simon Reynolds  Pictures: Michael Wong/Edge

The 'Vail's' compilation is out now on Axiom, USA

Take four turntables and four CD players. Add a box of ambient, trip hop, jungle, dub and spoken word records and a French literature/philosophy degree and it's easy to see why DJ SPOOKY is the talk of New York.
Synth Or Swim

From Plink Plonk with love, LA SYNTHESIS offer a unique brand of silky smooth phuture funk

A CINEMATIC conception of swirling melodies and reverberating ambient swells built around a monster groove of pure syncopated funkiness, LA SYNTHESIS “Agrophobia” was one of last year’s finest moments. Its dancefloor success proved that abstract techno didn’t just belong to the highbrow trainspotters. And, moreover, that people weren’t just ready for something other than a constant 4/4 beat – they were crying out for it.

“What we strive for is dance music which is mixable and accessible,” says Tony, the Jonesy half of the LA Synthesis. “We want to make tunes that a DJ can drop in anywhere.”

Tony met his Brummie partner, Carl, six years ago, a love of dance music bringing them both to London. They started working together, polishing up their programming skills and developing their own style, while also building the sort of studio set-up most techno acts only dare to dream of.

At the beginning of last year, the duo were introduced to Mr C by Carl’s brother, Kenixx, himself a formidable DJ on London’s underground scene. The meeting led to a signing with Plink Plonk, the perfect home for the group’s unique brand of phuture funk. Their next single, “Frozen Tundra”, is out soon. But how come it took so long to pick up a deal?

“We just weren’t in a hurry. We’ve been programming solidly for years, but we wanted to compete at a certain level,” says Tony. “So we waited until we were good enough. Working with computers is all about manipulating sound and it takes time to get that right. Once you’ve done that, you’re totally in control.”

Anybody who has witnessed one of LA Synthesis’ PAs will testify as to just how in control Tony and Carl are. Their set is a seamless journey of beautifully orchestrated sound composed of movements rather than parts, all delivered totally live with top RAM, hard-drive accuracy, On-line to the future.

words Dave Mothersole picture Rip

‘Frozen Tundra’ is released on Plink Plonk at the end of July. An album, Matrix Salsa, follows in August

Watch With Brother

Will their bad-boy image stop JODECI’s third album from matching their previous million-selling successes?

“THE most important thing is that you’ve got to be a unit,” says K-Ci, trying to explain why, just two albums into their career, JODECI are the biggest R&B group in America. “We’re a family. Love takes us along and that’s what’s got us here. I’m so proud of my fellas. We just keep on delivering.”

Jodeci’s tight-knit attitude stems from the bonding experience of driving to New York from their home in North Carolina with nothing but a demo to believe in and, as reward for their endeavours, being put up in the ghetto by their record company for an entire year.

“Whenever we do something it’s just us four,” grins K-Ci. “And that’s the way we want to keep it. We are very independent. We like to control our own thing, man.”

Jodeci are dark and light. Two sets of brothers, their gospel-trained voices are truly wonderful and their music – a stunning entwining of hip hop and soul – is the best Black America has to offer. Lyrically, however, they are pretty explicit and the boys have a bit of a murderous reputation.

That said, the allegations of sexual misconduct and wild behaviour which have dogged the group’s upward progress from the start have recently died down. On their forthcoming new album, “The Show, The After Party, The Hotel”, the street-wise fronting of the groundbreaking predecessor, “Diary Of A Mad Band”, has been replaced with a more old school suave.

“Music is going back to the funk days and we wanted to contribute,” says K-Ci of the Seventies influences of the new album. “We don’t worry about what we did last time, we just go on in there and flow with it. In the same way, we don’t think about whether this song is as good as the last song. That’s nothing but pressure, you know what I’m saying? And we don’t have time for stress.”

words Jake Barnes

‘The Show, The After Party, The Hotel’ is out on Uptown/MCA on July 17
Who was the girl doing the breathing noises on the breakdown of "French Kiss"? And is she available for signing?
"No comment. That's a secret between me and her. When we recorded it, we decided that we would never tell anybody. That's the way we want to keep it. No, she's not available for signing."

Who was the first person you ever french kissed?
"My Eighth Grade teacher. I'd had a major crush on her for some time, so I asked her for a kiss when I graduated. And she gave it me. I didn't know how long it lasted. That was the last thing I was thinking about. Yeah, it was good. I never saw her again, though. Man, she was my teacher. I shouldn't be saying this."

Who would you like to french kiss?
"I don't look at people that way. That's not my style. I'm satisfied at home."

How did it feel to become a pop star?
"Overwhelming and beautiful. I had to make adjustments to my life, but it's like wearing bigger shoes - you have to grow into them. I'd always had this goal to be a successful recording artist, but I didn't expect it to happen so quickly."

What inspired you to record "Blackout"?
"There was a point during the Reagan era when the situation was really hostile with the Russians. I saw a TV programme about how easy it was to push the button and it freaked me out. I was so concerned that I wrote a song about the power that God has. About how He can destroy the world and everything in it if He chooses to. It put everything into perspective. I'm not worried any more. My head is in a different place. The end of the world will happen when God decides it. Hopefully, I'll be one of the meek and I'll inherit the earth."

Why was "Blackout" never properly released?
"Record company politics. I remember saying to them that they should release it, but I guess we all come round to things later in life. You ignore things and then, suddenly, they make perfect sense. That's what we go through with our parents. But I'm glad it's a topic again because it keeps me up there. It's good for my name."

Have you heard the Slam remixes of "Blackout"?
"I've heard about them. There have been so many rumours about bootlegs of 'Blackout', it's wearing me out. There seems to be one every week. It's very confusing."

Why did you move from Chicago to New York?
"It's easy to become complacent in Chicago. There isn't so much originality there. At first, everyone looked to Chicago and then they started looking to New York and to Britain. And I always want to be in the place people look to."

What have you been doing there?
"I've built my own three-floor studio in Manhattan. I've also been travelling around Italy, France, Switzerland and Portugal. I'm very selective about where I DJ because it's not my full-time occupation any more. But I love doing it and it keeps my ear to the street, which is where I'm from. I guess I spin maybe eight or 10 times a year."

Tell me about your Bootleg label
"It's basically an underground R&B street label. But I love all music, and if I hear good hip hop I'll sign it. I've signed an act called Tomboy, who are four girls with Mary J Blige-style voices. Man, do they rock. We'll be doing dance remixes of their records for Europe."

Who are your main influences now?
"I'm still influenced by the same people as always - Miles Davis, Minnie Riperton and Marvin Gaye. Right now, I'm loving Brandy and Mary J Blige. As for dance music, I think we need to call a meeting between all of the house artists, because the quality against quantity ratio is getting worse."

Does it annoy you that people still confuse you with Li'l Louie Vega?
"It would if he made shit records. People ask him if he made 'French Kiss' and he says yes! We both have respect for each other. Because of that, it's fine."

picture Michael Wong/Edge
Tomboy's first release will be out on Bootleg in August.
THIS YEAR Trance Europe Express celebrates 25 years of electronic music since Kraftwerk formed. After all, we borrowed our name from them... it seemed fitting, as our aim was not only to spotlight the rhythm-making mould-breakers of tomorrow, but also to put the music in historical perspective by crediting the pioneers throughout Europe and the States. Two years after our launch, new underground artists are continually expanding the horizons, displaying how wide and diverse the application of electronics to music can be. We’re ready to redefine what can happen on the dancefloor. You can avoid the pigeonholes and bring everyone together if you accept that this is truly a music without frontiers: from experimental electronica, madcap acid and outer-orbit ambient to sensurround jungle, funky minimal beats, stoned hip and trip hop and future jazz... and music for which names have not yet been invented.

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NEW YORK TIMES

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NOW SHOWING AT CINEMAS NATIONWIDE
Bring the Noize

Life's a scratch for DJ NOIZE, Denmark's top hip hop spinner and the current DMC World Mixing Champion

The scrape of diamond across plastic and the frenetic cutting from deck to deck in the search for rhythm. If you have to begin somewhere in defining hip hop, that's a bad place to start. From DJ Herc blowing up the block parties with his breaks, through Bambaataa, to the seminal DJ Cee, the Adventures Of Grandmaster Flash On The Wheels Of Steel, the guys behind the technics are central to the mythology of the music.

And yet it all seems to have gone - the cult of the rapper has grabbed our attention and the DJ has been left in the shade. As DJ NOIZE, a 19-year-old Dane who recently became DMC World Mixing Champ says, "The DJ is still part of the hip hop environment, but has been underestimated for the last five or six years." Perhaps this is now set to change. London's Liberty Grooves label has released a record by Noize called 'The Whole Mess' - 25 minutes of stunning skills and complex scratch patterns. Plus the young Dane's own unique "lyric cutting", a method of combining lines of words from different records into a seamless whole.

"It's a new way to be DJing," explains Noize. "The first guy who did it was DJ Typhoon. That inspired me and I said, 'You can do different things with this'."

If you've ever dallied in turntable trickery, just how different the things Noize can do may come as something of a shock. As Johnny F, the owner of Liberty Grooves, says, "When Noize was over, I had people in my store who were saying, 'I'm giving up'!

"What appeals to me about mixing is that you get in touch with the record, you drift into your own world," continues the softly-spoken Noize. "You lock your room up, you're there on your own and you just do it for five or six hours a day."

Johnny F hopes to release records by six DJs every year from now on, the sextet getting together for a battle at the end of each batch. His aim is to raise the standards and awareness once again. Not that this seems to be of great concern to the distracted Dane.

"I'm trying to maintain my focus here," he says. "I'm three hours into a big practice and I've still got a couple of hours left to go..."

Words: Will Ashon  Picture: Piers Allardyce

'The Whole Mess' is out now on Liberty Grooves

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GOLDIE talks through the dedications on some of the tracks on METALHEADZ's 'Timeless' album

"SAINT ANGEL"

"This one is for Grooverider. He's a cornerstone of the music and 'Saint Angel' was one of the tracks he played out. It's also for him because I sampled his 'Sinister' remix on the track, which was actually a remix of an early track I did. They're two cuts that he played at two different periods - me listening to him, though he never played them back-to-back. So when you listen to 'Saint Angel' on the album, it changes into 'Sinister' through me taking out a piece of that remix."

"STATE OF RAGE (SENSUAL VIP MIX)"

"To Fabio and to the Eighties. The sickness reminds me of how Fabio plays. It's a track which sort of remembers the Eighties when it goes along and finds itself slipping back into it and then slipping out of it again. It includes this loop of Frankie Beverly's Maze which we took apart, and there's also a little acid loop from the late Eighties in there and a slight echo of Loose Ends."

"STILL LIFE"

"Still Life' is down to Doc Scott and Reinforced. The track is two years old and was originally supposed to go out on Reinforced, but we thought it'd be dangerous to put it out then as it was far out on its own. It was saying, 'Fuck you lot, this is electronic music'. It has this electronic intro, which sounds very Mantronica, and it was the first time I'd used those kind of drum machine electronics. The break stays the same, it just flicks forward and back through different phases. This is also dedicated to Carl Craig as it was inspired by his track, 'Buy In The Face Of It', which Fabio used to play at 45."

"KEMISTRY (VIP MIX)"

"Obviously because of the input of the girls. Kemistry and Storm, who took me out years ago and started getting me into it. That was my first experience of going out raving. I think this is the darkest track on the album in terms of having an internal coldness. Break-wise as well because I kept all the pitches of the sounds on the original, even though that was 150bpm and this is 160bpm. It still works but it has an old sound to it. It really is a dark matter. It fucks me up, you know?"

"THIS IS A BAD"

"A track for Randall. I see it as representing all that crazy punk shit. It's a thrashy breakbeat track which has a really dissonant bass sound and a fresh, angry B-boy break. The voice at the start of the track is Randall leaving a message on my answering machine saying, 'Man, what are you doing? All you're thinking about is your fucking album?'

"ADrift"

"Adrift is basically for anybody who has had the experience of doing loads of drugs over the last few years - getting high and not being able to come down. For me, it's about that whole experience of having to get back down to reality. There's a slight bluesness to it. It's like a paper boat - when you push it out, it ripples for a bit, it goes still, and then it gets blown on and drifts to the other side."

Words: Rupert Howe  Picture: Ian Jenkinson

Metalheadz's 'Timeless' is released on FFRR on July 17
framed!

Inside Speedy J's mad pad

Beam me up, Jochem!

A walk on the wild side

SPEEDY J, aka Jochem Paap, is renowned for his weird and wobbly electronic sounds. Owner of the Beam Me Up imprint, a loyal member of the Plus 8 legion of men, as well as one of Warp's experimentalists, he has never been one to shy away from making music which expands your mind.

But who could ever have expected this? Welcome to Jochem's Mad Pad. Situated in the heart of Rotterdam, these distinct cube houses were built in the 60s. Jochem purchased one late last year, and has decided the place out himself. As you can see here, the walls shoot out at 45 degrees and one look out of the window can be disorientating as having a beer at the bar at the top of the Empire State Building. These houses are so fascinating that people regularly knock on Jochem's door and ask if they can look inside. In fact, his next-door neighbour has been charging people to look around for some 30 years. He made so much money that he bought the house. He now uses it as an official museum and lives on Jupiter.

Jochem refuses to believe the rumour that living in such surroundings sends you mad... it's too late for that, mate.
Get Ferox Off!

Into the funk-ed-up future with RUSS GABRIEL, the unassuming head honcho of the much-respected Ferox imprint

"PEOPLE make out that techno is this big underground scene, but it isn't. At the end of the day, it's not that different to pop music in that it's all about names. Look at how our sales have gone right up lately, just because we're getting more press. That shouldn't really matter. You should buy what you like, not what you think you're supposed to like."

RUSS GABRIEL, the mild-mannered and unassuming chap behind the remarkably-on-the-ball Ferox label, is quite obviously baffled by his sudden rise to techno fame.

"People listen to things with different ears if they think it's by someone who's supposed to be trendy," he continues. "I've tried it out a few times. I've played tracks to people, shit tracks I've knocked out in about half an hour, and then told them it's the latest thing from Detroit, they're like, 'Yeah, this is wicked.' It's just bad, really."

"You can't blame Russ for laughing at the absurdity of it all. When he started Ferox two years ago, he was lucky if he sold 500 copies of each record he pressed up. Nowadays, though, there's one shop in Chicago which alone off-loads over 150 copies of each new title."

"You can't blame Russ for being pleased about this. He's come up through the underground in the best techno tradition and, however big his label gets, that's where he'll stay. He knows being underground is more a state of mind than anything else. How important it is to maintain a high quality. Witness his recent 'Future Funk Volume 1' dub 12-inch set on Neon Musique, the GPR offshoot, and the 'Blue Arse Fly' cut on Ferox."

"Most of the tracks we've been putting out on Ferox lately have a very sparse, Chicago-type sound, but we have a more jazzy, Detroit-influenced release coming up and a full disco tune which I'm sure will shock a few people," says Russ, apparently delighted by the idea. "I don't give a toss what category people put our music under. I tell all my artists not to worry about what everyone else is up to and to just stay true to themselves."

words Dave Mothersole  picture Piers Allardyc

"Future Funk Volume 1" and 'Blue Arse Fly' are both available now via Neon Musique and Ferox, respectively.

UPPERS
MUZIK's guide to modern clubbing

UPPERS
- Hearing Derrick Carter's "Tripping Among The Stars" at Cafe Del Mar, Ibiza
- Exchanging record bags after DJ sets. An act of friendship which at least doesn't involve sweaty shirts
- Pete Tong playing Essence Of Aura and Patrick Pulsinger
- DJ names projected on the walls of clubs. As seen at the WOK Club in Guildford and Deluxe in Nottingham
- Coming up and coming out at Gay Pride
- Laurent Garnier. For being the first DJ to stipulate that he spins a minimum length of three hours in his contract
- Westwood on One. The music
- Air-conditioning in Ibiza clubs
- Tek 9 for replaying part of Marshall's "Kayleigh" on "We're Getting Down"
- DJ Colin Dale

DOWNERS
- Oakley shades in Ibiza. In the shade is the only place where you belong
- Tap stutterers inclcude. Put it in your mouth or put it out
- Club nights at college balls for college toff boxes
- DJ Pants. Your balls are as small as your talent
- Cover versions and remixes of glam pop songs: Dead Or Alive, Blondie, A-Ha... The originals will do just fine, thanks
- Soaps stars in clubs
- Bouncers lording it to DJs. As Felix Da Housecat experienced at Open All Hours
- Westwood on One. The patter
- More artists claiming to have 'slept on Derrick May's floor in 1987'. You know who you are
- DJ Brent Cross

Miami Spice

The most talked-about garage act of the Miami Conference, URBAN BLUES PROJECT are now causing a similar stir on this side of the pond

"YOU'VE heard of the classic mix, well this is the 'ultra-classic mix'."

So say Brian Tappert and Marc Pomeroy, the nucleus of URBAN BLUES PROJECT, of their upcoming garage anthem, "Deliver Me". With the major labels "sitting on their asses", it's taken the record a while to come round after its Miami Winter Music Conference debut. But now that Alan Russell's Hott imprint have picked up the track for a UK release, nothing can dampen the spirit of these two chirpy chaps from Fort Lauderdale, Florida.

"We're using a lot of live instruments," reveals Brian, referring to the enchanting guitar and sax licks which fill the record. "Any UBP song is going to have real instrumentation, real production and real vibes. We're fans of the classic old school. And Michael Proctor, the vocalist featured on the single, is the Taddy Pendergrass of the Nineties."

"UBP is a family affair. It's a collection of friends from around the way with the same outlook on music. But we'll use other producers, whatever the vibe is. We're just not two-dimensional."

Brian is making a subtle reference to the single's US release title, "3-Dec", and to the duo's multi-faceted careers. As well as UBP, Marc has solo projects as Lunchpail Productions and Cast Of Thousands, while Brian partners Roy Grant as Jazz 'N' Groove.

In the wake of "Deliver Me", Brian and Marc have been working on a new single with Michael called "Love Don't Live", plus there's an LP in the pipeline. In the meantime, Marc has remixed of his first Cast Of Thousands single, "Sun Will Shine", for a Baseline compilation and will also contribute to the Jazz 'N' Groove work on Mone's second single for AtM. Then there's the matter of a UK club tour in mid-August.

"Total respect to Alan Russell from Hott and Victor Simonelli," concludes Marc. "If it wasn't for Victor we'd never have any record deals at all. He's been inspiring and supporting us from Day One."

Cool guys and a very cool record. Buy it!

words Michael Morley

'Deliver Me' is released on Hott on July 24
With a cunning production technique which takes the 303 from Hardfloor's kid gloves and finally punches a bit more inventiveness out of it, DJ MISJAH & DJ TIM are pushing techno to the masses. Witness the way that the Rotterdam duo placed a disposable vocal in the breakdown of "Access", one of the hardest-hitting tracks of the year. "Access" has already spawned a string of poor replicas but, as formulas go, Misjah & Tim are in pole position.

"There is no real formula," says DJ Misjah, who has been making records for four years under the guises of Die Witness (Holland's most successful gabbba act) and Misjahramon (with Secret Cinema's Jeroen Verheij). "We just switch on the machines, begin with the bass drum and see what happens from there."

So what about those Hardfloor comparisons?

"They're not an inspiration," insists Tim. "I don't see us as in competition."

"A shop in Glasgow had one of our records on the wall and on it was a sticker which read, 'Hardfloor watch out!'" adds Misjah. "I just wish their tracks weren't all the same. I think they could do much more."

However successful Misjah & Tim's sound may be, the use of the cheesey vocal over the string break of "Access" has sparked a lot of clubland banter. The track immediately entered the crates of DJs like Chris & James, who rarely entertain stomping techno, and at the same time brought the likes of Richie Hawtin closer to hardgab DJs than anyone would ever have expected. The real purists, of course, refused to even entertain the record.

"But the break would have sounded empty without the vocal," asserts Misjah. "We wanted a break which everyone would immediately recognise when they heard it, because lots of records have them now. If the purists didn't like the vocal, then that's just too bad!"

Misjah & Tim's regular DJing activity has obviously made them well aware of what works on the floor. Tim spins every week at Nighttime in Rotterdam, a town which is finally leaving much of the ghostly gabbba behind and emerging as a techno-pot. He started his career by spinning Coppella records, but is now primarily inspired by Jeff Mills. Nevertheless, you can see where Misjah & Tim are coming from.

"Djing is my inspiration for making music," admits Tim. "We make records for the dancefloor and the breakdowns help to build the tension out there. The longer you leave that break, the better it is when the beat comes in. It makes people go crazy and that's exactly what you want when you're a DJ."

Misjah & Tim have clearly had many spiritual experiences on the dancefloor.

"We've had nothing like that at all," answers Misjah. "They should get out more. Then again, without the duo's love of the studio, we'd be lacking their prolific production and remix output, plus the material which has appeared on Misjah's X-Trax imprint, a techno/rave label set up in conjunction with Mid-Town distribution. It's here that "Access" first appeared, convincing everyone from Josh Wink to Jam & Spoon to employ their remix services.

"We're actually stopping doing remixes," declares Misjah. "The X-Trax label is far more important." That said, remixes of Cevin Rotane's huge "I Believe", Thomas Heckmann's legendary "Amphetamine" and the new Pepetex cut are already on the way. Are Misjah & Tim worried that they may have peaked too soon?

"There is that pressure, but we feel that all our material is different," says Tim. "We're just going to see what happens. We don't think of sales figures and then decide which way to go. We'd prefer to head in the Jeff Mills direction and be really monotonous."

So what is the key to your sound?

"It's important that people see images when they dance," replies Tim. "And then still see them when they wake up the next day. With the Amsterdam sound, people just wake up and go straight to work without any further thought. We aim to have more impact on the mind. Because our music is simple, people have space to imagine sounds for themselves. They can hear things that aren't even there."

Even the cheese factor?

"Well, we know that what we do is not underground music. I'd say it's the commercial side of the underground."

Perfect.

words Ben Turner pictures Rip

The next in the X-Trax series, 'X-Trax 6', is out now. Misjah & Tim's remixes of Josh Wink's 'I'm Ready' and Jam & Spoon's 'Angel' are available on Virgin and Sony, respectively.
'the deseo remixes'
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Special Delivery

Stand by for the long-awaited return of SPECIAL ED, the crown prince of freaky raps

"My styles are totally original. When I write it's a kind of universal thing. I don't go by a pattern. I don't go by a particular style. It's just what comes to me. So it's not just a rhyme - it's art. It's the way my flow goes around and up and down, man. People can't quite capture it, because it's my own style."

Ask the man who used to be "Youngest In Charge" what makes his rhyme skills so exceptional and he's only too happy to tell you. As befits a man who is a survivor in the lightning world of hip hop, Ed Archer, aka SPECIAL ED, has no doubts about his abilities or his aims.

"I plan to take over a small portion of the earth and control it," he says. "I will be upgrading my studio to my ultimate dreams. I will be producing platinum hits forever. And I'm not going to own some real estate, some storefronts and a boat."

Special Ed's first album came out in 1989, when he was just 16. The follow-up, "Legal," hit the streets in 1991. Then there was silence, a gaping hole of four years.

It's a long time in a recording career, a time during which 'hip hop has changed dramatically and drastically." It was only last summer, with the release of the "Crooklyn" track from Spike Lee's movie of the same title that notice of his return was served. And now there's a new album, "Revelations."

"It will shed some light on the situation. People want to know what's up with Ed. Well, this album will do that. And it will also let you know a bit more than that, because within it I've instilled some knowledge and some lessons for the youth.

The Gospel According To Ed is to "be serious about life and what you're doing", but it's worth bearing in mind that he was previously revered as a man solely interested in "the play and the fun-fun". Hence, in a cryptic statement worthy of one of his extravagant lyrics, he also says that "everything on this album makes total sense, but it can also mean more than one thing and still make sense."

Listen and learn.

words Will Ashon
'Revelations' is out now on Profile

Fire 'n' Bru

STEVE BROWN is intent on rewiring the sound of Chicago and Detroit the Edinburgh way

UNTIL recently, the sound of working-class Scottish youth was epitomised by huge raves like Reveller and Hangar 13, happy hardcore labels like Clubscene and Massive Respect, and DJs such as Tom Wilson and Bass Generator. If you were Tony Parsons, you'd fix yourself a cheese and pickle and pronounce techno the "slovenly haven of the middle-class degenerates."

But in Edinburgh, there's a whole new generation of musical youth bursting through. Living in a city too long in the shadow of Glasgow, the East Coast is finally laying down a soundtrack to clubs like Sativa and Pure, and it's as street-tuff as the legendary Hits Casillas, who once terrorised the city.

Pioneered by Niall Landstrumm, its latest exponent is STEVE BROWN, who Miss D-Jax recently described as "One of the most exciting finds of the last few years". The day-time electrician looks set to rewire the sound of Chicago and Detroit with the fast-burn fuse of Scottish adrenaline.

"I was brought up in a scheme," says Brown, nonchalantly. "And it was cool because you go through all of the phases, like breakdancing and electro. I only have to open my window and I can hear 'Rez'-type stuff blaring out."

Brown is fighting back with a battery of high-velocity jack-tracks perfect for the sets of Russ Gabriel or Cristian Vogel. D-Jax and Soma have already signed him up for three EPs, while Soma have tagged an alter-ego project. He's been making music for three years, but has not always been happy with the results, partly thanks to taking Derrick May's condemnation of "too many imitators and not enough innovators" as his mantra.

"Finding originality involves a lot of scraping stuff," declares Brown. "Even if you've taken weeks to come up with a track. If you've heard somewhere and you think it's wrong, you should go back to the drawing board."

Steve Brown is set to catapult the trampolining generation out of the ghettos and onto the dancefloors of all tomorrow's parties. Assuming, that is, he can get past his own stringent quality controls.

words Calvin Bush picture Colin Usher
Steve Brown's debut EPs will be out on D-Jax and Soma in August
BERT ENOUGH TO BE IN THE

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AIR LIQUIDE IN COLOGNE

IT'S the new home of techno and the global electronic revolution. It's the world epicentre for strangely bearded Tron-like types twiddling with old analogue gear until they go blind. It's the venue for the annual convention of the followers of Professor Walter Von Pliehead. We are, of course, referring to Cologne - Germany's answer to Detroit.

Thanks mainly to the incredible experimental genius of AIR LIQUIDE and their bewildering array of labels, Cologne has replaced Frankfurt as the trendsetter in the field of innovative futuristic music. It's here that labels like Blue, Burger Industries, Mille Plauteaux and DJ Angler Fever, and people like Head, Walker, Bizz OD and Jammin' Unit have carved themselves on our frontal memory lobes with attitude, individuality and scorching techno.

To hear all about it, pick up a copy of "THE ELEMENTAL FORCE OF PHUNK EEE NOIZE", the remarkable compilation of DJ Uncle Fever material released in the UK by those perceptive people at RISING HIGH. It really is check-a-block with essential Cologne classics. And to

WOLF JAMES PRESENTS

THE ELEMENTAL FORCE OF PHUNK EEE NOIZE

VOLUME ONE

celebrate the release of the album, Rising High are offering ONE Muzikk reader and a partner of their choice an incredible chance to spend a free weekend in Cologne and witness at first hand the glorious chaos on offer in this brilliant city.

The winner and their travelling companion will fly to Cologne for the weekend of Sunday, August 20 and Monday, August 21. On the first night, you will be the guests of honour at Eina TV's Dance Awards ceremony, where Air Liquide will be performing live alongside several galaxies of international stars. The night will see the show of the year, where the winner will be the star of the show.

To which well-known record label, once the home of Pink Floyd, have Air Liquide recently signed?

(a) K-Tel
(b) Harvest
(c) Molé Wax

Mark your entry "Cologne Competition" and include your telephone number so you can be contacted immediately!!! The competition closes on Friday, July 28.

REINFORCED RECORDS

THEY said it wouldn't last. That it was just a passing phase. That it'd all be over by Christmas, burnt-out in a speedball of teen-scream frenzy, impaled on the stake of adolescent tenderness. Wrong, wrong and wrong again.

To prove the point, there's one jungle compilation which even the tree-dwellers of the Amazon basin have been going down their local record hut to trade and exchange scalps for "THE JUNGLE BOOK (INTELLIGENT MINDS OF JUNGLE)".

Put together by REINFORCED RECORDS, the album boasts a crucial selection of drum 'n' bass tracks. Tracks as diverse as Doc Scott's "Last Action Hero", Nookie's "Celebrate Life" and Pashay's "Gangsta", plus other seminal cuts by Tobie, The 2 G's and Metalheadz. Reinforced are offering FIVE readers the chance to win a copy of the album, plus a nitelife REINFORCED BASEBALL CAP and a METALHEADZ T-SHIRT.

LOVE TO BE

THE North has risen again. This time, it's in the magnificent shape of LOVE TO BE, one of the biggest club success stories of the last few years. The high-octane party atmosphere attracts the dance massive from around Britain to their incredible nights at the legendary Music Factory in Sheffield.

Love To Be have now linked up with GROLSCH PREMIUM LAGER for their first national tour, THE EXTRA SENSORY PERFECTION TOUR. It has actually already kicked off, but continues throughout the summer, lining up a glittering array of guests like Boy George, Jon Plessed Winmin, Masters At Work, DJ Disciple and Dave Morales. And to show just how magnificent they are, Love To Be are giving ONE Muzikk reader the opportunity to sample this unique club experience for themselves.

The winner and a partner of their choice will travel to whichever club in the following list they fancy, stay in a top hotel and be the VIP guests of

In which country is Grolsch brewed?

(a) Zimbabwe
(b) Lithuania
(c) Holland

Mark your entries "Love To Be Competition", state which tour night you wish to attend and include your telephone number so you can be contacted immediately!!! The closing date for this competition is Monday, July 31.
Jungle Debate

The world of jungle is under pressure. Lifting the lid on the scene, some of the key underground figures debate the apparent divisions and possible future directions.

rumble in the jungle
VER THE LAST 12 MONTHS, JUNGLE HAS emerged as the most dynamic creative force on the British dance scene. Perhaps even in British music as a whole. And it's no mere passing fad.

In one form or another, breakbeats have been with us for the best part of five years. The jungle scene has been built up and nurtured over that period by an underground network which spins a new crop of independent labels, myriad pirate radio stations, a number of highly successful promoters and a roster of DJs and MCs who have become as well known outside the scene as they are within it.

As such, it seems a good moment to gather a selection of the more underground creative talents who have kept the jungle flame alive to debate some of the questions raised by its rapid emergence into the wider public consciousness. Questions regarding the role of the media, the perceived division between so-called "intelligent" jungle and the original sound. And what of the future? Where is jungle heading?

The participants in the debate are:

**BROCKIE**, one of the leading DJs on the circuit, a status confirmed by his set at the recent Desert Storm rave in London.

**MC NAVIGATOR**, the much-respected jungle MC whose credits include D'Note's jungle single, "Criminal Justice".

**DAN DONELLY**, boss of the Suburban Base label, the home of DJ Hype, D'Craft and Krome It Time.

**JAY and CHRIS**, joint promoters of the AWOL club and the World Dance raves.

**KENNY**, promoter of the Telepathy events.

A representative from **KOOL FM**, the top pirate radio station, who does not wish his identity to be disclosed.

**ONE of the main talking points in the jungle scene at the moment seems to be the role of the media. Have the press and the broadcasting services been covering the scene properly over the last year or so?**

**KOOL FM representative:** "A while ago, the media portrayed the scene in a very negative light, but now they're trying to do it a little bit better because they realised the money potential in it. They didn't realise how big it was until recently."

**JAY:** "If you're a pirate radio, the job of the media, to sell magazines and to you it's news. But to us, it's not such a new thing. I know for a fact that some of the DJs we work with feel they've been playing jungle even before it was even called by that name."

**Chris:** "I think there's a lot of difference between being slagged off by the national press, and being slagged off by music magazines."

**So you don't think the music press should do that?**

**Chris:** "No, I don't think you should.

**KOOL FM:** "I tell you, there's one magazine which wanted to kill jungle when it was brought up to the front. And now they want to interview every jungle person out there."

**Jay:** "Yeah, we had a review of AWOL in that magazine and I phoned the editor up and said to him, 'Look, this is the type of shit I'd expect to read in 'The Sun', not a magazine which is supposed to support the dance industry. It was just sensationalised bollocks. We don't need to read that.'"

**What did the review say?**

**Jay:** "Basically that it was dark and dingy, and the atmosphere wasn't any good. The writer got in there for fuck-all that night, and there were other people who are glad to pay £10 or £15 to go through that 'dark and dingy atmosphere'. And they'll queue to the end of the road. I think she finished by saying, 'We got out as quickly as we could because people were dancing their gits off.'"

**Dan:** "But if you guys in the media decide that it's all over and you aren't going to report on it any more, then so what? We're still going to be there. That's why we have illegal radio stations. Even when there seemed to be a media blackout, we were still selling large quantities of records. It's a self-contained scene."

**Jay:** "As Suburban Base selling any more records now?"

**Dan:** "No, not really. Maybe with the albums, but in general we're selling practically the same amount as we did when we had no media coverage whatsoever... It's like a little black market, really, it's got nothing at all to do with the rest of the music business.

**KOOL FM:** "The people who work in this scene are good at what they do. We're not going to be taken in. If it doesn't work one way, we'll make it work another."

**How do you feel about the way the major labels now want a piece of the business action?**

**Dan:** "People have tried to buy acts on my label, people have tried to buy the label itself, but I'm just not interested at the moment. I want to keep control over what we're doing. As far as jungle artists signing to major labels, it's not a bad thing as long they can keep control over their creativity... You have to be true to yourself and true to your scene."

**Does that mean that jungle can still be pop music? Does it make the difference?**

**Brockie:** "At the moment, the youth in this country relate to jungle. That makes it popular, doesn't it?"

**Dan:** "From our point of view, we were selling 10,000 units of a single when we weren't getting any coverage in the press and now that same 10,000 will get us into the chart. The reason for this is that the record is now going to sell through high street stores, whereas before they were only selling through specialist dance stores. Does that make it pop? The same amount of people have gone out and bought it. It's all just down to the way the charts are compiled.

"And the thing is, it's not important. You make your tune that way because you want to. All of us around this table are in the music business, but who knows what's Number One at the moment? I haven't got a clue. I couldn't name you one single record in the Top 10 right now."

**KOOL FM (nodding):** "When I'm not listening to jungle or my old rage grooves and soul, then I listen to talk radio. I'd rather listen to than what's on the big radio stations."

**What about the argument that jungle has recently lost some of its rage and energy?**

**KOOL FM:** "All that stuff about how jungle has got milder... I don't know what that comes from. Street music, reggae, soul, it's got energy, for sure, but not anger. But if I was in tent with just ambient playing, then I'd get angry, mate!"

**THE word "intelligence" has been used to describe a new variant of drum 'n' bass, not only in the press, but also on flyers for raves. Does this name actually mean anything?**

**Navigator:** "Look, I say this on the radio, 'Do not categorise'. It's all one scene."

**Jay:** "It's the same question which has come up with techno and progressive house, and stuff like that. Who makes these names up? Can anyone tell me?"

**Dan:** "Even the name 'jungle' isn't relevant.

**Brockie:** "We know where that name comes from, but what people call 'intelligent' I would call 'ambient'. I mean, if that's intelligent, what do I play? Unintelligent? It's rubbish."

**Dan:** "All those words don't really mean shit. 'Intelligent' is drum 'n' bass and it's jungle. It's all so interwoven, it doesn't matter."

**Navigator:** "Don't categorise. From Day One, music is music and people have gone out to listen to it and enjoy themselves. They pay money to go into a club and listen to what they want to hear. At the end of the day, the producer sits in his studio and says, 'This is the way I see underground dance music right now'. He's making something from his heart, right? It sounds good, he puts it on a piece of plastic, it gets played by the DJ, plugged by the MC or whatever, people like it and they go out and go mad to it. End of story. That's what it's about. It's a vibe.

"Now, if an MC has a little catchphrase and he's drilling that in to your head, all of a sudden it becomes a word which is associated with the music. People latch onto it and they blow it up into something big. An MC might be running along with the rhythm and it has kind of a military step to it, so the man says, 'Hardcore drum 'n' bass, hardstep riddim track!' and it's just a little lyric thing, a vibe at the time. Then somebody latches onto it and says it's now the name of a type of music."
Jungle Debate

What about other terms, "hardstep" for instance. Are all of these meaningless, too?

Dan: "They're marketing tools. I call my tracks drum 'n' bass because those are the underpinning elements. That's what I've always been using since the jungle hop days. That's the timelessness. When you call it 'jungle' or this or that, then at some point it's going to go out of fashion."

Jay: "But I wonder whether any of these other names came about from people who didn't really want it as the media had jumped on the word jungle and the people within didn't want to call it jungle anymore?"

Brockie: "I think that's what it is. [loud interruptions from around the table.] Listen, Grooverider started 'hardstep' - he put it on his LP. And Bukeem started 'intelligent'. Navigator: 'MC Flux was the first man I heard say, 'hardstep', and he's down with Grooverider."

Is much of what's being termed as 'intelligent' and 'progressive' just a narrow part of the picture?

Dan: "I don't think it is as fragmented as that suggests. In general, all of this music gets played. If you go to a Jungle Fever rave, a fealepathy rave or a World Dance rave, you'll hear a cross-section of all this music. If you go to Jungle Fever, you're not just going to hear ragga jungle. You can't break it up and say that intelligent has nothing to do with the ragga side of jungle or the drum 'n' bass side. At the end of the day, it has."

Brockie: "A lot of people are frightened by the word jungle so promoters are putting other words on flyers."

Dan: "That's going back to the media again. Like when jungle first came about, I saw these articles about how Jungle is like techno with crack and guns. What sort of reporting is that?"

Navigator: "What you have to realise is that the whole scene, though alongside the beginning, has always had bad press. When acid house first hit, there was all this stuff about how girls got killed taking this and that. Right the way through, certain sections of the media have been hanging over the scene like vultures waiting to pick off bits of the dead bones. But that's not going to happen."

A lot of people have recently been citing their influences as house and techno, rather than hip hop or reggae. Are these influences common to drum 'n' bass?

Dan: "They don't mean too much to me."

Brockie: "I don't even sample those records any more. A lot of friends of mine are getting back into the 1980 or 1991-style raves and I tell them that, to me, that's finished, it's over. I don't even play those records."

So that scene is irrelevant?

Brockie: "There are a lot of people doing raves now which are like... 'let's get back to the happy days', and I don't see the point with those wrongs with these days?"

Dan: "I think our music has always taken its influences from many different areas. It might be one thing for one man and something different for another. There are kids now who have only ever been in it for jungle and they're getting influenced by other jungle records."

Jay: "A lot of the bedroom producers and small-time people are keen to experiment and try new sounds because they've got nothing to fall back on, they don't know a formula. If they want to try something new, they don't have to go upstairs and clear it with the board. They'll just try a new sound and, if it works, they'll cut it into a plate and see if it goes down at a club. It's hands-on."

You can turn round a track on this scene in a day."

Dan: "Without the influence of other music there wouldn't be such a thing as jungle. We're all from different backgrounds and it's a fusion of everything coming together which makes jungle what it is. If anyone tells you that you should stop taking influences from this or that, then it's all over for them because we're still going to be taking our influences from whatever our background is. If someone tells you that you want to go into a different kind of music, they're going to end up on an ambient album and they're going to be so far removed from our scene."

Navigator: Let's turn to the future. Goldie has just taken a band to perform live at Glastonbury. Is live jungle a new step forward?

Goldie: "I've heard that DJ SSS does a wicked live set. He brings his sampler and stuff onstage and does it all live."

Kenny [finally speaking]: "When someone is performing, you need to focus on a person and the problem with jungle is there are lots of samples. Jungle tunes are not very vocals-oriented and because there's not much to focus on with a sampler or a keyboard, it's going to be very difficult for someone to break through in that way."

Dan: "But every weekend you get Navigator and Dett on stage and they're doing it live."

Jay: "I mean there's a member standing behind the decks mixing two tracks with an MC is more entertaining than a group trying to make the same sound live, then maybe it should be left to the DJs to do it. If, on the other hand, the technology which is available now can assist a group in producing a good show, something which is worth watching, that should be encouraged."

Brockie: "And if you're an MC or a singer and you think to yourself, 'I can make some money, good luck to you.' But if you've got artists on suburban bases who are MCs and singers, but there are a whole lot of others who don't want to do any kind of press or have their photo taken. It's all there. Half the people on this scene don't want to be pop stars. They want to make a living out of it, but they don't want to be on Top Of The Pops every week. It's all that they're about. But every week a DJ goes past and says that the major label is coming."

Drum 'n' bass has been widely perceived as a British phenomenon. But bearing in mind the obvious connections with hip-hop, what are the chances of it taking off in America?

Navigator: "In certain parts it has already started. Ellis D came back from there the other day and told me they were selling loads of tapes. They were going like mad."

Are American hip hop fans picking up on jungle or is the audience so far restricted to white kids who have been previously being listened to rave and techno?

Dan: "When we had a raw label, it was very white, middle class, suburban college kids. This time around it's taken on a different perspective, to the extent that even the LA gangs have adopted it. They don't really call it 'jungle', it's 'breakbeat' to them, but they know all the labels and they know everything that's going on, which is more where it's coming from over here, like a street-level thing. We're now running a label in the States, Sub Base USA, because I want to push the music out there."

So is jungle going global?

Brockie: "Daren Jay and me were in Berlin recently. We did six hours. They got onto it. They're into it hard."

Navigator: "We've also just done a label deal for South America, for Brazil, Argentina, Mexico. I went down to Sao Paulo and these kids on the street knew us, they were like, 'Yeah, yeah, Suburban Base'. We were chatting to them and they knew the stations and the rave events - and this was fucking Brazil! You just don't imagine it."

LET IT ROLL

FABIO

Kiss FM DJ and the resident at Speed

There's definitely a split emerging in the jungle scene. Before it was all about one breakbeat sound. But some of us have tried to mutate our own sound, so now there's hardstep, ragga, jungle, happy hardcore... The majority are still making the harder jungle sound and that's still what's selling the most. I know that the mellow stuff I play isn't for the masses, but I've always gone out on a limb, especially with my radio show. However, I really can't relate to people who say I've sold out, or that I'm playing 'white man's jungle'. To me, it's so creative, there's so much depth to it. Speed is a total experiment - this music sells less and attracts fewer people. We get a lot of older people, and it's also attracting a lot more women than other clubs. Speed is special."

LET IT ROLL

SARAH SANDY

Co-promoter of Speed and booking agent at Groove Connection. This roster includes Grooverider, Fabio, Dett and LTL Bukem

"I think the gap which has emerged is down to a national difference. London is way ahead, but is having problems at the moment with the ragga side of jungle. A lot of the DJs on my books who were stuck playing that real ragga sound become the jungle dons on the London scene, but they don't want to play those clubs now because they're changing...

There's an element in those clubs who are getting natty, and that's what this rave scene is about. That scene has always been about people partying. There's always been a black and white mix, too. There's never been a race issue. Everyone knew that jungle was something made by black and white kids working alongside each other. That's why it's so unique."

Navigator: "I'd say that in a year's time we're going to be covering the world... It's like you have to know how to ride the waves. Look at the scene. It started on an acid house tip and then it progressed to hardcore and now it's gone to jungle and drum 'n' bass. I think the British scene is the focus of the world right now. It's all here."

BRAVOA: Maybe. But it's worth noting that the debate winds up with further stories relating to Europe, Australia and even Japan. Hands are shaken all around as the participants go their separate ways. It seems that, whatever the apparent diversity of the labels, from intelligent to hardstep to jungle, collectively the strength is still very much there."

34 MEAN
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A hedonist's guide to the clubs, bars and record shacks of São Paulo

THINK Brazil and try to forget football. Forget the rain forests. Forget the old "Girl From Ipanema" chestnut. And please, forget that bloody Carnival. Think instead of a massive city, a megalopolis of 16 million people, littered with zooming freeways, ugly industrial sites and one of the biggest concentrations of high-rise buildings in the world. There's no architectural harmony or urban planning whatsoever. If you manage to visualize such a messy, end-of-the-millennium monster, you might be able to understand why São Paulo currently has the hottest dance scene in South America.

To prove the point, Laurent Garnier, who recently enjoyed a three-night stint in the city, said that "the two best places I've ever played are São Paulo and Tokyo". He'd just delivered an awesome set at Hell's Club, which finished at the civilized hour of noon. The kids on the packed dancefloor had screamed their heads off. It was one serious party.

It hasn't always been that way, though. Three years ago, Darren Emerson played at a club full of clean-cut rich boys and boring models. Only 10 people danced.

SO why has the situation in São Paulo changed so dramatically?

In a nutshell, good music has grown on people and altered their lives. Thanks to the stubbornness and faith of local DJs like Renato Lopes and Mau Mau, who kicked off the new vibe in a sleazy joint called Xara Krawitz just over two years ago, the city's crowds started to favour more underground sounds than the mish-mash of pop, disco and commercial house which used to be the staple diet of the clubs. That old cliché about DJs musically "educating" their crowds is totally valid for São Paulo.

Consequently, a new attitude emerged. Posing was out. Dancing "til you dropped was in. It was the end of the "What were they wearing?" period and the start of the "Is everyone having a good time?"

A fresh generation of clubbers arrived to join the older ones who had got the message. The rest complained that the beats were too repetitive and stayed at home.

The real turning point came around a year ago, when Eanid acid arrived in Brazil. Before this, people rarely took pills or trips because they were too expensive. And virtually impossible to get hold of anyway. If you wanted to come it, it was a choice between cocaine and alcohol. Despite still being pretty much everywhere, both of these now have second-best status.

With the prices of E and acid steadily dropping, anybody wanting to get their nose out is opting for psychedelics every time.

There's also the fact that more and more foreign DJs are now coming across to São Paulo to play. The last two years have witnessed a wide range of acts from Dave Seaman, Sasha, Alfredo, Lee Fisher and Breeze, to name a few. Carl Cox and Sven Vath are both rumoured to be flying over later in the year.

MOST people associate the Brazilian party spirit with Rio De Janeiro, but although this city is definitely worth a visit, chances are you won't want to stay there too long. Apart from a fairly good monthly gathering called Vol De Demente, the clubs are crap. And Rio is sinking into a state of total paranoia around its rampant crime rate.

Quite simply, São Paulo is the heart and brains of Brazil. It's the gateway to the country and is responsible for a quarter of Brazil's GNP. It's scorching hot for at least six months of the year, there are great beaches within two hours drive and the food is the tops. The hippies and most tuned-in people live here, the best shops are here, new music arrives here first and it's one of the very few places in the country where if you have, say, a pierced nose and orange dreads, you won't be treated as if you came from Mars.

Paulistanos (the name given to the local population) pride themselves on their cosmopolitan outlook and they love to meet foreigners because, well, because they think it's damn cool. It's a different story in many of Brazil's other cities, where people look upon "gringos" as potential suckers just waiting to get their money taken from them, be it by deception or force.

São Paulo also has the added bonus of offering easy access to whatever tourist spots you fancy. Make sure you investigate the breathtaking northern coastline of São Paulo State, the Litoral Norte, but avoid the tacky Caraguatatuba resort at all costs.

THERE'S no better way to begin a round-up of the São Paulo club scene than with Latino, which is run by a controversial character called Bebete Indarte. Thursday and Saturday nights are hosted by Renato Lopes, a real underground legend who usually opens with trip hop and slow grooves, but soon moves the tapes upwards. Expect to hear a lot of Strictly Rhythm, Power, Tribal and Relief tracks. On Fridays and Sundays, Luís Pareto takes the crowd on a journey through the deepest tribal and the bounciest house, with some tough techno near the end of his sets. The club recently featured Tony Humphries behind the decks and Garnier made his Brazilian debut there.

Latino's main rival, the appropriately-named Hell's Club, happens downstairs at Columbia, beginning at 4am on Sundays. The venue is basically one large room with a stage, and the fog machines and strobes are always pushed into overdrive. Just being there makes you think you're high. It's also the least gay environment of all São Paulo's clubs. The cruisers, drag queens and rent boys seem in droves elsewhere in the city generally avoid this place, mainly because the punters' only intention is to be havin' it big time.
The scenario outside of the club is somewhat surreal. To start with, the street is crowded with B-boys who have just left the hardcore hip-hop session at The Sub Club, which finishes half an hour before the venue re-opens as Hełuż. Then there’s the yuppies trying to get to Columbia’s upper section. Don’t worry, though — the doors are different. Finally, there’s the Hełuż bunch, a mix of up-for-it clubbers and colourfully dressed. Strangely enough, they all coexist peacefully. Columbia has never been bashed, despite the presence of a police station right next door.

Hełuż is ruled by Mau Mau, one of the most talked-about spinners in Brazil right now, but still an amiable and down-to-earth bloke. Mau Mau is the DJ responsible for spreading the techno gospel around Sao Paulo and, boy, does he bang it hard. People like D-Jax and D-Jax are his favourite labels and Drexciya never fails to bring the house down. He alternates his sets at the club with visiting guests and up-and-coming local talent, like Gabriel Mansante’s nephew, Nala Pareto sometimes plays there, too.

Mau Mau, Guilherme M and Alfred also do their techno thing every Friday at Space Science at Circus.

With the prices of E and acid steadily dropping, anybody wanting to get off their nut is opting for psychedelics every time.

A very tastefully decorated venue, Circus is the newest club in town and their Friday Saturday hard house nights are packed with people including quite a crowd. The charming Cha Cha Cha is another club worthy of a visit. It opens every day except Sundays, and even though the club is small, it always appears to be busy, they are perfect for those in the mood for a less frenzied party.

Some of the Tuesday nights at Columbia’s upper section can also be entertaining, but these usually tend to be fashion-linked events so make sure there’s a decent DJ playing before heading out. In addition, quite a few of the big, tacky discos have now opened secret side rooms for underground sounds. One way or another the clubs are beginning to think quite a bit of these things.

Sights every tourist must see

The Futuristic Skyscrapers of Avenida Paulista

Burujipaha Park, Complete with Lots of Monuments and a Planetarium

Jaraque Peak

Downtown Sao Paulo by Night

Instituto Butantan

The View of the City from the Top of the Italia Building

Ouch!
It's hard to think of a bigger DJ on the party circuit than TALL PAUL NEWMAN. And he's got the tunes to match his six foot six frame.
AND therein lies the secret of Paul's success. He wants people to have a good time and he has an uncanny knack of being able to provide those necessary ingredients, those essential elements. It doesn't matter whether he's playing at Trade, or in the Student Union bar in Norwich, or at Eric Powell's Friday-night Red club at The Zap in Brighton.

"I adore Red," says Paul. "I find that I can be more experimental there and the crowd are with me all the way."

"Kelly's Heroes", which can be found on the flip of Partizan's "Drive Me Crazy" single, is a fine example of one of the tunes which Paul has recorded with a particular club in mind. Partizan are Paul and Craig Daniel from Trax Records in Soho, who also remix together under the name of PEC (their reworking of "All Around The World" by East 17 was a nu-NRG classic!). And the club in question is Kelly's in the aptly named Port Rush, Northern Ireland.

"I've never played to a crowd so up for it. They go completely mental over there, they really are totally mad. I love it. So I did this tune for them and put it onto acetate. Every time I play it, the manager of Kelly's, who's called Alan, likes to get on the mike and go [in a fetching Ian Paisley accent] 'This is for you... This is fucking for you... He fucking made this fucking track for youuuuuuu!'

As well as slots at Kelly's, Trade, Club For Life and Red, Paul also has his own all-nighter in London, The Gallery at Turnmills. He runs the club with Darren Stokes from Tin Tin Out.

And guess who pops in to do the lights? Yup, John Newman, Paul's old man. It's endearing to watch them work together. They obviously have a very close relationship and are always both completely absorbed by what they're doing.

"Dad has his own taste in music, but he's been hearing this stuff for five years with FF and four years with Trade and it's been forced down his throat so often that he now really likes it," grins Paul. "We'll be in the box and he'll say, 'Play that one, son. Play 'He Never Lost His Hardcore'. I really like that one,' knowing full well that the place will go totally bonkers to it and give him the chance to do the same with the lasers and the strobes. Yeah, my old man is something of a connoisseur on the euphoric house tip!"

Partizan's 'Drives Me Crazy'/ 'Kelly's Heroes', is out now on Kartoonz. The next Escrima single, "Deeper", follows on Hooj Choons/IRR in August. The Gallery takes place on Fridays at Turnmills, London EC1, from midnight to 7.30am.
Final the Frontier
A United States of Mind Presentation ©

July 14th
Cosmic Cave
Andrew Weatherall
Oliver Lieb (Spicelab - Ambush) - Live
Gayle San
Mr Oz (Don't Be Late)
Tribal Temple
Kenny Larkin (Detroit)
E.J. Doubell (RST)
Nick Brown
Shangri-La
Pendragon Sound System
Mark Sinclair, Micky Vespre
Mutley, Manlike Benny
Lighting by Illuminatus
Decor by Chill Inc.

July 21st
Cosmic Cave
Dave Angel
Francesco Farfa (Italy)
Tin Tin
Tribal Temple
Justin Robertson
Fabio Paras
Stefano Nofferini (Italy)
Serotina (Rubber NipPLE / Fantastic)
Shangri-La
Comalesce Sound System

July 28th
Cosmic Cave
Carl Cox
Joey Beltram (New York)
Loop 8.2 (Live)
David Holmes
Tom Harding (New Talent Night Winner)
Tribal Temple
Gayle San
Billy Nasty
Jonathon Cooke
Jody (Way Out West)
Shangri-La
Chiba City Sound System

August 4th
Cosmic Cave
Laurent Garnier
(Paris - 6 Hour Set)
Ribbz
Tribal Temple
Paul Oakenfold
Eric Powell (Bush Records)
Andy Morris
Rog (New Talent Night Winner)
Shangri-La
Sugarlump Sound System

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GLASTONBURY FESTIVAL
Pilton, Somerset
FRIED by noon on the first day, ranting about love, losing your tent, losing your shoeslaces and feeling your way around the toilets in the middle of the night, Glastonbury is the ultimate festival experience. The great British utopia is celebrating its 20th birthday and everyone from crusties to scallies is scattering hemp and munching on chocolate space cake. And wishing they'd eaten nothing but hard-boiled eggs.

It's Friday morning and, as Spearhead open up the proceedings, you start thinking that maybe last night's rave wasn't such a good idea. In the high street of stalls, the beer tents open late, forcing the thirsty to queu scurvy and experiment with brain damage. Smart drinks, real lemonade and herbal brews are on offer elsewhere, but none of them does anything for the dry throats of the Magaluf boys. They want beer, and gallons of it.

Glastonbury's new dance tent, which is today hosted by the Massive Attack Sound System, is also late in getting going, but Nick Warren finally starts to DJ in the middle of the afternoon. He opens his set with The Dust Brothers' remix of The Prodigy's 'Voodoo People' and is greeted by one of the biggest cheers of the day, the noise filling the blue and orange striped canopy. Hours of deep bass and warped electronics follow. Trip hop is too polite a term for the most memorable DJ set of the weekend. The whole place is in semi-darkness, safe from the sun's rays, and the power of a dirty sound system embarrasses the tinkling indie bands wired up to the coughing PAs on the other stages.

Warren's sound may have shifted the bottled water, but it's Massive Attack who shift the soul. They play lots of their old, sexy tracks - tracks from their first album - and everybody fixes their eyes on the mesmerising silhouette of the DJ scratching the beats. Shrouded in blue smoke, he moves like a spectre behind the decks, while Horace Andy's voice eases the crowd into the new soul vibe of Glastonbury. Unlike Oasis over in the main arena. The Prodigy, however, fare better, packing their field with fanatical ravers who stomp to every breakbeat and strain for a hernia with every banshee-like cry of "Yaa-hoo-o-o-o" which comes from the stage.

Emerging like snails into the cold, damp grey of the Saturday morning makes for a surreal backdrop to Red Snapper, who are playing in the jazz field. Five people stand up and dance with the baggy groove of The Happy Mondays' Bez, sending out some serious magnetism and encouraging a few hundred people to get off their backsides and enjoy the band's future jazz properly. Heads rock and arms swim through the chemical beats. There is no return. Instead, it's time to join the crusty pilgrimage to the NME stage for the dub sounds of Zion Train and Dreadzone and John Peel plugging the interval with jungle cuts.

That night, Orbital take Glastonbury on a mellow journey through their unique version of sound. It's a struggle to get anywhere near the stage, but it's well worth the effort. The combination of music, good weather and one or two social additives makes you realise that this is probably as high as it gets in Britain right now. All around, dress sense and colour coordination reach chaos proportions and, following the silly hats and cosmic tie-dyes, it's off to a different field and a different set of beats. The next thing you know, you're gazing at the sun with every other Tom, Dick and Harry who could find their tent. Once same people are now in sandals, a drum by their side, a beard on the horizon.

Sunday dawns, and Elfred's Cantina is serving up veggie breakfasts and playing Eighties soul music, magically attracting a large crowd of people dancing in their own world to the original handbag sound. At Glastonbury, there's a surprise around every corner. By now, half the audience are reeling around like characters in an episode of 'The Comic Strip', and the last day turns out to be one long, lazy, sunny chill-out. The idea of actually trying to catch a specific group or a specific DJ at a specific time is, quite simply, a complete non-starter. Glastonbury is an experience which costs. And not just in pound notes. You can only use up toilet paper and brain cells once.

Rohan Chinni

Havin the act

DJ' fried eyes

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Voodoo person

Peggin' out

Aliens

Techno mafia on a mission
Sun of God

CAFÉ DEL MAR
San Antonio, Ibiza

"Café Del Mar/This is the place I search for..."
(Mental Generation - "Café Del Mar")

WHETHER you work to live or live to work, you always need somewhere to fall back on. Somewhere you can escape to, somewhere to recuperate and reassess, somewhere to get a perspective, to get a grip. Somewhere called Café Del Mar.

It doesn't matter how many times you come here, or how often you listen back to those Café Del Mar tapes and reminisce, this is the only place to find your musical heart.

It's mid-June and the Ibiza club season is just beginning. The large hordes of sex-hungry holidaymakers have yet to throw up on the pavements, or drape their Union Jack flags and "These colours don't run" boxer shorts across every balcony. Tonight is the opening of Manumission's determined attempt to prove that "Manumission is Ibiza", with 6,000 people losing it to Trannies With Attitude. But Café Del Mar is more humble, more genuine and more true to what Ibiza is all about. And this year it's celebrating its 15th anniversary.

It's here that Phil Mison made a name for himself last year by sharing spinning duties with the Del Mar's magnificent resident, Jose Padilla, for the entire summer. Padilla's booth has the best view in the world, looking out over the café and onto the beach and the daily sight of the sun descending. Reflecting how Padilla has set the standards, tonight's sunset is as glorious as any of the 5,478 sunsets of the last 15 years. It doesn't matter how many you've seen, each one is more emotionally satisfying than as the last.

Mison's sound is beautiful. He has built his reputation on the warm house grooves of the likes of Jamez and Dobrez with their work on Touche and First Impression, but many are still surprised to hear beats in such a mellow café. However, with a little thought and a little heart, his lush house sound matches the mood of the Del Mar.

This year Mison seems even more determined to put across his soulful selection and the evening begins with Larry Heard's "Scenes Not Songs", a title which sums up what the job of a DJ here is about. Phil is in complete control and, as Heard's work ups the intensity, the only words which are exchanged are of disbelief at how quickly the sun quits the sky.

People sit with their legs tightly crossed, waiting until it disappears before they will go to the toilet. Or to the bar. As Mison segue in Fila Brazillia's "Subtle Body, the rest of the world is totally irrelevant. The eerie pangs of the track is almost painful and causes a deadly silence to fall. Heaven and hell have never felt so close.

Darkness is closing in. Mison seems to be moving the sun and someone tries to persuade him to stop the record to see if he really is controlling the elements. The piano gets harder and louder. One minute you're frozen in fascination and the next you're wondering where the fuck that next vocal and orange is coming from. Suddenly you realise that this is exactly what people work so hard for. It's the ultimate escape.

In keeping with every night of the last 15 years, the owners of Del Mar,
Ramon Guixol and Carlos Andrea turn the volume up as the horizon swallows up the last light. It's a clever trick. And it's almost a religious act. Mison plays a touch of Brian Eno and then Marianne Faithful, and eyes are blinded as they strain to take in that one final reminder. Another evening has gone - another night has yet to begin. The mood is set and Mison now has to work harder. And he does so with such class. Timing the mixing of his records perfectly, he proves that there is an art to chill-out mixing. He has his own idiosyncrasies, which even sometimes include being too preoccupied looking at beautiful people to mix. But that's what this place is all about. You have to let your imagination run away with you. Mison gives us Global Communication's seasonal reworking of "Natural High" by Warp 69 and, in this context, you realise that natural highs, highs from the sun and the sea, from nature, are by far the most fulfilling. The smooth house sounds of Deep Dish, Tropique and Nova Nova all have their time and place in Mison's set. He slows them down and, even though people are drinking rather than dancing, everyone is aroused by this creator of deepness. When he plays last year's Del Mar anthem, 51 Days' "Paper Moon", someone tells him his music is too shallow. "This is as deep as the ocean," Mison replies. And there you have it. Saint Germain's "Alabama Blues" and "Boulevard" are, of course, obligatory and then the peak comes when Mison touches a nerve by playing Derrick Carter's sacred "Tripping On The Stars" just as the stars are guiding people to the clubs.

It's amazing to think that someone like Derrick Carter has never been to Cafe Del Mar, bearing in mind how well suited his music is. Cafe Del Mar is an experience that you wouldn't exchange for anything. Even the drug dealers and the police are touched. It's a place where you can find your mind without having to lose it first. Cafe Del Mar is a spiritual home. We can only thank God for not putting it on Blackpool beach. This is the place you've been searching for.

Ben Turner
KEITH MURRAY
Clapham Grand, London
IN retrospect, it makes sense. On the morning of tonight's gig, Keith Murray is arrested in connection with an alleged rape. He is later released without charges being brought against him, but it's no wonder his mood seems less than sunny. However, nobody knew that at the time.

The warning bells ring early, when the MC announces that "Keith Murray is in London and is on his way to venue", leaving the crowd to get on with the sounds pumped out by 279, The Boogie Bunch and others. Mo Ni and Point Blank both manage to snatch some attention, but everyone is waiting for Keith. And waiting...

At 11.30pm, half an hour before the venue is set to close, Keith finally charges onto the bare stage and starts rapping a storm over his DATs. He wears a pair of shades snapped from someone down the front. The quality of the sound is not suited to his longworded, complex flow, but luckily most of people here know what he's saying anyway and match him word for word.

"The Most Beautiful Thing In The World" receives the biggest roar, but Keith's shout-out which follows falls flat. Cursing, he's off. Although he subsequently comes back for an encore, this merely consists of throwing himself into the crowd along with his two minders. The entire affair lasts around 20 minutes. Whatever might have happened to him earlier in the day, it's not surprising that glasses rain down on the stage.

WILL ASHTON
SONAR FESTIVAL
Barcelona, Spain
THIS must be the first time in the history of dance music that fish have almost come between a DJ and his daily crust. As a result of the ongoing kerfuffle between Spain and Canada over Atlantic fishing rights, the Spanish government refused to grant a visa to Toronto DJ John Aquaviva, one of the main attractions of this year's three-day Sonar Festival. The organisers have to resort to flying him to France and smuggling him across the border. It's well worth the bother, though. Aquaviva plays twice, his ambient set beginning beat-free and gradually building into something akin to a laid-back Norman Jay session, while his dance blastings jazz and funk with tracks from Hardfloor, Speedy J and LSG. The crowd lap it up, unlike the work of DJ Gilbert. Despite being the European mainland's leading purveyor of trippy jungle, he can't raise so much as a tentative toe tap from the profoundly bemused and rapidly dispersing punters.

The highlights of the afternoon chill-out zones include Delfin's fusion of TV themes, quirky cuts from the Sixties, industrial noise and splashes of techno and house, and Café Del Mar's Jose Padilla, who offers a lesson in how to play atmospheric music without drifting into a no-man's land of mere texture. Every bit Padilla's equal but from an entirely different planet is John Tye, aks MLO. Living up to the title of the first release on his Lo imprint, "Extreme Possibilities", at one point he nearly blew the speakers.

Katrine Klausing from R&S Records similarly made the difficult task of spinning in the sun seem dead easy. Her mix of lush sounds and subtly funky beats are the perfect tonic for those still recovering from Orbital's storming live show the night before. Other live acts playing in the evenings include Scanner, who turns in a surprisingly heavy acid set, Psychick Warriors Of Gaia, who take live minimalism to the outer limits, and Scorn, those bedroom misers par excellence.

Honourable mentions must also go to Victor Sol for his wild samples, DJ Shark from Switzerland, Holland's Stefan Robbers and Paul Thomas, who is joined by Scanner and half the population of Barcelona caught in mid-chat, and a local spinstress called Gloria. And to Jorge Reyes, an artist with a neat line in live ethnic-blendology. He brought his glacial guitars, body percussion, digiderido and Tibetan chants all the way from Mexico, but at least he didn't have to carry them over the Pyrenees.

Gary Smith
FREETOWN INC SHOWCASE
Camden Palace, London
TONIGHT'S line-up is an indication of how far Freetown Inc have come since the label was launched in 1989. So is the busy dancefloor. By 1am, the crowd is locked into a strong groove as Kerri Chandler fluidly passes from the likes of Masters At Work's "Moonshine" to heavier cuts such as Ron Trent's "That Piano Track" on Freetown's new Sub-Woofer imprint.

Mood Ill Swing are DJing in the hidden VIP room upstairs, while Curtis...
McClean takes the stage to work through a forceful rendition of his "Step By Step" single. He's followed by the suited-up Arnold Jarvis and sax John Lee, who step into the anemic "Inspiration" and "Colour Of My Skin", and Teddy Douglas of The Basement Boys, offering a version of his Jasper Street Company's "A Feeling" production. Typically of house PAs, the tracks are great but the performances lack vitality.

The event peaks at around 4am, when former Imagination vocalist, Lee John, bounces in on a loud tartan outfit. He's backed by a full five piece, including a funky guitarist and a drummer who is a shade too fast on the uptempo numbers and too slow on the smoochers. But there's more than enough compensation in the sight of Lee immaculately jumping about with a tambourine and the fact that the crowd remembers the words to "Body Talk" and "Just An Illusion". This is no illusion, though. This is real.

Michael Morley

SPEARHEAD/PROPHETS OF DA CITY

Subterrania, London

YOU could be forgiven for expecting this gig to be drugged and more political than a meeting of Trottedyke Alcoholics Anonymous. After all, the support band are South African rappers whose latest record is called "Da Struggle Continues" and Michael Franti, who has come to Spearhead via The Beatnuts and The Disposable Heroes Of Hiphoprisy, isn't renowned for a take-it-as-it-comes disposition. But you'd be wrong.

Prophets Of Da City blast through a set of rapping, beatboxing and breaking which show that the more positive side of the hip hop nation is what has caught up in the townships. The MCs style their raps with a preference for the construction of vertiginous towers of babble, DJ Explode is a deck monster and they know how to put on a show.

Michael Franti gets off on the right foot asking, mid-way through his first song, who likes the "herb". These days, rather than stufing his views down the audience's throat, he opts for a funny, considered approach. Capture their butts and you've got their brains. A tall, shambling figure in a quickly drenched T-shirt and with his dreads tied back, Franti drives, shouts and toasts his way through songs from "Home" plus new material. The band are tight, sometimes almost too tight, and seeing them live it's clear that he's looking for a synthesis of black music forms rather than being pinned down as a rapper. Most of all, though, he's enjoying himself.

WILL ASTON

ROCKERS HI-FI

Golden, Stoke-on-Trent

ROCKERS HI-FI are suffering confusion and apathy in the back room of Golden.

Still, finishing the last hour with a soundtrack which drifted from disco to Stevie Wonder's "Do I Do" was always going to be pushing it.

Until then, we got one of those spectacularly varied sets from the Rockers' DJ Dick, spiced up with FX from his partner Glynn. Glynn's resemblance to a chemist student is no coincidence. With the simple use of space echo and reverberation, he knows how to make sounds react against each other until the smoke of the explosions sticks. Dick meanwhile eschews the concept of a journey in favour of a kind of Chemical Brothers-style trawl through every dancehall style on offer. There's dip-fuzz speed jungle, old Greensleeves cuts, some "Box Sags" and even M Spock on the dangers of hard drugs. Crucially, we're also treated to dub plates of the new Rockers' material, a selection of incisive cuts designed for vocalists to add parts on top of the rhythms. But there's really no need because the instrumental versions aired tonight laid down the law of the original Upsetters as set it for the mid-Nineties. It might not be the full Rockers live show, but this is DJing as education. Shame most of the pupils were playing truant in the main room.

CABIN BUSH

FIESTA

Wyttenhawe Park, Manchester

IT seems that nothing, not even a local residents' petition or the rumours of trouble from the city's gangs, can stall the emergence of Manchester's biggest open-air dance party. Promoted by Crispin and Rollo from the Pollen club night and held on council land, Fiesta attracts nearly 4,000 end-of-term students and assorted mad bastard clubbers for 12 hours of legal hedonism. The sounds are provided by a host of local clubs and their resident jocks.

Sunshine welcomed the early arrivals, most of whom laze about on the grass, white 100s or so loose heads rave in the techno tent, their shoulders hunched and index fingers catching the invisible bagels flying out of the speakers. (Invisible bagels, eh Rowan? - Ed). The three other marquees don't fill up until the main body of the crowd drift in at around 8.30pm. The Love Police and 2 Kinky take care of the house music, Pollen hook into the acid beats, and No Half Steppin' and Head Funk keep their space for funky soul and hip hop. And not forgetting the Fiesta world music hangar, playing anything from dub to jungle.

The mood is like that of a mini festival. The fairground doesn't stop and getting your shit-faced face painted is nearly as popular as joining the school dinner-sized queues at the bar. 308 State perform live and the music is more important than the names of any of the DJs. Keoki and The Ballistic Brothers, both regulars in Manchester clubs, are the only big name outsiders here. Fiesta is very much a local celebration, the work of a network of mates rather than an attempt to rake in the cash. Indeed, Crispin later calls the event "A financial fuck up".

The odd rutter scaries the hippies, but the party stays peaceful. Despite the groups of scowling lads scattered around the site, the extra security drafted in to minimise the worry of gangs "taxing" the crowd after the event aren't needed. Everybody has a good time and, seeing as how they were looking after the bar, so do the council.

Avoiding the restrictions of the Criminal Justice Act by holding council-approved events and keeping the costs low by bypassing the superstar DJs - is this the future of outdoor parties?

ROWAN CHARMAN
Loud ‘n’ proud

GAY PRIDE FESTIVAL
Victoria Park, London

FROM leather boys and muscle Marys to designer dykes and drag queens, 160,000 people have made it along to this year’s Gay Pride Festival. There’s also an ample sprinkling of straights joining the queens teeming into this East End park. The only thing which hasn’t come out today is the sun. Perhaps he hasn’t told his mum yet. But while even this can’t dampen the spirit of the event, many have chosen to stay indoors. The dance tents are packed.

Reflecting the rise in liced-up lesbians and good-time girls, The Women’s Tent (which has always been a joke for serious dancing dykes) is now over-run. It’s mainly thanks to the hosts, the ladies from Pumphin’ Cuts and Kity Lips, the two clubs most responsible for bringing the current changes in lesbian culture. With DJs like Queen Maxine, Vikki Edwards, Princess Julia and Rachel Auburn at the helm, the marquee is swivelled Planet Venus. Over at The Ministry Of Sound Tent, Pete Heller, Paul “Trouble” Anderson and Harvey are in control. And more than making up for the disappointment of Frankie Knuckles suddenly cancelling his return appearance to the festival. It’s interesting to note that, just as The Ministry has long been a gay-friendly place, so their tent is the most hetero-friendly site of the day, with a mixed crowd of queer and straight regulars of the club.

The Ministry’s music isn’t pumping enough for most of the gay guys, though. They’re either dancing to banging techno in the main marquee or camping it up by screaming along to the likes of Dannii Minogue and Deuce in the main arena. If only the line-up of the acts here could have been more imaginative than the overdose of divas, whether old school (Jocelyn Brown and Sybil), new school (Collette and Pavka) or dyke school (MC Kinky and Lippy Lou, who are responsible for turning in the best two sets of the day).

The official title of the main tent is the rather less than groovy Main Disco Tent, but it’s recently renamed “The Trade Tent” by most, as it’s been organised by Trade’s promoter, Lawrence Malice. Allen Thompson, DJ Malcolm and Tony De Vit are in charge of the sounds and the tent is overflowing with over 1,000 topless boys (and girls!), plus a further few hundred twitching around the outside. The mini heatwave inside raises the temperature of the rest of the park by several degrees.

As the party in the park winds down, every gay club in London is quickly packed bollocks to burns. Heaven is heaving. The Fridge is overheating and GAY is going bonkers over Kylie. No change there. A special Pride night at Ministry Of Sound (hosted by Paul Cons from Flesh and with Farley & Heller on the decks) is spoiled by letting in too many people who don’t think poofs actually have anything to be proud about. Trade has the best idea, selling tickets below its capacity so there’s plenty of room to dance, walk and breathe.

The best thing about any Pride is the crowd. It’s a smiling, sexy, screaming, cruising, colourful, cocksure, horse-frightening sea of people. Attendances have quadrupled in the last five years as the event, now in its 25th year, has transformed itself from an earnest demonstration into one of the biggest parties in the world. Some complain about this de-politicisation but, in these terrible times, the idea of 160,000 fags, dykes, bi’s, don’t-knows and their straight friends getting together for an absolutely fabulous time is political enough in itself. Party on.

Richard Smith
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A new generation of gay girls are rejecting traditional feminist concerns in favour of dressing up and partying at controversial clubs like Kitty Lips. Make way for THE GIRL SCENE!

"I like the idea of women-only spaces with extra parties where men are allowed in as guests. We’re not anti-men, we’re just saying women need their own space."

Perhaps the most significant evidence that the situation is changing could be seen at the 1995 UK Lesbian And Gay Pride, one of the biggest gay festivals in the world and the only event of its kind taking place in Europe this year. The festival was held in London’s Victoria Park a couple of weeks ago and, for the first time, the organisers ran a Lesbian Visibility Campaign. They also entered uncharted territory by inviting two women DJs, Queen Maxine and Vikki Red, to appear in the official Pride disco tent, a wooden-floored marquee with space for 6,000 souls.

QUEEN Maxine and Vikki Red are best known for their Pumping Curts night (the occasional pre-club for Trade) and, more recently, for running Kitty Lips every Friday at The Mars Bar in the West End of London. The latter specialises in pumping house music for glamorous girls and their gay male friends. Although this is a new scene it is practically revolutionary.

Inde, judging from the letters which have been pouring into Diva, the bi-monthly lesbian magazine, Kitty Lips is one of the most controversial clubs at all. To traditionally-minded lesbians still concerned with issues of radical feminism, it seems to represent an attack on the unity of their overall cause. But to the people who work and play at the club, it’s an assertion of individuality way beyond the confines they previously felt locked into.

Maxine, for example, is a lady unconcerned with criticism and conformist thinking. She’s far more interested in putting on a good party. From DJing in New York and all over Europe almost 10 years ago, she was an instant convert to the power of house music in the 1988 Summer Of Love.

"When house scene exploded, I thought, ‘fabulous!’" she laughs. "But every time I went to one of the girl clubs which were around back then, I would go home feeling upset and frustrated because I’d never find the music or the vibe which existed in the rest of clubland.

Maxine spent a number of years DJing at girl clubs concerned, with little recognition or appreciation.

The promoters were always asking me to turn the volume down and play softer records," she continues. "I was never allowed to give the girls the kind of music which was being played at straight clubs or places like Trade. The lesbian clubs were basically years behind both the straight scene and the boy scene. The reason Vikki and I set up Kitty Lips was simply so that other girls who felt the same way as us would have somewhere to go.

"What we wanted to offer was a very upfront, in-your-face dance club for women, where they could come to really enjoy themselves," adds Vikki. "When we play, our main objective is to please the crowd rather than ourselves. We’re basically saying to the girls, ‘Look, we can have a decent club with decent music, a place where you can dress up, do what the fuck you like and really let your hair down.’"

"It’s this emphasis on dressing up which has provoked much of the criticism currently being aimed at Kitty Lips, with both Maxine and Vikki coming under attack for their door policies. The letters page of Diva. It seems that any attempt to attract a specific section of the girl scene is seized upon by women outside of that particular group crying discrimination. The editor of Diva, Frances Williams, herself a regular visitor to the club, is aware of the problem, but she chooses to view it in a positive light.

"There has definitely been a change from the time when there used to be generic lesbian clubbing, which meant that all different types of lesbians would go to the same club," explains Frances. "These days, maybe as a result of success, the scene is diversifying. There’s more choice and much more scope. You can go to a generic lesbian club or a quiet bar if you want to, but if you want to go out clubbing and dancing, you can do that too."
Tattoo can play that game.
"People used to go clubbing because it was a gay thing, but now they go because they like it. There are a lot of girls out there who are clubbers and they also just happen to be lesbians."

Emma, who DJs under the moniker of EJ Dubell, is also a Kitty Lips regular. She can often be heard spinning at EJ (the Sunday night for boys at Turnmills in London) and also plays at girl clubs such as Funk Me, Barbie – a one-off all-girl fetish club which recently took place in the capital. Her views on Kitty Lips coincide with those of Maxine and Vikki.

"It's a very serious dance club," says Emma. "It's also very upfront. I never hear the music that they play down there anywhere else. It's about new music and new fashion, and it's very fashionable. It's certainly not for the woofy jumper crowd.

Evil Olive, another leading female DJ, is similarly unperturbed about the question of admission policies. As the co-promoter of Feel Real, the night which ran at The Gardening Club in Covent Garden for over two years, she has an intimate knowledge of the whole club scene, from boy to girl to straight.

"You can't escape hard doors in the West End," declares Olive. "If a door policy says you have to dress up and be glamorous then, if that's what they want, you have to go along with it. We never had a dress policy at Feel Real, apart from "no suits". But even that was sometimes difficult, because someone might turn up in a stunning, glamorous suit."

DESCRIBE THE OBVIOUS WINDS OF CHANGE, GIRL CLUBS PLAYING HOUSE RECORDS REMAIN FEW AND FAR BETWEEN, EVEN IN LONDON. AND OUTSIDE THE CAPITAL, THE SCENE IS Still MORE SPARSE.

Two of the strongest regional scenes are in Bristol and Manchester. The Lakota Club in Bristol ran a Thursday girl night for several months, but this closed in April. Most of the city's lesbians now seem to go to Revolution, which takes place at Lakota on Saturdays. Manchester meanwhile boasts clubs like the legendary Flesh at The Hacienda and Women's Own at Paradise Factory. Cath McDermott DJs at both of these nights.

"At the moment, the only place to really go is Women's Own on a Friday night," says Cath. "There are one or two other places, but they're all what I would call 'old school'."

Flesh is essentially a gay men's club which has a policy of admitting lesbian women and it is currently only running once every two months.

As far as Cath is concerned, it has gone through a lot of changes since the retirement of Lucy Scherr, the DJ who formerly ran the night.

"The vibe at Flesh is increasingly one of gay men and straight women," continues Cath. "Which is a real plus-off for me, being a dyke and having worked at the club for around three years."

She is, nevertheless, planning to create her own "men as guests" club night for girls and is very enthusiastic about the potential.

"There are loads of dykes in Manchester, but they're only just starting to get their heads around the idea of going out and getting off their faces. I think Leeds is going to start happening as a girl place, too. There's a huge contingent of Leeds dykes who come over to Women's Own and sometimes to Flesh, and they're really serious party girls."

The vast majority of girl clubs, especially those outside of London, are not all-female affairs. Men can, however, be genuine trouble for dykes, even in such gay institutions as Heaven. As Alex Cole, who organised the Lesbian Visibility Campaign for Pride, bears witness.

"I was at Heaven with my girlfriend, when this guy started dancing right behind me," explains Alex. "One of the good things about the club scene is that everybody is friendly and touchy, so I didn't think too much about it at first. But after a while, he was rubbing up against me sort of friskily, so my girlfriend leaned over to speak to him and break the intensity. He stepped back, fiddled with his trousers and then walked away. We couldn't work out what had happened until she put her arm around me. My shirt was covered in spunk."

Alex herself is remarkably unfazed by the incident, merely complaining that he didn't stop to thank her. In fact, the sad individual concerned had to make a speedy exit from the club to escape an angry posse of her gay male friends. But while incidents like these are rare on the club scene, concerns about harassment from Neanderthal men are real. The only way of being certain to avoid the problem is by providing women-only environments, such as the highly popular Gay Bar in London's West End. Although the emphasis here is on socialising rather than dancing, there is a small dancefloor in the basement.

"We exclude men because the venue is too small," explains Liz North, one of the promoters of Girl Bar. "As it is, we can't fit in all the women who want to come along, we always have to turn some away. I also like the idea of women-only spaces with extra parties where men are allowed in as guests. We're not anti-men, we're just saying women need their own space in the same way that men do with pubs and culture, for example."

Liz started clubbing during the late Seventies and used to hang out with anarcho-punk bands like Rubella Ballet and Crass. She discovered raving in 1988 and has been involved with countless straight/gay male and girl clubs over the last five years or so. Although she is as big a fan of dancing house as the Kitty Lips girls, her club mainly plays garage, funk and Seventies disco classics.

"There are people like Maxine and myself who have been around for years and are determined to carry on," says Liz. "In that sense, the dyke scene is exactly the same as the gay male scene. You don't have to stop even if you're 45 years old. There are no age barriers like there are in the straight world."

Many of the DJs on the girl scene are now intent on making their names better known in the wider club context. EJ Dubell, for example, has just released her debut single, a track called "Orchid's Paw", under the pseudonym of Voidnux. Muff Fitzgerald gave the tune a Vital Single award in his Hardbag Trainspotting column. Maxine and Vikki are also both in the process of making their own music, although at the moment only on DAT.

Evil Olive is another female DJ with her sights set way beyond the girl scene. Olive started spinning some seven years ago on a pirate radio station, going on to play in such places as Spain and Switzerland, as well as promoting Feel Real. She has released a couple singles over the last year or so and DJed in the Women's Tent at Pride.

"I'm doing multi-media studies and I'm particularly interested in the Internet movement," says Olive. "I'm currently working on a number of plans involving female DJs and the 'Net.'

Outside the girl scene, Maxine, Vikki, Emma, Olive and all the other female DJs out there face continuing prejudices just for being women. But dealing with these has empowered all of them with a persistence and a sense of direction which would make any lightweight male spinner tremble. Even in what is commonly perceived as the male bastion of jungle and drum 'n' bass, girls are gradually rising to the top.

"Girls have suddenly realised that they can become DJs if they want to," says Kemistry, one half of Kemistry & Storm, the female drum 'n' bass duo. "There's nothing stopping them. They just have to want it."

Kemistry was introduced to raving at Heaven and, although she and Storm are not currently working on the girl scene, they are keen to become involved.

"We've never been invited to play one of the girl clubs and we don't have any contacts in that scene. It would definitely interest me in hooking up with some of the clubs if they wanted us to."

All of which suggests that, while the new wave of girl clubs may not be 'the next big thing', their influence is set to spread and there's certainly no denying that they represent fresh strands of creativity and ideas. The potential is, of course, enormous. Even if just 10 per cent of the lesbian community started to enjoy the pleasures of clubbing and raving, they would have a tremendous impact on the visibility and profile of dykes in this country. And, apart from the DJs and promoters busy working to turn every gay club into a girl club, the community is starting to see the possibilities for the future.

To prove the point, August sees the opening of the first proper West End lesbian bar. Running seven nights a week, the Women's Own will take up an area of 4,500 feet in Soho and will be a permanent space for the new generation of dykes. As Liz North puts it, "Men will be welcome as guests, but it's the same deal as Kitty Lips. If you don't have the right attitude, then don't bother to come."

For national listings check the weekly 'Pink Paper' newspaper, or for London call the London Lesbian & Gay Switchboard on 0171-837-7324
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DAVE CLARKE's "Red" trilogy has been the most eulogised piece of vinyl of the past year. With the last chapter finally set for release, Clarke reveals why he's glad it's all over.
KEVIN SAUNDERS ON DAVE CLARKE:

"Dave Clarke is one of the better producers in Britain. He's so familiar with Detroit music and he has every right to take the way he has. The 'Red' sound is great. It's raw and full of energy, and these are the elements that I used to bring to my early productions. As for people failing to recognise me as the instigator of this sound, I can only say that it's a different time and different era. Clarke is making everybody more aware of my work and now people in Britain ask me for my early stuff, which they haven't done for a very long time. The best of luck to him!"

What must be especially annoying for Clarke is the fact that a lot of people have dropped their hq productions with his name on the back. Magnetic North imprint and his work as Graphite and Directional Force. Clarke was also the first British artist to record for R&S, his "I Like John" having come out back in 1990. He was even signed to XL for a short spell. Do you feel that people have ignored you and...

"Ripped me off! I don't think I was ignored, it just took me a long time to come through. I think it's harder to prove yourself in your own country. It's great for building character, but it can sometimes be very frustrating."

EVERYBODY likes to talk about Dave Clarke's character. Some have perceived his opinionated manner as being arrogant, as not helping to further the scene. Clarke, however, chooses not to mingle on the scene. He just plays his dates, drops and makes killer records, and keeps absolutely everyone on their toes with his totally outspoken comments. Nobody escapes his line of fire. If you've made certain people think harder about what they do, it means Clarke is often perceived as having a sense of humour.

"That's the best joke I've ever heard," he laughs. "The people who say that shit don't know me and a lot of the people who say that shit have tried to hold me back. As Tony Lee says, 'I've been held back for many years/had a few squabbles, never shed no tears'. Everyone has an opinion, but I'm just more vociferous than most. I have always spoken my mind and my mind doesn't necessarily agree with other people's. But at least you know where I stand."

"I'm very black and white person. Maybe I should try to be a little more grey. But when somebody asks me a question, I always give a very straight answer. I'm not trying to dictate to people or say that I know better. It's just that I'm honest about what I think."

AGED 26 ("I stopped remembering how old I was when I could actually get into a club.") Clarke was brought up in Brighton, where he lived until earlier this year. He now resides in West Sussex, sharing his home with his girlfriend, Laura-Jane, and their dogs. For a brief period he was homeless and slept on Brighton beach until he could find somewhere to stay. Clarke says he knew he'd be a DJ from the age of eight ("Although I never wanted to be a hip hop DJ he designed clothes store and later worked for 'the government' in a capacity he refuses to disclose. As has been noted many times before, Clarke doesn't take drugs, but he does enjoy a good cigar and an old-fashioned drink. His lifestyle is, however, starting to wear him out.

"It's very tiring," agonises Clarke. "Sleeping in departure lounges and on planes, grabbing a little bit of rest here and there. I'd love to go back to a hotel when I get abroad. I take the last flight back and then sleep properly when I get home. Travelling does get me down. The flights may only be an hour long, but having to wait 45 minutes for my bags really pisses me off. I can't understand that.

"I know that I take on too much work, but that's because I enjoy it. I'm a workaholic. The adrenalin, man. When I get behind the decks, it all comes back at me. When you get to a club and the vibe is there, it's like an orgasm which lasts forever. Who says men can't have multiple orgasms?"

To help alleviate the stress of flying to Europe every weekend as he has done since the 'Red' records exploded throughout the continent, Clarke goes Club Class on almost all flights. He's a true aristocrat. And it's causing quite a stir on the DJ network.

"I'm claustrophobic and I don't like sitting next to other people," says Clarke in his defence. "I don't see that as snobbish, I see it as someone who travels enough miles to get casually wound up by parties of fucking tourists, people who lose their passports and screaming children. I'd rather go straight into the fast track, sit in the lounge and have a bit of peace where my mobile phone doesn't ring, I can read the paper and have a cup of tea. For a few extra quid, I don't have to sit next to an old lady with a handbag in first class for the privilege. I did that eight years of that shit and I didn't even get the £100.

"If an underground club can't afford to pay for me, I don't necessarily have a problem. But when there's a big event on, why do the promoters stick everybody in economy? I just believe in spreading money equally.

CLARKE's deal with deConstruction has finally set him up for a potentially prosperous career in music. He's already significantly better off financially, to the distaste of those on the purist underground scene who believe that artists should starve in the name of techno.

"It's the adrenalin, man. When I get behind the decks, it all comes back at me. It's like an orgasm which lasts forever. Who says men can't have multiple orgasms?"
"Oh yeah, let's just make one record!" mimics Clarke. "I see every bit of the money I'm earning as a reward for working so hard for so long. Purism is killing me, and I'm sure for people to listen to. It shouldn't be held back for only a chosen few."

"I understand things like the Sold In Detroit records which are only available in Detroit, because they want to make people go to the city and see it for themselves. That's not fascism, that's... You've been hearing about Detroit from the wrong people. Come over here and talk to me. What do you want with all the fucking purists who say, 'We will never sign to a major', when you know that, deep down, they wish they had the chance. 'No, no, no, no - we're real underground.' Bollocks. Fucking bollocks."

CLARKE: His music is getting better and better and, as yet, there has been no A&R infringement on his creativity from deConstruction. As a result, he's very happy with life, but he's certainly unhappy with the world he has to live in. He wants everything in life to be fast, and to be there when he wants it. His fascination for driving speedy cars.

"People in this country don't fucking realise that motorway lanes are for overtaking and not for sticking there doing certain speeds. There's a parallel between us and the way they treat the youth. We're doing 140 kilometres an hour behind a car that doing 130 and they'll spot you coming up behind them and pull in. It's like with their economy. They let people get on with the job. But in England, people see you coming and they refuse to let you pass. It's an indication of the way people in this country. That's why our economy is so fucked."

Clarke's attitude towards this country also taints his view of mixers, most of whom he considers to be not up to the standards required of someone who uses cutting, scratching and other hip hop techniques. His hands may not be as quick as a Jeff Mills or a Claude Young, but for a British white kid who hasn't been to the DMC school of mixing and who learnt how to scratch with the front wheel of a bike suspended from the ceiling, he does a bloody good job. Inspired by Red Alert, DJ Kool Herc and Grandmaster Flash, he uses the techniques like a sampler and is now set to take his mixer to the people.

"Basic mixers are piss boring," says Clarke. "I find them so limiting. I can't stand the American Unit. For fuck's sake, we've moved on from that shit. But, yes, I do find the general pace of life slow. I get frustrated queueing up in shops. I can't take that shit. When I ask for Higgen-Dazs, I want it in my hand by the time I've said 'Dazs', it's a form of public transport. I don't want to play a sofa. I don't want it in six weeks. I want to take it back home with me in a fucking big taxi, or not at all. That's consumerism for you. I suppose."

If everyone else has put up with queuing and waiting, why shouldn't you?

"I don't think people have to put up with it? It's such a waste of time. I find that a lot of things are like that. This government, for instance. There's a lot of dissention about this government, but people must be into masochism because they still keep bloody voting for them. Things need to be sorted out dramatically. There's so much fucking technology and yet, when I was in hospital recently with suspected appendicitis, they told me to turn my mobile phone off because it would cause problems with their machines. Why can't they fucking shield them properly?"

"I'll tell you why. They don't have the money to do it because the government would rather spend it on war. There's this cruise missile which can blow every circuit in a city. Man, I'm encasing my Mac in lead. Why does technology have to be invented for the military first? Why can't it be used for the good of the human race rather than for blowing each other up?"

POLITICS have an occasional influence on Clarke's records, not only in the words but also in the dark and distant sounds of his music, where Public Enemy crash head-on with Underground Resistance and DJ Harvey. It's an antithetical mixing point, but one which Clarke pulls off with astonishing class.

And his opinions just keep on coming. He's now a vegetarian and he says that he and Laura-Jane are particularly perturbed at the culling of animals. He's concerned about the state of the environment in general. "They keep saying 'We've never heard a power converter - but people are still going on about how electric cars will make everything better. Are they thick as shit or what? Most electricity still comes from fossil fuel-burning power stations. What the electric car is doing is basically having a far, shipping it in a test tube and then opening it to the people where the power stations are. If I was in a position of power I would have wind-produced electricity..."

"I'm sorry, but I don't feel proud of being part of this world. I see the human race as the biggest plague the world has ever seen. Humans are supposed to be so fucking intelligent and yet the majority of us can't see what's going on around us. There's a lot more to it than when's Red's coming out and fucking sequencers."

Is there nothing at all outside the club environment which makes Dave Clarke in the least bit happy?

"I don't have enough private time to be 'happy-lappy'. My personal life is becoming less and less as time goes on, which is very sad. But I enjoy a nice hotel and eating really good food. If I had a bit more leisure time, I'd like to do some clay pigeon shooting, play snooker and definitely do more beer drinking. I don't go to pubs, though. I just crack open a bottle at home."

"I'm never happy with the present. I want to be there. There are other sides to my character which I'd like to get out of. Like driving extremely fast, I want to get a racing licence. But not do an Andrew Ridgeley. If I can't, I'll have to gracefully accept that I don't have the talent. I want to learn a lot of things. I was reading 'The Economist' and I saw an advert for your own personal executive jet. Can you imagine flying that thing?"

"Laure-Jane and I would also love to open an animal sanctuary. I want to retire from making music at a really young age."

DAVE Clarke is truly one of this country's more creative spinners. He is currently messing around with two copies of the new Method Man track and his love of hip hop is evident on album cuts like "The Woki" and "No One's Driving". But Clarke has also been accused of being a show-off for playing so many records in one set, with his fast and frantic mixing style of pryong the nature of the music."

"I'm just doing something with the records and making my set a live event instead of simply playing from A to B," explains Clarke. "I'm interacting and that's what's supposed to be happening now, isn't it? We're all supposed to be interacting with each other. It's like with the Da Vinci paintings and the way you can now move them around on certain walls. People can call that blasphemous. But it's a way of putting your own character into it."

Did you ever imagine you'd get to this level?"

"Yes. I always try my damned hardest to get what I want. But I need to set new goals now because I'm starting to achieve the ones I had set. Life is a mountain and you have to reach the very top before you die. And I'm nowhere near the top yet."

The album which follows "Red 3 (OF3)" will push him closer, though. Clarke sees it as a true journey through what makes him tick musically."

"The album will surprise people who are expecting loads of 'Red'-type tracks. I couldn't do that because so many people have since done them for me! Thank you. Maybe it was good, maybe it made the 'Red' sound more of an anachronism all the more quickly, but all of a sudden years of influences are their influences, even though they don't know jack-shit. There will always be parsiates. I've had a lot of musical influences throughout my life and some of them are still part of me. But I'm not going to say what they are. You can listen to the album and find out."

Until then, "Red 3 (OF3)" will do. And Dave, when is the album out?"

"Red 3 (OF3)" is out on Bush/deConstruction in August. Clarke's album follows later in the year. 
A LARGER THAN LARGE CHARGED SELECTION

VARIOUS ARTISTS
"KIDS TOTALLY MIXED"
COMIC
REleased 17/07/95

DE' LACY
"HIDEAWAY"
12\" EP/KMC
REleased 24/07/95

SLIP 'N SLIDE
"ABSOLUTELY FABULOUS"
UPTEMPO MIXES FROM MELLOW TO MAJE TO MINIMAL BASSLINE
"DJ HYPECHART: JUST SOME OF THE QUOTES SAID ABOUT THIS MASSIVE TUNE, THUNDEROUS KICK DRUMS, BEAUTIFUL CHORDS AND UPLIFTING VOCALS, "...A HUGE CLUB HIT, AND DESERVES TO BE A LOT MORE"
"Record Mirror"

ST GERMAIN
BOULEVARD
THE COMPLETE SERIES
REleased 24/07/95

MIGHTY TRUTH
"FROM THE CITY TO THE SEA" LP/CD OUT NOW

E-N
"THE HORN RIDE"
LP/CD
REleased 24/07/95

BANDULU
"CHANGING WORLD"
12" EP/KMC
REleased 17/07/95

CO SINGLE WITH REMIXES FROM TRIBAL'S OWN DREAM TEAM: UNDERGROUND SOUND OF LISBON, DEEP DISH AND DANNY TENAGLIA. PURELY TRIBAL! THE RIDE OF YOUR LIFE.

DOUBLE PACK VINYL:
"INNERSPHERE OUTERWORKS" LP/CD OUT NOW

INNERSPHERE OUTERWORKS
"SUCK S/W" SINGLES PACK
"DROLLS" EP/KMC
REleased 10/07/95

BLACK ANZED
"AIN'T NO NEW THANG" 12"

BLACK ANZED ARE JOSEPH MALIK AND DOW NAIR. AN EDINBURGH BASED WRITING TEAM. PRODUCING THE BLACK ANZED SOUND EMBRACES ALL ELEMENTS OF THE REGGAE FROM SOUL TO ROOTS REGGAE. THEIR SECOND RELEASE ON THE NATURAL RESPONSE LABEL SEEKING THE BOYS RETURN WITH AN EXCEPTIONAL RECORD, DECIDING THIS TIME TO SHOWCASE THEIR SONGWRITING SKILLS. "AIN'T NO NEW THANG" FEATURES THE VOCAL TALENTS OF JOY ROSE.

CHARGED IS THE DANCE DIVISION OF VITAL DISTRIBUTION
THE TOP 50
MUZIK SWEEP

AUGUST 1995

1. HIDEAWAY
2. SPIRIT
3. I CAN'T GET NO SLEEP
4. BOULEVARD 3/3
5. THE TRUTH EP
6. I'VE SEEN A MAN DIE (4 HERO REMIX)
7. LOVE ENUFF
8. I'LL BE THERE FOR YOU
9. YOU SPIN ME
10. ST1
11. WE CAN MAKE IT
12. EVERLASTING PICTURES
13. FRIENDLY PRESSURE
14. THE BLESSING
15. LOVE CHANGEOVER
16. GET YOUR HANDS OFF MY MAN (REMIXES)
17. ZION YOUTH
18. FREAK N' U
19. DUB RADIATION
20. POISON
21. THE DREAM
22. THE PHOENIX
23. EAST
24. REVOLUTION PILOT
25. CLANK
26. BREAK NIGHT
27. IS THERE ANYBODY OUT THERE (HARDFLOOR REMIX)
28. PORTAMENTO TRACKS
29. PIMP
30. ULTRASONIC
31. HOLD MY BODY (TENAGLIA REMIXES)
32. FREESTYLE
33. KEBOU (FLUKE REMIXES)
34. ONE MORE CHANCE (REMIX)
35. FASHION
36. LOSING PATIENTS VOLUME 3
37. OREGON
38. LEVHY NAT ARAK
39. WORK 2 DOO
40. BAD THINGS (JOSH WINK REMIX)
41. DARK CORNERS
42. BORN TO SYNTHESIZE
43. THAT'S WHAT I GOT
44. MORE/LOVE EVOLUTION
45. STARS
46. I LIKE IT
47. ROOT DOWN
48. TIMEFAX
49. PASS ME BY

Delacey (Slip 'N Slide)
Kitcat! (Dope On Plastic)
Masters At Work (AM:PM)
St Germain (F Communications)
Eddie Flashin' Fowlkies (Back To Basics)
Scarface (Virgin)
Method Man (Def Jam)
The Mad Lads (white label)
Salt Tank (Internal)
Mone (AM:PM)
Be Zet (Eye Q)
Jhelisa (Dorado)
Sourmask (Zoom)
Michael Watford (Hard Times)
Junior Vasquez (Tribal UK)
Dreadzone (Virgin)
Jodeci (MCA)
Dual Tone (DC)
DJ Krust (V)
Deep Dish Presents Quench (Tribal UK)
God Within (Hardkiss/L'Attitude)
Rabbit In The Moon (Rising High)
Statik Sound System (Cup Of Tea)
Mole People (Strictly Rhythm)
Bassheads (Deconstruction)
Green Velvet (Relief)
Spaceimps (Clear)
Floppy Sounds (Wave)
East 17 (London)
Kushii (Octopus)
Khaled (Global Grooves)
Notorious BIG (Tommy Boy)
Roni Size (V)
Solid Doctor (Pork)
Oregano (Freeze)
Naxta Kaiser (Nation)
Roach Motel (Junior Boys Own)
N-Joi (Deconstruction)
Swag (Jus' Trax)
Mona Lisa Overdrive (Dynamo)
Liberty City (Tribal UK)
Acqua Negra (Slip 'N Slide)
Dubstar (Food)
Grand Puba (Elektra)
Beastly Boys (Capitol)
Sakan (Global Grooves)
Raw Stylus (Wired)


PLEASE FAX CHARTS TO 0171-261-7100. If you're an open-minded DJ and you feel your selection isn't reflected, then we need your chart. Regardless of your status.
### Top 30 Sales

1. I NEED YOUR LOVING ................................................. Baby D (Systemic)
2. I BELIEVE ................................................................. Happy Clapppers (Shindig)
3. RIGHT IN THE NIGHT .................................................. Jam & Spoon (Epic)
4. SCREAM ................................................................. Michael Jackson (Epic)
5. LOVE, LOVE, LOVE - HERE I COME ................................ Rollo Goes Mystic (Cheeky)
6. DON'T MAKE ME WAIT ............................................... Love & Support
7. LEAVE HOME ........................................................... Nightcrawlers (Final Vinyl)
8. SURRENDER YOUR LOVE ............................................ Dr Dre (Priority)
9. KEEP THEIR HEADS RINGIN' ........................................ Judy Cheeks (Positiva)
10. YOU'RE THE STORY OF MY LIFE .................................... D handwriting
11. BOOM BOOM BOOM ..................................................... Billie Ray Martin (Magnet)
12. YOUR LOVIN' ARMS ..................................................... Joe T Vannelli Project (Positiva)
13. SWEETEST DAY OF MAY .............................................. Michelle Gayle (RCA)
14. WIZARDS OF THE SONIC ............................................. Jodeci (Uptown)
15. FREEK 'N' YOU ........................................................... Scatman John (RCA)
16. THIS IS HOW WE DO IT ............................................... Montell Jordan (Def Jam)
17. THINK OF YOU ........................................................... Paula Abdul (Virgin)
18. I'M READY .............................................................. Josh Wink (Virgin)
19. DREAMER ............................................................... Livin' Joy (Unfriended)
20. I WANNA BE DOWN .................................................... Brandy
21. EVERYDAY .............................................................. Dr Dre (Priority)
22. LET'S START OVER ..................................................... Brandy
23. SOME JUSTICE '95 .................................................... Jodeci (Uptown)
24. RIGHT & EXACT ........................................................ Chrizzy Ward (Ore)
25. THAT'S WHAT I GOT ........................................................ Chrizzy Ward (Ore)
26. MAHOGANY ROOTS ...................................................... Hardfloor (Mashup)

### Top 20 Sales

1. HISTORY - PAST PRESENT AND FUTURE ......................... Michael Jackson (Epic)
2. REACTIVATE 10 .......................................................... Various
3. PURE SWING 10 .......................................................... Various
4. CREAM LIVE ............................................................. Various
5. POVERTY'S PARADISE.................................................. Naughty By Nature (Big Life)
6. SECOND LIGHT ........................................................... Dreadzone (Virgin)
7. ROOT DOWN ............................................................. Various
8. THE HOUSE COLLECTION - VOLUME 2 ......................... Various
9. UNIVERSE - THE TRIBAL GATHERING ......................... Various
10. 180 DEGREES AND RISING ......................................... Incognito (Talkin' Loud)
11. RADIO DREAMSCAPE - VOLUME ONE ........................... Brownstone (MJ)
12. FROM THE BOTTOM UP ................................................ Brownstone (MJ)
13. HAVIN' IT DANCEFLOOR CLASSICS ......................... Various
14. DO YOU WANNA RIDE ................................................ Adina Howard (East West)
15. SEX ON THE STREETS ................................................ Adina Howard (East West)
16. DUMMY ................................................................. Various
17. FREESHEN UP ........................................................... Various
18. THE INFAMOUS ........................................................ Various (MCA)
19. MORE BUMP IT 10 ........................................................ Various
20. ON A DANCE TIP 2 ..................................................... Various

### Reader's Chart

1. BRAINCLAS The Woodshed (Civic & Diggers)
2. ASTRAL DREAMS amit Garnier (F Communications)
3. PHILOSOPHERS VISIONS Volume 2 (Big Life)
4. MY MERCURY MOUTH (GTA) Dust Brothers (Junior Boys Own)
5. LOVE ABOVE Sourmosh Remix (Fintifi/mtm)
6. LIFE PART 2 Mike Ink (Force Inc)
7. 00 DA Robotman (Raveurope)
8. DJ WINK ACID BUILD UP Mix Tambour Project (Stickmen)
9. SACRED CYCLES Peter Llanos
10. IT'S OUR FUTURE Axxis (white label)

### Radio Chart

1. FRESHNESS (MANDI REMIX) / Kokkan Minda (Ftagoan)
2. SUCCEED IBEAT The Mighty Bop (Yellow)
3. REMIXES DELUXE VOLUME ONE Aural Expansion (SSR)
4. EXTREME POSSIBILITIES EP 2 Players (Ninja Tune)
5. KID CAPRICE Wax Doctor (Metaheads)
6. BUTTON EP BPM (Rando & Rene)
7. DAMAGED NEEDLE EP Autonom (SSR)
8. REMIXES VOLUME ONE Full Immersion (Swim)
9. ADVANCE MY EYES Scanner (New Edition)
10. WE BRING ANYBODY DOWN Tek 5 (Renewed)

### Home-Listening Chart

1. SECRET STORY Pat Mcnally (Guffen)
2. FRONT ROW Pressure Drop (Edel)
3. TUBULAR BELLS Ringo (VBEA)
4. SEER SCHECHELRER Rosenberg (Hart Club)
5. LOVE DELUXE Side (Epix)
6. TEARS ROLL DOWN Tears For Ferrs (Fontana)
7. SCHWARZSPERG Tchaikovsky (Four)
8. MERRY CHRISTMAS
9. MR. LEXINGTON Ryuchi
10. SAKAMOTO (Virgin)
11. THE END OF THE HONGKONG Don Henley (Fontana)
12. ROZ TALENTS OF TRUTH & TRAGEDY Don Arrey (MCA)

(newspaper photo of Patrick Prins)

### New Releases

**m-BEAT & Junior Giscombe**

Morning Will Come

Available 17 July on all formats CD/MC 12"
GLOBAL COMMUNICATION CHART

KELLI HAND (Pineapple, USA)
1. Get Off Me ........................................... Deja (Cajun)
2. Baranada .............................................. Baranda (Defineless)
3. Detroit vs Atlanta (KELLI HAND REMIX) .... Uncased (White Label)
4. Feel In Kinda High ................................. Terrance FM (Cajun)
5. ZB ....................................................... Joe Lewis (Relief)
6. Duster ................................................... Wadour Kids (Acacia)
7. Feel ..................................................... Zone 1 (Tripoli)
8. Untitled DJ .............................................. Spoikin (Relief)
9. The Junk EP (K HAND’s REMIX) .............. Dajakunis (Tripoli)
10. Project ............................................... K Hand 4 (Acacia)

WAX DOCTOR (London, UK)
1. Amenty (Remix) ..................................... Link (Good Lookin’)
2. Turin Reshii .......................................... Like Themes (Lil’ Max)
3. Fibbers (David Remix) ............................... Jocad (WAX)
4. Titled ................................................... Skim (Test pressing)
5. Pure Detroit Sound .................................... Pendarbina (Direct Beat)
6. Bag ...................................................... Goldie (FIR)
7. Feel The Sunshine .................................... Alex Reece (C&G)
8. Techno City ’95 ........................................ Audio 4 (Metropolis)
9. The Instrumental ..................................... Q Project (Good Looking)
10. Snow White Lies (Plag Mix) ..................... Snow (Mother)

KEVIN MCKAY (Largs, UK)
1. Deep Down ........................................... Robinson Wall Project (Simplex)
2. Can’t Get No Sleep ................................. Masters At Work (A&M)
3. Odyssey ............................................... 7th Movement (Just Trax)
4. Boulevard S/S ........................................ Saint Germain (F Communications)
5. Ultrasonics .......................................... Flapjack Sounds (Wax)
6. Remember Dance .................................... Chuggles (Prescription)
7. Pacifica ............................................... Stereo (100% Pure)
9. Salso Soul Rainbow .................................. Sarou Rainbow Orchestra (Startrax)
10. Mushaphia’s Theme ................................. Jony Musaphia (Centrestage)

DJ SPOOKY (New York, USA)
1. My Lady’s Frustration ................................ Fela Kuti (White Label)
2. The Medium Is The Message ...................... Marshall McLuhan (White Label)
3. Saturn ............................................... Sun Ra (White Label)
4. Your Teeth In My Neck ............................ DJ Stingray (White Label)
5. Divine HIPS ......................................... Future Sound Of London (Virgin)
6. Live Evil .............................................. Miles Davis (CSS)
7. Cope Out ............................................. Steve Reich (WAX)
8. 1993, A Mermaid I Shall Turn To Be ............. Jimi Hendrix (Polydor)
9. Voodoo People (Dr. Monkey’s Remix) .......... The Prodigy (Warp)
10. Money For Women .................................. John Lee Hooker (Chess)

JON PLEASED WIMMIN (London, UK)
1. You Spin Me ........................................... The Mad Lad (White Label)
2. Power House ........................................ Tan (Krazy Feet)
3. The Horn Track ..................................... E-N (Triple UK)
4. Help ................................................... Unsigned (White Label)
5. Hat Trick ............................................. Hat Trick (Open)
6. Dreams ............................................... Brain Transact (Perfecto)
7. Everybody Party .................................... Sarcasms Smile (Sawdust)
8. Rock ‘n’ Roll Dole ................................... J Pac (East-West)
9. One More Try (Rollo Mix) ......................... Kristine W (Champion)
10. Let’s Get It On ...................................... First Jay (Whoope)

DJ ICEE (Orlando, USA)
1. Illegal Funk EP ....................................... DJ Luu (VOD)
2. I Believe ............................................. Happy Clappers (Shindig)
3. Impact .................................................. Sick Skamen (Strictly Rhythm)
4. Sonic Party .......................................... DJ Icee (Zone)
5. The Disco Call ....................................... Yo Yo (Black & White)
6. Right & Exact (Dancing Divas Mix) ............ Messiah Ward (Orijin)
7. Rock It .................................................. Exodus To Paradise (Pumpin Vinyl)
8. Rainbow Bridge EP .................................. Uncredited (White Label)
9. Sweet Harmony ...................................... Liquid (XL)
10. Puff & The Jackal: Life & DJ Boomin’ (Muzak Records)

JOSH WINK (Philadelphia, USA)
1. Tom Hono ............................................. Dole Fresh (F Communications)
2. Robert Hood Moveable Parts EP ............... Mt. Fuji (Plant)
3. Fear Of The Future (1990 Remix) ............... Rock Holder (Stuntman)
4. Venus Fly Trap ....................................... Too Far (Funktory)
5. Don’t Laugh (Richey HAWTIN Remix) ........... Wimp (Sire)
6. Unite Me Higher ..................................... Dynamic (Vim)
7. Magic Fingers ........................................ Lloyd Devastating (Machete Music)
8. Purpose Maker ....................................... Jeff Mills (Atis 11)
9. Bad Things (Wink Remix) ......................... X-1 (Deconstruction)
10. Sam EP ............................................. Darts In Newcastle With Shedding (Sam EP)

PRESSURE DROP (London, UK)
1. Teasing The Silence EP ......................... Pressure Drop (Hard Hands)
2. Legend Of The Golden Snake EP ............... Depth Charge (DC)
3. Reprogram (Remix) ............................... Channel Live (Capitol)
4. Sign Up ............................................. Junior Reid (Jr Prod)
5. Goodtimer EP ....................................... Hunch (Deep)
7. Mystery Of Gallantism ....................... Bollistic Brothers (Junior Boys Own)
8. Infrastructure ...................................... Mighty Hop (Yellow Prod)
9. Survival Of The Fittest ............................ Mole Deep (Loud)
10. Sick A That ........................................... Pyroclast (Solo & Creeve)

FLOOR CONTROL THE SPECIALIST SHOP CHARTS

UGLY (Brighton, UK)
1. Brothas & Sisters ................................ Alexander Hope (Music USA)
2. I Remember Dance ......................... Chuggles (Prescription Underground)
3. Ultrasonics ...................................... Flapjack Sounds (Wax)
4. We Can Make It .............................. More (A&M)
5. Sell My Soul ....................................... DJ Pope (Shellac)
6. Strong Souls EP ................................ Strong Souls (Dance Mania)
7. Incredible ........................................... We Almost Got Married (Jojo)
8. Do You Love What You Feel ...................... Marvel Alex (Soma)
9. Love Me For A Day ............................ Jamilka (Kurt Records)
10. Emotional Content ......................... Kandyman (Intangible)

STRAWBERRY BAZAAR (Perth, UK)
1. To The Moon ......................................... 246 (Japanese Rock)
2. Moveable ............................................ Robert Hood (Mt. Fuji)
3. The Humana EP ................................... Militant (Asi)
4. Cream Trax Volume One ....................... Uncrushed (Frisbee)
5. Frantic Frenzy ...................................... Lester Fitzpatrick (Relief)
6. Schratrak Volume 4 ........................... Schratrak (Schratrak)
7. Men On Wax ........................................ Traffic Jam (Relief)
8. Void .................................................... Shock Treatment (Grimm)
9. Silverstream ........................................ Cold Turkey (Tastee)
10. 104 ................................................ A.F.R. (AFR)

STRAWBERRY BAZAAR RECORDS: 77 COUNTY PLACE, 01793 443 394

ZOOM (London, UK)
1. The Blessing (Remixes) ......................... Soundwave (Zoom)
2. Purple Vigil ........................................... Yarita (Music Man)
3. Ultrasonics ...................................... Flapjack Sounds (Wax)
4. Turn Me On .......................................... Mikey Junior (Shut Up)
5. Sheba’s EP ........................................... Sheba (Flying Rhino)
6. Shantay .............................................. Shantay (Flying Rhino)
7. The Zoo (Remixes) ................................... Razor’s Edge (Metropolis)
8. Moveable Part Chapter One ............. Robert Hood (Mt. Fuji)
9. Saton (Remix) ........................................ Saton (Yoshi Tesh)
10. Accelerator 2 ....................................... Accelerator (Force Inc)

ZOOM RECORDS, CANADIAN HIGH STREET. 0171-267-6748

EASTERN BLOC (Manchester, UK)
1. Selective Songs ...................................... Dub Tribe (Organic)
2. The Look Ma No Grind Machine EP ............ Uncrushed (Baltic)
3. Side Of Your Soul ................................... Junior Cafe (Windstone)
4. Heaven Knows (Remixes) ....................... Menes (Orbit/EnForce)
5. Spank ................................................. Subsonic 808 (EnForce)
6. Do Up ............................................... 246 (Red Music)
7. Volume 2 .......................................... Fresh Times (Fresh Fruit)
8. Emotions Unknown ......................... Circulation (Balance)
9. Optaf Deeper Cuts .............................. DJ L (Tribe UK)
10. The Calling ........................................ Pressure Drop (Hard Hands)

Fax all charts to Floor Control on 0171/261/7100

Mary KiAni Debut Single:
Out on 17th July!
Available On 12”/CD/Maxi
Featuring Mixes By:
HardfloOr, Motiv-8, Eddy Fingers and NiGHTcRawL3rs

Mary KiAni
When I Call Your Name

Mary KiAni
When I Call Your Name
Old Skool Hip Hop Joints

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Classic Hip Hop

12 vintage cuts of PURE DOPE on plastic. Full-length, highly sought after 12" mixes in full effect.

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It's My Beat - Sweet Tee & Jazzy Joyce
Strictly Business - EPMD
Peter Piper - Run DMC
Strong Island - J.V.C.F.O.R.C.E.
Eric B Is President - Eric B & Rakim

Have A Nice Day - Roxanne Shante
Serious - Steady B
Jimbrowski - Jungle Brothers
Description Of A Fool - A Tribe Called Quest
Talkin' All That Jazz - Stetsasonic
King Of The Beats - Mantronix

So, beware of imitations, when it comes to Classic compilations, it just has to be Mastercuts Classic Hip Hop volume 1.

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DROPS 10th JULY 1995

"The Mastercuts series, by which all other compilation sets are now judged..." - Blues & Soul.

MASTERCUTS LAUNCH THEIR DESIGNER CLOTHING COLLECTION IN JULY, KEEP YA EYES PEELED!!
DIVA
The Sun Always Shines On TV
read out
TWO Pamela Anderson look-alikes are responsible for this cover of A-ha’s “The Sun Always Shines On TV”, one of the best pop records ever made. True lovers of the original will be upset that they’ve only used one verse and the chorus. Still, the girls are absolutely gorgeous and it’s about time there were more women who actually look like women in the dance charts. Glam is back. And this is a big pop smash for the summer. (UPW)

Faze Action

Full Notion

Rhythmic BLAME Ludovic Navarre if you’re of a mind, but easy-listening house music is undeniably on the rise, swinging its vibrato and champagne flutes with distinguished elegance and a barely perceptible swing of the hands. In the sound of New York crispness, “Full Notion” is a slammer jazz-house track which aspires to Masters At Work and comes within a smoke whip. If records purr, this is almost purr-rect. (CB)

Bolland: “I don’t like this. I’ve never been to a club where you can play this kind of music. Is there a club where you can play this music? It’s not a dance track and it’s not easy-listening, either. It’s just not functional.”

10

Claire

Mr. Wax Excursions

THE track which put Vienna’s Patrick Pulicher on the future jazz map (although it’s actually a collaboration with his brother label, Reden Tunakan), the original countryside to Sao Paolo freeway on funky acid jazz and a sun-soaked Brazilian samba sample. With the assistance of a clutch of top remixes (including Mark Broom, Stasis and Andrea Parker), Claire’s Bolland: “Yeah, I like this, even though it’s not my style of music. It’s what I would call car music. It’s very hypnotic and ideal for chilling out to when you’re driving along. It definitely feels too long, though, so I could probably only listen to it in the car, but at least I’m glad that there’s something there to listen to in that kind of situation.”

N-Joi

Bad Things

Deconstruction

WHILE many continue to write off N-Joi simply because they managed to perfectly capture the spirit of a time that many would rather forget, they’ve been working away at more experimental cuts which will surely shock many of the doubters. “Bad Things” is a pumping house cut which could well finally give the group the exposure they truly deserve. Josh Wink meanwhile turns in a remix featuring his distinctive drum sound which consistently drills holes in the dancefloor. (BT)

Bolland: “The beats aren’t funky, the sounds don’t mingle in your ear and the riffs just don’t cut it.”

Method Man featuring MARY J Blige

All I Need EP

Deejay

SUCH audacity! The Chemical Brothers try to out-do Wu-Tang’s Method Man by inserting their own namecheck into their remix of “Bring The Pain”. But even their formulaic battering ram of samples can beat Method Man’s devilish funky braggadocio on “All I Need”. It’s the sound of The Gravestones’ templating schoolkids with sexual innuendo. As a bonus, you also get The Prodigy’s hard-to-find mix of “Release Yo’ Self”. (CB)

Bolland: “The Chemical Brothers are really good, but the sticker says I should check out The Prodigy mix. Hmm, The Prodigy mix is actually way too slow for me. It just sends me to sleep. This is very American and I hate it. I was into electro, but I never liked rap. No, I don’t like this record at all.”

Moby

Into The Blue

Male

MOBY is one of the deepest thinkers on the scene, but “Into The Blue” seems to dive into the shallow end of the pool and bang his head on the concrete. Having been in the studio when an album of samples tried to remix this irritating vocal, one can only ask why he didn’t either reverse it or ditch it completely. (BT)

Bolland: “This is so boring. It doesn’t have any catchy riffs. It’s very garagé, unlike Moby’s recent stuff, even though he seems to be very much on a commercial tip nowadays. It could do well in garage clubs but it doesn’t have a catchy gimmick.”

East 17

Hold My Body Tight

(Danny Tenaglia Remix)

London

THIS is a turn-up. With “Hold My Body Tight”, East 17 end up more street than the NY King reminding them, Tenaglia should have sent them out into the clubs with a bass gun in their camaras to complement their bad-boy image. Instead, he takes them down to a Fulham Palace wine bar and gets them tipsy on cheap cocktails. It’s not a pretty sight. Hey, Tenaglia, don’t make classics out of these boys. They’ve got pit bulls, ya know. (CB)

Bolland: “Even as a commercial track, this is really shit. Anybody who buys it must only have about three public hairs. I wouldn’t give a fuck about the kind of people who buy this record. Those people have never heard of me.”

Guest reviewer: C J Bolland

MUZIK reviews by Ben Turner, Calvin Bush and John Pleased Wimmin. C J Bolland interviewed by Sara Richmond

CJ Bolland was made the in-house producer at RTI at the age of just 18 and, throughout the early Nineties, was responsible for some of the most incendiary techno this side of Joey Beltram. His four-volume series as Razorsign, together with his work as Pulse, Space Opera and The Project, plus remixes of Orbital, Baby Ford, Sven Vath and even Tori Amos, all set him up for the 1993 “Fourth Sign” album, which spawned the hard trance sounds of “Mantra” and “Camarque”. Having signed an exclusive five-album deal with Intental/London, Christian Bolland’s comeback single, “The Starship Universe”, is released this month.
TYREE
Da Soul Revival
Dance Mania, America

This is not your usual Dance Mania four-track brick-and-mortar-slab-down-the-floor minimalism. Maybe Bolland should have checked out the flip, "Nuthin' Wrong", which wouldn't be out of place on Prescription. And "I Need A Joint" has a desperate weed-juice-pleading over some serious ACV-style locked grooves which will have you checking your record isn't stuck. Assuming you can be bothered to get up. (CB)

Bolland: "I blame this label. It's Robert Arman's label isn't it? You hear the clap on that 4/4, I can't stand that man. Then it goes 'Ah-ah' from that acid track which Tyree did about 18 years ago. You don't use samples you've already used years ago!"

AGUA NEGRA
More
Slip 'N' Slide

After years of obsession with sea and sweating physicality, NY house seems to be heading for the stars, many moons after Detroit techno led the way. Deep Dish, Angie Moses and now Agua Negra all sprinkle the whoosh-core aesthetic over their minimalist grooves, creating music for the jukebox in the Star Wars bar. The real problem with "More" is that Mr Chester and Steven G. have chosen the remnants of a progressive house bounce to coat in their spacey lushness. (CB)

Bolland: "I like Slip 'N' Slide. Again, this is a mainstream club record and it'll probably do all right. It's nice and dancey, but it wouldn't make me go off my head. In short, this is nothing very spectacular."

STERAC
Ashfyx
100% Pure, Holland

Steve Rachmad is proving to be Holland's most prolific producer, overshadowing Dobre and Jamez from Touche, who seem to have fallen down a dyke and let success cloud their innovations. But Rachmad is blocking the gap with his thumb and coming up trump on his deep Dutch grooves. He has other releases out this month on Spiritual - as the more Dimitri-lish Rachmad Project - and Urban Sound Of Amsterdam as Tons Of Torque, plus a Black Scorpion white label, but it's with 100% Pure and his Sterac guise that Rachmad has really exposed his soul. The soothing strings of this silky techno track will send you spinning into Jam & Spoon's world of 'Stella', Stunning and stringing.

Bolland: "This is fucking brilliant. You're not getting this back! The main track uses a similar sound to that Orb out which starts off with a dog barking and that comedian talking about Halle Seansie. They obviously have the same keyboard and are using the same preset. I know what he went through to programme it - the velocity changes and frequency changes are brilliantly done. It also has the right accent on each beat. Where does it come from? The Netherlands! Two years ago it would have come out of England. The ultimate track for the party after the party."

In the opera, you're probably better off getting stoned at Glyndebourne. (CB)

Bolland: "There's a lot more to Alison Moyet than this record. This has a shortage of big vocals and no song in there. Then again, it's a style of music I know nothing about. Records should be either a club tune, a listening tune or a singer-long tune - they should have a point. This doesn't."

ALISON MOYET
The First Time I Ever Saw Your Face (Attica Blues Remix)

Sassy INEVITABLE. really. Trip hop gets the corporate remix hawks circling overhead as they sense a credibility kill in the air. Mo' Wax's Attica Blues come up with a backing track as forlorn and desolate as a night alone in an Arizona motel, and with Moyet singing like Boy George at the Bolland: "You heard the phrase 'A toilet of a track'? Need I say more?"

JAZIACS
Inspirations And Complications
Black On Black

NU soo dreaminess from the South Coast. Jaziacs' last outing, "Eyes of Love", glittered with a puppy-dog twinkle. But this time around the sunshine is replaced with twilight shadow surfing in the funky alleyways of trip hop. It's funny that CJ Bolland prefers listening to it at 45, as Jaziacs' Bower can apparently also be found juggling it up on Moving Shadow. (CB)

Bolland: "The A-side has a nice little trancey melody with a funky beat, but it's a bit slow. The B-side sounds great on 45 et plus eight."

TATA BOX INHIBITORS
Protein
Touche, Holland

TOUCHE have that rare ability to turn home-listening monotony into grooves which burst out of club speakers like the turbo-jets of Apollo 9, all crimson flaming snarlees and red-hots minimalist. "Protein" takes a little while to launch into orbit, but the flipside, "Stabilizer", barely hangs around for the countdown. A smart fusion of ultra-crisp whiplash techno and deep space networks of hard-snaping beats. (CB)
GROOVE SOLUTION

Magic Melody
Timeless, Holland

THE Dutch do it again, this time on a quirky house tip via the intriguing timeless imprint. Already tearing up the floors with their blue-alive records, this red sleeve release reveals a brand new direction and, in theory, "Magic Melody" could be a huge club hit. When road-tested at Pleased, however, it quickly became obvious that this subtle melody goes way over the heads of most people. Nevertheless, it is a beautiful end-of-the-night summer track - Patrick Prins meets the melody of bells. (BT)

Bolland: "I'm embarrassed because I keep saying I don't like things. People are going to come after me! But what can I say? Most of the tracks I'm hearing today are shit. And this is another one."

Paradinas' kids. And, hoes, Spooky have certainly lasted the pace much better than DOP and Lemon Sol. (CB)

Bolland: "This track is original and kind of nice. The B-side sounds like Tori Amos and would probably be good to chill to. The sounds on the A-side are like Depeche Mode with Renegade Soundwave beats. The sounds are actually a bit too digital for me. I do like both analogue and digital noises, but this is an acoustic sound coming out of a digital synth, which isn't my thing."

B-ZET

Everlasting Pictures
Eye Q

PEOPLE have been saying that Eye Q could do with a change of direction, but perhaps stepping into the world of garage pop wasn't quite what they had in mind. Here, B-Zet trades in his uber-ambient lushness for a date with Dina Carroll's half-sister, but the warped Alter Ego breakbeat mix and Ashley Beedle's jazz-soul interpretation at least salvage some respectability. (CB)

Bolland: "This doesn't sound like Eye Q. They've gone all funky. I'm waiting for it to go, 'Eh-eh-eh'. This is pop music of the lowest degree."

BASSHEADS

Is Anybody Out There?
(Hardfloor Remix)

Decostruction

HARDFLOOR have failed to use the fantastic piano riff of the original, which was the whole point of the record, and the result is formulaic and very flat. I recently played this at The Wok Club in Guilford, thinking it would sound great, and it dropped like a lead balloon. There's no denying it was a good idea to have this track remixed, but it should have been done with my tongue in their cheek! No, really, Bottom Dollar would have made a much better job of it. (UPW)

Bolland: "I love playing records which make everybody go fucking mad. I like to have at least eight tunes in my box which will make people ask, 'What the fuck is that?' So I'm still playing stuff that's four years old. On this cut, the original mix is just like an old Strictly Rhythm track and the Hardfloor version is very typical Hardfloor. It starts with a 303, then a second 303 comes in hard, then a third 303 comes in harder and mashes your brain, and then a fourth 303 blows your head off."

URBAN BLUES PROJECT FEATURING MICHAEL PROCTOR

Deliver Me

Helt

PICTURE the scene. It's a cold Wednesday night in Camden and only the excitement of Louie Vega reforming a solo slot at the infamous Loft has kept the chill at bay. The dancefloor is heaving with people who are here just to hear the track which everyone has been talking about - "Deliver Me" by Urban Blues Project. Those in the know recognise it instantly, the bussing baseline registering that this track is special. Michael Proctor's soulful strings deliver an emotional message, while the musical fiesta concocted by Marc Pomeroy (Deep End, Cast Of Thousands) and Jazz 'N' Groove's Brian Tappert takes the crowd on a spiritual journey. The live Hammond and Nu-Toronto sax transports minds to the Sound Factory Bar and then, out of nowhere, as Proctor's voice grows more anguished, the track sweeps into a self-indulgent, heads-down groove. "Deliver Me" is packed with emotion and will leave you touched by the heart of Miami house. Who needs the 95 North remix? (BT)

Bolland: "Why the fuck am I talking about these tracks? Come on, man, this record has had a lot more time than I would have given it in a record shop and I'm even putting it back in its sleeve. I think that voice is Barry White!"

SPOOKY

Clank EP
Generic / AAM

SO what have the "Little Bullet" boys been listening to in the two years since we last heard from them? Barbara Streisand? But Bacharach? Or Orbital, Orbital and, to come down, Orbital? Two bars into "Oblong" or the wispish refrain of "Relief" and you won't have a problem answering - "Erm, Orbital". The title track, however, is a fine piece of weird-out metallic breakbeat, deconstructed by Mike TWA

Nasty Girls
Mercury

TRANNIES With Attitude's appearance at the opening night of Manurama in Ibiza a few weeks ago summed up how standards have dropped on the Great White Island. That said, they certainly managed to capture the spirit of the night. In keeping with dance music's conquest of the charts, this is more of a pop record than a club record. But Hardfloor and Rollo's mixes will soon reverse that. (BT)

We Can Make It.

Two 12's and CD.
Mixes from: Jazz-N-Groove/ Joe T Vannelli / Tommy D.
Equanimity

"Equanimity"
The GPR concept album
Released 17th July
on triple vinyl & double cd format featuring:

Beaumont Hannant, The 7th Plain, Radio Active lamb,
Max 404, Germ, Cherry Bomb, John Dalby, Y.O.3,
Takeshi Kurosawa, Russ Gabriel, Kabala, Ways & Knowing,
Magnet, Roupe, Nev, Spherical Identity, Dfuse.

All seventeen compositions are recorded exclusively for
"Equanimity" the album also includes a short story
written by Pete McIntire [Mixmag/i-D]

GPR

RUSS GABRIEL
VOLTAGE CONTROL

RELEASED 3RD JULY
ON VINYL & CD.
INMLP 004 INMCD 004

OUR PRICE
MIDAS RUSH

METALHEADZ

TIMELESS

GOLDIE is surely the Renaissance Man of jungle. The story of the wily Wolverhampton street kid turned graffiti artist and futurist breakbeat pioneer is already a legend. Yet his huge personality and boundless energy have often threatened to overshadow the most important of his many creative endeavours: the music.

Naturally, dividing the two would be a bit like trying to pin Siamese twins. Neither half would last too long without the other to support it. Just as Goldie himself is a hyperactive mass of rash enthusiasm and head-in-the-clouds idealistic fantasies, so Metalheadz' "Timeless", the album he has determined to put his whole life into, replicates him in almost every way.

It's not an autobiography, though. It goes deeper than that — deep into what Goldie calls "inner city blues". Think pollution-streaked tower blocks, baggy boy gear, pirate radio stations getting busy with the cross fader, raves in sweaty East End cellars, graffiti-covered walls. Go to the city, look around and put what you see alongside the atmosphere which pervades this album. That's the "concept". Thankfully, it's more Curtis Mayfield than Tangerine Dream.

Take the title track, the epic version of "Inner City Life". This is a masterpiece of melancholy, with all the dark/light, bass/melody contrasts in jungle thrown into kaleidoscopic relief. The spectral strings move disturbingly in and out of focus, the low frequencies seem to open up underneath you, and the eerie mutations of Diane Charlemagne's vocals float in the ether, utterly lost in space. Emotionally, it's all over the place — joyful one minute, intense enough to suck the daylight out of you the next. Anything to make you feel more alive.

Saint Angel" drives the beats into darker areas still, mixing the raw circuit assault of Underground Resistance with spin-back screeches and serrated breaks. It's here that Moving Shadow's studio maestro, Rob Playford, makes his presence felt. Next you're propelled into the sunshine of "State Of Mind", a shimmering groove whose electronic precision is light years away from the retro chic of the acid jazz crews. It's his ability to switch styles like he changes Stussy hats which is Goldie's strength. He can bring back an early single, "Angel", because he knows it sounds as alienistically soulful now as it did back in 1983, when nobody outside the scene gave jungle a second thought. Or throw in a few electro beats on "Still Life". Or dedicate the blissful "Kemistry" to his one-time girlfriend and now top jungle spinner, Kemi. Certain tracks take a longer to assimilate. On "You & Me", another excavation from the "Angel" EP, the vocals sound oddly out of tune, forcing the unwary listener into an hypnotic loop of disorientation. And "Adrift", a seamless fusion of soul singing from jazz hipster Cleveland Watkiss and mysterious electronic moods, pulses between the other cuts like a curious alien organism. It recalls the paranoid instrumentals Brian Wilson recorded for the Beach Boys' "Pet Sounds". Goldie says it mimics the feelings he has returning from a club and trying to come down from a high. Fair enough. But put it in an evolutionary line alongside other manifestations of black psychedelia, like The Temptations' "Cloud Nine", George Clinton's early Funkadelic albums, Lee Perry's dub or Rhythm Is Rhythm's "Beyond The Dance", and it fits into place.

As with those earlier prophesies of raves, there's also a sense of escape from the ghetto. The ghetto of colour, of nine-to-five work, of every street hassle and bad break. But most of all, because Goldie is only political by default, in that he refuses to be held back in any way, there is the sense of escape from other people's expectations. "Timeless" is a 100-minute testament to one life and, at the same time, a hidden history of the whole late Eighties/early Nineties experience.

Goldie has stepped into the unknown (the timeless?) and come back clutching a new and secret knowledge. Let him be your energy.

RUPERT HOWE
SOUL II SOUL
Believe
Virgin
The cornerstone of British soul is back in the groove again.
Of course, Soul II Soul are more than just a soul act. In the late Eighties, people marvelled at the way they injected reggae into hip hop and produced a uniquely British style. How normal that alchemy seems now. Soul II Soul were one of the first proponents of a jazzifying UK club culture which was (and continues to be) cross-pollinating different styles of music to come up with unique fusions. These days, the margins are blurring to reveal itself more audibly in jungle and trip hop. They also gave British soul music an identity outside of these in particular in America, where their sunshine sound oozed from jingles and from clubs of every persuasion.

To most people, however, Soul II Soul have always been about rocking a small sweaty club in north London. About constructing grooves and beats which make speakers vibrate and dancefloorers quiver. But from installation as sonic savours of the Brit-beat in 1989, they came up against disgust at their subsequent inability to match the initial successes of Fairplay and Back To Life. Since the bright confidence of 1990 - A New Decade, their second album, the group has had more than one foot down the Swiss Alps. Head honcho, Jazzie B, has sometimes felt like Linford Christie, an obvious achiever but only talked about in respect of his personal best.

"Believe" is Soul II Soul's fifth album. And arguably their best since their first. It carries all of the group's gifted hallmarks, particularly those durable,swingy rhythms, the lavish vocals of strings, the big bass sounds and the sweet futurism snatched from love's rock. As before, the Soul II Soul method is, you can never get away from a pure brand of soul with something like this. It's also a story ballad, 'Being A Man', chunks of rap 'Praise', and an extraordinary piece of dub entitled 'Zion', which starts off like a James Bond movie theme, then goes to jungle and then rooks with a bass so big it must have been built in dry dock.

Soul II Soul are back in the groove. And in some style. Good stuff, Romeo.

Deja Vu
Gangstas, Tarts And Wannabees
Cowboy
"If I see you in the air/20,000 feet/ I'll be there...

"20,000 Feet" is the opening flight of this, Deja Vu's debut album and it perfectly reflects the mood of the boys who "shoomered" in night flight's orbit during the acid haze of the late Eighties. Gangstas, Tarts And Wannabees captures the Balearic spirit of those days, a spirit heightened by their cover of The Woodentops ode to political strife, "Why, Why, Why".

But it's not all prog, pop and housey melodies. "Little Inside" can easily be an early Steve Hillage style guitar trip and a track "Deja Vu" falls into the realm of indie dance. Of the 11 tracks included here, all aim for a dancefloor high, apart from the final come-down ballad of "Lonely" - the miserable sods. Overall, it doesn't quite make the 20,000 feet mark. Let's say it's hovering in the smoky region of around 12,000.

Newson Chetwin

PUBLIC ENEMY/LL COOL J
The Back Catalogues

TEN years ago, a spindly New Yorker named Russell Simmons took his first steps towards becoming the most influential forces in bringing rap to the masses. He called his fledgling operation Def Jam. Rapidly established as the label attached to every rap group saying something, there's no more fitting way to celebrate Def Jam's 10th anniversary than with the reissue of the back catalogue of two of the biggest, loudest and most successful of its all - Public Enemy and LL Cool J. There are five albums by the former now being made available again and four from LL.

PE's Chuck D embodied an indignant eruption of black consciousness, getting up people's noses with classics like "Welcome To The Terrordome," "Fight The Power". PE actually held back on the politics with their first LP, "Yo! Bum Rush The Show", nipping instead on sophisticated bitches and backed by the freakiest of funk samples. But when "In The Name Of A Black Planet" dropped, there was no doubting the political fury of the Long Island crew. LL Cool J was less consistent. He was a hero when he was puffing up his chest and grabbing his crotch, but then came "1 Need Love", for which he was booted out of the charts.

Cool J fought back, though, and by the time of his fourth album, "Mama Said Knock You Out", he was once again the B-boy to be. A charismatic homeboy specialist in smooth rapping and kicking beats, his output is as essential as that of PE, save for the one bumber album, "Walking With The Pantha".

These reissues are vital chapters in the rise of rap music. Miss them at your peril.

Joan Poulton

John Beltran
Earth And Nightfall

R.S. Belgium

IMAGINE the sound of Detroit as a language with many dialects. There's Underground Resistance, the ghetto slang, Kenny Larkin with his inner-city infections and Carl Craig with his nu-jazz swing speak. John Beltran may have been born in Lansing, Michigan, but he speaks Detroit electronics with his own distinct accent: faintly upper-class, yet pithily intellectual. It's one for the thinkers, conversationalists and lost souls. Earth And Nightfall. Beltran's first album, is an intense and intricate exploration of the Detroit legacy which is not afraid to delve beyond the
infinite loop in favour of more compositional fields of play. “Sub- Surface” and “Pluvial Interlude” weave flamenco guitars and distant divas into placid ambiance, while “Mutualism” even dips into Spanish poetry.

At times reminiscent of Craig’s BFC project or Ur’s jazzy moments, “Earth And Nightfall” is a perfect record for those in a long-ago love-mode. They may be near-namesakes, but I’d find none of Joey Bettram’s flashy raffishness. Instead, pastoral melodies and lush strings are fused into a meeting table like Dorovik and Derrick May. Real music for aesthetes and academics to make the world that little bit pinker.

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DJ VIBE
Kaos Totally Mixed
Tribal UK

TRIBAL are coming under scrutiny for not having any strings on their ukulele, but DJ Vibe from the Kremlin in Lisbon has here delivered the perfect response. Beat- mixed collections are beginning to be predictable and “Kaos Totally Mixed” helps to explain why – it’s simply not safe. A lot of the DJs who have come along in the last two years don’t have the guts to experiment, but stalwarts like Vibe, Francesco Faris and Darren Emerson haven’t lost the fire. His CDs which reflect what they should really be about. Vibe does do by opening with a ‘c appel’ from his “So Get Up”, slowing it down on the pitch, jarring a CD on repeat and coming up with a mangling introduction to suit the club atmosphere. From here, he lets it flow, journeying into the abyss with “An Urban Dream Of Love” by Urban Dreams. His mixing is matched by the records he sequences – a plethora of Portuguese productions to make you ecstatic about the prospect of Muzik and Tribal’s forthcoming link-up in Lisbon. From which Vibe will surely emerge as one of the world leaders. The fact that “Kaos Totally Mixed” was recorded in one take backs all the way up.

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LIQUID
Culture
XL

BREAKBEARING. Absolutely heartbreaking.

Liquid will always be remembered for two things. Firstly, for getting away with the sub- rave breakout under Ce Ce Roger’s untouchable “Sometime” and secondly, for breaking up with a marginally less redeemable cover than that of M- People. Secondly, for following up with “Liquid Is Liquid”, a seminal jungle cut clouded with dark electro-pop which still sounds awesome. That was in 1992, and, if Liquid’s Ame had followed the logical progression, he could have been part of futurist LTB & Bakker.

Instead, he has chosen to follow the fat-fattened goose of pure pop house, swollen to ludicrous distension by a belief in the power of the Seal/ Snap school, “Culture” waddles through a collection of obvious snapshots from the house-lite spectrum. On the way, it stops to pick up key vocal platitudes about “One love families” and “Living in love and one harmony”. Just how Ame could even think of transforming the original “Liquid Is Liquid” into a poor- man’s Sasha remegger begs belief. “Shameless and turgid, ‘Culture’ is laughably tame. It will be probably massive with those who believe Jam & Spoon to be the apotheosis of club culture. For the rest of us, jokes about Liquid now being yellow and of urinary origin beckon.

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AS ONE
Reflections On Reflections
New Electronics

If you’re going to release a remix album, you may as well get it spot- on. Too many such projects gather up the biggest names possible regardless of whether they intend to remain true to the spirit of the original – and seem to be just an excuse to establish a label’s kudos (hello Mo’ Wax). So all credit to New Electronics for the way they’ve handled this collection of remixes of Kirk Degiorgio’s As One album from last year, the sublime “Reflections”. Bass, Blue Binary and B12 might not shine down in neon from Fane High, but their reworking of all invest Degiorgio’s original Détroit futurism with a new lease of life. And Max 404’s Jay Shaka-style digital dub takeover of “Meridian” is pure dope nirvana.

But it is the lesser intelligences of the electronic laboratory show it’s not the size of the fee but the empathy with the original which counts. Terrace (Stefan Robbense) surfs the orchestral swell of “Majorki” to carve new dancefloor shapes, Russ Gabriel paints “Shamball” as an intricate mosaic, and Scanner’s slow-death fanfare treatment of “Asa Nisi Malis” is immensely moving.

With added mixes from Carl Craig and Degiorgio himself, this is one reflection worth staring at for a long time to come.

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ZION TRAIN
Homegrown Fantasy
Chrysalis

The stalwarts of the digital-dub revival, Zion Train once showed a hot smoking plug in the mouth of the purists who said computers and dub were incompatible. Live, they were in excess, their neo- hippy beliefs played out across such irresistible reggae rockings as the classic “Follow Like Wolves”. They were the Specials of the new-tribe rave, stepping hard or skanking slow to equally devastating effect.

But with “Homegrown Fantasy”, Zion Train’s first release outside of their own Universal Egg imprint, it’s more Bad Manners who spring to mind. The titles include “Love The Earth” and “One World One Heart”, and sentiments ripe for slanderous ridicule are blindly slapped over the kind of dubscapes that the group have travelled with far greater power on their “Wonders Of The World” and “Great Sporting Moments” albums. “Free The Bass” and “Universal Celebration” turn dub into seashore fairground rides, all cheezy neon lights and plastic lulls. The key elements are here – red- bass lines, horns a plenty, sirens and echo FX – but we’ve heard them all before. Ultimately, the suggestion that Zion Train are doing for dub what M- People did for house, a situation

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VARIOUS ARTISTS
Iblank Volume One
Mr Ford

THESE are truly important times for British electronic music. As techno expands into a universal lifestyle, too much attention has been given to foreign jockeys who use their passport as a license to expand their wallets rather than the minds of people on the dancefloor. But because of the innovations of home-grown labels, producers and DJs, the UK underground is no longer willing to entertain this. While the English football team continue to disgrace, we at least have something else to shout about.

With artists such as Russ Gabriel, Cestien Vogel and Spira moving in behind more established names like Dave Angel, Dave Clarke and Darren Price, British techno has never sounded better. Look at the way that Mark Broom and Peter (Baby) Ford have turned Iblank into one of the most distinctive entities around after just 11 releases. The fact that the word “Iblank” is not in the dictionary is a big clue to where the boys are coming from. There’s no formula to their music. But there is an Iblank feel. And, boy, can you feel it here.

Iblank Volume One” is the sound of the UK underground – a sound which is finally making true techno much more listener-friendly. This is experimental music which is simultaneously minimal and rich, sparse but deep, slick and yet so rigid. Organised chaos at its best. Listen to Symptotic’s “No Name” and you’ll discover techno with soul, combined with explicit and complex computer craftsmanship. Melodic and melancollich synths and strings poignantly connect your heart to your feet. You’ll be astounded by the ingenious way in which Iblank clouds over you.

Symptotic’s “Space 4-2” and Solocys “Vision” further prove that you can leave half those bloody imports at customs. Hear “Vision” alone in the dark and it seems like only you and that track are left in the world. Add on Echo Tourist’s “Penguins”, which begins with a stomping beat that is then breaks for love with an old skool rift, and you’ll be reminiscing about Baby Ford’s legendary past. And discovering part of the reason why Iblank is so successful.

This really is the best of British. And no, Iblank’s colours don’t run. They just show the purists what the word “pure” really means: clarity and perfection in sound. It’s all here.

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VARIOUS ARTISTS
Classic Hip Hop Volume One
Mr Ford

PRODUCING an album of “Classic” hip hop tracks, all dating from the late Eighties and The Nineties may seem odd. But listen and you’ll hear material which sounds like it comes from another planet. The record kicks off with KRS-1 in prophetic form on “My Philosophy” “Some MCs be talking and talking! Trying to show how black people are walking! But I don’t walk this way to portray Or reinforce

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STEREOTYPES of the day/Like all my brothers eat chicken and watermelon/ Talking broken English and drug selling? This sums up the spirit of the collection. From A Tribe Called Quest’s 12-inch “Description Of A Fool” and the BDP remix of Steady B’s “Serious”, through Roxanne Shante, The Jungle Brothers, JVC Force and Run DMC’s “Peter Piper” (widely credited as the first hip hop record to use a popping break straight from the crate) runs a feeling of assertiveness and awareness. It really does sound like music from another era, the era when hip hop had discovered itself commercially and was proud and in control. As such, it’s a fine vacation from present day situations.

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WILL ASHON

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CHILDMEN OF THE BONG  
Sirius Sounds  
Planet Dog  
YOU don't need to be stoned to listen to this album. But it helps.  
Children Of The Bong are the latest addition to the burgeoning roster of Planet Dog Records, the home of Banco De Gaia and Eat Static, the indie kids' favourite dance acts. In some quarters, Planet Dog and the Megadog posse are little more than scrappy hippies in kneelength boots. But it's precisely because they're such an anti-fashionable, eccentric bunch that they are able to spot radically different ideas and future talents. These guys are so open-minded that there are people playing volleyball ball inside their heads.  
And so to "Sirius Sounds", a techno trip somewhere between Ultramarine and The Orb, and somewhere out there all on its own. Like the rest of us, Children Of The Bong are on a ruthless search for sensation, but "Sirius Sounds" is hardly representative of the dysfunctional, psychopathic moment of a postacid generation. The truth is that this album sounds like the unfolding of an entire, previously unexplored universe, via lots of dubbed-up bass sounds, break beats, trip hoppy vibes, counter rhythms and, of course, yer squiggly techno noises.  
Very siriuss.  

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JODECI  
The Show, The After Party, The Hotel Uptown/MA  
Disregard, if you will, the title. Jodeci's third album is less trashy, less radical and less satisfying than their second, "Diary Of A Mad Bard". It still oozes sati-fied passion, but the key word here is heritage. "The Show. ..." is crammed with overt reference points to Kool & The Gang, Tom Browne, George Clinton and other assorted Seventies/melody-tinkled freaks.  

Jodeci are going back into time, buying soft toys in bulk. For extra drama, there are interludes between the 11 cuts, tracking one of their gigs from the performance to the after-show groupie-dodging, to the hotel groupie-dodging. It's mildly entertaining, but not great.  

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OUTSIDE  
The Rough And The Smooth  
Dorado  
FOLLOWING Dorado's recent excellent, genre-bending output from D'Note, Cool Breeze and APE, the label's soul and jazz roots once again find a footing with this, the second album from Matt Cooper's Outside project. As the title suggests, "The Rough And The Smooth" combines raw grooves with a virtuoso's polish - but with the latter unfortunately steeped in the negative aspects which the combination of the words "jazz" and "funk" seem to bring out in us.  

As such, the rare moments of attempted flight, like the superb "Twenty Nine/Eight Steps" and the violin-led junglist seduction of "To Forgive But Not Forget", end up weighed down by the rest of the tracks. Most exhibit the very worst traits of over-indulgent improvisation - drum solos, sax solos and solo solos. Even more excruciating is "The Plan", which finds Outside committing the most heinous crime known to music by inviting children to sing on the track.
TODD TERRY
A Day In The Life
Sound Of Ministry
WITH over 100 productions and remixes under his belt and now the release of this, the first of his three proposed albums of 1995, Todd Terry is certainly prolific. He's honed his studio skills over the years, but can he maintain the interest over nine tracks he has literally knocked up in single a day?
"A Day In The Life" starts with remakes of two tracks he originally recorded as Black Riot. The title cut is a dubby, bouncy affair bolstered by intermittent scatty breakdowns – "dat-dat-dat-da-dum" – and layers of sampled percussion. The result is a million miles from the heavy keyboard riffs which made it an underground anthem in 1988. More successful is the remix of "Make That Move". Here, Todd employs Tonya Wynn to re-sing the full vocal and uses strong analogue keyboards and some lovely conga drop-ins.
Todd's familiar 808 drum programming and keyboard minimalism are evident throughout and are mainly effective at transforming simple cut 'n' paste ideas into stomping dancefloor material. That said, you wonder about their longevity. On "Tee Las Theme", he twists the beats, nailing out a crashing metronome and then dropping back to a melodic flute and keys loop, but after a few listens you start wishing he'd chosen a loop where you could really hear the flute. With "Honey Free At Last", he reverts to scatty backing and Martha Wash's beautiful voice sampled from "Carry On", a track Todd worked a couple of years ago. Ditto for "Clear Away The Past". "Jungle Hut" could easily be a reworking of Willie Ninja's "Hot", the vocal samples sounding a little too over familiar, but "Get Up!" is a very fine and catchy chart. Featuring Al Wire, it's one of the fuller vocal cuts and appears to be recognisably influenced by disco classics such as Carl Bean's "Born This Way". The closing shot of the album is "Jumpin'", taken from one of Todd's "Unreleased Project" EPs, which repeats the beats, chords and loops formula with a few grunts and groans of sexual passion to lift it up along the way.
Todd Terry probably had a fun day making this album, but maybe he shouldn't have been so enthusiastic about letting the public hear one or two of the results. A little more innovation and a little less duplication certainly wouldn't have gone amiss.

Jasper & The Prodigal Suns
Everything Is Everything
everything is everything is
the experience of all peoples
and family, of all souls in
our youth and the coming of
spirituality. — G. Love

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JAMIE PRINCIPLE FEATURING KELLI RICH
If This Is Love
Freetown
Kelli, who featured on the brilliant "Galaxy", is back with Jamie Principle for a piece of bumping, pumping house music which is guaranteed to achieve extreme heightened. The foundation boys' version is pure "In The Mix" with Tony Humphries, the wicked rhythm sounding even better than before, and the track is split up into the dub version. Another great vocal track, another great house record.

FLOPPY SOUNDS
Ultra Sounds
Viva, USA
This would have been a third Vital Single, but the bastards told me two is enough. "Ultra Sound" returns the mark of Paul Oakenfold, the king of the New York avant-garde. With its combination of deep, acetic soulful indulgence, this is going to be huge for Knuckles and Tenagalga, making it an essential way forward to the end of the year.

7TH MOVEMENT
Oddyssey
Jet Trax
Slammin' cut 'n' paste shit from the Boy's Own Trax stable, using soulful vocal samples, Salsoul-type breaks and an arena-shaking disco bassline.

EDDIE 'FLASHIN' FOWLIES
The Truth EP
Back To Basics
One of Detroit's old school jazzy-techno masters is back doing what he does best - pure house. He calls it "techno-soul", but this would fit perfectly into the whole range of sexy, as pumping beats meet light, phuturistic keys for a 2001-ish disco-electronic fusion. Another triumph for the Back To Basics boys.

DREAM DATE
KEVIN MACKAY
slips into a world of fantasy for his dream DJ slot!

NATE WILLIAMS
Dancefloor
Power Music, USA
Taken from another four-tracker, this stands out as something fresh. The dark Nate Williams style lingers, but this time with an old school jack feel. With a longer mix, it should be massive.

CHUGGLES
I Remember Dance
Prescription, USA
The fabulous Chez Damier and even more fab Ralph Lawson deliver some of the best grooves and sounds on offer this month. A funky, chunky deep loop, with the spirit of house plunged backwards into a boogie wonderland. Heaven is only a step away.

CHRONIC CHAPLTER II
Keep on Pushing
Empire State
Mo's alarmin' shit from the Mood II Swing crew. The sad, Seventies-ish female vocals are combined with rhythms as dark as Amiylie during a solar eclipse. Damn fine stuff.

STREET CORNER SYMPHONY
SSS
Open
A wickedly percussive jazz track courtesy of London DJ Glen Gunner, with edits by that tuneful brother, Harvey. In the style of those back-in-the-day tracks as BT Express, this really isfresh-sounding shit. Special.

E-N
The Horn Trax
Tribal UK
This Tenagalga set-stealer from the Miami everglades has been given the remix treatment by Deep Dish, Underground Sound Of Lebanon and Tenagalga himself. Catch the best brass sample you'll hear all year.

VARIOUS
Cajual Relief - The Future Sound of Chicago
Open
There's more innovation and dancefloor sizzle in one minute of yer average Relief and Cajual record than in most other labels' entire back catalogues. Here's the proof - a compilation which moses from GUG's sparkling "Beyond" to Green Velvets terrifying "Flashy" and "Preacher Man" and also has other key moments from nu Chi-house revitalists like Paul Johnson and DJ Sneak. Feel the quality.

CIRCULATION
Apologies: Sincerely
Balance, USA
Once again, Chicago provides the perfect accompaniment to those early evenings or late nights. Swing gently in your armchair as lush piano glides over trance which skips the cliches for a powerful mood.

JOEY MUSAPHIA
Mutual Madness
Credence
The sample-manic behind the cheeky Cover Ups is back, although here with only one sample (George Khanz). The Cover Up EPs had something for everyone and this is no different. Mid-range house grooves that should find favour with the likes of Norman Jay and Graham Gould.

TNT
Feel It
Slip 'N' Slide
A thumping cut which uses the old "Say It Loud" sample (along with loads of others) and pure tribal beats to make a big system and will create a splash.

SARCASM SMILE
Everybody Party
X-Plod
A NY-London acid track with top b-lines and deep keys. This explosion of energy is reminiscent of the X-Pres2 of old.

DJ ZK & DOBRE
Fresh Times Number 2 EP
Fresh Fruit, Holland
Another fine EP from Europe. Fusing heavy drum patterns and tuba bass with techno overtones. The kind of record you're going to freak to if you've ever been around.

What is your dream venue? The house from Woody Allen's "Sleeping", it's this big, oval UFO with a spaceship-style roof and the famous "Orgasmatron" machine inside.

You can move this venue. Where will you place it?

On the west coast of Scotland, so loads of Scottish people could come. There would be a balcony overlooking the sea and the weather would be fabulous like it is now.

How are you getting there?

In a hot-air balloon. Richard Branson would be dressed as a bell-boy and would carry all of the bags on.

Which five names are going on the guest list?

Pamela Anderson... And her husband's barred. Cajmere because he looks like a real party animal. Mickey, who is a DJ and精于 everything. He works everywhere with me. He builds the best joints in the world. Hunter S Thompson

because, boy, that man can take his drugs... And the last place would go jointly to Shaz and Ludovic Navarete, because they really need to learn how to party.

What would be on the rider? Prime sirloin steak on an outdoor barbecue. Plus unlimited ice-cold Stella Artois served in frozen glasses and a sack of Mauritian grass.

Who would be the promoter? Marc McBride who promotes Swell. Why? Because he never loses it, he never gets screwed - and he builds even better joints than Michael.

Who is your warm-up DJ?

I'd have that Move D guy doing a live set and then Dominic as a warm-up.

Which records do you choose to open and close with?

To start, it has to be the instrumental mix of Fingers Inc's "Can U Feel It" on Trax. Everyone knows that trance groove. And I'd close with another one on Trax, Frankie Knuckles' "Your Love", which came out in 1985 or something. It's the most emotion you'll ever hear on one piece of vinyl.

How long do you play for?

I'd keep going for as long as the crew were up for it. Or until I dropped.

Where would you go on to when the club closed?

To the restaurant at the end of the galaxy from "Hitchiker's Guide To The Galaxy" so that me and two mates can get a blow job from the three-headed bar-maid - all at the same time!
DILLINJA
Tear Down
Kickin
Architect of rhythm, Dillinja constructs tear-broke contrapuntal which fuel his sub-hydraulic drum surrealistics. But while "Tear Down" sees him going for bust by bruising his aesthetics, he still lets his groove breathe gently by using whirring rattlestins which chop at the toughest of guitar rifts. The flip continues this incendiary mailing. Here is a real master at work.

LEMON D
Feel It
Kidinz
Producing a track of the moment means coming up with something madly repetitive, yet totally contagious. Which is what this unsigned hero does. Projected samplers are flung into a monumental quandary of degenerating shades, a stenotyperian time signature and historic horn nourishes.

SKENG GEE
Connections
Suburban Base
Two versions of the same track employing a hysteric vocal attack which then fragments into an apocalyptic beat chaos. The "Marvelous Cain" mix exacerbates the carnal infections and the D’Croze interpretation digs deep into the bones of the rhythmic framework, but the results verge on the monotonous.

MORE ROCKERS
Another Day
Mare Rockers
Musical plurality from the multi-influenced pair, Rob Smith and Peter Dean, as already witnessed on their debut album. With this EP, the Bristol dubsters rework the original for the summer sound systems, complete with a subdued backdrop of deep reggae clubs, while the other arrangements on offer return the pair to their roots foundations.

OCTAVE 1
Chill
31
Fresh off the press, this is the debut from Doc Scott's new label. Circumnavigating clouds of opaque technics, the tempos are infiltrated with a deluge of

SCARFACE
I’ve Seen A Man Die
(4 Hero Mixes)
Virgin
Smooth-core touched up with hard-step. It may sound nonsensical, but it's exactly what 4 Hero do on their completion of mixes for the American rapper. While the "NV2 Gansta’ Move" mix is a definite home cruiser, all sultry jazztronics roughened by car-chase skidmarks, the "Gansta" mix on the audio ante as reverb pulsations fight it out with hard sirens. The real ear-opener, however, is the "530" mix, on which uninfected hip hop casually litters with a soul accent. 4 Hero put their fingers in every pie and still come up smelling sweet.

SINGLES
SPRING HEEL JACK
Lee Perry
Rauth Task
A tribute, rather than an attempt to insert the original scratchmaster into a drum 'n' bass matrix. Those expecting the eastenders to reproduce the grave atmospheres of their previous work are in for a surprise. Here they take the pop route, detouring past some "zita" chants and panting drumdeals. Rythmically kitsch, but great to hear people not taking themselves too seriously.

SUBJINAL
untitled
Flex
Flex continue to fight the "Keep it dark" crusade. Their latest cut compounds the hard pressure with a hurricane of bilious blotted with sub-percussives, but it's more of a passing phase than a classic track.

NOTGEE
Vital

ALBUMS
VARIOUS ARTISTS
Telepathy: Jungle Dub Plate
Special
Suburban Base
Suburban Base have succeeded by giving their producers the opportunity to indulge in various levels of sound and rhythm, making for a body of work which stretches the listener. With exclusive tracks from the vaults of Grooverider, Ray Keith, DJ Rap, Bryan G and L Double, "Telepathy" provides the perfect forum for the drum 'n' bass jet set to predict the future of the scene. It's destined to have a cataclysmic impact on the stores and on the dancefloors.

ESSENCE OF AURA
add their voices to the ongoing sampling debate

"That's why we don't just look at one source when we're sampling. We take snippets from a whole spectrum, from film and even ambient music. The point is to create a new sound or feel with that sample. We're trying to take it one step further and that's what music should be about. If people think that what we put out is second-hand music, they're not listening with an open mind. We picked it out and worked the music around it. As far as we're concerned, our sampling of that tune is paying a compliment to the beautiful vocal. Trying to fit bits of house records into drum 'n' bass tracks doesn't generally work. The majority of vocals you use are house ad-libs, which are used more for effect. We believe that the art of sampling is to chuck out samples from any source and fit them into a tune that the overall result rolls along smoothly."
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PLUTO
Rising
ITP
Kelo has come a long way from his days as frontman with Tatánic darlings, The Woodenstems. His awesome ‘Floorstruck’ was the first release on Pink Plank and further Pluto releases have established him as one of the UK’s leading purveyors of deep, melodic techno. This, his first album, is quite an achievement. Kicking off with the uplifting strains of ‘Magic Man’, ‘Rising’, gently weaves through a whole legion of styles, from the exquisitely-tranced-out ‘Mach 3’ to the vocal-led ‘Let Me Lie’, shifting to hard funk on ‘Dible’ and including old Pluto faves like ‘Rockefeller’ and ‘Free to Run’, Simply brilliant.

SINGLES
OLEX
Double, Double
Steel City, Canada
The label says, ‘Manufactured and distributed by The Stickmen’, which makes sense when you hear the Olex sound. There are four tracks here, two funky acid grooves and two more experimental pieces, with the lead track by far the best. But unless you’re an obsessive. Sticky person, you’re advised to head for the original inspiration.

MIANGOS
The Vision EP
Aqua Bonge, USA
Another fine record from sunny LA. ‘Transform’ is a slightly commercial but devilishly effective, while ‘Harmony’ is a breakbeat-fuelled jazz-house. Flip it over for two more groove-orientated numbers which are perfect for those digging the dark garage sound.

VAPOURWARE
Sedona Versus Roswell
Conspiracy, USA
Top-notch future trance music based around a relentlessly morphing bass and some wickedly progressive acid licks.

CO-JACK
Nightshift
Jackpot, USA
Two of the tracks here are marvellous. Chicago 1995-style workouts, all wobbling sounds, loud drums and no serious bass rumble. But the title cut itself compensates for the formal shortcomings. Dark, deep and dangerous, it’s an impressive slice of controlled acid mayhem so intense that Steven King would be proud of it.

STERAC
Asphyx
100% Pure, Holland
Last year’s ‘Sitting On Clouds’, an inviting example of the Detroit dreaminess, established Steve Rachmad as a key player on the Dutch techno scene. This follow-up offers four more tracks of advanced electronics, guaranteed to satisfy even the most jaded of spotters.

SOMNAMBULIST
Ambush
Pink Plank
Badasse phuture-funk from one of Britain’s most upbeat labels, with three equally incite interpretations. Mr C turns in a cunningly complex mix, while Somnambulist himself gets rough with some sneaky breakbeats and old school acid sequencers.

QIX
Chocolate Chicken
Prose, Canada
Hawtin’s Probe stamp can always be relied on for that extra waywardness and Oix are no exception. Totally abstract yet still perfectly shaped for the most demanding of dancefloors, the title track is the most successful. But you should also check out the warped synth and weird, almost childlike melodies of ‘Squirrel’. Lo-fi, futuristic and totally excellent.

INSYNCH VERSUS THE MYSTERONS
Insynch Versus The Mysterons
16th Planet
Of all the UK’s producers, Crawley’s Lee Insynch is as close to distilling the original essence of Detroit techno as any. Here, flickering hi-hats and pitch-bending synths merge with deep, lush analogue sounds to forge a truly authentic interpretation of the Motor City sound, while simultaneously breathing new life into it.

C J BOLLAND
Starship Universe
Internal
The return of the hugely influential European techno pioneer after his big-buck transfer from RAS should put him back where he belongs — emotional, string-led ‘Desire’. You also get the Bandulu-sampling ‘Rushed’ and Mr C’s favourite Craig out, ‘Sub Seductor’. An out-and-out classic album to look back on in five years time with Misty eyes while mourning, ‘They don’t make ’em like that these days’.

MONO JUNK
Tboom
Dun, Finland
More carefully divorced, lo-fi aesthetics from the Finnish label which too often falls under Shinko’s shadow. Like Aural Expansion with their remarkable ‘Dream Sheep’ album, Mono Junk invest the fragility and vulnerability of a daydream into an undulating electronic landscape. But it’s a far less exciting experience than some of this Finnish stuff often is, as tracks like ‘Enter’ and ‘Mara 31, Heaven’ drift in a gravity-free ether.

VARIOUS ARTISTS
Trance Europe Express 4
Volume
What your feelings about the value of the TEx series, you’re always guaranteed some sneaky little surprises. Highlights include Fluky’s sumptuous trip-hopper on ‘Sly synth Bit’, the soothing jungle techno of DJ Cristel, a mellow toe-tap from LFO, Lava’s wickedly funky “Ghata” and the fluting acid jazz of Future Perfect on ‘Got It Goin’ On’. A healthy representation of those sheltering under the umbrellas of the most varied of the albums they’ve released so far.

# LOOSETALK

STERAC, Rachmad’s Fast and Black
Scooping up the dregs of disco

“I once took a sample from this old Patrice Rushen track from 1982 called ‘Haven’t You Heard’, which was the B-side of ‘Forget Me Not’, but I don’t listen to a great deal of disco now. Just the odd track by someone like NV or The System. Both of those were fairly electronic. I think a lot of that stuff has flowed over into some of the garage stuff you hear nowadays. Despite what a lot of people think, a lot of disco wasn’t really that commercial and the likes of NV and The System didn’t get much attention at all. They were very creative, but they never made the charts.

“I couldn’t get into the clubs back then because I was obviously way too young, but the big ones were Be Bop and Flora Palace, which is now called The B. I think techno definitely has certain elements in common with disco. They’re really just sort of side-streets of the same road, especially in the way they repeat ideas, you know - loops, basslines. Unfortunately, nobody in Holland plays pure old disco sets, but Dmitri drops the occasional track.”

STERAC’s ‘Stylin’ and Rachmad’s Project’s ‘Volcano’ are out now on 100% Pure and Outland, respectively. Black Acropolis’s ‘Energizer’ follows shortly on EdS.
**BURLINGTON TREASURE**

This month's lost classic is the controversial eponymous album from **MOVEMENT EX**

CHECK THIS: "Hit the alarm/Devi's gun in panic/It's a red alert/We're dead/Each inch of the planet earth/Overthrow what you know/case we know it to be false/Replace with a new race and praise to Allah" ("Freedom Got A Shotgun"). And this: "In the wilderness of North America we will hunt you down/Like the savage you are and like the blood you shed/With the sword of justice/Cut off your head" ("Deal With Mathematics").

Now imagine hearing those lyrics when Movement Ex's self-titled album first appeared in late 1990, as the American public steeled themselves for their soldiers to start arriving home from the Gulf in body bags. Few will understand why Columbia Records had real problems promoting the record in the States. And why the UK arm of the label didn't even dare put it on the schedule on this side of the Atlantic. "Movement Ex" was pretty much a lost classic by the time it had left the pressing plant.

The West is, of course, paranoid about Islam now as it was then. And no less blind to the difficulties still facing young black Americans, hence the enduring relevance of "Freedom Got A Shotgun" and "I Deal With Mathematics". The same runs true for "Universal Blues", on which Movement Ex articulated their concerns about the environment, and "KK Punish", which tackled the subject of AIDS. It's also worth noting that this was one of the most musical hardcore rap albums ever produced, achieving a perfect blend of tough beats and catchy samples from such diverse sources as Bob Marley, Blood, Sweat & Tears and the soundtrack to "2001". And the scratching had to be heard to be believed.

The present writer believes the two guys in Movement Ex, rapper Mustafa Hasan M'ad and DJ King Born Khalisi, is a mystery. Columbia dropped the group soon after this ill-fated release and nothing more has been heard of them since. And with Mustafa being just 19 years old at the time these tracks were recorded and his partner a mere 17, it's hard not to think of this as a totally criminal waste of young talent. Even if they did leave an unforgettable legacy for those lucky enough to own a copy of their only album.

Push

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**SINGLES**

AIM Pacific Northwest EP

Slack Rick "Slit'n' My Car"

Del Jam This lover's rockin' human beat box number shows why the Rickster is still the most charming megastar in hip-hop. Kid Chew hardens up the beats and loose the light swing for that authentically street feel.

**STUNTS, BLUNTS AND BEATS**

Volume 1 Fifth Freedom DUAL TONE Dub Radiation DC Having already established himself as a manipulator of the technik dub as Small World on Hard Hands, Glasgow's Paul Hunter proves he's equally adept at the beatnik electronics. The first of these records is groin' old skool style--New York funk 'n' rap, as the tell-tale graffiti artwork indicates, while "Dub Radiation" provides J Saul Kane's label with sharp and slytish excursions into breakbeat electronica and deep dub. (Both)

**METHOD MAN & MARY J. BLIGE**

All I Need Del Jam Method Man's look at the love thing is overhauled by the likes of Dodge and the ubiquitous Puffy Combs, but it's the RZA who turns in the sort of psyche-mix these wildly obsessional raps really deserve.

**FLUKES**

Bullet (Dust Brothers Remixes) Circa The original West Coast Dusty ones give Fluke as serious a going over as if they'd met their upright British counterparts. Coating the original in Afro, classical and jazzy flavours, then rounding it off with orchestral washes of Ealing-esque strings, "Bullet" ends up rubberised and bounsnin'.

**ROY AVERS & THE ROOTS**

Putkari Inqueen GIP, USA Forgive your impulse to check Roy & The Roots' contribution to the "Red Hot And Cool" project and head or AJ Shine's "Proceed IV", where funkin' horns shine down their chorus on a Seventies groove.

**VARIOUS ARTISTS**

Space On Paper EP - The Third Offering Biff Communications Who better to delve into the underground Nottinghing scene and come up triumphant with three new acts (Cleftones, 2 Ock handshake and Dj Fold) to showcase the city's hip hop based experimentation than DIY? You won't find more class in Bryan Roy's pants.

**CHANNEL LIVE**

Reprogram Capillus, USA Easy-Mo Bee gives "Reprogram" the horror-organ Gravedigger feel, while Buckwild turns in two superb versions of "Mad Izm" which set the track wiggling with enough space in the grooves to showcase just how strong wiggling is.

**DIJ VADIM**

Headz Aren't Ready Jazz Fudge Genuinely new sounds -- if genuinely new sounds can be constituted by someone sticking answer phone messages over breakbeats and foldering around with a sampler. Avant-garde head music or complete bullshit. Time will tell.

**PUBLIC ENEMY**

So Watcha Gonna Do New? Del Jam This was one of the strongest tracks on last year's "Muse Sick" album, showing Chuck D stretching his rapping style into new areas and taking on the rock-splitters head first. Unfortunately, Jazzie B's mix of "Drive-By Shit" is so pedestrian it makes your feet (and heart) ache with apathy.

**ALBUMS**

**PROSE AND CONCEPTS**

Preconceptions Longsnapper Bay Prose And Concepts are five rappers and a DJ from the Seattle area determined to prove that there's more to North West America than miserable sods with long hair and shotguns. Lyrically, the emphasis is on content rather than stylings, although a couple of the voices carry a live-wire excitement. Musically, they're churning the jazz sampladelica territory, holding it together with some solid production. And the scratching is out of this world, particularly on the stand-out cut, "P".

**BUSHWICK BILL**

Phantom Of The Rappas Virgin Kicking off by telling us that "Rap is open to people in the ghettos" because it deals with the same subjects ("Sex, rape, violence, incest and suicide") Bushwick Bill's flawed analysis leads into an album which is so empty that an evening of Wagner on downers would be more fulfilling. The horror rhymes of "Already Dead", the tuff-boy boasts on "Who's The Biggest" and the mycopigist machismo of "Ex-Girlfriend" are delivered with a lack of irony that makes him more of a pariah in the dressing room than in the dance hall. And the overlay of operatic pomp and LA/Miami synth rapping don't help. This is one former Getto Boy who should spend less time prying on his image and think about the odd case of originality.

**ROOTLESS**

Rotten Wood For Smoking Bees Wall Of Sound A bunch of Camden-based Irish diasporas, Rootless are more Jazzie Joyce than James Joyce. Using their ethnicity as a crust for creativity, they reject the shamrockery of House Of Pain to concentrate on an explosion of instrumental collages which will have you scratching your head while shaking your bootie. As you might guess from the title, there is a world laughing at its own absurdity, using almost folkly hoe-down vibes and deck-based purity for an album which straddles the hip hop, industrial, jazz/rock divide. And although "Gas" proves that they ain't better than they rap, "Rotten Wood" is still an eloquent statement of their colourful aims and ideas.

**AL Specialty**

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**SPECIAL ED**

**Track Listing:**

- Neva Go Back
- Rough 2 The Endin'
- Walk The Walk
- It's Only Gettin' Worse
- Just A Killa
- Rukus
- Freaky Flow
- Won't Be Long
- Crazy
- Here I Go Again
- Just Like Dat
- Everyday Iza Gunshot
- We Rule

**Street Date:** 26th June

**Revelations**

"Revelations" is a fourteen track demo album produced by legendary hip hop producer Homie T. Also featuring Bounty Killa, Action Shazzy and Mark Sparks.

On the street now: Nitty Gritty, Fearless Intelligent "Good Morning Teacher" 12" Special Ed "Neva Go Back" EP/CD

Available at [MEGASTORES](#)
DONALD O
Lonely
Music USA, USA
Smack, surely the most prolific and consistently inspiring production crew in house music, deliver the goods once again. Donald O'Conner's powerful vocal skill collides with a soulful backing, a complimentary sax, that typical Smack organ groove and an awesome keyboard change which supercharges the whole affair halfway through. A truly superb follow-up to 'I Got Life In My Heart'...

SINGLES

DEEP ZONE
It's Gonna Be Alright (Help Is On The Way)
Sub-Urban, USA
This is a very classy cutitng with several particularly notable ingredients: the vocals are clear and forceful, there's some quality keyboard work and the strong arrangement is a fascinating series of peaks and troughs. The mixes are by Tommy Myrto, Matthew Heilbrun & Mike Delgado, and everyday's fave season keyboardist, James Preston. Set to do some serious damage, mark my words.

MICHAEL TARONE
Don't Let Life (Get O' Dunn) Scatterbrain, USA
Following the superb Basshool & Friends release, the West Side of London comes back with more supremely soulful house music. The "A2" and "B2" mixes - which perfectly fuse Michael Tarone's heavy tones with deep, deep keyboards, hypnotic bass sounds and tight beats - shine through particularly strongly.

CHARLENNE SMITH
Feel the Good Times
Induction
There's definitely a bouncy, commercial feel to this tune, but it still manages to stay just right on the side of handbag. Strong vocals, uplifting lyrics, and, on Eric Kupper's mix, some proper piano stabs and organ work. Typically of Kupper, there's also a very workable dub.

FAZE ACTION
Motion
Biplicity
Following closely behind John...
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full news, reviews
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GARY TAYLOR
One Day At A Time

As with his previous outing, the memorable "Reflections", Mr Gary Taylor knows how to deliver the goods when it comes to pure, soulful vibes jam-packed with rich emotions and warm feelings. This time around he is aided and abetted by Duane Howell, Ray Brown and Brigitte Bryant, whose vocals on "Special" are an absolute delight, as well as Marv Hicks. Gary's ballads really hit the spot, especially "Will You Come Back To Me", making for a great soul album.

SINGLES

JHEILSA
Friendly Pressure
Dede
Remixed, washed, hung out to dry and then reissued in a multitude of styles. With mixes from Ben Young, Lee Hamlin, Ashley Beedle and even Beaumont Hamnart, it seems as though a cast of thousands have been let loose on this already-perfect song. But whichever cut you go for, this is still a tuff groove with soulful vocals. And it's still as infectious as ever.

TERRY GARMON
Any Way
Expansion
This is a modern-day soul cut, inspirational and straight out of the church, though, thankfully without the tambourines and "Come to the mission" cliches you might have expected. The production is pure class and the same goes for the excellent arrangement, making for some blissful listening. The reputation of the spellingly-underscored Terry Garmorn has, so far, been built on a limited-edition import CD, but this is now available on vinyl from Manchester's finest. Soul sound at its very best.

BROWNSTONE
Grapevine
Epic
This is one moody song, sliding out of the speakers and stripped to the bone, the music has been put together by Dace 'Jam' Hall of The Unthatchables, the team responsible for those killer mixes of Craig Mack's "Get Down" and TLC's "Creep", amongst others. An awesome slow 'n' low beat.

PRESSURE DROP

13th Chapter
Hard Hands
The Beatseese boys behind the superlative "Upsell" album excel at bringing forth tomorrow's beats today. Chopping across the stylistic divide with gusto and a ferocious party feel, this gets rougher and weirder as the rhythm builds. By the end, the groove is as deep as the San Andreas fault-line and just as potentially deadly. Pressure Drop's association with Leftfield's Hard Hands label is off to an epic start.

TERRY GARMON
Any Way

BERNIE FISHER
I'm Gonna Get A Piece Of That

RICK CLARKE
Stand Up

JHEILSA
Friendly Pressure

BROWNSTONE
Grapevine

PERRY GARNON
Any Way

BRUCE T. O'NEILL
It's Gonna Be
time to

PRESSURE DROP
talk through some of the tracks on their current playlist.

1. "Ill Fly Away" (Rakstar Boyz

Next is the Mighty Bop Meets DJ Cam & Le Funk Mob record, which is a French EP with real underground vibes. There are some really cool tracks coming out of France at the moment. This has some nice hip hop andambient shs, but there's also a jungle track which is very good. We don't play that much jungle, but we do have a fast drum 'n' bass tune on our latest single.

"We also like Channel Live's 'Reprogramme'. They're a hip hop group whose album was produced by KRS One. This is a single with an Easy Mo B remix. He's a killer producer who's also linked with Craig Mack and Mobb Deep. It's very strong, dark, on-the-edge rap stuff. Following that, there's 'Wicked, Cool, Nasty And Bad', a tough tune with a reggae sound system feel by Funky Porcinis Ninja Tone. This guy is Italian? Whatever, this particular track is from the 'Red Phone Sex' album. "Finally, two pre-45s from Jamaica - Pyccral's "Sick A That" and Junior Reid's "Sign Up", which were picked up from Dub Vendor. The first of these is almost in a techno style, while the other one is serious digital roots music with a killer version to do the maximum damage on the dancefloor."
William Orito presents
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**SINGLES**

APEX TWIN
Donkey Rhubarb

War
Of! Beady’s back! The three new tracks on this release twist Apex’s trademark industrial malevolence around the loudest of distant melodies, for those unadulterated lo-fi joy so simple and rough that they ache. Oh, and there’s also an epic, string-laden Phillip Glass orchestral remix of “Iccept Hedral”. Beady’s weirdly still cool.

CRUSTATION
From Now To Never
Cap Of Tea

Want to know how good Saint Etienne might still be if they knew how to skank and they dropped the knowing irony on the bass-rupturing trip hop capable of ruining an elephant’s sexlife at 100 yards? Bristol’s Crustation are what you need, then. “Big Bong Theory” on the flip is especially tingly deranged.

ELECTROIDS
Klibert
Warp

Electroids are apparently four American brothers with an electrician for a dad and they’re walking that precarious tightrope between revivialis and electro-plagiarism. Yeah, the funk and the metallic fear are here, along with body-popping jerks and you have to look real hard to find the future.

SAWTOOTH
Sawtooth EP
Immaterial

If The Chemical Brothers carry a big bassy Brandon, then Sawtooth opt for a sleek machete. Electro, as remade by Josh Wink on a four-track, is the order of the day, finding a dark heart in pared-to-the-bone clanging and jack-hammering which trims back the excesses of technology in favour of spacious ambiance and sweet minimalism. Tough beats, talking in street heat tongues.

**ALBUMS**

STARFISH POOL
Amplified Tones
Nova Zembla, Belgium

Labels like Siahko and Cheap have clearly been having an influence on this Belgian lot. Full of distortions and reverb, low-end and Mills-type roughness, this album sometimes feels like being trapped in the rusting hull of a runway submarine. At other times it’s like dancing on the remains of Chicago’s Warehouse after a napalm attack. Disturbing and often devious, this is the sound of darkness jacking in a 21st Century Art School.

**TRELLEZZ**

AFM
Finger EP
Holistic
Holistic have reinvented themselves as the choicest jazz excursions this side of Mo’ Wax and here’s their best so far. “Things” is a complex jumble of all the elements, full of rippling funk solos, jamming itself into an ultra-cool, spacey-fingered snap frenzy. “Freeze” follows a similar pattern, riffing a pattern from Oren Lucente’s “Patricia”.

**BRAINBOX**

Primeredia
Netework, Canada

Like Bill Laswell on uppers, the Toronto-based Tom Third sees the world of music as a place where sounds from across the globe – and across the great musical divides (hip hop, jazz, ambient, electronic) – can come together in sweet, cluttered, cramp-parked harmony. Except that his vision is so broad that the music fanatics need to parade his perceived diversity that the result is a mash of infuriatingly mutating jams.

**JAMMIN UNIT**

Discovers Chemical Dub Rising
Righ

There’s a rather manipulative sneer on the face of much of the work coming from the Air Liquide stable right now. And “Chemical Dub” is another of their private jokes. Continuing the College of Surgeons fascination with lo-fi industrialism and the warped metallic loop, this offers little of the clouded mysticism of prime dub, but is plenty of junk electronics played with boys with tons of indulgence. Maybe Jammin Unit should have kept his discovery to himself for a little while longer.

**LOOSE TALK**

Holland’s CONNECTION MACHINE on their love of technology.

They say we are romantic about the future. When we made ‘The Black Hole’ we decided not to print any info on the label. Instead, we spoke it through a computer. It was originally a programme for blind people, so they could insert a text file into the computer and the machine would read it to them. We gave the computer the credits and it read them, then we recorded it and made it the last track on the record. “We own lots of computer games. We love ‘Link’, ‘Shin Runner’, ‘Doomb’ and ‘Doomb’ 2. We finished them ages ago, because we picked them up really early on through a hacker friend of ours. We don’t have a Sega, but Jeroen has an original Vectrax. It was one of the first machines and it used vectors. It came out at the same time as the first Atari. “We also have lots of little robots in our house. We got them from toy shops or second-hand shops. Jeroen tried to build one once. It was supposed to be an automatic trash can, but it didn’t walk very well, so now it’s just an ordinary trash can. “Are we sci-fi fans? For sure. We read a lot of the English books for a start. The last one we read was Neal Stephenson’s ‘Snow Crash’. If we could have any invention of our choosing, we’d go for an implanter to have the internet in his head, so we could tune any time.”

**FRIDAY**

**VITAL SINGLE**

AZM
Finger EP
Holistic
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**FRIDAY**

**VITAL ALBUM**

AZM
Finger EP
Holistic
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**FRIDAY**
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DOUG OSBORNE and DAVE WESSON on the records which have influenced SOURMASH

**LOOSE TALK!**

**D OUG:***"Francine McGee's 'Delirium' is an old fave from the late Seventies. For me, this is like a house track way before its time. The big kick drum, the hissing hi-hats. Brilliant! As is John Kremmer's 'Brazilia', I used to really Gilles Peterson's Latin-Jazz scene and the percussion breakdown in this record sends me doolally."

"From the electro era, I adored 'Running' by Information Society. This is a complex electro-trancer and, despite being 13 years old, it still sounds excellent today. Another track which sounds great on the dancefloor is the Hardfloor remix of Robert Armani's 'Circus Bells', which I first heard Laurent Garnier play at Lost. It's the ultimate 303 record. And I love 'Joana' by Mrs Wood because I see it as a big V-sign to all of those with an over-serious attitude."

**DAVE:**"At the top of my list is 'Get A Load On This' by Guaranteed Raw. It's a downtempo industrial funkler with a J-B's break and spacey synth lines, and is actually the work of Renaat, the guy who runs R&S. Then there's 'Guido Gotsching's 'E254' - the original ambient classic. It just makes me think of the heady Summer days of Ibiza. 'Joey Beltram isn't known for his melodic side, but his 'Third Voyage' Code Six is an early experimental example of this."

**THE EARLY MORNING, uplifting analogue sweetness leaves me begging for more over time, while the Slinky Wizard track from Simon Posford is one of the few Goa influenced cuts which really hits the spot for me. Finally, there's 'Play It Again' by Out Of The Ordinary. This is a German trance classic which always brings back memories of Space in Ibiza!"**

**INTERVIEW MUFF FITZGERALD**

SOURMASH's 'The Blessing' is out now on Zoox

**CHECKLIST**

*FRANCINE MCGEE - 'Delirium' ( Boca Brasile )
JOHN KREMMER - 'Brazilia' ( R&S )
INFORMATION SOCIETY - 'Running' ( Tommy Boy )
ROBERT ARMANI - 'Circus Bells' ( R&S )
MRS WOOD - 'Joana' ( R&S )
GUARANTEED RAW - 'Get A Load On This' ( R&S )
CODE SIX - 'Third Voyage' ( Experimental )
SLINKY WIZARD - 'Slidy Wizard' ( Flying Rhea )
OUT OF THE ORDINARY - 'Play It Again' ( Zoox )

**SINGLES**

**DJ ERIC SNEO**

**FACES OF NATURE**

Energizer

Even the most retiring wildlife lover would have a hard time resisting this incredibly atmospheric, air-punching anthem. A lengthy intro gives way to a driving, exhilarating autobahn of a bridge, before the drum roll takes us up and away into a 1,000-mile space-hike. Truly epic.

**MRS WOOD**

Joanna (Remix) - Bored

Tony De Vit lets his fingers do the walking on this ivory-towered stomper from everyone's very favourite DJ-house superstar. This pumping, no-nonsense party music for a low-life party coming to you shortly.

**RIZZO**

Housework

Trip Trax

Tough, uptempo bessiness from Ben Tiedali, with a rocked-out, spacious keyboard part which will get the old hands stamping the lederhosen, no problem. Plus, there's an absolutely brilliant Tony De Vit remix on the B-side.

**MAMBO**

Do You Want Me?

Nu

John The Dentist in one of his many guises. And with the best Mambo so far. A trippy girl vocal flies heavenwards over a pounding beat, interspersed with a lovely pair of oh-so-sibilant hi-hats which cut like hot knives through Flora. Mambo Rule.

**SOURMASH**

The Blessing

Zoox

Dave Woodson and Doug Osborne follow up the mighty "Throwing Caution To The Wind" with a journey into the darkest reaches of the hinferland. Sequenced throughout with pulsating hyper-synth, demon bell breakdowns and doomy, no-escape pads, the whole track is lifted by a nifty b-line. Nobody's plates of meat are going to be able to say no to this. Bliss you too, boys.

**MARY KIANNI**

When I Call Your Name (Hardfloor Remix)

Mercury

An awesomely dann funky workout from our favourite twist 'n' shouters. Packed with all their usual manic turns, this is probably Hardfloor's best mix for a really long time. Despite what those really keen in charge of the Hang The DJ page say.

**SLEAZE SISTERS**

Sex

Paule Eight

Head straight for the "Sleaze Sisters Anthem" mix. It has large portions of piano, a drag-queen intoning "Go girl" and Ms Vicki Shepherd imploring one and all to whip it up. There's also an hypnotic Bucketheads-type break which proceeds to tear the floor to pieces when the big bass drum comes back in. Cheesey, but we love it.

**DA JUNKIES**

Da Junk EP

Trip Trax

A highly original and captivating, deep hard house work-out from Mick Shiner and Ziad of Pure Groove. "Keep Movin" is a classic piece of trippy funk, while the K Hand remix has a banging bass drum from hell which must be heard to be believed. The flip side, "Emptiness" is also pretty bloody awesome.

**ALBUMS**

**BABY DOC & THE DENTIST**

In Worship Of False Idols

TEC

The Doc and The Dentist offer a beautifully sequenced and agonised album and a nag on perfect journey. Many an opus which has had ultimate dancellover reaction over the last year or so is included - "Cyindrical", "Tales Of The Seraphim", the Hardfloor remix of "Mantra To The Buddha" - and all are destined to overwhelm you with good emotion. Atmospheric but still pumping, let these scintillating bytes of bliss take you far, far, away.

**VARIABLE ARTISTS**

Some of These Were Here... Too Hot Chou

This second compilation from Red Jerry's Hooj imprint is available in an unmeddled format or a mixed version, no doubt put together by Tall Paul. Either way, the highlights include such corkers as "Love Will Save The Day" by Diss-Cuce, Tin Tin Out & Euphi's "Always There To Remind Me" and DC02's "Do What You Feel". Check out the vinyl for a free 12-inch with a Blu Peter remix of "Make You Whole" by Andronicus as well as three other screamers.

**CANDY GIRLS**

Fe Fi Fo Fum

Virgin

Rachel Aubrum and her trusty sidkicking Wand (aka Paul Masterson) whip up a stormer which thunder-cracks onto the floor with an irresistible rhythm. It should come with a government health warning. Combined with a fierce remix from Steven React and George Mitchell, the long-range forecast for this gem is looking very good indeed. Sex on a stick!
"I'm building dream castles, every second of the day." Strolling through the Belgian city of Ghent, Renaat Vandepapeliere is reflecting on his personal vision—a vision which has helped to make his record label one of the most influential, respected and successful dance independents in the world. The chances are, you possess at least one record which proudly displays the sign of the black horse. And if you don't, but you've been anywhere near a club in the last 10 years, you'll definitely have heard one—from Aphex Twin, Carl Craig or Jam & Spoon, from Dave Angel, Joey Beltram or DJ Hell, from Kenny Larkin, CJ Bolland or Human Resource.

Get the picture? Such is the status of R&S Records.

It wouldn't be unreasonable to expect the man who has sold so many records across the globe to be a gloating mega-mogul, a capitalist business bastard. But he isn't. Renaat is a firm believer in respect and honesty. Not for him the obvious trappings of success—the car, the yacht, the jet. His closest brush with luxury is the R&S logo, which bears a striking resemblance to that of a certain ridiculously expensive Italian sports car.

"There are far more important things in life than those you can touch," he explains.

If you had been through what Renaat has, you might be inclined to agree. On leaving school, he rebelled against the more conventional ambitions of his parents, working first as a hairdresser and then as a DJ. He met his current partner, Sabine (the "S" in R&S and the business brain behind the label's design), while they were both still married, having spotted her across the dancefloor while he was Djing.

"I was instantly attracted," he says, looking over her down-cast eyes. "So was I," adds Sabine.

"That's what she says now. It didn't show at that time. But directly I heard she'd got a divorce, I left my wife and went after her.

"And in one month we were living together," laughs Sabine.

But none too comfortably, as it turns out. They had no furniture, no car, no TV. Sabine worked as a secretary, while Renaat waited tables at the weekends. When they launched R&S in the early Eighties, everything they owned (including Renaat's precious record collection) was sold off in order to kick-start the business. These days, thankfully, their budget stretches as far as furniture. That said, the label is still run from the front room of their small flat in the centre of Ghent.

"It may look like any other techno HQ—teetering piles of vinyl, CDs and tapes, walls covered with faxes and flyers, a fax machine constantly spewing out messages, telephones which won't stop ringing—but R&S is run along strictly parthenis lines. Sabine takes care of the accounts and administration, while Renaat is left free to fulfill his natural role as the visionary and dreamer.

"I trust her blindly with running the business side, just as she trusts me blindly with the decisions I make," explains Renaat. "I'm not going to interfere with her job. I don't, even now, know what's in the accounts."

"I've been lucky enough to meet a girl I love who has supported me through 10 bad years—from Day One, when techno became a fashion and we could sell records. It's difficult enough to build a company with two partners, but we live and work together 24 hours a day. You need a very strong relationship to keep respecting and loving each other under those circumstances."

Like being married, in other words.

"I think the R&S label is a marriage. That's why Sabine and I are not going to tie the knot. That would be a double marriage."

In the end, the couple's gamble paid off. Renaat's creative instincts have proved to be razor-sharp and, for a while, back in 1991–92 (the time of Beltram's "Energy Flash", Jam & Spoon's "Stella" and Aphex's "Dandelion Disciple"), it seemed as though he could do no wrong. But few of the young techno luminaries R&S has helped to develop have seen out their careers in the company of R&S.

"In the beginning, when Dave Angel and Aphex Twin came to me, there was no independent structure in Britain for releasing that kind of music and I think we did a lot to break them as artists. Then the UK industry started up and I had so many calls saying, 'We want to be like R&S'. At the end of the day, people come and go. It hurts, but I have no bad feelings towards them and I hope the feeling is mutual."

It seems to be a little like being the manager of a small football club who has to sell off his best players in order to survive.

"Yes, it's exactly like that. There's always some major ready to jump on us. That's the reality of being an independent. I have to live with that or become a major myself. But I could have sold R&S millions of times already. It's not that I have
anything against the majors - as a system they work fine - but I want to go as far as I can, operating independently. And in my opinion, the sky is the limit."

Renaat has certainly never been short on determination. Even now, with R&S having to compete with new mutant strains of electronic music (from jungle to Mo' Wax), his ear remains his greatest asset. Just as it was when he released the early works of a certain young Cornish lad by the name of Richard James. "When I first heard Aphex Twin's music I said, 'This is it!', and everybody else said, 'You're crazy!' I had problems just releasing his records because a lot of the hardcore R&S fans dropped us. To them it wasn't music, it was crap. But I'm very impulsive, I do what I want. If I'd lived in America I would have signed rock bands. To me, music is music." In fact, these days, he'd rather go to see Massive Attack than stand around at a vast Euro rave watching kids on E going apeshit and blindly following the beats.

"Drugs are important in every type of music. You can't change that. But I do know that drugs can kill a scene, like cocaine killed disco, for example. At the beginning, people were going to a party and, when the moment was there, they were dropped in an E - Magic! But if I go to a club now, 90 per cent of the people coming in are completely f*cked-up - they have no idea what they hear or what they see. I'm not a judge of myself, I want to hear music with a clear head. I have used drugs, though. I've tried everything, just to know what it was like. I've tried heroin once. I hated it, but I had to know."

It's the same with music. As a lad growing up in the backwaters of Belgium Renaat was listening to... "Everything! The Rolling Stones, The Beatles, Can, Parliament, Funkadelic, Bootsy Collins, Jean-Michel Jarre, Vangelis... When I first heard electronic music - in particular Klaus Schulze's records - it took me to a totally different space. I knew this was just the start, that there were so many ways to explore electronic music."

Throughout the development of R&S, Renaat has harboured a dream to "produce the biggest electronic band in the world, bigger than Pink Floyd". His ambition holds true, of course even if he and Aphex Twin (probably his best chance so far at nuturing a credible superstar) ended up parting company.

"People say to me, 'Well, you never scored a hit!' But to me, Aphex Twin is a hit. I'm so unrealistically excited by that. In my naivety, which I want to keep forever, this is the Top Five on Top Of The Pops. It's all really subjective, but my fantasy is much stronger than reality."

NATURALLY, Renaat has plenty of fantastical ideas for the future. In the wake of the directionless era of the R&S Global Cuts Rave/Restock ("I didn't like it myself, I hated that year") he has a much clearer idea of where the label is headed.

"With R&S, I'm sticking to what I understand as 'dance' - although to me you can dance to anything - while our Apollo subsidiary can mean rock or ambient or jazz. You can hear anything on there."

The man's energy is boundless. He wants to write a book about the label and is in the process of setting up an R&S radio station. He's also coaying an album out of the notoriously workshy Derrick May. Then there's Renaat's latest great addiction - jungle - and an album on the way from Reinforced's future-breakbeat specialists, 4 Hero. There are sure to be some more unhappy murmurs from the dedicated European hardcore fetishists, but Renaat doesn't especially care. He actually likes watching them get uptight about it.

"I think it is important for us to do that here in Europe. There will be comments from the hardcore/techno freaks, but I think with music which is important and that beautiful, they should listen and they should play it. The jungle scene is very 'London' and I really regret the fact that I can't be in the middle of it, discovering the new Goldies."

In the car on the way back to the train station, he talks of taking this idea a step further. Of setting up in Britain, of getting closer to his new interests. Carried away on the tide of his own enthusiasm Renaat sees the tentacles of his ever-growing empire stretching to all corners of the globe. And when Earth is about to cover the whole world, how about Mary?"

"Of course I like Belgium," he says, "I like living here, but I feel much more a part of the world. I don't see borders. I don't see black or white. For me, respect is my whole motivation towards other peoples Amen."

THE REEL DEAL

Renaat Vanpepeperiere talks through the tracks on Muzik's exclusive R&S cassette

"The tape starts with the video edit mix of Ken Ishii's 'Extra', which is his next single. His stuff is just great because it sounds so different. After that are Kirk Degiorgio's FUTURE/PAST project and TOURNESOL. It's good to have Degiorgio on R&S again after 1992's 'Clinically Inclined'. 'Hyperspace' is previously unreleased, but will be the first single from his forthcoming album. Tournesol are Danish and their 'Break 'N' Space' is another new track. It reflects their album, which goes from ambient to rap, plus some Brazilian-influenced beach party music."

"I'm completely sold on jungle and I love what those 4 Hero/No Era guys are doing, so I'm happy to have their JACOB'S OPTICAL STAIRWAY project on the label. 'Fragments Of A Lost Language' is my statement to the rest of Europe to start playing this shit and not be scared. The first side then ends with Carl Craig as 69 and Juan Atkins as MODEL 500. Everybody knows Craig's 69 work, but 'Funtang' was done especially for you guys. Model 500's 'I Wanna Be There' is the edit which is on the 'Deep Space' album."

"Moving on to the second side, I first heard CAPRICORN's '20 Hz' two years ago and it was so good we decided to use it to launch our Global Cuts subsidiary. And I first heard DJ HELL'S 'My Definition Of House' when he played an acetate of it at Love Parade three years ago. People just went crazy. 'Monkey Wah' by RADICAL ROB was one of the first UK tracks I signed and reflects my passion for jazzy, funky grooves. I'm also a big fan of DAVID MORLEY. 'Birth' was his first single, but it was way before the ambient boom, so not many people bought it."

"GOLDEN GIRLS' 'Kinetic' I first heard on the 'Give Peace A Dance' CD and it's mixed here by Orbital, while JOEY BELTRAM made 'Energy Flash' in my apartment in Belgium when we initially brought him over to Europe. It went against the grain at the time, when it was all New Beat. The last cuts on the tape are GUARANTEED RAWY's 'Get A Load Of This' and MANTRAX'S Scarlet Circus'. 'Get A Load' is a funky hip hop track which came out long before the Mo' Wax thing and 'Scarlet Circus' was only issued as a 300-edition white label."
WORD TO THE WISE

I've been thinking about the way Global Communication use different names for their techno, jungle and garage projects (Reload, Kacs & Julia Set and NY Connection, respectively) and it made me wonder where the various names of these and other types of dance music come from. Any ideas? ELLEN THOMAS, Coventry
SOME of the names in current usage, including trip hop, handbag and nu-NRG, are simply recent media inventions. Others, however, have a much longer history:
JAZZ: There are numerous theories. One is that it's a modern version of jaha, an ancient bantu word meaning to dance and make music. Another is that it's a corruption of jase, the name given to slaves working on the plantations around New Orleans in the 19th Century.
HOUSE: Most believe this comes from The Warehouse, an early Chicago club. Although it closed in 1983, the updated disco records played there were the inspiration for what is now called house. Farley Jackmaster Funk, however, has suggested it comes from the fact that a lot of other clubs refused to play such records, so people could only hear them at home.
TECHNO: Derrick May, Juan Atkins and Kevin Saunderson are said to have taken this word from a book called "The Third Wave", a sci-fi novel by Alvin Toffler. May's copy of the book apparently has the words "Property of Detroit Public Library" stampped on the inside cover.
RAP: Rapping has been African-American slang for talking for well over 100 years, although rap was originally an 18th Century Sierra Leone word meaning to tease or taunt. By the 1940s, a rap was a long, lyrical monologue. Hip hop derives from "Hip to the hop", a popular early rhyme on the block.

BOING! BOING!

For the last few months, I've been trying to get hold of a copy of KEVIN SAUNDERSON's ground-breaking "Bounce Your Body To The Box", but without any luck. Was this record ever actually released anywhere other than America? Did it ever appear on a compilation which I might be able to track down?

BEN REHMANN, Reading
"Bounce Your Body To The Box" was originally released in 1988 on an American imprint called First City. The track was subsequently licensed to the Birmingham-based Network Records back in the days when the label operated under the name of Kool Kat.

The story goes that Network/Kool Kat boss Neil Rushton flew to Detroit to chat with Kevin Saunderson about putting together the label's seminal "Retro-Techno" compilation (LP/CD, RETROLP/CD 1). He had already picked up a couple of Saunderson's cuts for the album, but when he heard "Bounce Your Body To The Box" he immediately licensed it as a single. In the event, however, although 1,000 promos were distributed to specialist shops (12-inch, KDJL 4), it was never released on general release. 

And while the track later appeared on the first "Deep Heat" compilation on Telstar (double LP/CD, STARD/CD 3346), it has long been deleted.

The good news is that Network are planning to reissue "Retro-Techno" with several additional tracks, including both the original and a Kevin Saunderson remix of "Bounce Your Body To The Box".

The release date is still to be set.

DREAM ME UP

What is the full story behind the DAVE ANGEL remix of Eurythmics' "Sweet Dreams"? Is it true that Angel went on "Top Of The Pops" to promote it?

BILLY FORDHAM, Truro
WHO better to answer than Mr Angel himself? Over to you, Dave.

"I recorded the 'Sweet Dreams' remix at home, using two tape decks, a couple of turntables and a keyboard. Everything was recorded totally live. I then had 500 one-aide promos of it pressed and put under my name, with no label details or any other information on it. It just had "XXX Orgy" printed on the centre. I took a few copies into Black Market Records and within a few weeks of coming back a couple of weeks later, they told me that some A&R men from RCA, Eurythmics' record label, were looking for me. I thought, "Well, what have I got to lose?" so I arranged a meeting. They immediately laid 15 grand on the table, saying that they wanted to release it properly. However, Annie Lennox didn't want it to come out, because I think she thought I was just this geezer from the back streets of London, but Dave Stewart was into it, so it got the go-ahead. "I never appeared on 'Top Of The Pops', though. What actually happened was that the remix appeared in the B-side of Eurythmics' 'Angel' single (RCA seven/12-inch/CD, DA/DAT/DA/DAQ 21). But although it was the remix which was played by all of the radio shows and the charts, it was Number 23 in the charts, when it came to doing 'Top Of The Pops', the band ended up performing 'Angel' instead.

Dave Angel subsequently went on to record for labels like Love, R&S, FNAC, and Aura, but is now signed exclusively to Island. His next single, "Be Bop", will be out at the end of July.

WOBBLY BITS

COULD you please print an album discography of JAH WOBBLE and include the catalogue details of any tracks which can still be found in the shops today?

KATE JONES, Leeds

ALTHOUGH it's only since he recorded "Bombba" for Boys Own in 1980 that his name has filtered into the wider public consciousness, Jah Wobble (real name John Wardle) issued his first solo record some 15 years ago. Prior to this, he had played bass on three albums with Public Image Ltd, the group formed by Leyfield's old mate John Lydon when he left The Sex Pistols.

Wobble's full discography is as follows:

* "Blueberry Hill" (Virgin mini album, released in 1980. Now deleted)
* "The Legend Lives On - Jah Wobble In Betrayal" (Another 1980 Virgin release. Currently only available on CD, CDV 2158)
* "The Human Condition" (1982 cassette-only release on the Human Condition Tapes. Deleted)
* "The Way To The Peak Of Normal"
His "The Stone Of The Fifth Sun" was released in 1993, the title coming from a mythical Greek stone which represents the birth and death of the earth. The record had a limited pressing of 1,500 copies and is now long since deleted. Although there has so far been no follow-up album, Wobs remains responsible for around a third of the releases on Rabbit City and has recently recorded a new Force Mass Motion single for the label. As yet untitled, it will be in the shops by the end of the summer.

Fans of Rabbit City should also watch out for their sister imprint, Edge and Edge Test. The former is strictly for Gordon Matthewman’s own material, much of which has a heavy industrial/urban flavour. Edge Test, on the other hand, offers mellower, dubber cuts such as their imminent fifth single, Edge & Fatman’s “Blow.”

GROOVY MOVIE
I’ve just seen DREADZONE play live and was extremely impressed with the group’s visuals, which include images sampled from films and television. One clip I was particularly intrigued by featured a gathering of rasta guys playing drums and chanting while one of them makes an unintelligible speech. Do you have any idea what film this is from and whether or not it’s available on video?

ALISTAIR WALSHE, Inverness

THE clip in question comes from a 1972 American/Jamaican film called “Rockers.” A Trenchtown variation on the Robin Hood theme directed by the wonderfully-named Theodoros Bafaloukos, it starred the even more wonderfully-named Horsemouth as a restless drummer coming up against the local small-time mafia. The movie has, unfortunately, never been transferred to video, but the soundtrack, which features the likes of Peter Tosh, Bunny Waller and Burning Spear, has recently been reissued as a mid-price CD on Island (RZCD45).

Along with other samples from films like David Niven’s “A Matter Of Life And Death”, the “Rockers” clip has apparently now been dropped from Dreadzone’s live sets due to copyright difficulties. But Chris Brain, the band’s visual director, still has plenty of fresh tricks up his sleeve.

“We’re using two video machines and two cameras,” reveals Chris, whose brother Tim is Dreadzone’s mixer. “One of them I hold in my hand and the other is on Tim’s head. We transmit live and I mix the images in with the music, the film being projected on the background drape. We also have a lot of self-generated loops, like one of a pirate flag and one of a molecule moving, which I also manipulate live. It’s very similar to what Tim does at the mixing desk. We call it our video dub. In effect, I suppose I’m just another of the band’s performers.”

THE JONES GIRLS - “WILL YOU BE THERE” (Paramount 12-inch)

“I first heard this track in the early Seventies. All my brothers were DJs and they all used to play it. It wasn’t really popular, but it stuck in my mind as an inspiration. It has a real musical depth, it’s quite pure and soulful. This is a tune for when I’m feeling down and I want something to make me feel good again. You can almost imagine the whole track being put together in five minutes, but it has a great vibe. I was once fortunate enough to work with The Jones Girls, and I particularly like this tune as opposed to their other classics, like ‘Night Over Egypt’. I think it was their first record.”

GARY BARTZ - “MUSIC IS MY SACRAMENT” (Capitol 12-inch)

“Like most of my favourite tracks, ‘Music Is My Sacrament’ is an old RTB record. It’s also another record I inherited from my four older brothers. It was an all-time classic when we used to play it out. Musically, it’s very strong and upfront, and it’s been sampled a lot in hip hop. I still play it out now and again, and it still goes down well, especially with a more mature crowd. Not necessarily veteran ravers who heard it first time around, but the funky people who just love their rare groove. It’s one from the old London house party scene and, for that reason alone, it’ll always have the flavour.”

STEVIE WONDER - “TOD HIGH” (Tamla Motown 12-inch)

“It was a toss up between this and Donald Byrd’s ‘Wind Parade’. Stevie won, mainly because ‘Too High’ reminds me of my early clubbing years in New York, hanging with my homeboys out there and coming down from clubbing at eight in the morning. I was in America in the mid-eighties, when the initial scene was winding down. Before that, the guys I stayed with would use this to polish off the evening. They played a sort of soulful disco, with lots of stuff on the Salsoul label. They were part of that Chicago/New Jersey Zanzibar scene.”

JAMES MASON - “Sweet Power” (Lucifer 12-inch)

“Another rare groove cut and another wicked track. It makes me think of the old days at Horseshoe and Jaffa, which were two legendary but now defunct London soul clubs. I can still see and smell those places. I always played ‘Sweet Power’ when the crowd were a bit dead. It always worked. Even though there have been a couple of safe covers of it and De La Soul sampled it on ‘Roller Skating Jam’, it remains an underground tune for me. I don’t think you can get an original of this anywhere these days.”

JOHNNY HAMMOND - “TELL ME WHAT TO DO” (Milstone 12-inch)

“As with the rest of these tunes, ‘Tell Me What To Do’ shows where I go down the line musically, where I get my inspiration from. I also listen to a lot of reggae but that’s more moody than inspirational, more for when I want to lock off from the world and get a bit of peace. This track has been bashed on a lot of my sound systems over the years and has always been a natural anthem for me. I used to play it a lot at the Africa Centre, the Covent Garden club where we used to run some of the early Soul II Soul shakedownas back in 1988 and 1989. That was when we were first getting it together musically.”

Interview Jake Barnes
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HYSTERIA - TALK TO ME
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MY LADS COULD STORM THIS PLACE...

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SOLO, ONCE I'M AWAY, I WANT YOU TO HOOK UP WITH WHOEVER'S IN CHARGE DOWN THERE --

UNDERSTOOD, ORIETTA!

*YEAH, I KNOW HOW YOU GUYS SPELL IT -- ARSE -- BUT HEY, I'M NOT ONE OF YOU GUYS! -- Q.*

TIME FOR DANGER GIRL TO KICK SOME ENGLISH ASS. *!

NEXT: YOU WAITED FOR IT -- AND NOW IT'S ON! *
ENTER PLANET DUST
In an exclusive interview, cyberpunk author NEAL STEPHENSON talks about his technology-driven novels, 'Snow Crash' and 'The Diamond Age'

LAST year, both the techno and cyberpunk scenes seemed to be continuously buzzing with two words: "Snow Crash". DJs, punks and musicians alike were fired up by this mysterious phenomenon from the US. The Internet hummed furiously as the likes of Max Masters and Wire speculated about it, and journalists from the underground press through to the style rags fell over themselves for a piece of the "Snow Crash" action. This frenzy was not, however, over the latest dub-plate or club night. It was over a book.

Black-humoured cyber fiction in the extreme, "Snow Crash" followed the exploits of Hiro Protagonist (The last of the freelance hackers and the greatest sword-fighter in the world) as he took on the evil business of organised religion, both in the real world and "The Metaverse" (a kind of virtual Internet). "Snow Crash" was a superb book which far exceeded the limited definitions of either science fiction or cy-fi. A modern classic in every sense.

Next month sees the publication of NEAL STEPHENSON's follow-up novel, "Diamond Age". Equally as powerful, it has already drawn comparisons to the work of cult novelist Thomas Pynchon ("Crying Of Lot 49" and "Gravity's Rainbow"). But despite being flattered by the suggestion, the author maintains the influence was incidental. "I really admire Pynchon, but it wouldn't be correct to say he influenced me," says Stephenson. "Except insofar as he influenced other writers who have appealed to me, people like Tom Wolfe, Hunter S Thompson, PJ O'Rourke, Don DeLillo and William Gibson."

It's the latter name that makes the most immediate sense. Cyber guru and author of the seminal "Neuromancer", William Gibson is still the name to drop in these circles of hard science fiction. His texts have influenced movies from "Terminator" to "Bladerunner" and a film of his short story, "Johnny Mnemonic," will be released in the UK at the end of the year with Keanu Reeves in the title role. Which begs the question as to whether Stephenson would ever consider letting Hollywood get its sweaty palms on his work.

"Snow Crash" has actually already been optioned by Paramount. I could easily see it as a movie, as long as one bears in mind that a film is a much smaller vessel than a novel and so a great deal of the book has to be left out... Even so, it should be hugely entertaining.

In the meantime, "The Diamond Age" is an onslaught of short, fast, but complex vignettes which take questions about the hierarchies of race, language and ritual, and by the scuffs of their necks, upheals them and rattles the loose change out of their pockets. It's a tale of abused street urchins, Confucian laws and neo-Victorianism in a world of "leased" territories, not unlike the new Singapore islands currently being built on land reclaimed and leased by the Chinese government.

Although the Singapore situation is, according to Stephenson, "a happy coincidence", he claims that the main inspiration for the book came from the period in history when the Victorians lived in China. It could be said, however, that we're living among neo-Victorians now.

"There does seem to be a swing from moral relativism, though we are far from anything like neo-Victorianism," explains Stephenson. "But it's worth remembering that the Victorians were a totally British society in their day, whereas the neo-Victorians in 'The Diamond Age' are just one of many 'phylae' or tribes. In other words, membership of the original Victorian society was mandatory, while membership of the neo-Victorians is optional."

One of the most striking features of 'The Diamond Age' is the detailed attention to technology. A central image is one of dust mites which are actually small surveillance devices. With different "mites" being created by different powers, the thought of ordinary house dirt unleashes an image of pure planet dust paranoia. "All of the nanotechnological innovations were inspired by K Eric Drexler's book, 'Nanosystems'," enthuses Stephenson. "I also kept a rather frightening photograph of a dust mite next to my word processor as an added motivation!"

Look again at the dust in your house. It could be watching you... And no matter what Mr Sheen will help.

words Martin James

'Snow Crash' is out now and 'The Diamond Age' will be out in September, both through Viking Publishing.
**NIGHT WATCHWOMAN**

**A smooth 'n' groovy come-down with ANNIE NIGHTINGALE**

She's the radio equivalent of your best mate's mum, who you've always secretly fancied because she lets you get stoned with her. It's her voice that does it. Rich, husky and bathed in a warm glow, she sounds at once safe and sexy, secure and wild.

ANNIE NIGHTINGALE is blessed with a perfect radio voice, and Radio 1FM know it. They also know that she's no corporate mouthpiece, which was probably why her excellent show, The Chill Out Zone, was slotted into the wee hours of Sunday morning. For many DJs, this unearthly hour would mean guaranteed obscurity. But not for Annie. She's turned herself into a national gem.

Annie is a rare commodity in other ways, too. She's a personality DJ who actually has a personality.

"Being on at this time creates a lot of freedom for me to play records that I really like, rather than stuff I am supposed to play," she explains over an after-show, 6am bottle of wine. "I'm also on at a perfect time for the many people all over the country who are just getting home from clubs. Not everywhere is as lucky as London when it comes to all-night clubbing."

Indeed, with her inventive collage of cuts, from ambient dub to Hendrix, hip hop to Blondie, Annie captures the spirit of post-sub elation perfectly. The Chill Out Zone is not unlike an on-air version of the legendary Sunday Social Club. "I think the phone-in is also a major part of this atmosphere," she adds. "It makes people feel involved. And some of the messages they call in are just mad."

They sure are. Throughout the entire show, the lines buzz with messages for Annie to read out on air. Messages which range from the obligatory "Big shout out to the inevitable "I'm on". Most of the weirdies come from regular callers and, to an outsider, they are highbrowly uninteresting. Do these people worry Annie?

"Not really. Some of them have been coming to me for years... We have this on-going conversation which nobody but us understands." Nancy and The Night Owl of Croydon, take a bow.

words Martin James picture Piers Allardyce

Annie Nightingale's Chill Out Zone is on Radio 1 FM, Sunday mornings at 2am.

**SOFA REPORT**

*Reviews by Martin James*

**SPACE ADVENTURE CUBA**

Directed by Osamu Dezaki

Manga Videos

Classic anime anarchy with a soundtrack from the Hare Krishna. Follow Cuba, the unlikeliest man in the universe, as he battles against Necron - the self-styled Lord Of The Dead - for the heart of one of three identically sized but differentiable battle nightsticks. All three of the girls are in love with Cuba, all three meet grizzly deaths. Like I said, the unlikeliest man in the universe.

**THE WICKER MAN**

Directed by Robin Hardy

Warner Brothers Videos

Originally released in 1973, this is a superbly kitchy story of everyday pagans starring Edward Woodward, Christopher Lee and Britt Ekland. The action is set on a remote Scottish island where girls dance naked around fires and the men go silent when you walk into the local pub. And you really can't help but cheer as "The Equaliser" finally goes up in smoke.

**FIVE FREEDOM PHONERS**

The Night Owl of Croydon says the witch is in the past.

"Has Billy christened the camper van yet?"

"Stop running coast to coast, you're a sick and twisted individual."

"Take it Nelson - and do your job!"

"Rocky in Chelmsford says tonight's party is in his taxi."

words Martin James picture Piers Allardyce

Annie Nightingale's Chill Out Zone is on Radio 1 FM, Sunday mornings at 2am.
Hi-tech low-down for boffins and bozos

Beat Routes!

Sample CDs are a £1 million business for TIME AND SPACE. Welcome to the future.

There are those who desire nothing more than a room full of analogue synths to bleep away with. Others prefer ageing drum machines to tease into life via MIDI retrofits. But there’s no getting away from the fact that sampling is the dominant force in music making these days. An example of the ubiquitous Akai series sits in virtually every boffin’s bedroom and every studio in the land. The hunger for new loops, sounds, glitches, farts and belches to stuff into the machines, to digitise and spit out again, is apparently unceasing.

While thrashing a microphone at any number of suitable noises and taping it into a DAT machine is one way of building a sound library, a faster method is to buy one of the many sample CDs now on the market. For every peculiar drum pattern, every spooky sound effect and every horn blast you manage to capture for yourself, you can bet that someone, somewhere, has recorded it with more care and on more expensive equipment. And you can also put money on being able to buy it from Time And Space, Britain’s only distributor of sample CDs.

From a cottage-industry to a big business with a turnover of £1 million a year, the success of Time And Space is largely down to Ed Stratton. Ed is a sample-evangelist, a man so in love with the idea of sampling that he simply has to share his passion with the rest of the world.

It all started when Ed Stratton was a producer/artist in the late Eighties. He had previously worked as a sound engineer for Capital Radio, recording concerts for broadcast and being responsible for an enormous stock of 24-track tapes. It was rather like putting an alcoholic in charge of a brewery. During stock periods, Ed would spend his time running off legions of samples from hip hop gits and funk jams, carefully logging every bass line, kick drum and "huh" vocal.

Much of this material was used to fuel Ed’s pop star alter-ego. His first taste of success came in 1987 with "The House That Jack Built", an early UK house classic. Credited to Jack ‘N’ Chill and issued on Virgin, the track reached Number Six in the national charts. A year or so later, he signed to Rhythm King and, dressed like a robot out of "Star Wars", complete with a pair of flashing goggles and a skateboard helmet, he won the respect of the music world as one.

By which time, the frenzied enthusiasm of a man who had bought every new sampler as it came along ("I got a Mirage when they came out, then the Prophet 2000, then the Casio FZ1, which was a leap forward, then the Akai...") meant Ed had amassed a collection of samples so vast that he had to carry around an enormous flightcase packed to the gurms with floppy disks. “I knew sampling was going to be massive right from the beginning,” explains Ed. “I knew it wouldn’t be very long before it was possible to write music entirely from samples.”

Ed’s belief that, as building blocks, samples represented a whole new way of putting music together, gave birth to Time And Space. In 1990, when he had already stocked some 10,000 sounds, he came across an advert for sample CDs which had been imported from Germany. He immediately sent off £60 for a CD of vocal snippets and was horrified at what he got in return.

“It was absolutely crap!” he laughs. “I had far more vocal samples than were on that disc. And mine were a lot better.”

The Big Idea took shape. Taking the plunge, Ed put a swatch of samples onto a DAT tape, had it mastered onto CD, pressed up 500 copies and booked a series of magazine adverts which he couldn’t afford to pay for unless the project was a success. His house was in negative equity and the spectre of a huge overdraft hung over his head. But within a month, he sold 200 copies of “Zero-G Data File One” at £50 a time and he was £10,000 better off. Bingo! The title has now sold well in excess of 8,000 copies.

Once Ed had run out of worthy sounds from his own collection (which filled a further two volumes in the “Zero-G” series), he was able to start releasing sample libraries offered to him by other producers. From there, his company gradually metamorphosed into a record label for the sampling business, signing producers and paying royalties. Time And Space have now released 200 titles and they also distribute about 300 titles from other companies all over the world. Hence their snazzy, state-of-the-art office chairs.

TIME And Space receive numerous demo tapes each week from aspiring sample compilers and are now having to act as an A&R department, writing rejection letters and helping to develop new talent. Still, at least they don’t have to attend pitch a lacquers where they ignore the bands and drink designer beers like real A&R types.

Most of the top producers who have put together sample CDs, including Vince Clark, Pascal Gabriel and Keith LeBlanc, have done so through AMG, who were once Time And Space’s rivals but are currently happily co-habiting thanks to an arrangement whereby the latter distribute all of AMG’s product in the UK. Time And Space’s biggest single sample CD is by Paul Hardcastle, the gay rehash for “Nineteen”.

Three Essential Sample CDs

“Zero-G: Database One”

This is the one which started the ball rolling and it’s still selling today. And so it should be. Now available at a bargain price of £19.95, it boasts over 1,000 sounds, most of which you’d probably want to use! There are over 60 breakbeats, a terrifying amount of dance noises and kicks, TR 909 and 808 sounds, absolutely loads of analogue synth noises and countless vocal samples. It was recently used by Sinead O’Connor on “Later With Jools Holland”. What more can you ask?

“Technotrance”

The title says it all. Offering 1,200 techno-esque samples, with tons of mental rave blats, acid house poltergeists and a clutch of FX from the Roland Juno series and the Wha. The long ambient atmospheres come in two versions: the standard length, followed by the same sample played two octaves higher. This makes it perfect for use on your sample memory is running out, sample the shorter version and play it back two octaves lower. With sections called "Top 20 Stabs And Progressive House Hooks", "Cross Faded Trance And Acid Text", and "Top End Tinkles", you’re sure to find something here you can’t live without.

“The Funky Element”

This has an enormous amount of loops, all faked up to sound as if they’ve been lifted from obscure records dug up from wasted days at Camden Market. After about a billion examples, you’ll also find the same amount of horn stabs, sax riffs, guitar kicks, percussion, string, organ and piano lines. There are loads of FX, too. If funk is your thing, or DIY trip-hop for that matter, this is a goldmine.
the electro pop track which topped the British charts in 1985. A big name producer does not, however, guarantee a big sale.

"There are obviously going to be people who don't like a particular name, so they won't even consider their libraries," says Ed.

What goes down the best, it seems, are CDs with titles describing exactly what you can expect from them. "Funky Elements", for example, which presents an endless supply of funky guitars, horns and drums, has sold in huge quantities.

After a sluggish start, CD-ROM titles are also now rapidly becoming more and more popular, especially with drives coming down to as low as £100. What's more, a CD-ROM disc can handle up to three times the amount of information as a regular CD. The three titles in the "Zero-G" series have been combined as one single CD-ROM, giving no less than 3,000 samples on a single disc.

"You can buy a cheap drive, hook it up to your sampler... and there you are," enthuses Ed. "You don't even have to worry about sampling the disc. You can just load what you want from the drive."

To assist sample fiends still further, Time And Space have introduced a series of listening posts from which artists can hear examples of the material on offer on one of their CDs. With a Roland S770, an Akai S3000 and an EMU sampler, the chances are that your preferred platform is represented, so you can listen to the sounds in action and make the right choices.

"I felt that people needed to hear the samples before they bought them," says Ed. "It's no use spending £50 on a collection of samples which aren't going to be any good to you."

Although this unique customer service was initially only available at the Time And Space offices, Ed has spent the last few months installing the listening posts in shops up and down the UK. The first of these was at Soho Soundhouse in Charing Cross, London.

"It's a very busy shop," notes Ed. "It's always packed solid with people. The post turned out to be a big success and it wasn't long before they were ordering stacks of stuff from us. It's like a tireless robot salesperson. We now have 17 machines around the country, plus one in Dublin."

While most of the material artists lift from sample CDs is buried, reconstituted, mutated and generally rendered unrecognisable, there have been more than a couple of international mega-hits in the "techno-techno-techno" vein which Ed reckons have relied pretty heavily on his "Zero-G" discs. Doesn't that make him a bit green?

"Not at all," he claims. "When someone buys one of our discs, they're buying a licence to use the sounds on it. That's the deal."

As to the future, Ed is currently getting excited about a new German product called "Circle Elements". It's a CD-ROM which has the easiest-to-use sequencing package the world has ever seen, dedicated to building songs out of a choice of over 1,000 samples, all carefully grouped according to the tempos and the vibes. And it costs just £30.

"A child could use this," enthuses Ed. "We're reaching the point where people will be able to sit there with little lap-top computers and a pair of headphones and create music in seconds. They can then output the tune onto a DAT and get CDs on a white label press if it's any good.

The idea of another 1,000 DIY records arriving for review at the Muzik offices actually fills some of us around here with dread. But, hey, it's the future and Ed Stratton is going to be fueling it.

For more information about Time And Space's sample CDs, send an SAE to PO Box 306, Berkhamsted, Hertfordshire HP4 3EP, or telephone 01442-870-681.
Cartridge Family

Station's TRACKMASTER CARTRIDGE is the essential new DJ tool


But what about a piece of gear, smaller than a very small pencil and costing less than a handful of hot American imports, which can mean the difference between crystal clarity and sounding like you're spinning on a fucked-up old Dansette using the same stylus it was sold with in 1968? It may be time to examine your choice of cartridge. And if the Ministry Of Sound's recent investment in Stanton's new Trackmaster series of cartridges for every deck in their main room is anything to go by, you might consider parting with £200 for a couple yourself.

Stanton, a company already renowned for cartridges, headphones and all other DJ acoutrements, launched the Trackmaster at the end of last year and immediately won new friends in the spinning fraternity. Indeed, numerous jocks have gone so far as to endorse the product in adverts.

So what makes the Trackmaster that good? Well, it's simplicity itself to fit, with a specially integrated headshell design which slots right onto the tone arm without any mucky muck and no loose wiring to hum away at the merest hint of an earth loop. It also boasts Stanton's patented cantilever design and the lower centre of gravity, making it easier to cue.

However, the launch of the Trackmaster hasn't been without the occasional teething problem. "We've found that the bass levels which tend to make the decks shake was resulting in one of the channels cutting to half volume," notes Chris. "But we've modified the cartridges and they work fine now."

Thank heavens for conductive lubricant, eh? Stanton are in the process of ensuring that this doesn't happen again and, in the meantime, Chris reckons that the Trackmaster has been well worth the bother. "The difference is truly unbelievable," he says.

For more information and prices on the Trackmaster series, telephone Lamba PLC on 01727-940-527.

Stereohead elliptical stylus which they claim, offers optimum groove tracking and reduced vinyl wear. And on top of this, it has a fluorescent tip! The thing glows in the dark!! Stanton have actually been putting little dabs of fluorescent paint on their tips since the early Sixties, when they were making cartridges for radio stations, but the go-faster stripes have never been quite so vivid as this.

"The sound is a marked improvement on the previous industry standard, the Stanton 500," says the Ministry's technical manager, Chris Langley, who was introduced to the Trackmaster by DJ Jazzy M. "It has a different character to it."

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**CLUBS OF THE MONTH**

HAVING been hailed as the “club capital of England” two years ago, Leeds was always going to find it hard to live up to its reputation. But in the same way that the “never say die” spirit of northern clubbers has meant their reputation precedes them wherever they go, Leeds-based promoters have fought the critics with four of the finest club nights in the country. With Back To Basics and Hard Times highly-reviled, two others have risen in their shadows. But both have been just as pivotal in making Leeds one of the cornerstones of UK clubbing, and both about to celebrate anniversaries:

**FRIDAY JULY 21**

**LEEDS: UP YER RONSON’S THIRD BIRTHDAY**

Pleasure Rooms, 9 Lower Merrion St. 0113-244-5521. 10-late. £20

UP Yer Ronson is Leeds’ finest Friday night out. Launched by Tony Hannan and Adam Wood in 1992 at the Music Factory, it established itself as the perfect start to every long weekend. As with any good club, UP Yer Ronson has built its name through its resident, and Marshall is now considered to be one of the finest jocks in the field. He has also led the club admirably and, with regular appearances from the likes of Sasha, Brandon Block and Laurence Nelson, UP Yer Ronson has developed one of the finest “Up” nights in the country. On the eve of their third birthday, Tony Hannan, the founder of UYR, Kaos and Soak, explains that their success stems from being the only club in the North “where you can keep clubs going longer than in London. We’ve worked hard to be different and rather than fight with clubs like Back To Basics, we work together.”

As for the music, Hannan reveals: “We’re still doing what we set out to do. We play house with a groove and a melody. I’ve always been into block dance music, through Northern Soul, and people don’t realise that, with the four rooms in this club, we promote different styles of dance. We don’t cater to big name American DJs. We bring in people who aren’t given the power in other clubs.”

Marshall is now involved with the Up Yer Ronson single (“Lost In Love” out now on Polydor), alongside Hannan, Wood and vocalist Mary Pearse. The club is also set to make a return to Ibiza this summer (having attracted some 2,800 people to Space last year) with dates at Ku, Space and Es Paradis from August 8-11. In the meantime, while UYR regular Brandon Block is in Ibiza, Sasha and Marc Auerbach are the Ronson residents for “The 12 Nights of Summer”. Tonight, however, Sasha, Jeremy Healy, Alfaït Hairhead, Marc Auerbach, Marshall, Craig Campbell, Steve Lee, Laurence Nelson, Andy Ward and Neil Metzner all show their respect for the club. This will be one of 1999’s nights to remember.

**SATURDAY JULY 22**

**LEEDS: THE ORBIT’S FOURTH BIRTHDAY**

After Dark, South Queen St, Marley. 0113-252-8202. 8.30-2am. £5

THIS is a legendary club. Ambitious with their line-ups from the very start, The Orbit were flying in the European and American techno groovers long before they became gods. Put that fact together with a crowd who are ready to dance to the football results, and it’s easy to see why The Orbit has won the hearts of countless foreign DJs and why so many star spinners are still loyal to this passionate crew of promoters. With stunning live shows from Underworld and Vapourspace under their belt, with Plus 8 choosing this as the first place to host a UK party, and Seven Velh electing to celebrate one of his birthdays here, this club has witnessed some damn fine nights. It is also, without doubt, one of the finest places to hear experimental techno. If you’re still convinced about the sheer excellence of this club, ask Derrick May, who once took a cab all the way from Heathrow Airport to spin here for just 20 minutes.

Tonight, The Orbit celebrates its fourth year at the forefront, with David Holmes, Luke Slater, Nigel Walker, Mark Turner, John Berry and Wamoun on the wheels. Bandon perform a live PA. And watch out for that man Arden on the stage. Leeds, we love ya.”
WEDNESDAY JULY 12

BRIGHTON: SHAKE VER WIGS! Jazz Plaza, 16 Ship St, 0117-338-3438. 10-2am. £3. Robert Luis, Momo and Simon from Big Cheese.

HUDDERSFIELD: PURE Callys, 4-9 Headquarters Square. 01484-414-656. £5. Tom Warwight and Buckley.


THURSDAY JULY 13

BATH: GORGEOUS Ine, Paragon, Walcot. 01225-448-281. 6-2am. £3. With Chris & James T

DUBLIN: LIVIN’ LARGE Temple Of Sound, Ormond Quay, D1. 01-872-1611. 10am-5am. £3. Mark Dixon and Stephen Mulhall.

GLASGOW: PUSSYPower PRESENTS... Arena, Gorbals St. 0141-334-6576. 9-3am. £8. £1000 Ft Jesus, Twitch and Tony & Jason.

LEEDS: G SPOT Music Factory, Brigades. 081-321-3008. 16-2am. £3. Paul Murray, DJ EMT and Andy Richardson.

LONDON: SPEED Mars, 12 Saffron Row, W1. 0111-435-4655. 10-3.30am. £5. £16.50, Fabio and Kinney & Storm... Alex Knight joins Mark Broom at SKUM (Tarmului, 65 Charlotte Rd, EC1. 01-416-4695 10-5am. £3). ANIMAL HOUSE (Gardening Club, 4 The Piazza, WC2. 0117-417-3000. 10-5am. £3) continues the happy house vibe... Bob Jones tells us all to SHAVE IT LOOSE (for Rhumba) 30 Shepherdyde Av, W1. 0111-227-1155. £3). £5. Philip and Strictly Gordo host VIBES ARTS CLUB (Ormond, 6 Ormond Yard, SW1. 01-225-8362. £5) Wilber Wilfordere and Andy Mendes appear at ODIN (1-3 New Burlington St, W1. 0117-226-3755. 9-6am).


READING: CHECKPOINT SPECIAL Washington Heights, Cowdray Rd. 01733-787-788. 8-4am. £8. Jon Pleasured Wimmin, Bily Nasty, Richard Ford, Pierre Marcous, Rad Rose and Andrew Weatheral performing one of his special sub 105ins upstairs. If his set is anything like the one he played at Salereonic with Bob Jones, this will be a very fine night.

STRATFORD: PHOENIX FESTIVAL Long Marston, 01869-363-066. 12noon-5am. The Madgascar stage today features The Orb, Danco De Gaia, DJ Lewis, Timeshadow, DJ Avarice and Dat Sabotage.

WAKEFIELD: UNDERGROUND Rabbit’s, 4 Bridge St, 01924-285-245. £2-£5. Luv Dup and Mark Wilkinson.

FRIDAY JULY 14


ABBROACH: RUHMA Club (Leiden, 11-13 Whitehall St, 0113-255-2337. £3). MANSFIELD: ROPE Yard, 8 Westgate. 0113-222-2233. 8-2am. £3. Jim Sharft Ryan.

MIDDLESBROUGH: SUGAR SHACK Enterprise Corporation, Rd 01642-235333. £3-£4. £3. Todd Terry and Alan Appleton.

MILTON KEYS: DENN’S 01908-106-8538. £2. £2. £2.

NORTHAMPTON: FACTOR 15 Vault, Abingdon St, 01602-332-1320. 10-6am. £5. £5. £5. £5.

READING: LOVE TO BE Kitchen. 0118-235-2359. Lux Dup, Walker and Harris.

PERTH: RHUMA Ice Facyby, (Slackerd, 43-45 Whitehall St, 0113-255-2337. £3). MANSFIELD: ROPE Yard, 8 Westgate. 0113-222-2233. 8-2am. £3. Jim Sharft Ryan.
PA, Paul Walker guests at HAPPY HAPPY JOY JOY (Dugbee Institute, Dugbee Night SI. 0121-413-7708) ... SWEET (Dance Factory, Dugbee Institute, Dugbee Night SI. 0121-413-7708) ... celebrate their second birthday. Chris & James and Scott Bond are at BREAD & CIRCUSES, 0121-413-7708 ... Norman Jay is at PUB (Sterling Wheel, Westley SI. 0121-422-1230, 10.30-2am) ... with Patrick Smoove ... Jeremy Healy is at MISH MISHA, 0121-413-7708 ... FOURTH BIRTHDAY Candies Palace, 1 Camden High SI. 0121-434-3630 ... Todd Terry hosts a Freeze Records showcase which will include a three-hour set from "Todd The God" (Judge for yourself), Paul Trouble Anderson, Bobbi and Stevie, Ricky Morris, Linda C, Matt Lamont, Chrissy T, Del G and Dead Head and House Of Gypsies performing live DJs. Respect to Bobbi and Stevie for fixing the party and for dropping the stunning Faze Action release on Dave Hill and Saxy Red Eye's Nuphonic label. What a brilliant way to launch a label. ... Oakenfold (who had a disappointing evening at his Wednesday night club at the Viper Rooms. The sound system was failing but it was full of industry people who wouldn't dance) is at CHEEKY PEOPLE (County Hall, SI. 0121-786-6161) ... with Jeff Freed, Smokin' Jo, Luke Neville, Paul Harris, Craig Jensen and Paul Jackson at this location used by Leftfield for their party. ... Agent Provocateur play live at the Wall Of Sound at Night at ATHLETICO (Blue Note, 1 North Square, HVT, 0121-230-2047, 10.30-2am) with Justin Mekon, Carter (Artery/Monkey Mafia), Derek Delahaye (the only one and only one), Simon Fathead, Alex Sparrow (a true open-minded DJ) and Kirsty McCall. ... DJ Am:end continues to reside at ONE FOR YOU (Happy Joe, Crucible Lane, SI. 0121-376-0282, which now hosts a new chill-out night - Frankie Foncett resides at RELEASE THE PRESSURE (Laz, 164 Charing Cross SI. 0121-304-2000, 19.30-4am) with Down, Tivib, Andy B and guests from Buzz Records ... Red Machine, DJ's at the Lounge, SI. 0121-376-0282) is at SEX LOVE & MOTION (Scarborough, Charing Cross, 0121-478-4073, 10.30-3am) with Russ Cox and Keith Fielder ... Jeremy Healy, Granit Plant (responsible for the classic "Gott's Got Up") and Nick Hanson are at CENTREFOLD (Rock Garden, 4 The Plaza, Centenary Centre, 0121-237-0283) ... J Saul Kane, Steve Moran, Sirius Sound System and John Towsey and Tradtive Live play at PRANA - TEMPLE BALL (Ria Centre, Chichester RI. 0121-207-1919, 5.45-3am), 27th ... Patrick Forre, Chris Cheekley, Rachel B and Dezzie D spin at FLIPSIDE (Cond, 11 Whole Horse SI. 0121-237-0283, 20.30-3am) ... Frank Tope, Felix B, Simon Ratschife and Massimo spin at MINISTERS OF SALON (Club 9, 1 Self, SI. 0121-738-4016, 8.30pm-5am) ... JC Maddington and Harvey host MYLON (Ministry, 160 Great Western Rd, SI. 0121-376-6250, 22.30-5am) ... with Kathy Sledge, Billy Carrol, Simon Dow and Jimmy Smiley ... Jo ... and Logan Happy Hoopla are at EVENING STANDARDS (People, 27 Oxford St, SI. 0121-457-7774, 18.30-6am) ... Wardman, Wilkinson, Grimley, Girls 3 ... Gether and Biko are at UNITED KINGDOM (Club UK, Beckfield Rd, SW11 0121-478-1818, 22.30-5am) ... Calum, Moose and Andy Lewis are at GEE HONEY BABIES (Corks, Binney St, 21.10-2am), 27th. ... SHEffield: LOVE TO BE ... Music Factory, 23 Linden Rd, SI. 0121-247-7988, 9.4am, 5.1am. Jeremy Healy, Jon Pleased Wimmin and Patys by Strike and Mr Roy. ... SOUTHEND: ENOUGH TO MAKE YOU CUM Club Art, 9 Emmer Approach, 0121-335-9277. Pete ... Warrington: THE WORLD Church SI. 0121-245-1844, 9.30-2am. 7th, Jo Mills, Mike Woods and Barry May. ... Windsor: Full Moon, Mirage, William St, 0121-313-227, 18-3am. Norman Jay, Andy Morris and Bobbi & Steve. Woverhampton: VIRGINIA CLUB, 33-35, 2-3am. 8am. 3. Marshall Jefferson, Jon Marsh, Phil Mison, Lufty, Breeze, Mo, Cooke and Freedy. ... Sunday July 15 ... Birmingham: Mardi Bar 887-40324, 19-3am, 22.30am. The Saturday night continues well into Sunday with this legendary morning club-catef. ... Glasgow: Lush Voodoo Rooms, Cambridge SI. 0121-432-347, Todd Terry and Fiona Mcgeoch ... Kent: Club For Life, Barns Green Rd, Hildenborough. 0121-493-3119. 11.50-5am. Call to confirm line-up. ... London: The Rumpus Room, The Albany, Great Portland St, SI. 1-7.30am. 22.30am. Praylo electro, bombastic beats and droppin' science from the regular Frankinors, KQ. UK, Goldfinger, Xaver and The Kenosha Kid, plus guests. ... Andrew Weatherall at STUTT (Cross, Gardens Y, SI. 0121-394-3117, 8am-5.3am) with Nick James ... Brother Jim and The Vibe Master continue in the early hours of Sunday morning at VIBRANCE (Dray, 4 Dray Inn Rd, W1C, 0121-474-6899, 10am-6pm) ... 0121-988-5903. 2-3am. Phil Perry and Paul Raki ... Stratford: Phoenix Festival Long Marston, 0121-988-6981, 8am. Global Underground, Loop Gnu, African Headcharge, Ultrasound, "... The Bong, Optik, Freak Power, D-Influence, George Clinton, War and Apache Indian. ... Monday July 17 ... Chillin' Rib, 23-24 Bateman St, SI. 0121-437-1977, 8am. Free. Jim Masters and guests, with Juan Atkins recently joining him on the decks. ... James Lavelle continues to pack THAT'S HOW IT IS (Bar Rumba, 36 Shaffer St, SI. 0121-297-2175) with Gilles Peterson ... Paul Harris and Nicky Holloway hosts WORLD RECESSION (Velvet Underground, 14 Clarion Cross Rd, SI. 0121-439-4055. Till 3am. ... Tuesday July 18 ... Burnley: Smokin' Panera Joanna, 19-21 Hamerton St, 0121-432-451, 2-6am. 23. Del Beat In Yer Bones, Pete Ward, Yogi & Boo Boo. ... London: The Pink Garden Club, 4 The Plaza, HVT, 0121-497-3135, 18-3am. 54. Jim Masters and Fabio Pacifico ... Manchester: Struir-Up Hyacinth, 11-13 Whitworth St, 0121-239-5381, 18-3am. 54. Jim Masters and Fabio Pacifico ... Wednesday July 19 ... Bristol: Thetka 0117-292-2380, Alastair Whitehead and Jim Charlton. Huddersfield: Pure, Calista, 18-20 St Georges Square, 01484-514-556. 54. The Life's A Bitch tour with Jeremy Healy, Scott and St Sloper. ... London: The Loft HQ, West End.
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colin paterson
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august 5th
jon pleased whimmin
graham gold
steve lee

forthcoming
august 12th - naughty but nice party
august 19th - viva italia featuring francesco farfa & claudio coccoluto
august 26th - hard times party featuring tony humphries & terry hunter

back room
girls 2-gether
clive henry

danny rampling
ampo
adam ark

moonboots
ashley james
freddy (back to basics)

uk midlands
uk midlands
uk midlands
uk midlands
uk midlands


**THOSE WHO ROCKED IT**

- Jamiel Lavelle at That's How It Is, London
- Phil Mison at Cafe Del Mar, Ibiza
- Groovefinder in Ibiza
- Darren Emerson at Club Font, Brighton
- Martin (Rub-a-Dub) of Blackfriars, Glasgow

**JOSH WINK**

JOSH WINK at Checkpoint Charlie, London
- Hippo Terraces at Lush, Glasgow

**JOSHDUB**

- Danny Ramping on Bruut Rooms, Quidi Vidi, Double B
- Jeremy Healy at Pure Nova, Derby
- Jamiel Lavelle at Henze, London
- MoRo at Renaissance, Glasgow
- Darren Emerson at Clubchin', London

**MONDAY JULY 24**

- **BRIGHTON: CLUB FOR LIFE Zug, Old Ship Beach, 02722-821-308, 8-10 am, £7**
- Jeremy Healy and Danny Ramping

**TUESDAY JULY 25**

- **LONDON: THE PINCH Gardening Club, 4 The Piazza, WC2, 0271-487-3153, 10-3 am, £5**
- Long and Fabio Paras

**WEDNESDAY JULY 26**

- **Huddersfield: Pure Calvinia, 19-20 St Georges Square, 0274-414-350, 8-10 am, £5**
- Freshly squeezed host with Digi, Ra Soul, LC Love, Sean Benson, Fabio Paras, Girls 2 Gether, Olive Kenny and Moonboots

**SUNDAY JULY 23**

- **BIRMINGHAM: MARCO PADO BAR 021-872-314-260, 3-5 pm, £3**
- The Saturday at 26.00 and 26.01 continues into Sunday at the infamous Marco Polo bar.

**GLASGOW: BAR 10 MITCHELL Lane, 021-241-8535, 5pm-12am**

- All-day drinking and mellow grooves

**KENT: CLUB FOR LIFE The Barn, Stocks Green Rd, Hillennifer, 021-497-3183, 1-10pm, £7.50, Healy, Chris & James and other Club For Life regulars.

**LONDON: THE RIMPUS ROOM**

- The Alumby, Great Portland St, W1, 7-12am. £3. Pheassey electro, bandanna beats and droppin' science from Mervy Pranksters rooster, MK Ultra, Goldfinger, Xavier and The Kenosha Kid.

- Aquaviva plays a three-hour set at STRUTT (Crescends Yd, 011-216-327-217, 8-1am, £5)
- Brother Jim and The Vibe Master host Vibe Rugs (Greys Inn Rd, WC2. 041-874-8849, 10pm-5am, £5) for the homeless and true careers.

**SLOUGH: FULL CIRCLE**

- Greenhook, Coombes End, 041-966-952, 2-5am, £5
- Phil Perry spins a four hour set.

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**THOSE WHO LOST IT**

- James Lavelle at That's How It Is, London
- Phil Mison at Cafe Del Mar, Ibiza
- Groovefinder in Ibiza
- Darren Emerson at Club Font, Brighton
- Martin (Rub-a-Dub) of Blackfriars, Glasgow

**THOSE WHO FAILED TO SHOW**

- Danny Ramping at Bruut Rooms, Quidi Vidi
- Jeremy Healy at Pure Nova, Derby
- Jamiel Lavelle at Henze, London
- MoRo at Renaissance, Glasgow
- Darren Emerson at Clubchin', London

**JOSH WINK**

- Josh Wink of Checkpoint Charlie, Reading
- Hippe Terraces at Lush, Glasgow

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**MONDAY JULY 24**

- **BRIGHTON: CLUB FOR LIFE Zug, Old Ship Beach, 02722-821-308, 8-10 am, £7**
- Jeremy Healy and Danny Ramping

**TUESDAY JULY 25**

- **LONDON: THE PINCH Gardening Club, 4 The Piazza, WC2, 0271-487-3153, 10-3 am, £5**
- Long and Fabio Paras

**WEDNESDAY JULY 26**

- **Huddersfield: Pure Calvinia, 19-20 St Georges Square, 0274-414-350, 8-10 am, £5**
- Freshly squeezed host with Digi, Ra Soul, LC Love, Sean Benson, Fabio Paras, Girls 2 Gether, Olive Kenny and Moonboots

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**THURSDAY JULY 27**

- **BATH: GORGEOUS Ru's Parq, Walcot, 0272-445-289, 8-5 am, £5**
- Mike, Gerard and Robin

**BRIGHTON: THE ESCAPE CLUB**

- 11 Market St, 0273-038-918, £5
- Carl Cox and Lewis

**DUBLIN:** LIVIN' LARGE Temple of Sound, Drummond St, 01-918-030, 8-1pm, £3
- Stephen Mulholland and Mark Dixon

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DERBY: CLUB UNIQUE
Conservatoire, Cathedral Rd. 01332-292-946. 9.30-3am. Mark and Adrian from 8am to 5pm daily. Lisa Loud is at BLUE NOTE (Blue Note, 14 Watergate St, 01332-205-267, 9.30-3am.) with Tim and Laurie.

DUBLIN: TEMPLE OF SOUND
Dawson St. 01362-342-351.5. With Joe Murphy and Stephen Mulhall.

EDINBURGH: PURE Venue, 17-21 George IV Bridge, 12.30-2am. S7. Twitch and Brainstorm.

GLASGOW: SILAM, Arches 22. Miller St. 0141-221-2085. 10.30-3am. S5. Melvin (who recently performed with Jim Atkins in North Carolina) and McMullan.

HULL: HULL, York Rd, 01482-312-134. 9.30am-3am. Yogi Haughton, Beige and Isbister.


LEEDS: UPP REDRUM Music Factory, Brig; 0113-244-5501. 10.05-late. S6, 2; Marc, Mace Auerbach, Marcellina, Almene, Metzer and Murray. & Nic Love is "THANK F**K IT’S FRIDAY" (After Dark, Canal St, 0161-252-3242). Sarah Chapman and Nancy Noise join Eastwick and Swift at CREATION (Wireless, Gunner St, 0151-272-6875, 10.05-3am.).

LIVERPOOL: HAND TIMES & FULL ON Nation, Wolstenholme Sq, 0151-789-1803. 10-30am. Todd Terry, Park, Piccios, Holloway and Eastick.

LONDON: OPEN ALL HOURS Ministry Of Sound, 103 Gaunt St, SE1. 0171-272-2094. 5.00am-1.1am. Darren Emerson, John Aquatica, DJ Happy, Jimmy Jovino, Jim Skingley and Billy Instructor.

LONDON: YELLOW SUBMARINE (Velve Entertainment, 143 Clerkenwell Rd, 0171-224-1914. 18.30-2.30am.) with Holloway and Chris Goodpaster. Fat Tony is at the GALLERY (Turmeric, 63 Clarksfont Rd, E1, 0171-256-2403, 17.30-7.30am.) with residents Jon Cecchini, Danny house, Paul Newman and Darren Stokes.

Social with my decker and a laminated ticket I spoke the entire night in a Batcat suit hanging upside down in a cage with a bunch of bats. One night we had the boats who broke into the Queen's bedroom singing with a band made up of asssorted Sex Pistols and various punk reprobates. Naked snake-dancers, Allen Sheen Sex Fiend's electro-television and a disco band we formed called The Parkfeetmo - every week a full cast with none of the effiulion and musical snobbery which rules most venues.

The Batcat finally closed its doors for the last time in 1986, after London's folkie clubbers moved on to pastures new. Sam's guitarist卫健 sang on Jo Inoue's & The Bashees, while singer Olly Widdom went to Swa, swapped his flutes for fluorescent legs, and has recorded for Youth's Dragonfly operation. If I had time, I'd start the club up again on the same rampant excessively re-arranged two-fingered lines. Meanwhile the closest we have to it now is Back To Basicali!!

Call FINAL FRONTIER (Club UK, Hammersmith, 1116, 01-377-1018, 18.30-2am.) for guests detail. See Fontaines and Luke Neville live at BARE INSTRUMENTS & GLITTERATI (Cross, Goods Yd, N1, 01-377-1026, 19.30-3am. S19) with Craig, Sex, Love & Submission [DIETETYM (E1, 24-35 Farringdon Rd, 0171-243-1737, 10.30-3am.). Jason Moore and John Noma Are Mates are at SLINKY (Legends, 8 Old Burlington St, 0171-377-1303, 10.30am.) with a live from Lippy Jojo. Jon Janes guests at XMARIANNA (Charlie Chains, Cliffridges Rd E4, 0171-501-1506, 10.30-1am.).

MANCHESTER: SHINE Recital, 11-13 Westminster Rd, 0161-236-1561, 9.30am-3am. £5. Farley Jackmaster Funk, Nipper and Andy Clement... Alex Knight is BURIED OUT (Sandys Squares, Jesmond, N6, 01137-3710, 18-3am. £3) with Holroyd... Tom Wainwright is at WOODSTOCK (One York St, Springfield Business, 0121-543-7788, 10am-3am.).


NORTHAMPTON: FACTOR 15, Westfield, 01604-233-130, 9.30-3am. S6 Mike E Bloce, Steve Trax, Dean Wilson and Lee Wright.


ROMFORD: CULTURE SHOCK, Greatwood, Boulevard, 01708-772-502. 8.30-4am. £7. Gareth Cook and Russell Penn.

SHEFFIELD: RISE Leekhead, 6 Leekhead Rd, 01742-736-050, £7. Luvdup begin their monthly residency with Digs & Wooloo, Steve Walker and Paul Chiswick.


STAFFORD: SWOON Callium, Newport Rd, 01782-227-724, 8.30-4am. £7. Graham and Russell Penn.


STOKE, STOKY CITY, Glass Street, 01782-418-733, 9.30am. £5. Smoke Joe.

WALSWALL, MILK & HONEY New Kingoom, Upper Hull Lane, 01222-644-360, 2-3am. Sound Station, Glen Ashton, Jay Daniil and Christian Woodyatt... Tipper T and Morris Martin are at ENDLUGE (Above Harpers Nightclub, 30 Litchfield Rd, 01222-3212, 9.30am. £3.)

WOLVERHAMPTON: PUMP Piccios, 33-34 Bridg St, 01902-711-619, 8.30-2am. £4. Carl Cox, Farley Jackmaster Funk and Lee Fish.

BIRMINGHAM: REPUBLICA, 139 Broad St, 0121-223-3093, 10.30-3am. £5. Nick Warren is at RUN (Streetsville Inn, Walsall St, 0121-223-6125, 8.30-3am.) with Danny Technics... Junior Healy, Rhythm Doctor and Matt Skinner are at WOOFLE (Venom, 1971, 0121-542-0333, 11am-midnight.) Allister Whitehead and Jim Shaft Ryan spin at MIRSE (MONEYPENNIES, Bonds Sq, 0121-203-4307, 11am-3.30pm.)

BIRMINGHAM: HAPPY HAPPY KYOJO (Digbeth Gates, Digbeth High St, 0121-643-7705.)

BLACKWALL: MAIN ENTRANCE Patalina Building, Central Promenade, 0121-262-235. 3.30am.

BOURNEMOUTH: BUMP 'N' HUSTLE Pavilion Bedroom and Lucocci Suite, Westover Rd, 01202- 377-344. £late. Simon Dunmore, Miles Copeland, Chrisy T, Simon Merrit, Aydin and Chris Grey... Slipmat is at BASS (Milton, 01202-270-911.)

GUNNERS: Check the autumn line up.

GROVES: Check the autumn line up.

HULL: Hull, York Rd, 01482-312-134. 9.30am-3am. Yogi Haughton, Beige and Isbister.

INVERNESS: AVALON (One York St, Springfield Business. 0121-543-7788, 10am-3am.).

KEITH: Check the autumn line up.

KENSINGTON: Check the autumn line up.

LONDON: Check the autumn line up.

MANCHESTER: Check the autumn line up.

NEWCASTLE: Check the autumn line up.

NOTTS: Check the autumn line up.

SHEFFIELD: Check the autumn line up.

THAME: Check the autumn line up.

WALLINGTONT: Check the autumn line up.

WILLIAMSBURG: Check the autumn line up.

HURSTBURYFORD: DAMNATION Cellar, 1-20 St George’s Square. 01733-405-251. CJ Mackintosh and Tom Wainwright.


LEEDS: BACK TO BASICS Pleasure Rooms. Marion St. 0113-953-0474. 10-3am. Kid Bachelier, Phil Asher, Alex Knights, Hughy, Ralph Gawain, James Holroyd, Lee Wright and Simon Mu... Pete Heller and Terry Jarvie join Paul "Trouble" Anderson at HARD TIMES Music Factory. Bridge St. 0113-246-7509. 5-9pm. 3.50pm... Faversham, Daisy, Hovac and Zach are at VAGUE (Warehouses, Summer St. 0113-942- 1613. 14-4.30pm. £3).

LEICESTER: HIGH SPIRITS Venus, University Rd. 0116-275-5329. Seb Fontaine, Judge Jules and Norman Jay... Paul Clarke and Junior Perez spin at PASSION (Empire, 57 Belvoir Rd. 0116-238- 2716. 9-2am. £7.50) with a PA from Electronica. Kate Wilde and... at GARDEN OF DELIGHTS (Luxor, 57 Welles Rd. 0116-235-0151).

LIVERPOOL: VODKA De La Vene, 02 Duke St. 0151-709-0008. £5. Darren Emerson, Skitch and Nick... Jon Pleas and Wimmin goes to DREAM Nation, Wytchholme Sq. 0151-709-1993. 9.50-3.15. £3 with Pete Tong. Binsdale (who rocked Deluxe in Nottingham with Hardfloor's)

Maidstone: Baby Love Polo Club, Wintons Place. 01425-728-278. £3. Lee Fisher and Boot Boys.

Manchester: House MATION Events, Sump, Bankside Mill, Jersey St. 0161-237-3125, 10-3am. £7. Miles Holloway. Park is at THE MADCAP (Wolverhampton Rd. 0161-236- 0501. 9.30-3am. £13)... Deja Vu take their "Gangsters, Tarts & Warriors" Tour... to LIFE (Bowlers Langridge Rd. 0161-517-4405. 8-2am. £12) with Lucup, Lennox and... Christian is the guest at ATRAUMAE (One York St, Spring Gardens. 0161-433-3764).

Lisbon: THEO FROM TROT Terre Feme, 48 Belvedere St. 01223-22048. 11-2.30am. £10. Farley Jackmaster Funk, Electric Lady, Alister Whitehead and Pete & Russell.

Newcastle: SHINDIG Riverside, Middlesbrough. 01642-311- 4196. 9-2am. £7. Lynsey Fontana (the first man to suffer from the litany of Zoozan club promoters, being named as brother "Lanny Fontana" on Joes's Pacha posters), Phil... Peter Scott Bradford and Scooby.

Nottingham: 100% Pure House, 5 James St. 0115- 497-4011. John Digweed and Alistair Whitehead. Mackintosh and Harvey are HULIN" (Ministry Of Sound, 100 Gaunt St, SE1. 0171-378-3523. 11-4am. £10). ... Mark Collings from Tag (check this man's taste in music) is at EVENING STANDARDS (Pleasure People, 37 Oldham St. W1. 0171-237-7778. 11.30-4.30am. £5)... Jeremy Healy will never be fit... for a CENTREFOLO (Gardening Club, 4 the Plaza Convent Garden, W2C. 0171-697-3133. 18.30-6am. £72)

tonight joining Dave Dorrell and... Patrick Forge, Chris Checkley, Rachel B and Dezzie D spin at FLIPSIDE (Euston, 11 White Horse St, W1. 0171-425-5333. 11-3am. £10)... Judge Jules, Fabio Paras, Keld Teufel, Biko and... Gaskin and Mark Stewart.

Sheffield: Love To Be Music Factory, 33 London Rd. 0114-242-7403. 9am. £3. Todd Terry, Tony Walker and Christian Woodyatt... John Digweed producer... and... at SUBWAY (The Arches, 9-11 Walkers St. 0114-272-2009. 10-6am. £10).

Suffolk: ENOUGH TO MAKE YOU COME Club at O Elmer Approach. 01722-323-277. £5. Danielle Davoli, Si Barry and Chris Powell.


Swindon: Frisky Brunt Rooms, Havestock Sq. 01793-531-364. 9-3am. £7. Live Club.


Wolverhampton: UK Midlands Crow's Nest. 01902-308- 2232. 8-2am. £8. Roc & Kato, Phil Miron, Rob Ros, Marshall and Red Marc... MC Ribbs, Micky Finn and Ned Ryder appear at the infamous QUEST (Pleasence, 34- 36 Brind St, 01902-711-817. 8-2am. £20) with DJ Kid, Nexus and Bryan G.

Worcester: West Dream Zip Zags. 01684-819-049. 5.30-2am. £5. Tony Sanches and Kelvin Andrews.


SUNDAY JULY 30

BIRMINGHAM: Marco Polo Bar 0121-430-314, 8pm-3am. £2.50. The Marco Polo Bar just keeps on going throughout the week, and this is where the true party animals come for that summer time. Don't forget your shades.

GLASGOW: LUSH Toodle Rooms, Cambridge St. 0141-332-3437. 9-11.30am. £5. Harris and Oscar.

NEWCASTLE TO THE MANOR HOUSE 2-7pm. Love To Be host with Jon Pleas Wimmin. SLOUGH: FULL CIRCLE Greyhound, Colnebrook Bypass. 01327- 615-588. 2-5pm. £5. Phil Perry and Johnny Moy.

MONDAY JULY 31


LONDON: THAT'S HOW IT IS Bar Rhum, 36 Shaftesbury Ar. 0171- 297-2715. £3. Lellie and Paterson.

UK Midlands, Wolverhampton

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NEW JERSEY DRIVE VOLUME 1

JOE MASTERS is at CHILLIN' (Bill Tl, 25-24 Baker St. W1. 0171-437-2772. 8-1am. Free) with guest... DJ Teresia Orlovski is at HARD CORE (Mars, 12 Sutton Row, W1. 0171-439-6095. 8-3am...). JAZZ WORKOUT (Vap, 35 Wardour St, W1. 0171-437-5034. 1-5am. £5).

MANSFIELD: BLUE MONDAY "Bar Beech, 61 Westgate, 01923-22230. 8-2am. £3. Alister Whitehead.

T O T I "Can't You See’ exclusive UK club mixes by E.Smoove & R&B mixes by Sean ‘Puffy’ Combs Jermaine Dupri

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ANN-MARIE SMITH

30 Liberty Wharf, Old Hay Street, Canary Wharf, London E14 6QF
DJ PROFILE: STACEY PULLEN

BORN: Detroit, 1.68.

HOW WOULD YOU DESCRIBE YOUR DJ SOUND?
My DJ style is more of a musical experience. I like to take the kids on a journey by playing them the things I think they'll enjoy, but not by playing them the hits. I play both house and techno, and anything which has a nice funky groove you can dance to. My music can range from anything between 122 to 126bpm.

HOW DO YOU START DJING? WHO/WHAT INSPIRED YOU?
It started as a hobby after hearing Jeff Mills perform as The Wizard on the radio, because he was the only one doing fast mixing and scratching and playing music. "The Chase" by Medel 500 also inspired me, as did Derrick May's innovations with Transmat. Outside of music, I enjoy riding around Detroit on my bike and shooting documentaries with my camera.

WHAT WAS THE FIRST RECORD YOU BOUGHT?
Jen Reccas's "I Wanted To Be Real".

AND THE LAST?
One of the Basement Boys tracks, which I picked up at the Gramophone store in Chicago. I'm sorry, but I'm useless when it comes to names.

HOW MUCH DO YOU SPEND ON RECORDS?
About $10 a week. I tend to buy records from everywhere but Detroit.

WHAT CHANGES WOULD YOU MAKE TO THE DJ SCENE?
I'd like to break the boundaries and put an end to DJs playing only 4/4 house. I'd like to see authentic, ethnic music become a staple of DJ sets - everything from African and Indian music and not what's usually classified as "clashed-out" music. The rhythm percussion on African music is where the basis of the rhythm came from, and I'd like to play that. It can be having hearing five DJs play the 4/4 beat in one night.

WHAT ARE YOUR STRENGTHS AND WEAKNESSES?
My strengths are knowing that the crowd are following me and, when I get carried away, managing to picture myself on the dancefloor with them. My weak is in deciphering atmospheres of a club and handling tricky situations. When I was in Australia, I played after someone who had been spinning 168bpm techno, and I went in and played nice groovy music. But they didn't respond.

WHO ARE YOUR FAVOURITE DJs?
LIU Louise Vega, Dave Angel, Roger Sanchez, Laurent Garnier and Ollie.

WHAT ARE YOUR FAVOURITE CLUBS?
The Fuse (Bressis), Ministry Of Sound (London), Xer (Paris), Club (Glasgow), Vapour Space (London), WHAT WOULD YOU DO IF YOU WEREN'T A DJ?
Riding my bike around Detroit or reading the local news on television. I've always wanted to be a newscaster. But I think I'm past that stage now.

WHAT NEXT FOR STACEY PULLEN?
My album on Transmat/RSB is due out when people come back from their holidays in August. I'm also working on a live show for my Silent Phase project. I'm very keen not to be pigeonholed as a techno artist, because you always seem to get labelled as one thing in this scene. I like to make whatever I feel comfortable with at the time.

Stacey Pullen follows his recent appearance at Vapour Space with a date at Open All Hours at London's Ministry Of Sound on July 21

LEEDS: UP YER BONSON Pleasure Rooms, 6 Lower Marsh St, 0113-244-5921. 14-16. JS: Sasha, Marc Auerbach, Andy Ward, Metzner and Dresser.

LONDON: SABRESBONI 2 ECI, Farrington Rd E1, 0171-734-3156. 18.00-4am. £2.50. "Redox, Exclusion and Jeff Kight take over Sabresboni like acts used to at Sabresbani, leaving Weatherfield with a small opening sequence to set the pace and tone... Mr C and Colin Dale spin at VAPOURSION (Fridge, Town Hall Parade, SW2, 0171-388-8382. 10-12am. £15 with guests..."
**WEDNESDAY JULY 12**

**IBIZA:** CLOCKWORK ORANGE Es Paradis, San Antonio Bay. 03-3471-34283. Kelvin Andrews, Craig Campbell and Tony Gimmer. 03-3471-131546. Carl Cox, Damon Jay and Ricky Strong.

**THURSDAY JULY 13**

**IBIZA:** CREAM Ks, San Antonio Rd. 0131-706-1869. 7,000 capacity with a swimming pool. Roger Sanchez, John Kelly and Paul Bessadosto. 03-3471-131546. Carl Cox, Damon Jay and Ricky Strong.

**FRIDAY JULY 14**

**IBIZA:** CREAM Space. 0131-706-1869. 7pm-3am. Roger Sanchez and David Holmes.

**SATURDAY JULY 15**

**HOLLAND:** LOVE TO BE Seymour, Uithoorn. 0113-73357-786. Tony Walker and Scott Harris. Limited to just 200 tickets.

**GERMANY:** LIBERATION PARTY ONE Schleyer-Halle, Stuttgart. 040-97-731-2898. 4-5am. The Prodigy, Dan Curtin, Robert Armani, Damon Wild, Russ Gabriel, Aggregators, Jeyanne, Mista Dja and others... Dave Angel is at LOVE AND ALABAMA. Halal. 03-3471-131546. ITALY: PHOENIX Versilia. 1.500 capacity with Mixi at the helm.

**MAJORCA:** BCM Magnific. 03-3471-131546. Claudia Coccoluto spins for three nights.

**MONDAY JULY 17**

**IBIZA:** MANIUMISSION PRESENTS React Ks. 03-3471-34283. Rachel Aubrun, Seb Fontaine, Pete Wardman, Tony De Vre, Steven Raize.

**TUESDAY JULY 18**

**MAJORCA:** BCM Magnific. 03-3471-131546. Graham Gold.

**WEDNESDAY JULY 19**

**IBIZA:** CLOCKWORK ORANGE Es Paradis, San Antonio Bay. 03-3471-34283. Lisa Loud, Brandon Block (mixing in samples from hip hop and music with house at Es Paradis last year) and Alex P... Jose Padilla hosts the REVOLUTION Pacha. 0171-817-4826 from Bristol with Joe, Gordon Kaye and Nick Warren. 03-3471-131546. Seb Fontaine.

**THURSDAY JULY 20**

**FRANCE:** LE MAXI Marseille. 0190-270611. Richie Hawtin follows his secret gig at Plastic People in London with Evil Eddie Richards. Poor Lil Louis went down with exhaustion and couldn’t make it.

**MAJORCA:** BCM Magnific. 03-3471-131546. Seb Fontaine tonight and tomorrow, while Emerson spins for the next six nights. Laurent Garnier appears between 24/25.

**FRIDAY JULY 21**

**FRANCE:** L’AN-FER Bijn. 0190-270611. Richie Hawtin.

**HOLLAND:** AMSTERDAM UNDERGROUND MOVEMENT PRESENTS THE DUTCH COARSE WEEKEND. 0171-342-1477. Three days away from home with Laurence Nelson, Paul Gardener, Terry Marks, DJ Stof, Paul White and Steve Whitechurch. Coachies leave Paddington, London, at 2pm on Friday and return on Sunday evening.

**SATURDAY JULY 22**

**FRANCE:** L’OPERA L’Opera, Chambly. 0190-131546. NICOLAS DANCE AND KRAUTBEAT. 03-3471-131546. Richi Hawtin.

**GERMANY:** FUN FAR RAVE Rhenenstein, Badebief, Robert Armani, DJ Snook, DJ Saund, M.C. Calvin Reimund and Fitzz.

**SUNDAY JULY 23**


**FRANCE:** L’AMENADE L’Aménade, La Caja 0190-270611. Richi Hawtin.

**IBIZA:** HIGH SPIRITS Es Paradis, San Antonio Bay. 03-3471-34283. Daniel Davol, Tony De Vre, Andy and Andy, Chado.

**MONDAY JULY 24**

**IBIZA:** MANIUMISSION PRESENTS ANGELS OF LOVE CRÈLES NO. 03-3471-34283. Jon Magin, Danny Dragon Box, Alex P and Atlache Of Lyon, Dif.

**WEDNESDAY JULY 26**


**THURSDAY JULY 27**

**IBIZA:** CREAM Ks. 0131-706-1869. Jon Pleased Womin, Boy George and a live PA from Kylie Minogue.

**MAJORCA:** BCM Magnific. 03-3471-131546. Sister Bliss spins for three nights.

**FRIDAY JULY 28**

**IBIZA:** CREAM Space. 0131-706-1869. 7pm-3am. Boy George and The Chemical Brothers.

**SATURDAY JULY 29**

**GERMANY:** DOVE OF PEACE Hannover, Hanover. 0190-270611. CJ Bolland.

**SUNDAY JULY 30**

**IBIZA:** JOURNEYS BY DJ Es Paradis, San Antonio Bay. 03-3471-34283. Dave Staerman, Andrew Gales, Jay Chappell and Chardikha.

**MONDAY JULY 31**

**IBIZA:** MANIUMISSION PRESENTS RENAISSANCE Ks. 03-3471-34283. Digweed, Osasia, Fathers Of Sound and Seaman.

**MAJORCA:** BCM Magnific. 03-3471-131546. Trevor Rockiff.

**TUESDAY AUGUST 1**

**JAPAN:** SHITA Shita, Hokata-Shi. 0190-270611. Richie Hawtin begins his tour of Japan which also takes in DDD (Nagata, Wednesday August 2), MUSHROM (Kyoto, Thursday August 3) and a Japanese live set at LIQUID ROOM (Tokyo, Friday August 4).

**WEDNESDAY AUGUST 2**

**IBIZA:** CLOCKWORK ORANGE Es Paradis, San Antonio Bay. 03-3471-34283. Seb Fontaine and Brandon Block... Digweed, Fathers Of Sound and Osasia host RENAISSANCE Space. 0171-871-8874, 7pm-9pm with Stress Records on the terrace. Rover Project perform a PA.

**MONDAY AUGUST 7**

**IBIZA:** MANIUMISSION PRESENTS FRRR Ks. 03-3471-34283. Trannies With Attitude, Pete Tong and Paul Newman.

**TUESDAY AUGUST 8**

**IBIZA:** UP YER RONSON Space. 0113-244-5521. 7pm-Inst. Sazha, Jeremy Healy, Joe T Vanelli, Marshall, Alex P, Brandon Block, Marc Aunstich, Craig Campbell and others...

Thanks to Unlimited DJs, Dynamic, Karen Goldie.
15 FOR THE PRICE OF 12!

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I've reached page three of your last issue (July) before being compelled to drop you a line. While "Helen from Bucks" says she is peeved at her time being taken up by police trying to catch a murderer, does she really believe it's the police's fault? I haven't been to a rave for over two years now, since I saw a bloke stabbed after he'd bumped into a leary, pissed-up lad ahead of the dancelfloor. The ambulance crew managed to revive him, but it was a futile exercise, given the size of the wound and the amount of blood he was losing. The exit points were sealed within two minutes (before anyone other than the assailant and those close by knew what was going on) and we all had to wait inside (without music) for the police to get our details. It was a fortnight before I heard from one of two detectives assigned to the case. He was both courteous and apologetic for taking up my time, and pointed out that he and his partner were in the process of interviewing over 800 people (small raves, big nightmare). They did, however, catch the murderer.

My point is that people are good or bad, irrespective of anything else about them (colour, creed, sexual orientation, whatever). Sure, there are some bastards within the police force, but they do not reflect the society they come from. As a famous psychologist once said, "If morals are satisfied, laws are unnecessary; if morals are not satisfied, laws are enforcerable." If society doesn't understand and enforce the difference between right and wrong (as opposed to the difference between lawful and unlawful), there will never be a big enough police force to deal with the problems which will arise. There is more than a modicum of truth in the phrase, "If you're not part of the solution, you're part of the problem". Sorry for the tirade, but dance music has the power to unite across all boundaries. We will only have ourselves to blame if we don't at least try to do something more than just enjoy the sound and get wasted (not necessarily instead of, but as well as).

James Reid, Berkshire

RE your article on the stabbing at Bagleys in London (July 1996). I'm one of a group of 10 ravers from Liverpool and Southport who went to Bagleys two months ago, and I wanted to write to say what a fantastic night we had. The people were so friendly and the door staff were excellent. They even let us have a discount on arrival. But I would also like to express my deepest sympathy to Mrs Anderson and her children at this very sad time.

And Muzik, keep writing the good stuff. Well done!

Colin Davies, Liverpool

Why does Ben Turner find Junior Vasquez so fascinating? By the man's own admission, he's just an attention-seeking fashion victim who's too "spiritual" (ie arrogant) to spin anywhere other than his own club, where his "religious" belief in DJing means that nobody else can play there. It smacks of snotty self-aggrandizement. It's not even as if he has his reputation as a producer to fall back on - just one record he has made has really hit, despite the hype.

What's the point of shouting about a DJ who we're never going to see over here? It's all very well for Muzik journal being paid to go over to New York for this kind of thing, but it really doesn't mean shit to me.

Tom Robbins, "Magic Feet"

Vasquez started out as nothing, but he gave New York and then the entire world a focal point for house music. He made people go to New York to hear him. If it doesn't come to you, you need to go and find it for yourself. In the same way that the kind of artists you would find on "Magic Feet" refuse to sign to a major, Vasquez refused to accept the bums and play to people who just want to see him fall.

Vasquez has let somebody else play at his show. He stepped down to allow Sasha free reign in the booth and Sasha fucked up. He's the first to admit it. What this proves is that Vasquez didn't use the equipment as a shield. He has talent. And as for saying he's only made one record, you didn't read the article. His pioneering productions go back to 1987 and since then he has inspired technoheads such as Laurent Garnier, Damon Wild, Richie Hawtin, Twitch, Tim Taylor and Carl Cox with his DJing.

Muzik is an open-minded mag for open-minded people. Take note.

"Sex on the decks" (DJ Groupies feature, June issue)? Apparently just the one - and that's male, of course. No wonder us females on the dance scene struggle to be taken seriously when the only jobs we can be trusted with are of the blow variety. But then sleeping your way to the top is easily the quickest route upwards in an industry still so penis-orientated. Just for the record, some of us prefer to do it on our own - DJ that is. The thrill of accomplishing the perfect mix certainly rivals sex. And if that incentive isn't enough, sisters, there are vast amounts of money and prestige to be earned. Not on our backs either - but from behind the decks.

Sadly, the only woman making it into the "DJ League Table" in The Face is faking it. When will Jon Plummer or Will Wimmin realise that he'll please a whole lot more women if he hedge over a bit and invites us to share in the limelight?

The Mystress

LOVED the first two issues of Muzik, especially the Hang The DJ page. If you're all about keeping things in perspective, then I'm with you all the way. So please find my own variation on your Classic Clubs feature. I'm sure you will have the sense of humour to print it:

Classic Chubs

Terry Farley, London

How does one begin to describe Terry Farley, this portly platter provider, this voracious Victor Buono, this King Tut of the turntables? Of course, there's much more to achieving classic club status than merely peering over the decks with the smuggest self-satisfied expression this side of Leon Briton. Getting here isn't easy. But if you want to join our clubb, then there are a few good rules to follow. Behind every great clubb (Oliver Hardy, Eddie Large), there's always a skinny bloke in tow. Enter Pete Heller. Having piled on a few pounds and acquired a similar stoop and menace fawning over as many New York chubs as possible. You know the type - overweight, overpaid, and over here. And if anyone so much as farts in New York, get syco psychotic about it! By now, a few handy magazine assignments should have come your way. So be sure to use this chance to rubbish breakthrough techno, jungle or...
any other genre which might challenge you mixing limitations. And take full advantage of this chance to endlessly plug your own record label and to heap praise upon anything that might be on said imprint.

So there you have it, my chubby chums. Chubbs don’t get more classic than Terry Farley. Go for it!

KIM IDE, Stanwell

CONGRATULATIONS on an absolutely outstanding magazine! It’s much better than the other so-called dance magazines out there.

I, myself, am a bit of a newcomer to the dance scene, and it has taken me absolutely ages to find out what type of music it is that I love. You helped me out because of Muff Fitzgerald’s Hardbag reviews. I love you NRG and trance (or whatever you call it – I hate categorisation, but the fact is that it exists) so I went straight out and bought both “Positive Energy Volume 1” and “Re-Activate 10”, and they are exactly what I’m looking for. They’re both awesome albums.

Please, please, keep your Hardbag reviews section. And thanks for a truly great magazine.

MATT HILLED, Ashford

I MET a magazine in the newsagents the other day. It called itself Muzik. I didn’t know what to think when I saw the promotion campaign.

At first I thought, “Here comes another pim to the streets, waiting to hook my money”. But after being addicted to all of those onesy pieces of information which had been dealt out by Push and Ben Turner in “Melody Maker”, I couldn’t possibly pass up on this new opportunity.

Thankfully, I wasn’t disappointed. However, I did forget to create a Pen Pal section, preferring instead the “I’m a rich Tony Networking” section. Sort it out. You also didn’t tell Jonty Adderley (“Ariel Warfare”, July 1985) that he shouldn’t have been shocked by an enormous black guy with gold earrings being friendly. And we didn’t need to have women DJing spoken about like it was something remarkahle again.

The more we have stories printed about women as the norm in Muzik, the less time I will spend writing to you about the obvious mistakes.

DI SABRINA MOLNIEMAKER, Holland

I ENJOYED your first two issues. I think Muzik, a new mag which covers just about everything, is just what is needed. I reckon it stands out from anything else on the market and I know I’ll be buying it from now on.

Also, thanks for being the only magazine which has actually realised that Finitribe do exist. I love them! A good album review from Push, too.

ROB, Gravesend

WELL done on producing another cynical, elitist, our shit doesn’t grind magazine for the unworthy and lesser moves like myself down here in dance land.

Masses of obscure bollocks about obscure artists and more obscure DJs which most of us haven’t heard of and really couldn’t give a fuck about anyway. What is it with the majority of dance magazines today anyway? Do you think it’s cool to talk about weird or virtually undanceable music to your readers so they can all feel out of touch and inadequate. Or do you believe your own hype?

Well, here’s some news for you. You may look down your collective, superior noses at commerciality or chart success but, when it comes to a good, enjoyable and happy night out, I sure as hell don’t want to hear any of the far out horizons you and the rest of the dance world promote in your rags.

I think the derogatory term you like to use to slag off the type of music most of us like is “cheese”. Well, that being the case, you hip bastard, mine’s a large one with a pound of siltion in it! Now take that and shove it up your uncorporate asses!

COLIN "RESPECT TO THE CHEESEY MASSIVE" McNALLY, Portadown

SINCE reading your first issue, which was sound, I have been flummoxed. Junior Vasquez appears to have left-handed decks. I’ve tried many music re-shops trying to buy these decks, but the assistants all seem to just laugh and shrug. I have tried using right-handed decks, but I now have a collection of broken records due to my extreme clumsiness with my right hand.

Where does Junior Vasquez get his left-handed records from? Is there a left-handed mail order company in the UK, or will I have to get my turntables from the States? I can see from the previous section that Junior is playing a left-handed Strictly Rhythm 12-inch? Are there other leftie friendly labels? I have managed, after extensive research, to track down a left-handed version of Leftfield’s album, but I can only play this backwards. Bummer.

I recently went to your launch party at the Ministry Of Sound. I was there by a bizarre coincidence, as I was hoping to obtain some more information on left-handed DJ equipment. But I had an excellent night. Cheers.

DI BELLEND, Swansea

According to the word on the streets, this business of left-handed DJs is part of a devilish conspiracy to make contact with alien life forms, hook them up with the spirits of 16th Century Carthusian monks and bring back a Solaric Factory replica in the Amazon jungle. . .

No, you’re not buying it, are you? Okay, how about we just say sorry for printing the graph wrong way round?

So Rolo thinks Frankie Knuckles and Roger Sanchez are middle-aged hasbeens, does he? Well, at 26, Roger is a mere four years younger than Rolo. Secondly, Frankie’s latest “2 Many Fish” is a million times better than, say, “Get Off Your High Horse” by our angry young man of pop trance. I suggest he reads this and weeps:

"You Love", "Baby Was It True", "Let The Music Use You", "Where Love Lives", "The Whistle Song" . . . Rolo, shut up and learn your trade first. And then talk shit!

ANONYMOUS, London

Networking

Lost the phone number of that geezer who fixed your hem at Back To Basics? Need a travel companion for your trip to Lisbon? Want to swap mix tapes? Then Networking, Muzik’s telephone interchange service, is the place for you.

Networking operates via an interactive telephone line. Readers are able to leave a voice message of up to two minutes in length on their own unique telephone number. A 20-word summary of this will appear in the next available issue of Muzik. You can then access the messages which have been left on your voicebox through a PIN number which will be allocated exclusively to you.

For a demonstration and more information about the Networking service please call

0990-101-198

To place a voicebox message call

0990-101-199

To hook up with this month’s Networkers call

0891-889-893

After hearing a short explanatory message, you will be asked to tap in the four-digit Voice Box Number of the person you wish to contact. You will then be able to leave a message for them.

Get ringing and get partying!

Now for our AUGUST NETWORKERS . . .

1. A MESSAGE to the guys from Margate who was hanging out with in the club tent at Travagadine ’95 - I never got your number. Please call Sun.

Voice Link Number 4383

2. MY name’s Julie. I’d like clubbers to contact me in the London area, 20 plus, male/female. I’m into all dance music, particularly garage and house.

Voice Link Number 4384

3. Hi! I’m looking for some gorgeous babe, 18-30, to come and see Sasha with me.

Voice Link Number 4385

4. MALE, 23, into house/garage. Totally disillusioned with life since ex-girlfriend fucked my head, seeking anyone to cheer me up and party with.

Voice Link Number 4387

5. CALLING all fellow junglists, male/female, wanting to party, go to raves, wanting fellow friends to go clubbing with. Give us a call, female aged 28.

Voice Link Number 4452

6. DJ MAS looks forward to thrilling communication with DJs, clubbers, music-lovers etc. based all over, including NY, London, Hong Kong, Paris etc. No pretense, just worldwide respect.

Voice Link Number 4474

7. I’m looking for jungle and techno mix tapes and albums to trade, especially by Buxem, Fabio, Jeff Mills, etc.

Voice Link Number 4388

8. WANTED Sasha at Shelly’s tape, 1991, for serious house fanatic.

Voice Link Number 2348

9. MIX tape collector wants to swap tapes. Give me a call and I will send you my list.

Voice Link Number 4398

10. GREL, straight, 20, from Manchester area, WILM any female. Mancurian who likes techno and with the surname Zero.

Voice Link Number 4457

11. CHRIS early 30’s, into all types of music, basically anything fresh and innovative from techno, jungle, house etc. I would like to meet female for clubbing and good times.

Voice Link Number 4460

12. BILLY and Foggy from the South of England would like to hear from anyone who loves losing it at the Final Frontier on a Friday night.

Voice Link Number 4470

13. HELLO! I’m looking for anyone who is in the Central Scotland area who loves the jungle sound, especially Falkirk, Denny or Stirling areas.

Voice Link Number 4486

Calls to the 0990 line cost the same price as a normal British Telecom non-local call. Calls to the 0891 number cost 39p per minute (cheaper rate) or 49p per minute (all other times).
INTO THE 21st CENTURY WITH FUTURE SOUND OF LONDON

THE Story So Far... Using a second-hand modem, the microchip element from an Roland 808, a batch of samples, hundreds of yards of fibre optic cable and the chassis of an old Ford Cortina, FUTURE SOUND OF LONDON have built a time machine. Now read on...

BRIAN: "This is it, Brian. Away from Ludlum, hidebound, guitar-obsessed Nimtaj Britian. We're pushing back the vanguard, we're browsing through the Internet, we're on fire to bypass the space-time continuum, we're on a journey to the future! Ultra-sounds! Ultra-media! Ultra Ultra Ultra!"

BRIAN: "Sure, Gary, but..."

GARY: "But it? But?? But me no buts, Brian! In our own hermetically sealed ultra-capsule, we've embarked in the future already! And now's our chance to make ultra-history in the ultraworld!"

BRIAN: "Sure, Gary, but..."

GARY: "What did say about 'buts', Gary?"

BRIAN: "But I desperately need to go to the toilets before we leave for the 21st century!"

GARY: "Gosh! There's no time now! You'll have to wait until we reach the year 2001!"

BRIAN: "But suppose there aren't toilets then? Suppose it's all done with microchips, or something?"

GARY: "You should thank your fate that before you set off! Now strap yourself in. Think futuristic thoughts! Prepare to be disseminated into the era! The era where we belong! The era where Future Sound Of London singles don't languish around the Number 67 mark, because they're ahead of their time, but at proudly at Number One! Because it's what the people of the future want! Which means champagne, women and... That is to say, ultra-erotic women of the future, when sex will be performed by machines!"

BRIAN: "Sure, Gary, but..."

GARY: "What, Brian? Just throw the ignition switch, right?"

He throws the switch. Nothing happens.

BRIAN: "It's not working, Gary!"

GARY: "What?"

BRIAN: "It's not working."

GARY: "Why not?"

BRIAN: "It's not working. They cut off our electricity."

GARY: "Eh? Why?"

BRIAN: "Our standing order didn't cover our last bill!"

GARY: "You're joking! How much was it?"

BRIAN: "£45,950. And 17p! It turns out that all this ultrasonic, ultra-media ultra-experimentation is ultra-expensive."

GARY: "Gosh! My ultra-dreams in tatters!"

BRIAN: "Still, we are in the future. It was half past two when we started all this palaver, now it's half past five!"

GARY: "Shut up, Brian!"

A PLAGUE ON YOU ALL

HORRIFIED gapers rent the air yesterday as LOCUST'S Marc Van Moon revealed a new look for the summer. "Hello, boys," he cooed to journalists, his once gravel-throated burr transformed into a honey-coated purr. Locust has previously been known for dark soundscapes once described as 'Evil incarnate... Like lunching with the Devil and getting off with my legs open because the arches were spliced'.

The High Wycombe chapter of Satanists Anonymous adopted his 'Reason, Existence And The Solipsistic Macangement Of The Metaphysical Self' as their anthem and the Pope was said to be disturbed by his recent cultic activities. But now it seems those days are over.

"Listen to the album, especially tracks like 'Ooohh! I Need Your Loving' and 'Does This Colour Clash With My Eyeshadow?', and you'll see where I'm coming from," Marc continued. "My days of unlistenable noise are over. I'm hot, I'm sexy and I'm damn well gonna do what it takes to put my sales into double figures!"

A spokesperson for R&S, Marc's label, said: "Er, I don't know what you're talking about. The new Locust album is as unlistenable as ever. We love it. Now if you'll excuse me, I have a posterior to go and insert my head into."

RAVING!

Each issue, one of Britain's top clubbers mounts the soapbox for a verbal tear-up.

This month, KEV THE SPUD from Leeds on GIRLS AND SEX:

"This rant's about girls, right? This is a big about and respect and all that to all the girls out there from Kev The Spud, right? Cos that's what it's all about, yeah? Respect? Cos, you see, what people don't understand outside the club scene is that's going down right now, right, is we're not interested in sex, we're interested in feeling up. I don't mean feeling up the women up, though I felt up more women than you've had hot dinners before I was enlightened by dance music. I mean the whole spiritual feeling of beautiful oneness as boys and girls of all genders come together on the dancefloor, their bodies writhing body against another as we share the universal joy that only dance music can bring into our lives! Who needs sex, eh?"

"Not me. I always used to be chasing after some bird or other. I remember when I was 17, I had a crush on this girl who worked down the local Our Price. One time, I added up to the sales desk and said, 'Can I have the most obscure dance record in the shop, please.' And she goes, 'Get lost, creep. You've been hanging around in this shop for five hours staring at me and if you don't raff off the magazine I'm going to call the police.' So I learnt an important lesson. I learnt that it's possible for a woman to feel like she's outside and ugly on the inside. Also, it's possible for a woman to feel like she's up for it, but then she turns out to be not, probably because she goes, 'Anyway, that's all behind me, right?' Today, I am a changed man. Women have a new role to play in my life, it's a wholly spiritual relationship with womankind inspired by the message of rave to, like, let the light of love shine. Last week, I was at Back To Basics, right, in the middle of this crowded and sweaty dancefloor, and the only space to dance was in between this group of girls with half their legs off. I'm telling you, it was hot in there. I'm getting hot now just thinking about it. So I'm in the middle of 'em, dancing away, and I decide it's time to spread the world of universal love. So I shout to one of 'em, 'I can feel it rising up. Do you want to feel it too?' Referring, of course, to the shining, spiritual, communal feeling of ecstasy on the dancefloor. She says, 'You want? So I shout, 'Open yourself up and feel it rising up inside you!' and you know what she does? She says, 'Yes!'

"Every bleeding Saturday night, it seems that some girl confuses the spirit of togetherness with ecstasy. I mean, I can feel it. Not yet, I'll be down there next week, experiencing that rising feeling once more..."
SAINTS & SINNERS

1 - KEVIN SAUNDERSON
For flying to London via Paris, only to find that his records had been sent back to Detroit. Then having to buy £500 worth of unfamiliar tunes to put together good sets at Culture Shock, UK Midlands and Back To Basics. And finally driving to Ministry Of Sound just to say hello to Juan Atkins. What a chap.

2 - THE RELIEF POSSE
For inhaling laughing gas rather than going out and doing proper drugs like the rest of us. Have you seen the size of those guys? Now you know why. Bounce to be the beat, indeed.

3 - CHOCI
For getting straight down his Choci's Chews record shop first thing every Monday morning, taking his top off and dancing around like a piled-up manuscript to full-on gabba. Choci don't stop!

4 - JAMES LAVELLE
For not turning up to his own Headz night at the Gardening Club, not arranging any alternative DJs, not informing the venue and not even apologising to 300 of his fans left stranded outside. Ever heard of karma, young man?

5 - JUAN ATKINS
For finally discovering alcohol at Chillin' and Velvet Underground, and going hands-in the-air-crazy on the dancefloor to 'Salve Maria' by Bowie & Sister Bliss. Detroit is getting drunker by the minute. And more open-minded.

6 - PETE TONG
For lending it at the bar at Speed in anticipation of the arrival of his pal Goldie when, only a year ago, he was telling everyone that rave and breakbeat was dead. And then bear-hugging Goldie like a lost mate. But did he get on the floor and dance? What do you think?

7 - ROCKY
For nicking Back To Basics with Soul II Soul's 'Keep On Moving'. We thought about the mace, but this was an act of musical passion rather than a sign of insecurity. And it makes a bloody change from Garnier playing Donna Summer's 'I Feel Love'.

8 - PURE NOVA IN DERBY
For coming up with the worst ever excuse for a DJ not turning up: "Jeremy Healy will not be appearing as he's taking a well-earned rest!" A-hem!

9 - EDDIE BANKS
For defying "Brookie"-based expectations and being spotted down at Back To Basics. Where he was good. Very good. Did anyone say he was doing anything bad? No, no, no. He was a paragon of unobtrusiveness. Saintsily beyond belief.

10 - BRANDON BLOCK
For being the only bloke to ever manage to get a date with the barmaid at Velvet Underground, the young lady who is this month's object of office droolery.

Chart compiled by The Circle Cynics
This month we hang HARDFLOOR for crimes against...

Muzik. That’s it. Enough is enough. Far be it from us to indulge in journalistic jibes or patriotic vitriol against our neighbours from across the water. But right now Hardfloor are committing crimes that make the German football team’s blundering ability to conquer through tediously rigid tactics look positively loveable. Okay, “Hardtrance Aspersence” was a good record. A very good record. A record which led to lots of other “Hardtrance”-type records – most of them also by Hardfloor. So they went away for a while, and we sighed with relief. No more epic acid breakdowns. No more cursing yourself for dancing to the 303 for the 342nd time that night. Except now they’re back with that same old sound, and they’re making pretty damn sure you hear it. Ramon Zenker and Oliver Bendero have combined the business ethics of the Whore Of Babylon with the work rate of a field of rabbits. Every week a new Hardfloor remix arrives: shameless assaults on The Human League, Mary Kiwan, The Shamen, Basheads, TWA and now, incredibly, Mike Oldfield. And guess what? Yup, they all sound exactly the same. And they’re all predictably pissing-poor. Hardfloor would rema a fart and it’d still sound like “Hardtrance Aspersence” and still smell shit. Hangman do your work and do it painfully. The Germs are coming no more. Hardfloor, we hang you in the name of Muzik. Don’t miss!

You’re next, pal!

Muzik WHERE THE JOCKS REALLY SWING!
NEXT ISSUE OUT WEDNESDAY, AUGUST 9
GOLDIE

TIMELESS

LIMITED EDITION
DOUBLE CD MC AND VINYL
METALHEADS