

VOTED MUSIC MAGAZINE OF THE YEAR

No9 FEBRUARY 1996 £2.20

MUZZIK

THE NEW TESTAMENT OF CLUB CULTURE

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free clubbing*

Hacienda, Lakota, UK Midlands and Xpö



Brian Transeau

Trance Mission

Readers
Poll
Results

Club Alien Extra-terrestrial dancing!

LFO ♦ DJ Sneak ♦ Method Man ♦ Force Inc



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The House Collection



Club Classics

Fantazia present 42 of the groundbreaking anthems that have made clubland what it is today

Brandon Block

Temperature Rising (Bigger And Better Remix) - P.K.A. Positive NRG (Original Mix) - COUNTRY AND WESTERN. Hideaway (Deep Dish Remix) - DE' LACY. The Real Thing (Dance Mix) - TONY DI BART. The Hunter (Original Herbal Club Mix) - HERBAL INFUSION. Let The Music Lift You Up (Full On Vocal Extended Mix) - LOVELAND (FEATURING RACHEL MCFARLANE). Soul Roots (Original Mix) - EDWARDS WORLD. Alex Party (Original Mix) - ALEX PARTY. Ain't No Love (Original Mix) - SUB SUB. Strings Of Life (Ashley Beedle Mix) - THE 10TH PLANET. Don't You Want Me (Candy Girls Remix) - FELIX. Higher State Of Consciousness (Tweekin' Acid Funk Mix) - WINX. Right Before My Eyes (House Vocal Mix) - PATTI DAY.

Luv Dup

Take Me Away (Pin Up Mix) - TRUE FAITH. Get Off Your High Horse (LuvDup Mix) - ROLLO GOES CAMPING. Son Of Wilmot (Original Mix) - THE MIGHTY DUBKATS! Jump (Original Mix) - FUNKATARIUM. Good Time (E-Lustrious Mix) - LUVDUP. Choc The Beat (Piano Mix) - ELECTRIC CHOC. Move Your Body (Original Mix) - X-PANSIONS. What You Need (LuvDup Mix) - SOFT HOUSE CO. Shine On (Extended LP Mix) - DEGREES OF MOTION. Deep Inside (Original Mix) - HARDRIVE. Cry India (The Ark Anthem Mix) - UMBOZA. I Trance You (Original Mix) - GYPSY. The Mighty Ming (Original Mix) - BROTHERS LOVE DUBS. Last Rhythm (Original Mix) - THE LAST RHYTHM.

Mike Cosford

Made In Two Minutes (Rave Mix) - BUG KHAN AND THE PLASTIC JAM. From The DAT Vol. 1 (Ultra Flava Mix) - FARLEY & HELLER PROJECT. Hey Mr DJ (Stab Mix) - SCREEN II. Not Forgotten (Hard Hands Mix) - LEFTFIELD. Go (Woodtick Mix) - MOBY. On Ya Way (Original Mix) - HELICOPTER. Someday (Diesel & Ether Mix) - EDDY. Moon Cat (Bonesy's Hand & Spear Mix) - THE SHAKER. Rapture (Original Mix) - SOUL ODYSSEY. High & Dry (Original Mix) - HAVANNA. Play This House (Aquarius Teased & Pleased Mix) - BB CLUB. Horny As Funk (Hard As Phunk Mix) - SOAPY. Peace & Joy (Original Mix) - SOUNDSATION. Funk & Drive (Non-stop Floor Edit) - ELEVATOR MAN.

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Volume 3: SPECIAL EDITION:: Jeremy Healy / Allister Whitehead

Potting The Nine Ball

WE hope you've all recovered from the New Year festivities and are ready for more muzikal madness. You may have decided to take it easy this month, but you'll find plenty here to inspire you to get out there again. From BT to DJ Sneak to Method Man, through to our guide to the faces of 1996, this should start your year with a bang. We also have the results of the first Muzik Reader's Poll and, as you'll see, you're certainly a discerning bunch. Thanks to the thousands of you who voted.

This past month has seen Billy Nasty forced to perform on one deck in Glamorgan, while in London, the sprinklers were set off at Final Frontier, flooding the club. The subsequent evacuation led to hundreds of wired people dancing to car stereos. Back To Basics celebrated their fourth birthday with the cast of "Brookside" and Ultimatum snuff dispensers were the accessory of the day. And then there was Muzik's rocking Christmas party at Gardening Club 2, which was attended by Leftfield, Gemini, Danny Rampling, Carl Cox, Sister Bliss Et Rollo, Derrick Carter, A Guy Called Gerald, John Acquaviva, Tall Paul, Darren Emerson, The Ballistic Brothers, Howie B and Mark Moore. But why is it that almost the entire dance industry doesn't like to dance? With New Year's resolutions already broken (we vowed to stay in at least one night a week in 1996), it's time to throw caution to the wind, hang shoddy commercial DJs and generally start the year as we mean to go on. Welcome to 1996.

MUZIK voted Music Magazine Of The Year (ITC Awards)

in the mix

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Muzik surveys the scene to bring you the hottest DJs, artists, clubs, labels, bars and scenesters. You're going to be hearing plenty more about this lot during 1996

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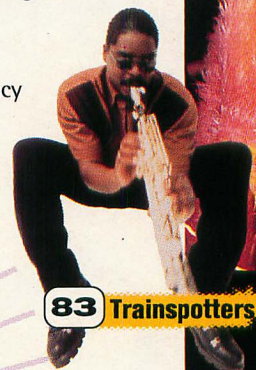
Trance is cooler and wearing bigger breakdowns than ever before. And it's appealing to the broadest audience imaginable. Next stop "Top Of The Pops"?

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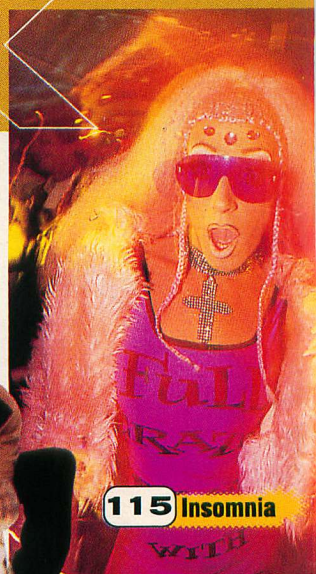
A non-stop crazy night in Philadelphia with Method Man, Onyx, Erick Sermon, Redman. Stand well back for this explosive on-the-road report on Def Jam's class of '96

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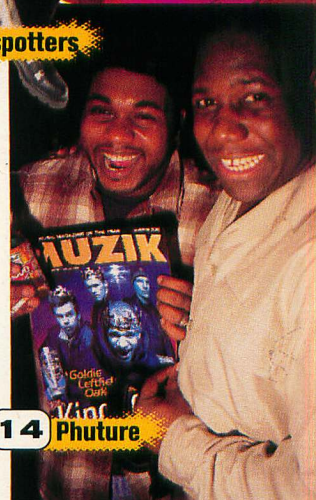
Brian Transeau, Trance's very own superhunky motormouth, in his woodland home. Dinosaurs, tornado chasers, cheesecake binges and a lunatic ride in a Honda Accord. It's all here, folks



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115 Insomnia



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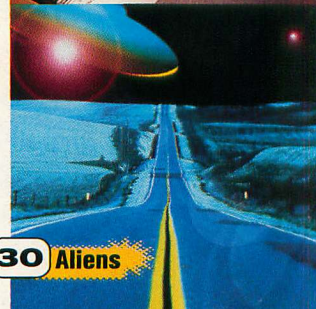
Boys Own sell out and Gordon Kaye helps out the French Resistance

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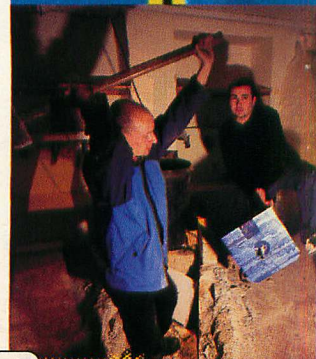
The hangman returns from his holidays. Who is he having a noose-up with this month?



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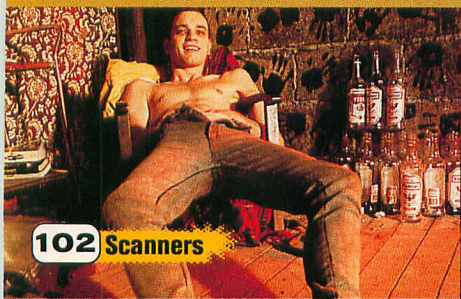


30 Aliens

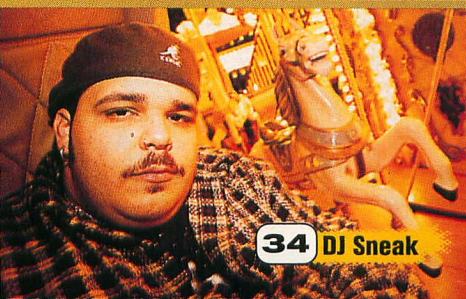


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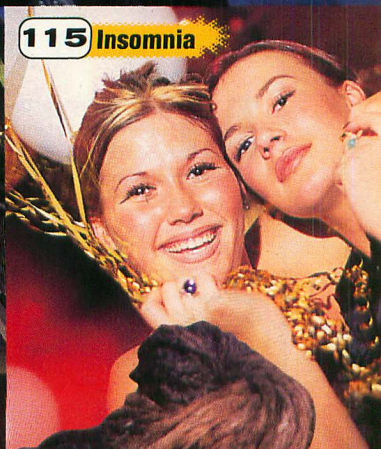
58 Def Jam



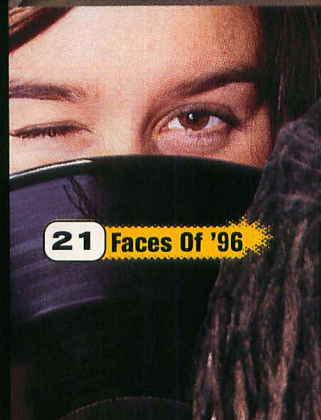
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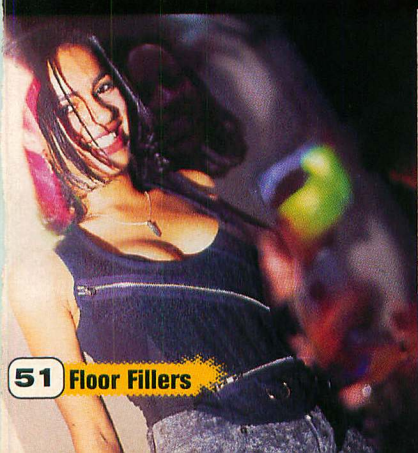
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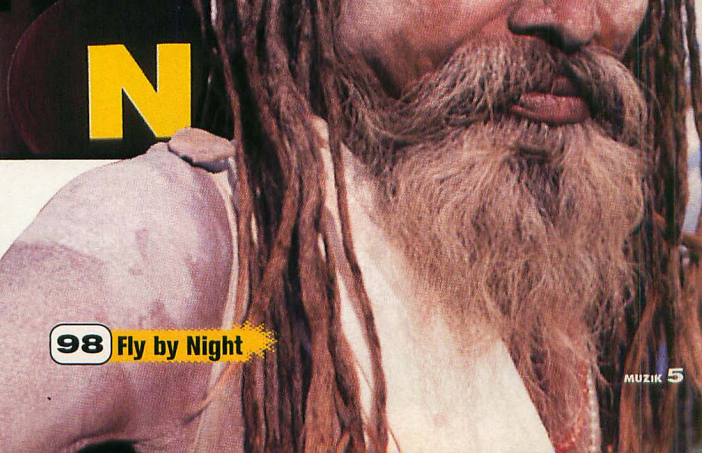
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NEWS

NEW YEAR'S EVE 1995

HOW MUCH?

Muzik reveals why you had to pay so much to go to your local club

MUZIK can reveal the exact earnings of certain DJs on New Year's Eve. The figures help to explain why some clubs charged punters as much as £40 for the night. Muzik has been flooded by complaints from readers asking how

clubs expected them to afford such high admission fees on top of drinks, food, travel and so on.

One of the most ridiculous demands came from **Todd Terry**, who was paid £12,000 to spin at The Hacienda in Manchester. Terry also insisted that they build a new DJ booth in the middle of the dancefloor. The Hacienda then charged clubbers £40 admission.

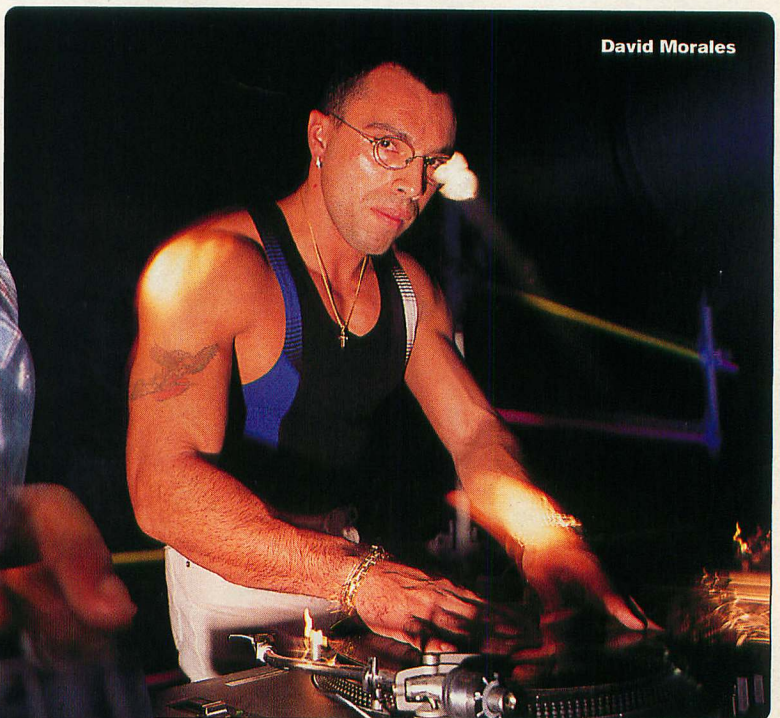
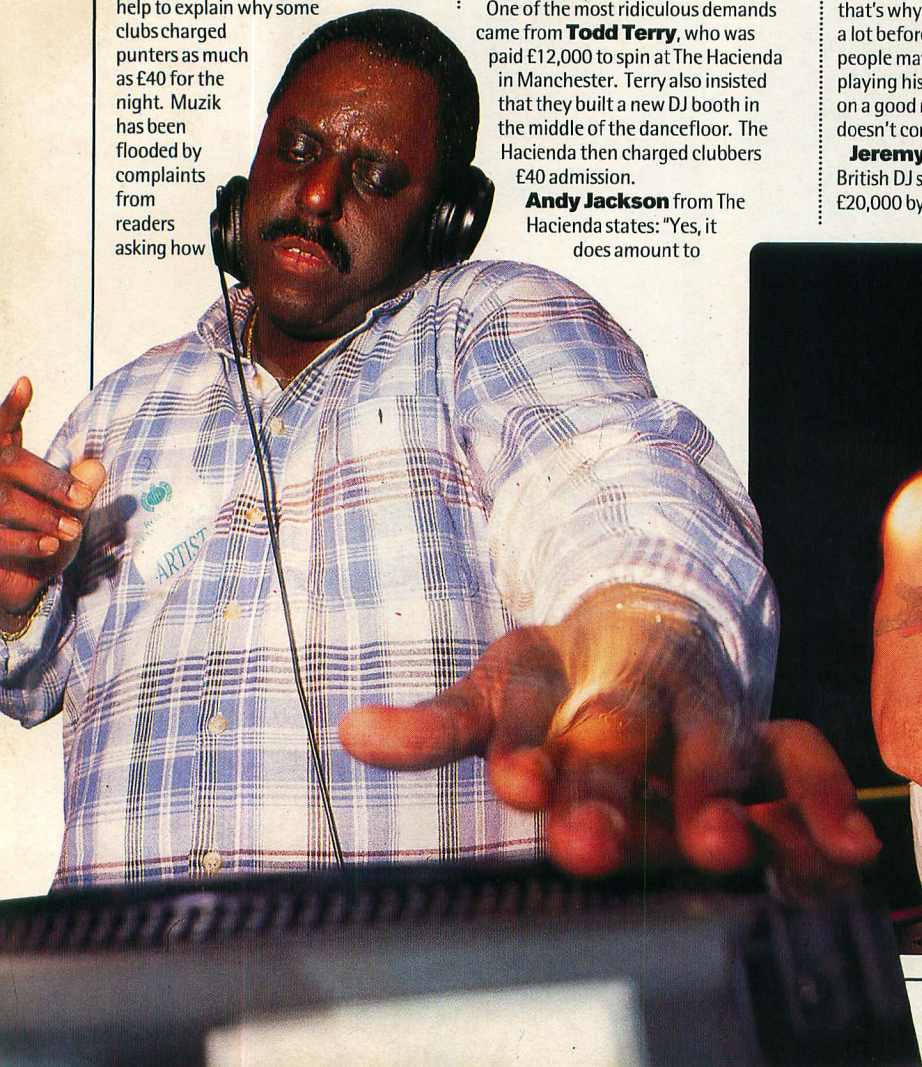
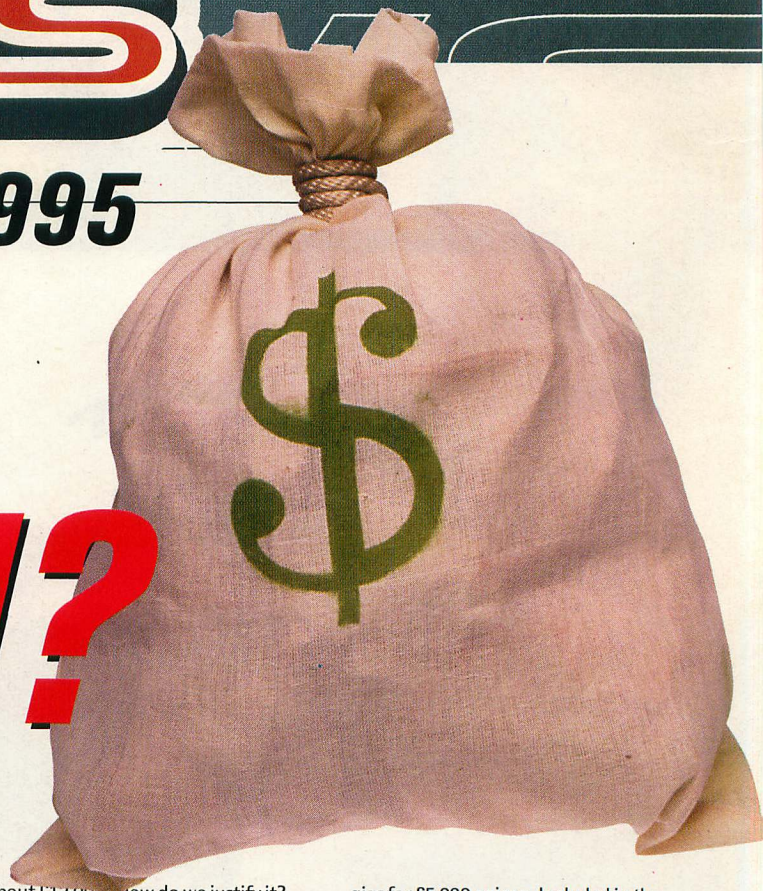
Andy Jackson from The Hacienda states: "Yes, it does amount to

about £12,000. How do we justify it? Well, we sold out seven weeks before New Year's Eve! We like Todd Terry here, that's why he played. He's helped us out a lot before and, whatever reservations people may have about him constantly playing his own music, he always puts on a good night. Anyway, Graeme Park doesn't come a whole lot cheaper!"

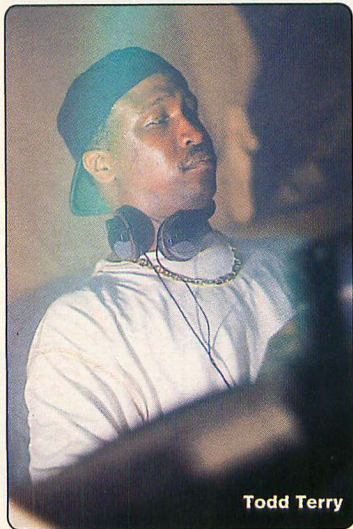
Jeremy Healy came top of the British DJ stakes, reportedly earning £20,000 by playing four New Year's Eve

gigs for £5,000 apiece. Included in the deal was a private jet for himself and eight friends to fly between Sugar Shack in Middlesbrough, Up Yer Ronson in Leeds, Hot To Trot in Mansfield and Liverpool's Cream night in Birmingham.

Russell Davison, the promoter of Hot To Trot and Progress states: "We wanted to put on the best-line up we could. In fact, I'd have paid Jeremy a lot more money to play. A lot more! There's no doubt that clubs jumped on the



David Morales



Todd Terry

money-making bandwagon at Christmas time but, at the end of the day, without the promoters and the DJs, there is nothing."

Shelley Boswell, promoter of Club For Life, the first night to give Healy a residency, was upset by the decision of so many DJs to play in the North on New Year's Eve: "Promoters are offering helicopters, crates of champagne, anything. Yes, I'm bitter. Over the last 10 years, I've supported certain DJs, helped pay their rent. All of a sudden somebody offers them a bit more bob and they're off like a shot.

"But I feel more sorry for the thousands of punters who help to sell their records and who have put them where they are. If they don't give a fuck, then that's very sad. Fucking sad bastards, all of you!"

Outside the UK, DJ fees reached astronomical proportions in Italy, where **David Morales** was allegedly paid £23,000 to play at Red Zone. **Tony Humphries** also earned around £9,000 DJing at the Echoes night. Humphries was then picked up in a private jet by **Claudio Coccoluto** to play at his Night And Day club in Naples. Charlie Hall and Barbara Tucker were among the other passengers in the aeroplane. **CJ Mackintosh** is also reported to have played a number of Italian dates at around £5,000 each time.

Janet from Unlimited DJs, the agency which looks after **Jon Pleased Wimmin**, says: "This is a private matter. But Jon did turn down a New Year's Eve offer of £15,000 to play at different club for a lot less money."

In many ways, it's the promoters rather than the DJs who should really take the blame for these excessive fees. Many promoters only seemed concerned with getting the right names on their flyers, regardless of the fact that a lot of punters simply couldn't afford the resulting admission charges.

Hence Muzik telling everyone to just go down the local pub for the night...

UR BUILDING FACES DEMOLITION

UNDERGROUND RESISTANCE's office building in Detroit, which is part of the former Detroit Engineering Institute, is under threat from city planners. The building is also home to some of the city's other leading techno names, including Submerge Records, Red Planet, Metroplex, Eddie "Flashin'" Fowlkes and Juan Atkins.

The offices are located in one of the poorest districts of Detroit, with a substantial part of the population living on welfare. Reports suggest that outside developers have agreed a deal with the city planners to demolish the entire area in order to build a new stadium for the Detroit Tigers baseball team. The stadium is supposedly part of a Detroit renaissance. The UR building will apparently be demolished in the spring.

However, despite the legendary status of the building in the techno fraternity, some of those associated with it will not be sorry to see it go. Eddie "Flashin'" Fowlkes states:

"It doesn't bother me. Who gives a shit about buildings? Fuck goddamn buildings. People should be busy making tracks. It may have been an historic landmark when we started, but fuck it. We don't own it anyway. I've been there for three years, but the vibe is over for me.

"Too many people know where we are. They come from all different countries and they have nowhere to stay, so they end up with us. That was cool at the beginning, but it's now getting a bit much. Some people call the building a landmark. I call it a place where I pay rent."

★ The latest release from Underground Resistance is a limited-edition single from Jeff Mills. The record has been issued with the same label copy as UR 012.

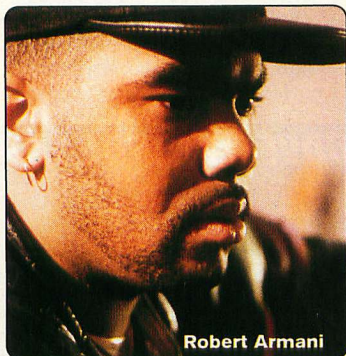


UR's Mad Mike (left) and Juan Atkins

PROGRESS MOVE CLUBS

PROGRESS have left The Conservatory in Derby, following the closure of the venue at the beginning of December. The club's temporary home is at Venue 44 in Mansfield, which is where Renaissance first made their mark on clubland many years ago.

For further details on Progress call 01332-600-700.



Robert Armani

★ **ROBERT ARMANI's** legendary "Circus Bells" is to be reissued on ACV Records. Originally released on Dance Mania and then licensed to Djax Up-Beats, the track became an all-time club classic thanks to the funky Hardfloor remix.

"Circus Bells" will be back in the shops later this month, with new mixes from Sven Vath and Stefano Nofferini. The latter, who recently signed a deal with ACV, has also mixed the second volume of the label's "Alternative Current" compilation series.

Eddie "Flashin'" Fowlkes

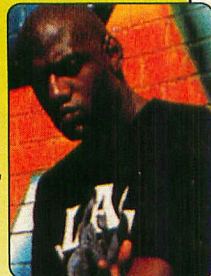


WILDCHILD R.I.P.

ROGER MACKENZIE, aka Wildchild, died on November 25. He was buried a few days later in Southampton. He is survived by his parents, Mr and Mrs T Mackenzie, brothers Steve and Stuart, and his partner/manager Donna Snell.

Wildchild had emerged as a fine talent with his "Wildtrax" EPs on Brighton's Loaded label, as well as releases on Bush, Strictly Rhythm, Groove On, Vibe and Playtime, before finally scoring a massive Top 10 single with "Renegade Master". At the funeral, Loaded's JC commented how Wildchild's records "Still have more vitality and attitude than most of those released today."

Following his death, a Wildchild Musical Foundation has been established to encourage the musical endeavours of the urban youth in Britain and America. Donations should be sent to The Wildchild Foundation at Polydor/Hi-Life Records, PO Box 1421, 1 Sussex Place, Hammersmith, London W6.

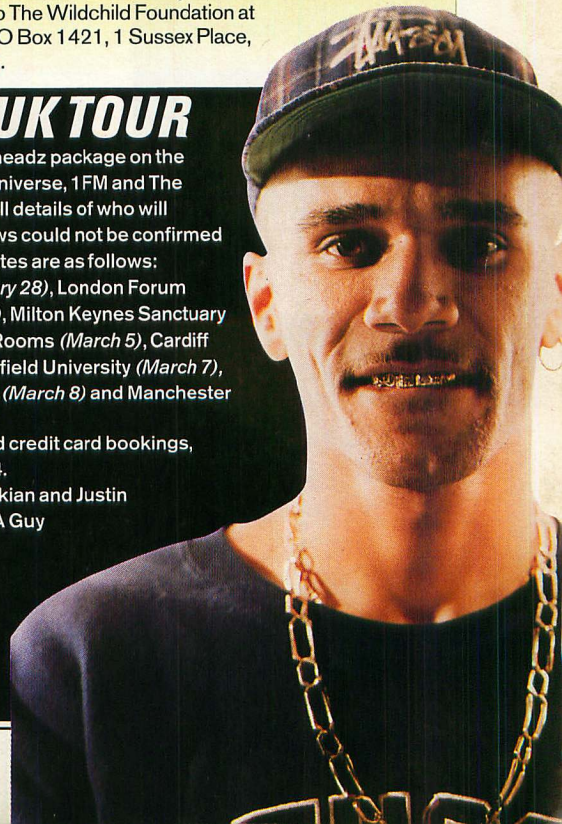


GOLDIE - UK TOUR

GOLDIE is taking a Metalheadz package on the road in conjunction with Universe, 1FM and The Mean Fiddler. Although full details of who will appear at the various shows could not be confirmed at the time of press, the dates are as follows: Brighton Paradox (February 28), London Forum (February 29 and March 1), Milton Keynes Sanctuary (March 2), Bristol Ansom Rooms (March 5), Cardiff University (March 6), Sheffield University (March 7), Wolverhampton Civic Hall (March 8) and Manchester Academy (March 9).

For more information and credit card bookings, telephone 0171-344-0044.

★ Goldie, Francois Kervorkian and Justin Robertson have remixed A Guy Called Gerald's classic "Voodoo Ray" single. Meanwhile, Robertson has a beat-mixed compilation for the "Journeys By DJ" series out on Music Unites.



snapshots

CRISPIN J GLOVER has recorded a new track for Junior Boys Own using a full live band which he claims are ex-members of The Lambrettas. Honest... **DOP's** "Groovy Beat" is set to be remixed by Tin Tin Out... **BIZARRE INC** have signed to Mercury Records... **ROGER SANCHEZ** has been producing new material for Diana Ross... The **FARLEY & HELLER PROJECT** has finally been licensed to AM:PM, who also have a Morel's Groove in the can... Apologies for incorrectly stating that **VINCENT McDONALD** was responsible for of Dave Angel's album sleeve... **ANNIE NIGHTINGALE** has compiled an album of the most requested tracks from her 1FM "Chill-out Zone" show. It includes the epic full-length version of "Weekender", **FLOWERED UP's** portrayal of club culture... **INNER CITY's** new single has been remixed by Paul Taylor, Mr C and Kenny Larkin... **MARMION's** classic "Schonenberg" single is to be re-released by London Records... **SCOTT JAMES**, whose mother is the Techno Mum for many on the club scene, is to launch his own label... **JOEY BELTRAM** is expected to record an album for Warp... **BILLIE RAY MARTIN** will play live at Ministry Of Sound on January 20... **CARL COX** has been recording with Dieter Meier of **YELLO** at his studio in Switzerland. Dave Angel and Slam look likely to remix Cox's next single for Worldwide Ultimatum. The label also has a new single ready from **JOSH ABRAHAM'S**, which will feature remixes from Joey Beltram and Shazz from F Communications... The **HEAVENLY SUNDAY SOCIAL** promise they will return in February. Watch this space for further details... **BUSH** have a new record which legally uses a sample from Jamie Principal. The first release from Bush this year is by Portugal's J Daniel... Bush/deConstruction release **DAVE CLARKE's** "Southside" single this month, it features a new mix by DJ Sneak... **VIRGIN** are to launch a new "experimental" label which they will be calling Science, it plans to release anything from jungle to techno...



Cauty and Drummond

POLICE HALT K FOUNDATION SCREENING

THE K FOUNDATION's latest screening of their "Burning Of A Million Quid" film, which shows Bill Drummond and Jimmy Cauty throwing what they claim to be £1 million into a fire, was cut short by the police. The police action was due to overcrowding at the venue, the Seven Stars pub in Aldgate, east London. Drummond and Cauty were both present.

Stories suggesting that one-second sections of "Burning Of A Million Quid" were to be sold off at the end of the screening proved to be untrue. However, some members of the audience did buy tiny pieces of black leader from the film for £1. Gimpo, the ex-KLF roadie to whom Drummond and Cauty have given the film because he "directed" it, dismissed speculation that this was the last time it would be screened.

"If someone gave me a million fucking quid I'd show it again," he said.

Sections of the film are available by mail order from Disobey, the hosts of the screening, but whether it will be actual footage or just more leader remains to be seen. For further information call Disobey on 0181-960-9529.

BPM DROPPED - OFFICIAL

"**BPM**", the ITV dance music programme, has been pulled off the air, confirming the rumours first reported in last month's Muzik. The final show was broadcast on December 16.

"BPM" was axed together with three other specialist music shows, "The Beat", "The Big E" and "Noisy Mothers", after a review of ITV's late night

schedules. Research indicated that general programming (including films, chat shows and sex/trivia shows) attracted more viewers than the network's specialist music output.

The loss of "BPM" coincided with the unveiling of a new Channel 4 youth show, "Hotel Babylon", at a plush conference centre in west London.

Produced by Planet 24, the makers of "The Word", the programme will run on Friday nights for 52 weeks and features interviews, music and gossip. The launch bash was attended by "the unstoppable babe" (their words) Dani Behr, who presents the show, and hordes of Planet 24 executive types.

Guests confirmed to appear on "Hotel Babylon" during the first few weeks include Shaggy, Diana Ross and rock terrorists Therapy?.



ONE DOVE FLY LONDON COOP

ONE DOVE have left London Records. Their departure follows a spate of stories regarding the group's future, as seen on the Internet. The Glasgow trio have issued the following statement:

"After one and a half years of trying to fit the One Dove shape into the London Records mould, it was apparent this was never going to happen and the label kindly let us go back to being the band we actually are. The material we were working on during this time will probably never see the light of day. At this moment in time, we're concentrating on entirely new tracks, which will be the genuine continuation of the first album, and deciding on the best way to put this stuff out."

One Dove have already completed tracks with Mike Kandell of Tranquility Bass and were planning to go into the studio with Coldcut at the time of the split with London. Instead, the group are now remaining in Glasgow to work on their new material. They are talking to numerous labels about possible releases.

NEW CREW 2000 LEAFLET

CREW 2000, the Edinburgh drug information service, have launched a leaflet in conjunction with Rezerection, the rave organisation. The leaflet is entitled "There Is No Excuse For Ignorance" and offers information on Ecstasy, LSD, amphetamines, alcohol and jellies.

Anyone wishing to obtain a copy or who wants to know more about the activities of Crew 2000, should telephone 0131-220-3404.

GLASGOW'S SLAM IS RAIDED BY POLICE



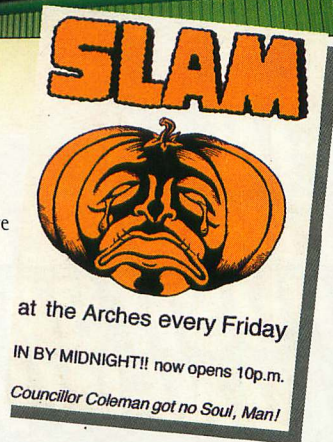
SLAM at The Arches in Glasgow has become the latest club to be raided by the police in the wake of the death of Leah Betts after taking Ecstasy. The raid took place at around 1am on November 24. Some 30 police officers took part.

Although none of the clubbers were subjected to searches, three people were arrested and subsequently charged with drugs-related offences. Immediately following the departure of the police, Slam's Stuart McMillan is reported to have played the Scottish duo's "Positive Education" single to tumultuous applause. The raid has not affected the licence of the club, which remains open as normal.

Slam promoter Dave Clarke says: "People who are dealing in clubs in the current situation are jeopardising it for those who are just going out for a good night."

Other news from the Slam camp is that the group are to remix Phuture's 1987 acid classic, "We Are Phuture". Now licensed to Prime 8, who will reissue the track shortly, it was from that single's repeated chant of "Slam!" that the duo took their name. Joey Beltram and CJ Bolland will also offer remixes.

★ Leah Betts is the subject of a billboard poster which has gone up around several UK cities. There are no identifying sponsors on the poster, just an inscription reading "Sorted. Just one Ecstasy tablet took Leah Betts".



DAFT PUNK are at the centre of a bidding war between several major UK labels, following their critically acclaimed "Da Funk" single on Soma. Thomas Bangalter from the French band states: "You'll all know who we are going to sign to shortly. It will probably happen in a month or two. At the moment, we are in the middle of endless discussions, while trying to make music at the same time."

SNOOP TRAIL LATEST

SNOOP DOGGY DOGG's murder case continues in Los Angeles. He was indicted following the alleged shooting of a man by his bodyguard in 1993. The rapper is said to have been seen driving the jeep from which the shots were fired.

At the time of going to press, the prosecution had just called their fourth witness to the stand. The first three witnesses do not appear to have especially helped their case against Snoop. Under cross-examination, the first admitted he is a volunteer officer who may have a bias in favour of the police. The second, a cousin of the first witness, reportedly sounded very vague while testifying and the third has been accused of being high on marijuana at the time he claims to have witnessed the shooting.

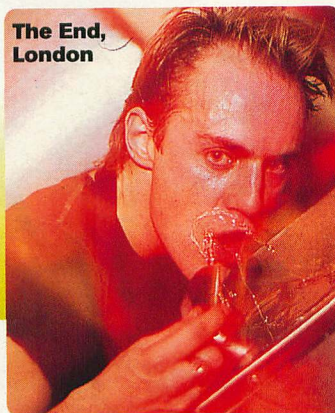
Observing the testimony is a jury of mixed race and gender, none of whose members appear to be under the age of 30. Oddly enough, despite Snoop's celebrity status, judge Paul Flynn has not sequestered the jury and all are open to media reports.

THIRST AID UPDATE

THIRST AID, Muzik's campaign to persuade promoters to provide free drinking water at clubs, is set to be given a boost by local government activities in London.

Local councils in the capital are pooling their resources to establish 28 Drug Action Teams to re-examine drug use. The London Drug Policy Forum will be co-ordinating the teams and sharing information provided by Lifeline. Lifeline already co-operate with Manchester City Council. With local councils having the power to veto clubs' licence applications, it's possible that freely available drinking water may soon become a standard requirement in order for licences to be approved.

The move follows the publication of a Government White Paper entitled "Tackling Drugs Together". The White Paper mentions "harm reduction" and, for the first time, clearly recognises that such policies can save lives.



The End, London

snapshots

D'ANGELO has announced details of a brief UK tour. He plays London's Shepherd Bush Empire on February 13, Manchester's MDH on February 17 and Bristol's New Trinity Centre on February 18. A single, "Cruisin'", is released at the end of this month. . .

BASEMENT JAXX are remixing Raven Maize's "Together Forever" for re-release on Dave Lee's (aka Raven Maize) own Republic label. . . The experimental German label, **MILLE PLATEAUX**, are working on a tribute album to Gilles Deleuze, the co-theorist of the "Mille Plateaux" theory. . . Coming soon on **DISKO B** are singles from Acid Scout, DJ Good Groove, Cai Bojsen-Moller and Russell Kent. . . Police in Sunderland are trying to get the license of the city's **BOURBON STREET** club revoked on the grounds that drugs are sold and used on the premises. . . London's **STRUTT** club, a Sunday night institution, are stopping their weekly events to concentrate on occasional one-offs. The first will be on Sunday April 7. Richie Hawtin will guest. . .

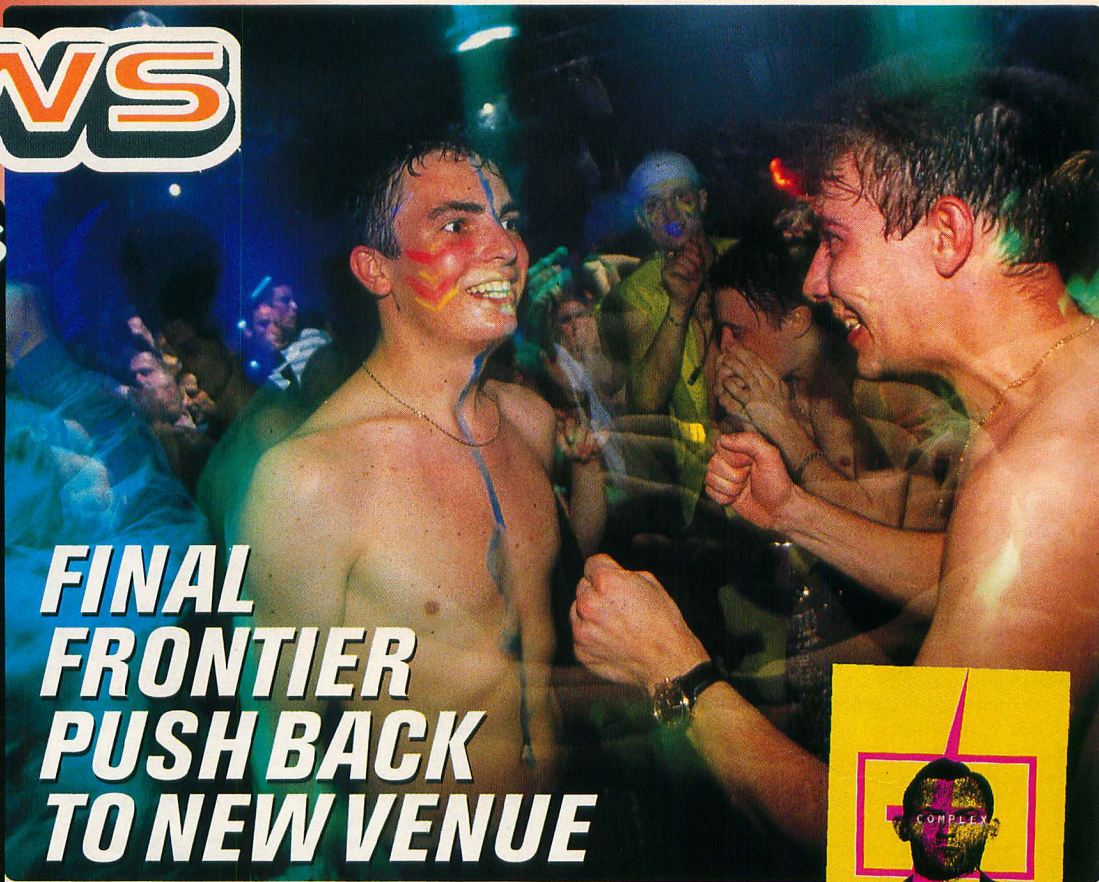
LAURENT GARNIER is to co-hosting MTV's Party Zone on Friday February 9, from 1am to 3am. . . Coda Magazine, whose "**HOUSE NATION BOOK**" is an annual directory of worldwide house and techno contacts, are updating their info for the 1996 directory. All DJs, live acts, booking agencies, clubs, clothes shops, record shops, distributors, labels, radio stations etc can contact them on (telephone) 00-33-1-4271-0825 or (fax) 00-33-1-4271-0802. . . **DERRICK CARTER** has remixed the latest compilation on Chicago's

Cajual imprint, which includes tracks from Terence FM, Dajae, Sneak, Boo Williams and Braxton Holmes. . . **THE ALOOF's** next single, "Bitter Sweet" is released on east west in February, with remixes by Ashley Beedle. . .

DIY release an album from Nail and a "Serve Chilled" compilation. . . **UPFRONT** are distributing regular free cassettes of their latest club tunes. If you want to join the mailing list, write to Upfront at 3 Alveston Place, Leamington Spa, Warwickshire CV32 4SN. . . **BANCO DE GAIA** release a new single, "Kincajou", on January 22. Remixes come from Speedy J and Oliver Lieb. . . **RUSS GABRIEL's** Audio Spectrum release the "Pilgrimage EP" on Soma in February. Before that, Soma release Indo Silver Club's "Part 1", which is the disguise of a mystery artist. . .

snapshots

Coventry's **BANG IN TUNES** release Tribe Zero Two's "Death By Sax" at the end of January... Multiply have licensed **KIMBALL AND DEKKARD**'s "Hard Life" from Positive Vibrations in Orlando. Tenth Chapter will remix it. They've also picked up Lil' Mo' Yin Yang's "Reach" from Strictly Rhythm. Basement Jaxx and Alcatraz will do the remixes. Other planned releases include Partisan's "Drive Me Crazy" and "Feel My Body" by Frank Omoiraghi Featuring Amnesia... **SCHATRAX**, the mysterious Isle Of Wight outfit, are starting a new label called Forever Gray. First release, "The Hidden Blueprint", comes from Dowlink (better known as Synchrojack on Ferox)... The next album on Time's **EMIT** division is Lucid Dreams' "Lucid Dreams", followed by Carl Stone's self-titled album... **B12**'s second album for Warp, "Time Tourist", is finally released on February 19. Also on Warp, the next Nightmares On Wax single will be remixed by DJ Food... **OUTER ACTIVE**, an act to watch out for on the trance scene, release their debut single for Pyramid on January 22 entitled "Up And Atom"/"Acrogen"... **EDDIE "FLASHIN" FOWLKES** has helped compile the "True People" album on React, which has new tracks from almost everyone in Detroit including Drexciya, Juan Atkins, Derrick May, Stacey Pullen, Claude Young, Blake Baxter, Kevin Saunderson and Eddie himself... **TRANSMAT** are to tour the West Coast of America, mainly due to the fact Derrick May has never been to LA or San Francisco. May will spin on all dates and will be joined by Stacey Pullen on selected nights... **MRS WOODS** and **BLU PETER** have reportedly left London's ff club... **BABELICIOUS'** December bash on Hastings pier was called off due to a licensing law problem. The night was an "Essential Selection" date, due to be broadcast live on 1FM. In the event, the radio show came from Cream in Liverpool instead...



FINAL FRONTIER PUSH BACK TO NEW VENUE

FINAL FRONTIER, one of London's premier techno club nights, are on the move. They will be leaving their present venue, Club UK, at the end of January, a couple of weeks after celebrating their second birthday. The birthday bash takes place on January 12, with sets from Justin Robertson, Carl Cox, Laurent Garnier, Gayle San and Billy Nasty.

Universe, the promoters of Final Frontier, are subsequently shifting their operations to a new venue in Islington, north London. The venue is called Complex and is on the site of the old Paradise club. It has a capacity of 1,700 spread over four floors. Three are dancefloors, while the fourth floor is a relaxation area with Internet terminals and video games.

Although full details have not been confirmed, Muzik can exclusively reveal that Friday nights will be called Beyond The Final Frontier and will continue the techno format of familiar to Final Frontier. Resident spinners will include Jeff Mills, Laurent Garnier

and DJ Dag, each playing on a monthly basis. Saturdays at Complex will be given over to eclectic tunes and deep house, with Paul Oakenfold among the residents.

The opening night of Complex is March 1. The attractions will include the likes of Jeff Mills, DJ Dag, Carl Cox, Gayle San and The Chemical Brothers. **★** Universe have also announced more details of this year's Tribal Gathering, which takes place near Oxford in May. The latest confirmations include a Harthouse tent featuring Sven Vath, Dag, Speedy J, Hardfloor, Alter Ego and Earth Nation, a Plus 8 tent hosted by Richie Hawtin, and a house tent, where David Morales, Frankie Knuckles and Satoshi Tomiie will each play a four-hour set.



STAR ON THE NEW RISE CLUB FLYER AND WIN A MODELLING CONTRACT!

RISE are searching for new models to put on their flyers for their 1996 events. And rather than going through the usual modelling agencies, the Sheffield club are offering two Muzik readers (one male, one female) the chance to be the star of their flyers. But that's not all. The lucky winners will also each receive a two-year modelling contract with a top agency, plus a full year's free admission to Rise for themselves and a guest.



To win this incredible prize, simply send some decent photographs of yourself, together with a brief CV, to "Rise Modelling Competition", Muzik, 25th Floor, Kings Reach Tower, Stamford Street, London SE1 9LS. The closing date for entries is February 9. The Editor's decision is final.

FAT BOY DIES

DARREN ROBINSON, the 32-stone member of The Fat Boys, the comical rap group, died at his home in New York on December 10. He was 28. The cause of death was cardiac arrest following a severe bout of respiratory 'flu.

Robinson, who performed under the aliases of Buff Love and Human Beat Box, was said to have been rapping for friends when he collapsed and lost consciousness. Just a few weeks before his death, he had completed an agreement with Sony to work as a producer for the label. He was also in the process of putting together a Fat Boys reunion album.

KELVIN ANDREWS COVERS 'STRINGS OF LIFE'

KELVIN ANDREWS of Sure Is Pure has recorded a cover version of Rhythim Is Rhythim's techno anthem, "Strings Of Life" for release as a single at the end of this month. The track, which has been retitled "Strings Ain't What They Used To Be", will mark the launch of Andrews' new label, Astrofarm.

Andrews states: "The track is probably going to upset a lot of people because I've done it with guitars playing the keyboard parts. But that's just the way I do things."

Andrews has also announced plans to set up a second label, which he will use to license lost underground classics. The first releases will be out later this year.

NOT

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to

Quench

your

THIRST



IMAGE IS NOTHING. THIRST IS EVERYTHING. OBEY YOUR THIRST.

snapshots

JOEY MUSAPHIA has remixed Livin' Large's "Love Is What You Need" for Nice 'N' Ripe. Colonel Abrams is the vocalist. . . A new weekly trip hop night called **CONNECTED** opens at the Soundshaft in London on Wednesday, February 6. Jon Carter will be the first guest. Call 0171-930-9604. . .

GORDON KAYE is starting a new monthly night called Joy For Life at the Emporium in Coalville. The opening night is Friday, January 26 with guest DJs Jeremy Healy, Norman Jay and Dave Seaman. For more info call 01159-417-761. . . A DJ hotline has been introduced by **deCONSTRUCTION** Club Promotions, it will supply news and information to all up-and-coming DJs. If you're interested in what's coming out on Concrete, Heavenly or deCon, call 0171-384-7851. . .

DOPE is a new weekly club in Leeds. The night happens on Wednesdays at Cafe Mex. Guest DJs in January are: Alex Reece (January 10), Darren Jay (17), Kemistry & Storm (24) and the superb Grooverider (31). Call 0113-279-3045. . .

THE ADVENT have a remix album due out on Internal in April featuring reworks of their own tracks from all their "favourite DJs". The Advent, meanwhile, have remixed "The Dawning" on Intelligence as well as Humate's "The Sound". . . **STEVE STOLL** makes his first "proper" live appearance in the UK at London's Deep Space on Saturday, January 20. Taking place at The End, the event also features Roland Caspar, Brenda Russell, Josh, Mark Dale, Colin Faver and Colin Dale. For info call 0181-780-9766. . .

ESSENCE OF LIFE is a brand new house night opening in Portsmouth on February 10. Promoted by James Harrison and Darren Leroy, the opening night includes John "00" Fleming. For details call 01703-393-255. . .

RENAISSANCE host Lakota in Bristol on February 3, with DJs Danny Rampling, Ian Ossia, Chris & James and Nigel Dawson. Call 01782-717-872. . .

OPEN ALL HOURS SHUTS

OPEN ALL HOURS, Ministry Of Sound's pioneering hard house and techno night, has shut down. The closure follows months of speculation. The final night took place last month, with all of the UK DJs who have supported the club turning out in full force. Underworld, The Drum Club, Phuture 303 and Soundclash Republic all made their debut live appearances at Open All Hours.

BLACK STAR LINER were forced to pull out of a recent gig following December's Brixton riots. The police apparently saw their name on posters advertising their support slot to Dreadzone at The Fridge in Brixton, London, and expressed concern that the group's appearance might increase racial tension. They were strongly advised to cancel and promptly did so.

Black Star Liner's new single, "Jaws", is released this month on EXP.



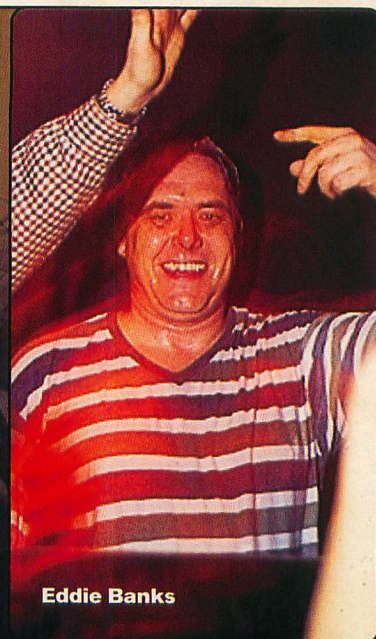
Fabio Paras

★ **FABIO PARAS** has said he will not be recording an Outrage album for Positiva, as suggested in last month's Muzik. Paras wishes it to be known that he is no longer involved with the Outrage project.

★ **MC SOLAAR** is among the French rap artists who have contributed to "La Haine", a compilation of tracks inspired by the recent cult film of the same title. Other artists on the album, which has been rush-released through Virgin, include IAM, Assassin, Sens Unik, FFF and Ministere Amer. The album also features dialogue from the film, a graphic and violent account of the circumstances surrounding a riot in a poor suburb of Paris.



Charlie Chester



Eddie Banks

CHARLIE CHESTER AND EDDIE BANKS OPEN NEW CLUB!

CHARLIE CHESTER has teamed up with a group of investors including actor Paul Broughton, who plays the part of Eddie Banks in "Brookside", to launch a new entertainment complex in Liverpool. The venue is called The Eden and is housed in an old Victorian building, formerly the Liverpool Academy Of Fine Arts.

When completed, The Eden will feature a 1,200-capacity club and a 350-seater theatre. It also boasts a bar area called Eve, which has already opened. The main part of the club will officially open on April 5, with a Renaissance party taking place on April 12. The guests will include John Digweed, Ian Ossia, Alister Whitehead and Fathers Of Sound.

Although plans for The Eden are still being finalised, Charlie Chester has confirmed that Alister Whitehead will be the resident DJ on Friday nights. Residents in the bar will be John Ryan and Pete Ward on Fridays, and Barry from Deja Vu, Ed C and DJ Eze on Saturdays.

Asked about Cream's feelings on this potential rival, Chester commented: "They've actually given me their blessing. They virtually were the first people I told and they just said, 'Fair play. We've had a monopoly for long enough and we could do with some competition.'"

Chester has also set a precedent for all future club promoters by purchasing a local house to accommodate all visiting DJs rather than fork out for hotel rooms.

"I want the emphasis to be on hospitality and this way the DJs won't get find themselves getting chucked out of their rooms at noon," he said.

1FM have denied that Paul Oakenfold failed to show at a recent "Essential Mix" night at Cream in Glasgow because his set wasn't scheduled to be broadcast live. Pete Tong and Sasha both had their sets aired live that night and many took Oakenfold's absence as a stance against the radio station.

Eddie Gordon, the producer of "Essential Mix", states: "Paul arrived from Paris late on the Saturday afternoon due to his plane being delayed. He was knackered and felt he wouldn't be able to perform up to his usual standard. We told him not to worry and, seeing as he wasn't in for radio airplay on that occasion, we knew only the people in the crowd would even be aware of his absence. "Oakey never lets us down. We just all agreed he should stay at home."



Oakenfold, yesterday



taken from the highly acclaimed debut album 'ima'
mixes by man with no name, the forth + alcatraz
released on 12"/cd/mc 29.01.96

<http://www.musicbase.co.uk/perfecto>

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Setting the agenda

phuture

Tranceaholics Anonymous

Last year, it seemed almost impossible to avoid **MAN WITH NO NAME's** 'Floor-Essence'. With the imminent release of his 'Moment In Truth' album, this year looks like being even better for the artist formerly known as... erm

BEFORE you ask, it's Martin. And today, high above Kensington's rain-sodden roof-gardens, he is sitting at the head of the east west boardroom table like a fluoro King Arthur recounting the crusades of the Knights Of Goa and their adventures in psychedelic trance.

There's plenty to talk about. There's his work for Dragonfly and Tip. His move to Perfecto and the success of "Floor-Essence". His superb reworking of The Infinity Project's "Stimul!". His latest 12-inch for Perfecto, "Paint A Picture", and the forthcoming debut album, "Moment Of Truth", which is currently pencilled in for a February release.

Originally available as a white label some three years ago, "Paint A Picture" is psychedelic trance in its most accessible form. It's what many on the party scene would term "morning music", a kind of Diet Goa which is at the opposite end of the scale to the sinister acid darkness of, say, Hallucinogen. As such, it's sure to be **MAN WITH NO NAME's** biggest hit to date. The likes of Danny Rampling and Paul Oakenfold are caning it already. Not that you could call the track overtly commercial. Probe beneath the surface, lift off the dreamy vocals, and the linear structure transports you back squarely into *Tip territory*.

"Moment Of Truth", meanwhile, serves up "Floor-Essence" and a selection of other psychedelic slices you might recognise from hearing on DAT at bouncerless parties where smiling people wear silly hats and bright colours. Where they bring their own bongos and breathe life into the corpse of an acid house garrotted by the dance music establishment. Where hedonism is a still a genuine concern. There's no room for techno trainspotters, for those who rave about the latest Chicago sample in their bedrooms instead of taking in something home-grown and equally aesthetic on the dancefloor. Which rather precludes large sections of the dance media.

So will this year see Man With No Name and the psychedelic revolution finally get the recognition which is their due? Martin thumps the table in exasperation.

"I really don't care. The media is not reflecting the true impact of psychedelic trance because we are not asking them to. The whole essence of what we do is for ourselves. It's a reaction against the way the existing club culture has developed. We're putting on parties for ourselves. Nobody else. If people don't understand what we are doing, all they have to do is come down to a party. If they've got the right attitude and any kind of personality, I guarantee they'll leave smiling.

"People who are quick to slag us off shouldn't forget that psychedelic trance is made by intellectuals for intellectuals. Everything we do is thoroughly analysed. It's not dissimilar to the avant-garde jazz movement in the Fifties and Sixties. We are not a bunch of sweaty ravers and we are not just hippies who know fuck-all about dance music. My roots are in the funk sounds of the Seventies. I was making bloody acid house records back in 1988!

"You know, those people who say that trance is easy to make with 'random noises' and 'facile loops' don't have a fucking clue what they're talking about! They basically don't have it in their brains to understand the integrity of the artists making the music. Too many of the people involved in dance music are getting far too smug."

The nameless one at last relents to sip his coffee. Modernist yet expressionistic, the picture which he has painted, on this occasion, is firmly in the realist tradition.

words **Dave Fowler** picture **Cody**

'Paint A Picture' is out now on Perfecto. Man With No Name's 'Moment Of Truth' album follows next month on Concept In Dance

Daph Jam

From stage and silver screen to musical collaborations with Danny Tenaglia and David Anthony, DAPHNE is a woman on a mission

HAVING paid her dues as a member of the Eighties, all-girl pop-dance outfit, Pyjama Party, New York songstress **DAPHNE** is now cultivating a wonderfully trippy musical signature all her own. By consciously avoiding the pitfalls of a confining verse-chorus-verse regiment, she has opted to purr and whisper sultry musings over deliciously moody backdrops. Her first collaborations, with the Daous and Danny Tenaglia, gave rise to a pair of aurally scintillating, left-of-centre house anthems, "When You Love Someone" and "Change".

And yet the coffee-obsessed Daphne still pinches herself every so often. She really can't believe she's putting the finishing touches to a solo album, much of which has been recorded with Paul Romano and Justin Strauss. Why? Well, as she describes it, her initial dream had more to do with getting on the big screen than making club music.

"I was acting and I started singing as a fluke," she smiles. "But after a while, I realised there was a part of me that really needed to continue in music and, from there, my desire kept growing."

So far, Daphne has been able to juggle both acting and singing. As far as the former goes, she enjoyed a cameo in last year's latino flick, "I Like It Like That", and recently landed a theatre part in "Rent", a rock opera based on "La Boheme" in which the

protagonist has AIDS instead of tuberculosis. But while she's quick to rattle off other roles which take her interest, elaborating on her musical obsession doesn't come as easily.

"I have a hard time defining what I'm doing. The end results just depend on who I'm working with. I could never say my music sounds like this or like that because I've always worked with lots of different producers. For some reason, the songs on my album are all uptempo, but falling in and out of love is what usually influences me to write. There is also this feeling of wanting to get all my frustrations out. So instead of kicking the dog, I write songs."

With her current David Anthony-produced single, "I Found It", portraying another facet of her elusive musical personality, it's safe to predict Daphne will always keep her following on their toes.

"When I'm performing, I'm reminded of why I'm doing this and everything becomes clear to me. I really don't know what I would do if I wasn't singing, writing and acting. These are my passions and I don't see myself ever straying from my three loves."

words **Darren Ressler**

'I Found It' is out now on Maxi. Daphne's debut album follows shortly



Salaam And The Angel

If you're not American, there's little point in trying to sound like them. Or so say Senegalese rappers **POSITIVE BLACK SOUL**

"WE'RE African and proud of it. But we're doing our own thing and we don't want to be considered exotic. We don't want to be seen as these little African men with masks."

Senegalese rappers DJ and Doug-Ee-Tee, aka **POSITIVE BLACK SOUL**, are keen not to end up on the world music circuit, ogled by middle-aged suburbanites with Hawaiian shirts and facial hair.

"We live in Dakar, which is a very urban city," says DJ. "We have many different nationalities here, but on the TV and the radio everything we see or hear is from America. Even back in 1984, we were dancing to smurf-style hip hop."

While it's encouraging to think people in Dakar remember the work of Tyrone Brunson and his fellow electro-smurfologists long after they've been forgotten in their home country, DJ points out how different their Senegalese take on the hip hop equation is. If you've heard Positive Black

Soul's "Salaam" album, you'll know what he's talking about.

"You don't have to rap like Americans, because you can't do it better than them. You have to think about what's in your blood, your culture, your roots. The basis of oral tradition here is the griot and, by mixing this with hip hop's modernism, we can be considered modern griots. We're doing the same job, we're relating what's happening in the community."

But won't a lot of this be lost on an English-speaking audience confronted by rapping predominantly in Wolof and French?

"When you do something from your heart, everybody can feel it. It has no frontiers. No barriers."

words **Will Ashon**

'Salaam' is out now on Mango

Leaving The Building

RICHARD FEARLESS of Death In Vegas (née Dead Elvis) is fast developing a reputation for his off-the-wall DJing style

HE'S only 24 hours late for the interview.

"Sorry," he sniffs. "I didn't expect to play at Paul Weller's party last night."

But then **RICHARD FEARLESS** has always been a master of surprises. The first time he was paid to play records, he had Patrick Forbes in one room, Leftfield in another and FSOL doing the mad one in an altogether different state of mind. From there, he set up The Job Club in Soho, where he earned respect of people bewildered by the unrock 'n' unroll nature of clubland, but bedraggled by insipid indie bands with one-word names.

"I am alternative," admits Fearless. "But I hate being stuck in the complimentary weird room."

A typical Richard Fearless mix, if such a thing exists, contains squeaky breakbeats, squealing Beastie Boys and touch of Julie Driscoll. He regularly plays alongside The Chemical Brothers and the Heavenly Hooch crew and has just completed a stint on the deConstruction No One's Driving Tour. He scours car boot sales for records with crap covers. He loves Elvis and football anthems. And he doesn't eat much.

"I've lived on Ryvita and Marmite for a good two years now."

The diet seems to be working, though. Last year, Fearless hooked up with Steve Hellier for a single, "Opium Shuffle", on Heavenly, calling themselves Dead Elvis, after a Leigh Bowery movie about the King's last living five minutes. But, in true Dust

Brothers style, they had to rename the project Death In Vegas when they discovered Island already had a Dead Elvis label. And now there is the sky-rock beat-block "Dirt", which was recorded in Steve's Elephant & Castle flat.

"I didn't plan it like this," claims Fearless. "I trained to be a graphic designer."

But that's cool because there's a clause in Death In Vegas' contract confirming that Fearless can design Heavenly's record covers. When he's not remixing the likes of Ruby or Dr Robert. Or DJing everywhere from The Medicine Bar in London to a corporate bash for 2,700 Greek table dancers in Athens.

Fearless indeed.

words **Kirsty Allison**

Death In Vegas' 'Dirt' is out now on Heavenly



THE MUZIK BOX

The records which inspired us to create ITC's Music Magazine Of The Year

- SCHATRAX 5 - "Overcome" (Schatrax 12-inch)
- SOUNDCAPE - "The Ark" (from the "Underground London" CD on Kickin')
- FAZE ACTION - "In The Trees" (Nuphonic 12-inch)
- JUNIOR VASQUEZ PRESENTS VERNESSA MITCHELL - "Reap" (Sound Proof 12-inch)
- MONIE - "Movin'" (AM:PM)
- SERGIO PRESENTS... - "Ambient Ibiza: Volume 7" (bootleg cassette)
- DAVE WALLACE - "Expressions" (Movin' Shadow 12-inch)
- LES JUMEAUX - "Feathercut" (itn CD)
- FOREVER SWEET - "Die EP" (Forever Sweet, Germany)
- TROPE - "Amphetamine" [DJ Misjah & Groovehead Mix] (Prolektul 12-inch)
- JACOB'S OPTICAL STAIRWAY - "Solar Feelings" (R&S)
- STIX 'N' STONED - "Outrageous" (Bang 12-inch)

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UPPERS & DOWNERS

MUZIK's guide to modern clubbing

UPPERS

- The Complex. The future of techno in London?
- "Trainspotting". The film of the cult book. Prepare yourselves!
- DJs greeting you at the door of their own club nights. Respect to Andrew Weatherall, Steve Bicknell, Mr C and Jon Pleased Wimmin
- Getting a pint in at the bar during BT breakdowns. And not missing a thing
- The return to strength of Power Music. The Duke is back on form
- Video screens at Lost, so you can still see Jeff Mills abuse his records while you're dancing next door
- The first month for three years without a Hardfloor remix
- Terry Francis. An impeccable DJ with impeccable taste
- Nicking your best mate's Stone Island patch
- The Republic in Sheffield. The Ministry of the North-East?

DOWNERS

- Farting on the dancefloor. Those responsible, you know who you are...
- BPM going off air. What are we supposed to watch when we're mashed?
- DJs who can't even make it to their own club nights
- Holsten Pills branding themselves as a "Technobeer". Bad taste!
- MCs at techno nights. Put a sock in it you gobshites. MC Teabag take note
- Sasha DJing for The Stone Roses. It won't stop us from noting that they've gone and turned into a heavy metal band
- Bar staff dancing in clubs. Do what your paid to do and get the beers in
- Not being able to find The End. As yet, not one cab driver has been able to locate Mr C's club
- The closure of Open All Hours. What now, Ministry Of Sound?
- Hands In The Air Like You Just Don't Care. Try some deodrant, lads



Future Shock

While everybody else stares the trance invasion in the eye, VERNON is one step ahead. Prepare yourself for acid grunge

If you still haven't wised up to what is going to be the biggest sound on Britain's dancefloors in 1996, the long-awaited release of VERNON's "Vernon's Wonderland" should do the trick nicely. The track has been caged in trance clubs for the last two years and is finally being made available to the public as part of the Eye Q series of classics.

Vernon is Frankfurt producer Matthias Hoffmann, a man gifted in the art of producing spine-shivering journeys by building layers of sound. He is also known as AC Boutsen, Metalmasters and Cygnus X, the latter's credits including the recent "Hypermetrical" album. But both this and "Vernon's Wonderland" represent chapters in Hoffmann's book which are about to close.

Typical of the fresh attitude of a lot of German electronic bods, who saw trance go mainstream and get diluted, Mattias is now in post-trance mode. He hasn't totally abandoned the genre, but is keen to find different ways to put his message across. And his chosen path is quite unique.

"I can't express myself through instrumental music any more, so I'm working with a male vocalist," he explains. "I am now as influenced by guitar music as I am by techno. I reckon it's acid grunge." Blimey! Will that work?

"They share the same energy. To me, 'Smells Like Teen Spirit' is just as fundamental as 'Age Of Love'. The first time I heard both those records, my reaction was the same. They grabbed me by the balls."

Which is exactly what "Vernon's Wonderland" has done to countless people.

"That track was such a long time ago. When I did it, it was a very exciting time for us in Germany, but we have moved on since then. I'll be interested to see what might be done to it by remixers, though. It offers a lot of possibilities for radical interpretations, rather than just repeating the same ideas."

This is Matthias' whole vibe. Cheers for acknowledging the past glories, but there are other sounds to make. His buzz is with the future.

"Dance is the first genre to completely change the face of music since rock 'n' roll. Today's new talents have been brought up on nothing but house and techno. The next 10 years will be really exciting."

words **Camilo Rocha**

Vernon's 'Vernon's Wonderland' and Cygnus X's 'Hypermetrical' are both available now on Eye Q



DJ HELL selects his all-time favourite tracks

MIKE DEARBORN - "New Dimension" (Warehouse 12-inch)
The strings and rhythms on this are unbelievably funky. I first heard it when Sven Vath played it at The Omen in Frankfurt, around 1991. Now I play it when I want to make a point, often as the last track of my set. It's very emotional and when you hear it loud, it hits you really hard.

THE DAMNED - "Damned, Damned, Damned" (Stiff album)

This has a really funny cover of The Damned with cheesecake on their faces. It came out around 1976/77 and there are loads of tracks on it because punk songs were only about two or three minutes long. After hearing this, I fell in love with punk.

ULTRAVOX - "Systems Of Romance" (Island album)

This album came out before Midge Ure joined them, when John Foxx was on guitar and vocals, when they mixed rock with electronic music.

KRAFTWERK - "Computer Love" (EMI single)

I find them very interesting, especially the influences which shaped their sound. There's a book on Kraftwerk where they say they were influenced by movies, culture and sport, but their biggest influence was silence.

JAMES BROWN - "It's A Man's, Man's, Man's World" (Pye International 10-inch live version)

There's a lot of love in this track. The live 10-inch

version is really soulful. It's a ladies' track, they always seem to go crazy about it and really get into it. This record speaks for itself and says a lot about production, which of course, is superb on this.

KENNY LARKIN - "Azemuth" (R&S original double album)

Kenny is one of the most underrated producers and DJs. His music is unbelievable, you don't know when the strings will start and there are so many harmonies. This is top-level, high quality techno. It's hard to play in clubs, though. Maybe DJs can't handle the different grooves or the vocals, I don't know.

K ALEXI SHELBY - "All For Lisa" (Transmat 12-inch)

He's a producer from Chicago who did stuff for Transmat, Derrick May's label. I think Lisa was his girlfriend, maybe she left him and he went to the studio and laid down this track, maybe it's a love track. Whatever, it has a really emotional and sexy feel, with all these meaningful silences.

interview **Sara Richmond**

THE M FILES

edited by Alf Billingham

Heroes
LENNY DEE

Twitch & Brainstorm

New York hardcore king LENNY DEE fields questions from Pure DJs
TWITCH & BRAINSTORM

IT'S BEEN A LONG TIME, LENNY. WHAT HAVE YOU BEEN UP TO?
A little of this, a little of that! I've been travelling in Europe and I've also spent some time organising my label, Industrial Strength. The label recently moved premises, which proved to be quite stressful.

THE LAST TIME YOU PLAYED PURE, WHICH WAS A COUPLE OF YEARS AGO, YOUR EYEBALLS WERE IN THE BACK OF YOUR HEAD. HOW'S YOUR INDULGENCE LEVEL THESE DAYS?

Low. Except for alcohol. Considering all the, er, travelling I've done, some people may say, "How come you're still alive?". But I'm not like I was in the old days. For a while, I was off the deep end. The tank is a bit shallower at the moment.

WE USED TO BE THE HARDEST, FASTEST, BADDEST MUTHAFUNKIN' DJS IN SCOTLAND. BUT WHILE WE'VE MELLOWED OUT, YOU'VE GOT HARDER, FASTER AND Badder...

Actually, I've just completed a solo album called "Emotional Response", which isn't a hardcore record at all. It's a reflection of a lot of shit which has been happening to me lately on a personal level. I split up with my girlfriend and it felt like the world was ending. But I'll be ready to attack this year! So listen out for some new sounds in 1996. Whatever the future holds, I intend to be there!

WHAT DO YOU THINK OF THE SCOTTISH RAVES YOU'VE PLAYED AT?
They're very different to Pure! The crowds are younger and have a different mentality, but the vibe is always positive. The first time I played in Scotland was at The Technodrome. There were about 20,000 people there and the buzz was excellent, so I played really well for them. People are up for a good time in most of the places I DJ at, although sometimes the sound isn't so hot.

WHAT ABOUT THE BROOKLYN GABBA MASSIVE? DOES IT EXIST?
Most definitely. And in Queens and New Jersey, which is where Rob G is from. But although lots of kids are into it, the parties aren't as hard in New York as they are in Detroit.

DO YOU EVER HANG WITH FRANKIE BONES THESE DAYS?
We occasionally have a cigarette together. We had a little falling out about five years ago, but that's all sorted out now.

WHAT DO YOU LISTEN TO AT HOME?
All kinds of stuff. I love Kate Bush, Amadeus and the stuff on Peter Gabriel's Real World label. I listen to world music, rock music, everything. I've even done a remix for a heavy metal band called Corrosion Of Conformity. The darker side of hardcore is

close to heavy metal and putting the two together works very well. I have an A&R friend at Earache, the rock label, who feels the same. I've even licensed a mix CD of Industrial Strength tracks to Earache.

YOU'VE ALSO REMIXED MADONNA, THE SHAMEN AND THE KLF...
Are you kidding? The Shamen and The KLF, yeah, but I've never worked with Madonna. I would love to, though. Maybe it would open up a few airheads to some different types of music.

"VISIONS OF LIFE", "CRITICAL RHYTHM", "SUBLIMINAL AURA", "MAJOR PROBLEMS" AND "NEW GROOVES VOLUME 2" ARE ALL STILL PLAYED AT PURE. ARE WE STUCK IN THE PAST?

I am actually in the process of reissuing all of those records. As far as I'm concerned, I hope they remain classics for a long time. I wasn't paid for any of them when they came out, which was between 1988 and 1991. The label got paid. I got fucked. I don't hold a grudge, but there are scumbags on this planet and if the cap fits...

HOW ABOUT COMING TO PLAY SOMETHING LESS THAN 145BPM FOR US? OR PERHAPS A BIT OF INDUSTRIAL STRENGTH GARAGE?
Sure. Laurent Garnier asked me to play at the F Communications birthday party and I played house. I enjoyed that. I got rave reviews, too.

TELL US ABOUT YOUR FRIENDSHIP WITH LAURENT.

I've known him for a long time. I invited him over to do a hardcore tune for me. We have very different styles, so a lot of people were shocked. I guess both sets of our fans were thinking, "What's my favourite DJ doing hanging with my least favourite DJ?"!

CAN YOU HAVE SEX TO INDUSTRIAL STRENGTH MUSIC? IF SO, HOW?

When you listen to my records, you might think, "He's really grinding that girl down", but it's perfect if you're into bondage. If you like it a little softer, more butt pumpin', I can give you stuff for that as well. I have another label called IST, which stands for Intelligent Sex Tracks. But whatever I do, it's forever thrusting forward. That's the long and the hard of it. If you look on my record covers you'll see "Live by the dick, die by the dick". That sums up Lenny Dee!

main picture **Ronnie Randall**

Lenny Dee's 'Emotional Response' is out now on Industrial Strength

ECSTASY/MDMA

BORN: 1912, Merck Pharmaceuticals, Germany.

APPEARANCE: Small, but perfectly formed.

FIRST JOB: As a slimming aid for weight-conscious frauleins.

COME AGAIN? Yes I know, but it was 1912.

YOU MEAN MDMA'S RECREATIONAL POTENTIAL HAD NOT BEEN

REALISED? Apparently not.

MOVING ALONG... In 1965, one Alexander Shulgin stumbled across MDMA's ability to bring about "A lightness of spirit". After further all-night sessions with the Bunsen burner, Shulgin pronounced MDMA was "The penicillin of the soul".

A WOULD-BE POET LAUREATE, THEN? As if. A totally tripped-out professor with a penchant for drug-inspired lyrics does not a Byron make.

CURRENT DAY JOB: Same as the night job. **WHICH IS?** Imagine dancing with a long-life battery stuck up your bottom while seriously considering Sasha's talent for healing the nation's sick and infirm.

I NEVER KNEW SASHA WAS A DOCTOR. Really?

MDMA ISN'T MUCH OF A MONICKER. Absolutely. Which is why, sometime in 1984, someone with an eye (or maybe a nose) for such things coined the altogether sexier name of Ecstasy. Coincidentally, it was around the same time that clubbing as we now know and love it started.

SO IT'S A FAR-CRY FROM GOING DOWN THE PUB? Quite the opposite. In fact Ecstasy has become an essential purchase for tens of thousands. In the meantime, for the dedicated E-user, beer has become a non-essential purchase allowing good old H₂O to creep up on the inside track. The breweries are not happy.

AND THE POLICE? They'd jail the lot of 'em. If only they knew how. Her Majesty's

Inspectorate forever go on about their lack of resources to fight the trade in drugs which threatens to destroy the moral fabric of this once great Isle, etc, etc. But in spite of their manpower shortages, officers from Penzance to Leeds, have resolved to fight the good fight.

DRUG DEALERS EVERYWHERE, ESPECIALLY IN PENZANCE AND LEEDS. MUST BE SHAKING IN THEIR PATRICK COX WANNABEES. Uh, not really. A conservative estimate suggests that a single drug dealer can pull in £20,000 on a good night at a top club. Which, every Friday and Saturday, week in, week out, equals a macro-economy. Your average street-wise, BMW-driving Ecstasy dealer has more money than he knows what to do with. Which is more than you can say for the Old Bill.

SO ECSTASY IS HERE TO STAY? I couldn't possibly comment.

NOT TO BE CONFUSED WITH: Hedy Lamarr's 1933 silver screen sizzler, "Ecstasy", which The Vatican condemned for two scenes of mild erotica.



Womb With A View

Impregnating techno with jungle, Ohio's TITONTON shares a few alien thoughts, both musical and extra-terrestrial

TECHNO, jungle and aliens. Yep, they're all there in "Celestial Gaze", a track on TITONTON's "Embryonic EP", the latest release from Dan Curtain's Metamorphic label. The staccato, mechanoid digits resemble an audible form of braille. It sounds like the work of an extra-terrestrial being from "The X Files".

"With that track, I imagined aliens being trapped on Earth," explains Titonton. "Looking at the stars, they long to return home, but they're unable to do so. On the wider spectrum, it's about longing, melancholy and lack of fulfillment."

In spite of his classically-trained background, the Ohio-based Titonton is by no means dictatorial about how music should sound. He's aware that new aural dimensions arise when sub-styles are removed from their critical constraints. This is why he has no qualms about impregnating techno with jungle. He even forges the two genres in his DJing sets. But that in itself is not going to stop people's pupils dilating when they hear Red Planet sequences mixed into Reinforced-esque tempos.

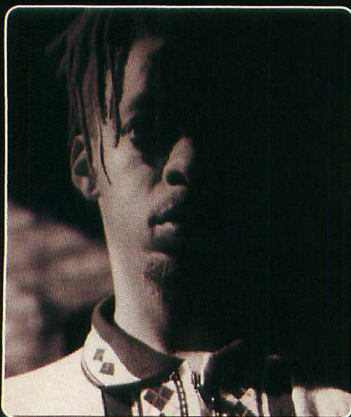
"A lot of my friends teased me and said, 'What's with this new EP?'," admits Titonton. "And I'm like, 'Imagine if techno was jungle'. That's how I go about my sequencing. I sequence techno as if it were jungle, so it is always changing. People say they have a hard time finding grooves in my music. But the whole point of the record is to listen to it as a whole and not get bored with the changes."

"The rhythmical complexity is the reason I like jungle. There are so many breakdowns which keep it interesting. And it's kind of strange that music running at such high bpm's can be so lush and emotional. It's kind of crazy."

Not half as crazy as aliens wondering if they'll ever return home.

words **Veena Virdi** picture **Milli Aplegren**

The 'Embryonic EP' is out now on Metamorphic



Coned Off

Believing in the power of a thumping tune, CONEMELT bring a taste of punk to the ways of techno

ASHLEY Marlowe, Nat Mellors and Grant Newman, collectively known as CONEMELT, make Brillo Pad music. Take their second album, "Confuse And Destroy", on Andrew Weatherall's Audio Emissions Output label. It grates, it pierces and leaves scratches on your memory. There is not a moment wasted on clouding the issue. With Conemelt, you get what you hear.

"You won't find excess baggage in our tracks," says Ashley. "A lot of records add on wishy-washy FX just for the sake of it. We don't do that. Which is why most of our tracks take us around four or five hours make."

"Nothing goes in for the sake of filling in a gap," agrees Nat. "We let it all happen as spontaneously and directly as possible. And we know when to stop."

This attitude runs contrary to the belief that techno tracks are now so long-winded that the genre is in danger of becoming the new prog rock. But while "Confuse And Destroy" fulfils the punk ethos of the three-minute wonder, Conemelt are not "bang bang" luddites. They are not slaves to the 4/4. They just believe the thread of a tune should be discernible.

The trio have tried to achieve this ever since they separated from Corridor and released their debut 12-inch, "Cid In Three Persons", on their own New Ground label, followed by an album, "You Fuckers Fuck". Conemelt's new long-player continues the musical adventure, but the sonorous brutality is now wired into circuted



funk. Ashley, who is also about to release a single called "Spare Parts" under his Panash guise, puts this down to being more ambitious.

"One of the tracks on the album, 'Espionage', actually slows down in the second half. It's almost two tracks in one. I suppose we're a rough-end band. We're into funk, punk, Can, Captain Beefheart, Big Black and Motown. We might be getting more ambitious, but hopefully we won't lose sight of keeping things interesting. We don't want to get into that cliched jazz arena."

Preentious bleep-wank? Conemelt? Definitely not.

words **Veena Virdi** picture **Jamie B**

'Confuse And Destroy' is out now on Audio Emissions Output. Panash's 'Spare Parts' will be released on the same label in February

Brothers Beyond

A decade ago, THE BROTHERHOOD were about hanging out. These days, they're ensuring you'll sit up and pay attention by being one of the few hip hop groups signed to a major label

"If you're a hip hop head, you can tell a faker a mile away. If you're playing a jam and you've been put there by your record company, you've got a wall of silence. Nobody wants to talk to you. You're like a turd in a swimming pool."

There's not much chance THE BROTHERHOOD will be viewed as fakers. Their history dates back over 10 years, to when Shyloc, a young Jewish kid from Edware, caught the hip hop bug and started to hang around the West End of London with other like-minded souls.

"The Brotherhood was originally a collective of people who were into rap, graffiti and breaking," he explains. "Whatever part of town you came from, whatever your background was, whether you were white, black or brown, it didn't matter. It was just people getting together to do what they liked."

Although the group's alumni includes DJ Crystl, whose drum 'n' bass experiments are currently causing a stir, the line-up now consists of Shyloc, Dexter and Spice. Their philosophy is contained in Shyloc's belief that "hip hop is all about the person you are". To put it another way, while they may have been beguiled by an American music form, they are British and unafraid of the implications of that.

"Anyone can rap about anything American," says Dexter. "But if you put most MCs who do that in Brooklyn or the South Bronx, they'd shit their pants. We're just not made like that in Britain. We're pretty sheltered."

"We're proud of where we're from," adds Spice. "We're fans of this whole culture, so we want to give something back."

Mind you, it's taken a while for this policy to develop. Signing to Virgin at the beginning of 1994, The Brotherhood knocked off an album in three months. Thinking the results sounded too gimmicky, they then decided to scrap the tapes and take some time out before starting work on what would develop into "Elementalz", the group's current album.

"We've gone back to basics," says Shyloc. "You have to be who you are and produce the music you like, rather than thinking about what anyone else likes."

Not that this explains why a major label like Virgin have given so much support to a UK hip hop act.

"That's down to the unstoppable rise of black music all over the world," continues Shyloc. "With jungle, swingbeat, ragga and the continued growth of hip hop, record companies couldn't afford to ignore it any more. You can't keep a good dog down. It'll come up and bite your arse if you try."

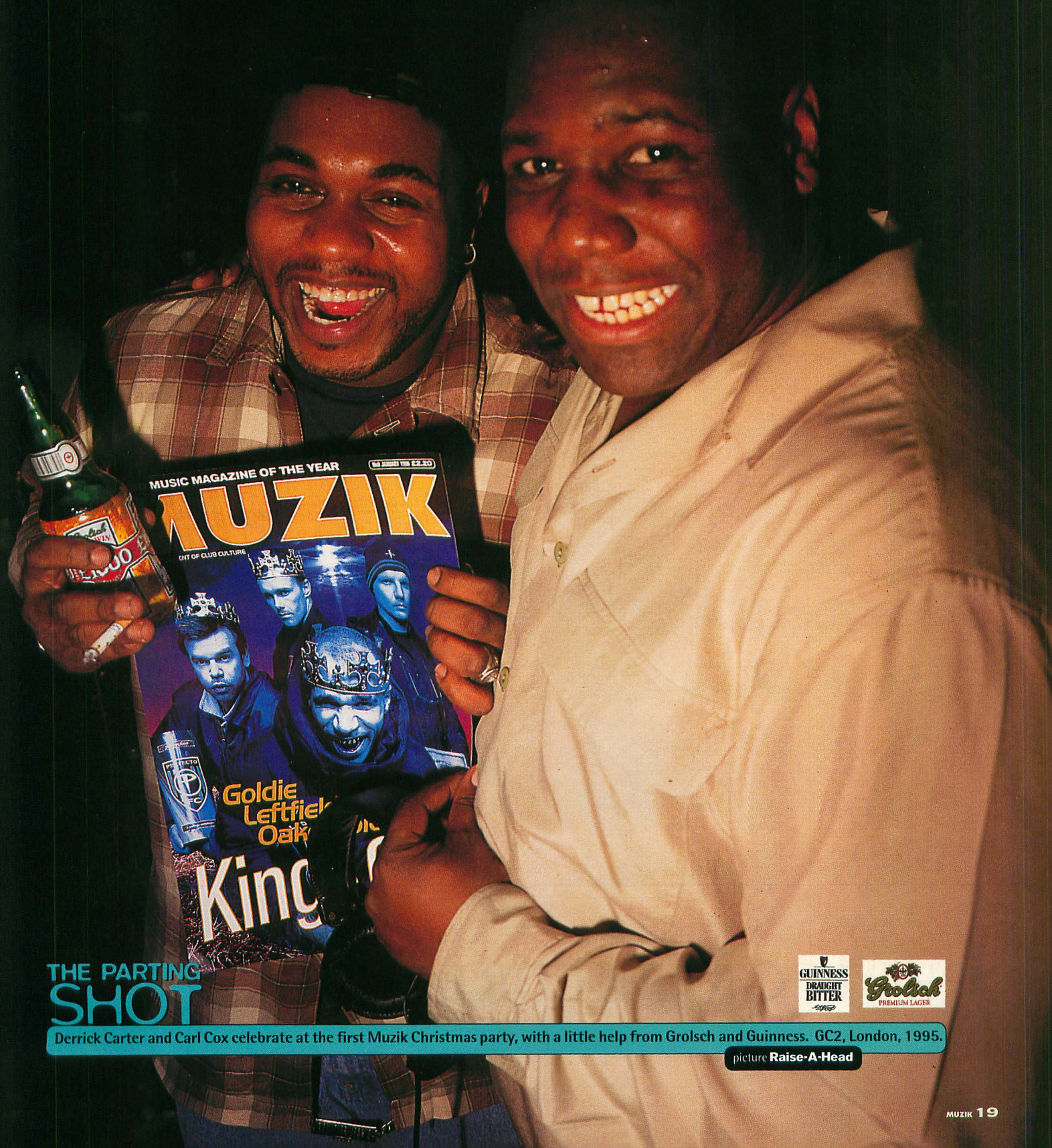
Which brings us back to the way some labels are manufacturing acts in an attempt to corner a share of the market. And back to the wrath of Dexter.

"MN8 are fake. They're everything we're against. They're all polyester and no cotton. I have more respect for East 17. I'll give Eternal a break, though, because I want to hump the little one."

words **Will Ashon** picture **Matt Bright**

'Elementalz' is out now on Virgin





THE PARTING SHOT

Derrick Carter and Carl Cox celebrate at the first Muzik Christmas party, with a little help from Grolsch and Guinness. GC2, London, 1995.



picture **Raise-A-Head**

PROTECT CHILDREN: DON'T MAKE

Chief Medical
5 mg Tar



THEM BREATHE YOUR SMOKE

Officers' Warning
0.5 mg Nicotine

BillieRayMartin

Deadline For My Memories



"The best trance-disco feminist gospel album in the world ...ever!" Select

"Finally the memory of Electribe 101 is buried. The dancefloor artillery is awesome and the ballads are as fully blown as they come. An album for both the night before and the morning after". The Face

"Deadline For My Memories" is so torchy it virtually comes with a Danger: Highly Inflammable sticker attached to the sleeve". The Guardian

"It's a wall of sound that blows your head off". DJ

Includes the singles **Your Loving Arms**, **Running Around Town** and **Imitation Of Life**.

CD • LP • MC

Who's going to be stamping their authority on the next 12 months? Muzik presents a cut-out-and-keep guide to the people, the places and the companies we think are set to be the biggest movers and grooviest shakers of 1996. DJs, producers, labels, bars, shops, clubs and scenesters. They're all here



DAFT PUNK

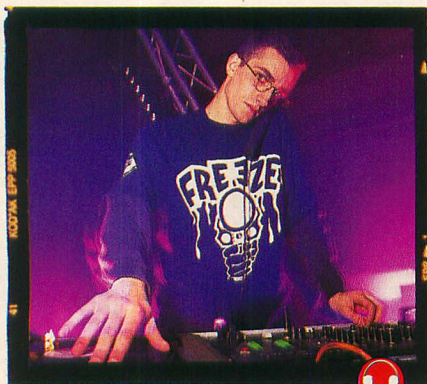
Details: Thomas Bangalter (20) and Guy-Manuel Homem-Christo (21). Based in Paris. Guy-Manuel is of Portuguese origin. One of their dads wrote lots of classic Seventies disco hits, including The Gibson Brothers' "Cuba".
Style: Off-its-head, mutant trax-style disco, with a sideline in avant-Chic maddy funk for stoned beatheadz.
History: The awesome and deranged "Alive" and "Da Funk"/"Rollin' And Scratchin'" on Scotland's Soma label. They've also remixed The Chemical Brothers' "Life Is Sweet". Made their live debut at last year's In The City in Manchester, which they followed with a tour of Britain.
Muzik Says: About to blow big time. "Da Funk" had every major record label chasing their signature, but they've got time on their side. And they know it. Gamier's children mean business. Very mean business!
Plans For 1996: "To make more music. We didn't really make that much in 1995. Perhaps we'll sign to a major, if we find one we are happy with. Until then, we are going to concentrate on our Roule label and recording our album, which will be more than just house and techno. We'll probably quit live work for six to eight months."



GRANT NELSON

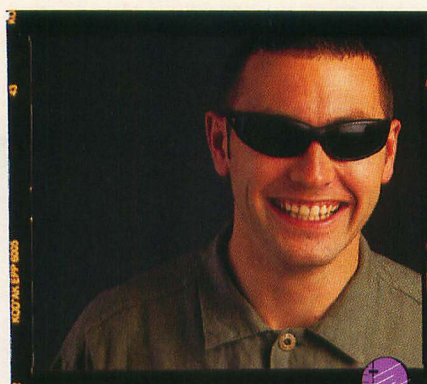
Details: Aged 24. Lives in north London. Producer and DJ, runs the Nice 'N' Ripe, Zest 4 Life and Deep Trouble labels. Owns 4,000 films on video.
History: Started out making hardcore as Wishdokta and made his name with the famous Todd Terry-ripping "GOD" bootleg. Has since delivered countless productions for his own labels under monickers such as Planet Detroit, Boiling Point, Dusk Til Dawn, Ambassadors Of Swing and 24 Hour Experience. Has remixed Frankie Knuckles, Nush and Juliet Roberts.
Style: Britain's answer to George Morel, veering from hard-partying disco grooves to deep underground house. Ridiculously versatile.
Muzik Says: The big-name remixer for 1996. And just try keeping track of those single releases!
Plans For 1996: "Remixing Evelyn 'Champagne' King and Ground 96, as well as working with Michael Watford. And taking a round-trip mission to the moon, to chill out for a couple of weeks."

FACEBOOKS OF '96



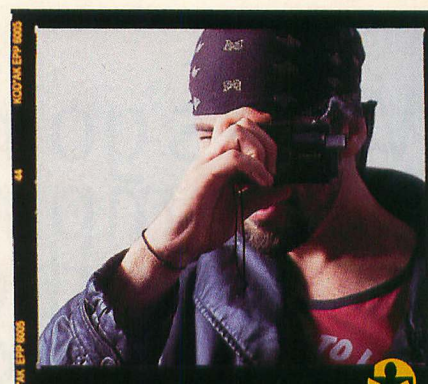
DJ DEEP

Details: Aged 24. Still lives in his home city of Paris. Deep is the man who translates the Gallic words of Ludovic Navarre for his interviews.
Plays At: Radio Nova and The Rex in Paris, F.U.S.E. in Brussels.
Style: Moving from underground house to hard techno, from Joey Beltram, through Jeff Mills and back to old school Nu Groove material, DJ Deep's sets are exactly as his name suggests.
Muzik Says: A brave blend of old blues and new house.
Plans For 1996: "I'm working on a few tracks, but my main aim is to start a label. I want my records pressed in America because of the feel it gives the music. I also want a very nice art direction. I'd really like my label to look the way Transmat used to."



DAVE VALENTINE

Details: Aged 28. Born and lives Chelmsford. Works with Jo Morena and Michael Knowelden as Self Preservation Society. Supports Arsenal.
History: Originally in marketing. Started out as Sunscreen's DJ and producer. Three SPS singles on Strongroom, "All Stops Out", "The Whoop" and "Hand-Crafted". Remixes for Human League, Dave Stewart, Nush, Quivver, Doug Lazy.
Style: "Harder-edged American house which is heavily influenced by Morales, Sanchez and Tenaglia."
Muzik Says: Working deeply delicious wonders for cred-seeking glummy popsters. A future native New Yorker.
Plans For 1996: "A new SPS single, remixing C&C Music Factory, working on a new project called The Sound Of Peruvian Soul, the dubby 'Waste Product' EPs... Oh, and playing live."



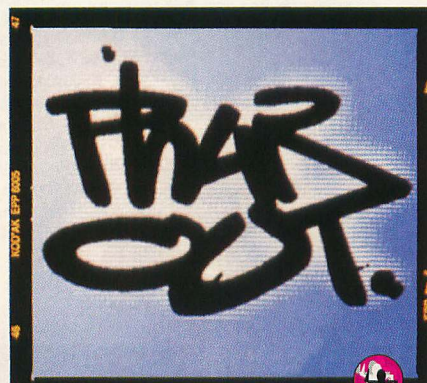
VINCENT MCDONALD

Details: A 32-year-old south Londoner. Photographer and image manipulator. His work (with partner Dave Jewell) graces Muzik's covers and was recently exhibited at Ministry Of Sound. Never seen without a bandana.
History: A former army man. Studied graphic design after suffering a knee injury. Trained with legendary American rock photographer, Annie Leibovitz. Two years with Marks & Spencers and work for The Orb, Opik and Laibach.
Style: "Aggressive kitsch!!"
Muzik Says: The man who has elevated the portrayal of dance music's stars to an artform. When's the poster-book coming out?
Plans For 1996: "To start using throwaway, cardboard cameras so I don't have to lug my gear around. Getting the exhibition to New York and Japan."



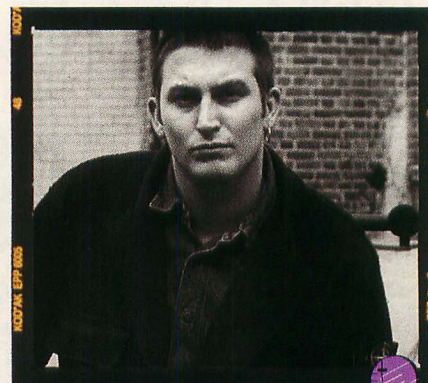
PHIL MISON

Details: Born in Essex, 25 years ago. Plays on the right wing for his local pub footie team, The Hungry Horse.
Plays At: Ministry Of Sound, Club For Life, Chillin'.
Style: Deep house next to sublime film soundtracks such as Michael Nyman's "Belly Of An Architect".
Muzik Says: Phil Mison has carved his own path through the deepest styles in all kinds of music. Having made his name at Cafe Del Mar in Ibiza, he firmly believes chill-out should have a middle-of-the-floor appeal.
Plans For 1996: "I have a track due out on Junior Boys Own and I'd like to do more work in the studio over the next year. Lots of travelling, too."



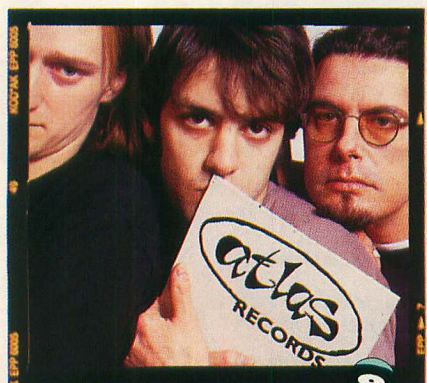
PHAR-OUT

Details: Every Friday at Glasgow School Of Art, 168 Renfrew Street. Holds 400 people downstairs, 500 upstairs. Open 10pm-2.30am. Entry £3. Also hosts of occasional jungle one-offs at The Arches.
Residents: Paul Cawley, Colin Gate and Alex Horton. Guests have included LTJ Bukem, Kemistry & Storm, James Lavelle, Howie B, Ashley Beedle, J Saur Kane and Fabio.
Style: "For people who don't want to hear techno and house all-night, every night. We're probably the first to bring the big jungle names to Glasgow."
Muzik Says: A great Glasgow crowd, a firm selection of across-the-spectrum tunes and a willingness to experiment. One of Britain's top nights out.
Plans For 1996: "To try to expand into proper clubs. To keep the urban soulful element. To get 4 Hero booked. To be a true club for the Nineties."



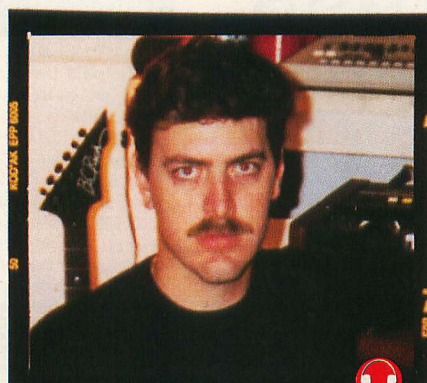
WAX DOCTOR

Details: Aged 24. Lives High Wycombe. Works closely with Alex Reece and has signed to R&S for one-off album. His real name is Paul Saunders.
History: Releases on Creative Wax and Basement. Collaborations with Alex as Unit One, Jazz Juice and Fallen Angels. "Kid Caprice" and "Spectrum" on Metalheadz. "Atmospheric Funk" on Talkin' Loud.
Style: This massive Stefan Robbers fan produces cosmic, jazzy and Detroit-influenced drum 'n' bass. Ultra-lush.
Muzik Says: Another pioneer of the tech-jungle crossover going well beyond the final frontier.
Plans For 1996: "Remixing Frank De Wulf and Juan Atkins. Working on the album for R&S. Travelling, hopefully in South East Asia. Getting caned!"



ATLAS

Details: 11 Archer Street, London W1V 7HG. Open 11-7pm from Mondays to Saturdays and until 8pm every Thursday. Mail order available. Telephone 0171-494-0792. Fax 0171-494-0793.
Staff: Nick Rapacioli, 22, half of Bushflange. Kieron B, 35, runs Kat Club at Bar Rhumba. Pete Herbert, 23, the other half of Bushflange.
History: Set up in July 1995. Pete used to work at Daddy Kool in Soho.
Sells: "Mad, slower stuff. Dub, breakbeat and deep, jazzy techno. Jungle and ambient, too. But no banging trance."
Muzik Says: If it's good enough for Weatherall, Forge, Simenon and Peterson, it's good enough for us.
Plans For 1996: "To get in as much obscure music from all around the world as is humanly possible."



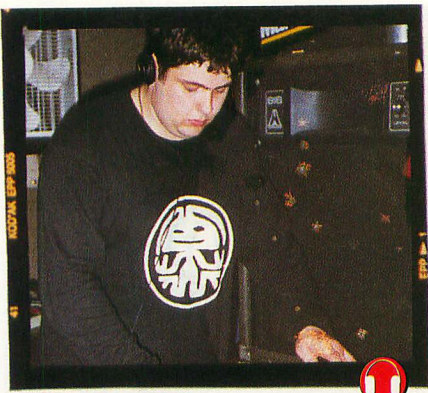
MARK POMEROY

Details: Aged 29. Born in Florida. Claims to have very few interests outside of music. "It's all I do."
Plays At: A regular guest at Ministry Of Sound and Aquabooty UK, as well as many clubs in the Fort Lauderdale area of Florida, USA.
Style: Soulful garage and house.
Muzik Says: Having set the standards for spiritual garage through his work as a member of Urban Blues Project, Pomeroy is proving to be one of the finest garage sequencers in the world.
Plans For 1996: "We have big plans for this year. We want to delve into a little hip hop. But right now we just want to get the next Urban Blues Project release ready for the Miami conference."



MR SCRUFF

Details: Born in Macclesfield 23 years ago. Now lives Manchester. Studying fine art at Sheffield University. Two releases on Robs Records, complete with cartoon artwork by Scruff himself.
Plays At: One Tree Island, Headfunk, Atlas Bar, Joshua Brooks and Choice, all in Manchester.
Style: A bonkers, freestyle, eclectic, multi-decked maniac. A sound mirrored in records. Check the magical madness of "The Frolic" EP.
Muzik Says: Messed up beyond all reason and wonderfully so. Glory be to Scruff's chaos.
Plans For 1996: "A megamix of DJ Food for Ninja Tune. A project with JC-001 for Black Sunshine. Remixing Dub Syndicate. Concentrating on singles."



TERRY FRANCIS

Details: Aged 29. Lives in Leatherhead with his girlfriend (Claire) and one year-old daughter (Hanna). Likes "Star Trek - The Next Generation".
Plays At: His own club, Wiggie. Has also guested at Plastic People (London), Dub Club (Portsmouth), Vision (San Francisco), Deja Vu (Bournemouth) and The End (London).
Style: Anything and everything from deep house to techno, but particularly funky, trippy, fucked-up stuff.
Muzik Says: Welcome to the new school of deep. Drawing on the mid-ground between techno and house, with the right kind of residency, Francis could be even bossier.
Plans For 1996: "To develop my label, Eyes-4-Sound, and hopefully get a residency at The End. I also want to visit my girlfriend's relatives in Canada."



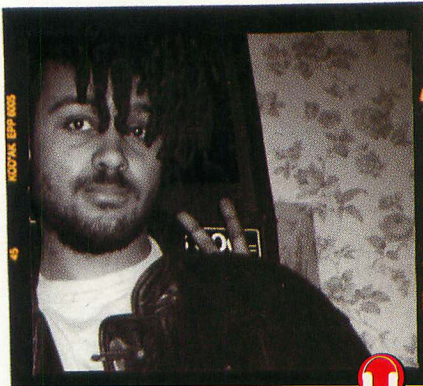
FILTER

Details: A subsidiary of the post-jazz label, Dorado. Run by Ross Allen (Dorado A&R/promotions), 25, and Charlie Lexton (Cool Breeze), 27. First two releases by Ross's flatmate and Charlie's brother.
Roster: Kid Loops, Box Saga, Paul Flynn, Fire This Time.
History: Two sussed, experimental singles from Kid Loops and Box Saga.
Style: "It can literally be anything people would want to dance to. Anything which is mad. Anything which would work as a one-off single."
Muzik Says: Sharp operators distilling the essence of new grooves to the eclectic generation.
Plans For 1996: "To expand, but we'll be sticking with singles for the time being. Right now, we're working with Ananda Shankar, Ravi Shankar's son."



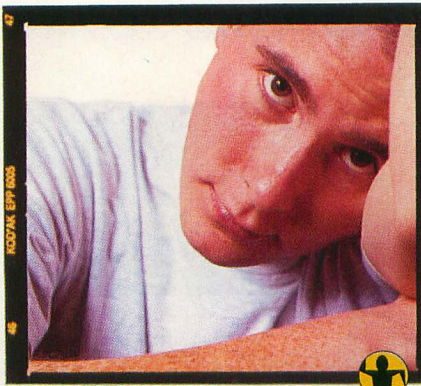
CRISPIN J GLOVER

Details: Aged 30 and based in south-east London. Ex-painter and decorator, followed by an engineering apprenticeship working with Level 42, Paul Young and Terence Trent D'Arby. Owns Matrix Records. A big fan of West Indian food.
History: Recorded as Caucasian Boy on Strictly Rhythm (including the classic "Northern Lights"), Crime on Junior Boys Own, House of Labasia on Other, and Essence and South Central on Matrix.
Style: The cutting-edge of garage and house, with New York influences and the heavy incorporation of groovin' live instrumentation.
Muzik Says: Awesomely talented producer alert! King of the nu soul sound.
Plans For 1996: "To build my own studio and push Matrix into overdrive. Projects with Sensory Elements and Kenny Charles. Making music you don't have to take drugs to enjoy."



L DOUBLE

Personal Details: Aged 23. From Huddersfield. Records include the huge "Base 2 Dark" on Metalheadz, "The Shit" with Shy FX and Ear Drums "Low Key Movement" on Reinforced. Runs Flex Recordings.
Plays At: Guest slots all over the UK, including Unity (Derby), AWOL (London), Thunder And Joy (London).
Style: Hard drum 'n' bass. Uncompromising and straight from the heat of northern streets.
Muzik Says: With a big helping hand from the Huddersfield hard-step kid, the north will no doubt rise again.
Plans For 1996: "I'll have an album out on Flex and will be working to improve Flex's profile. I'll be doing projects for Frontline and Ganja. And I'd like to see more people start to respect other people's ways and cultures."



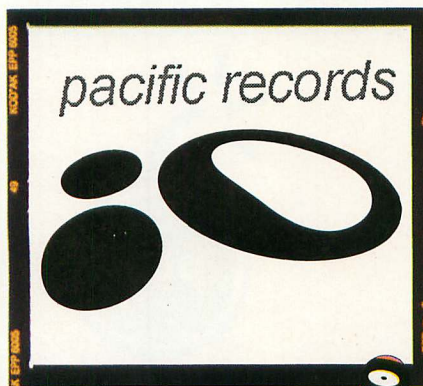
TERRY DONOVAN

Details: A 24-year-old Londoner. A&R man at Arista. UK label manager for Tresor and Music Man. The son of the photographer, Terence Donovan.
Spins at: Tresor (Berlin) and House Of God (Birmingham).
History: Has been DJing since 1986. A philosophy graduate. Previous jobs include working as a record shop assistant and a hod carrier.
Style: Subverting from within.
Muzik Says: Being in a position normally associated with mainstream hype doesn't stop Donovan from being one helluva non-stop, drink-free, top-notch underground music promotion bod.
Plans For 1996: "Releasing underground music in a fashion more true to the way in which it's listened to. I want people to understand it's more about the crowd and less about heroes and hype."



THE ESCAPE BAR

Details: The upstairs room at Brighton's legendary Escape has had a refit and is set to become the town's premier pre-club bar.
Hours: Open daily for food, then all evening. During club hours, the chairs are pushed aside to provide a second dancefloor.
Muzik Says: With Friday's Club Foot already one of the strongest weekend nights in the South, the Escape Bar is exactly what the locals need.
Plans For 1996: "So many pre-club bars have sprung up in Brighton. Most of them have just thrown a load of paint onto the walls and bought some sand-coloured furniture. The Escape Bar is a modern, European-style daytime bar. Even the drinks are European-style, with some bizarre vodkas! It's not just another Absolut Vodka bar."



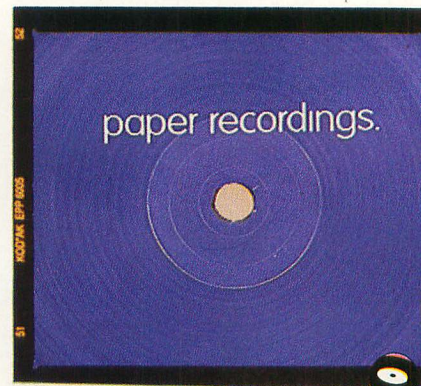
PACIFIC

Details: Run by Justin Deighton (25) and Stuart Mclellan (28). The pair set up Pacific in October, 1994. Based at Strongroom Studios, the home of M People and The Chemical Brothers.
Roster: Hot Lizard, Sunrise Society, Berkana Sowelo.
History: Both previously worked in music distribution. Justin recorded for Seismic as Gudrum.
Style: "We're pretty techno-oriented, from very dark to very groovy house."
Muzik Says: Small can be not just beautiful, but also dangerously sweet. An ocean of killer techno awaits.
Plans For 1996: "Albums from Sunrise Society, Berkana Sowelo and Hot Lizard. Building our acts in the clubs and through live work."



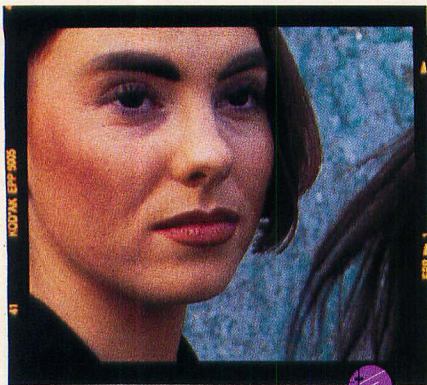
PAUL THOMAS

Details: Aged 28. Lives in London.
Plays At: Kiss 100FM and Breakfast Club.
Style: Downtempo, leftfield, electronic and generally instrumental.
Muzik Says: Soundscaper and sonic adventurer *par excellence*. Not unlike Coldcut's "Solid Steel", his show on Kiss pioneers the cause of the newest and freshest sounds surfing the airwaves.
Plans For 1996: "A 10-day tour of Brazil. Opening a new club with Jon Tye and others in March. Releasing a record with Scanner on Clear. Working with Boymerang. And getting more live acts on the show."



PAPER RECORDINGS

Details: Set up two years ago by Hard Times DJs, Miles Hollway (27) and Elliot Eastwick (22). Run from Manchester with a studio next door and a cutting room down the hall.
Roster: Salt City Orchestra, Paper Music Issue One (both Miles and Elliot), Veena Harlem, Eric Rug.
History: Two singles, Salt City Orchestra's "The Book" and Paper Music Issue One's "The Bridge"/"Downtime".
Style: "Definitely more traditional house, with no unnecessary screamings and the like. We just reflect the stuff we play out."
Muzik Says: The new northern soul machine? Could be.
Plans For 1996: "Working with our new signings. We're doing a double-pack with just drums on one side and drumless interludes on the other."



ANDREA PARKER

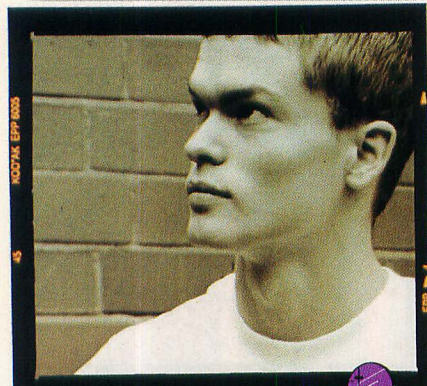
Details: Aged 24. From north London. Played in an orchestra when she was nine years old. Records used on Richard & Judy and Patrick Moore's TV shows! Signed to Mo' Wax. Steps out with a member of Bandulu.

History: First record, a white label on Focus at the age of 17. Two singles as Inky Blacknuss with Alex Knight, and two others with David Morley on R&S and Infonet.

Style: "Dark, leftfield music with orchestral influences and heavy, dramatic beats. Strange and bizarre, really."

Muzik Says: The spiritual heir to Roxanne Shante and Lydia Lunch in a trip hop Hades. With a string quartet thrown in for good measure.

Plans For 1996: "Working on my album, which is due out in the summer. A single, "Rocking Chair", is out in February. And I'd love to be the next Bond Girl."



SURGEON

Details: Aged 24. Born in Newport Pagnell, now lives in Birmingham. As well as being a top techno producer, he DJs at House Of God in Brum. His favourite film is Roman Polanski's "Repulsion". His real name is Tony.

History: Studied audio-visual design. DJing since 1991. Released a couple of records on Downward, "Surgeon EP" and "Electronically Tested".

Style: Minimalistic hard funk. Influences include Jeff Mills and Isea Tomita.

Muzik Says: The talented love-child of Dave Clarke and DJ Sneak.

Plans For 1996: "Another EP and a double-pack for Downward, plus an EP for Soma. Remixing DHS. I'd also like to move to a place where you don't have to worry about getting attacked when you walk out of your front door."



AQUASKY

Details: Dave Wallace (22), Kieron James (22), Brent Sams (23). Based in Bournemouth. Brent and Dave also make modern soul as Jazzac Sunflowers on Bob Jones' Black On Black imprint, and jungle as Space Link on Reinforced. Kieron records jungle as Artinis on Underdog. Brent's graffiti tag is "Bower".

History: One single, "Images And Desires", on Moving Shadow. Also remixed Larceny for Nuphonic.

Style: Daydream drum 'n' bass believers, with the ability to turn their hands to anything. Apparently even punk is on their agenda.

Muzik Says: With upcoming remixes of Omni Trio, Sneak Pimps and Hunch, and a penchant for cool pluralism, the horizon seems infinite.

Plans For 1996: "A new single, 'Kauna', is out soon. We'd actually like to get away from music and start our own cult religion promoting free sex."



DAVE HILL

Details: Aged 26. Born in Southampton. Runs the Nuphonic record label and is a member of The Ballistic Brothers. Works in the same square as The Blue Note. Loves "Dusty In Memphis" and is a professional drinker.

History: Studied photography at art school.

Style: Collects Fila BJ tracksuits!

Muzik Says: A notorious misbehavior and vibe creator. A total legend. And Nuphonic are ace. Fact.

Plans For 1996: "Getting a new Ballistic Brothers album done. Having Derrick Carter, Diesel and Bower recording for the label. Going across to New York to buy records. Anything else? Yeah, I'd kill to do a record with Terri Callier."



BALANCE

Details: Run by Chicago house gurus, Ron Trent (23) and Chez Damier (29).

Roster: Ron Trent & Chez Damier themselves, Stacey Pullen, Joshua, Frankie Valentine, C/V/D (Glenn Underground).

History: Set up in January 1995 as an offshoot of Prescription Records.

Style: "In a way, Prescription is more experimental. Balance is more true to our roots in Afro-American dance music. It's deeper than house."

Muzik Says: After the uber-jacking toughness of Cajual/Relief, here's where the return to traced-out thoughts of true-love house begins.

Plans For 1996: "To enter the realm of listening music with two compilations and albums from Ron & Chez, Abacus and C/V/D. Serious songs with serious lyrics and melodies."



BEN WILCOX

Details: A 22-year-old from Greenwich, London. DJ, journo and Talkin' Loud A&R/promotions man. Has a column in "Straight No Chaser", DJs with Massive Attack and a resident at Bar Rhumba. Likes toys and gadgets, especially the "Star Trek" sound FX generator. Owns a rare Todd Swank skateboard.

History: Studied economics and politics. Started DJing when he was 17. Ran the Feel It Funk It club.

Style: Straight from da streets, with a heavy avant-jazz tinge.

Muzik Says: A potential mover and shaker, Ben has the drive and talent to take music into the future way ahead of schedule.

Plans For 1996: "I'm setting up my own label, Sirkus, and running a monthly night at The Blue Note with Gilles Peterson. I'll also be sorting out how I can float over London."



ATLANTIC JAXX

Details: Run by the Basement Jaxx boys, Simon Ratcliffe (26) and Felix B (26). Based in Camberwell, south London. Simon also records as Tic Tac Toe and Helicopter.

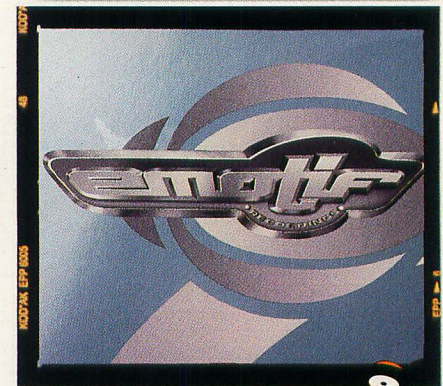
Roster: Basement Jaxx, Ratcliffe.

History: Four singles. Basement Jaxx's "EP1", "EP2" and "Summer Daze", and Ratcliffe's "City Dreams". They've also remixed MK's "The Need".

Style: "More on the jazzier, deeper side of American-influenced house, though we like to try a bit of everything."

Muzik Says: The new sound of London's house underground. Taking on the might of America with a new, soulful, ultra-modern slant.

Plans For 1996: "Remixing Lil' Mo Yin Yang. Getting Corinna Joseph on the map as a solo artist and releasing 'Atlantic Jaxx - The Early Years!'"



EMOTIF

Details: Run by Dave Stone and Vince Medley of SOUR. Based in Victoria, London, with their own studio, The Jungle Correction Chamber.

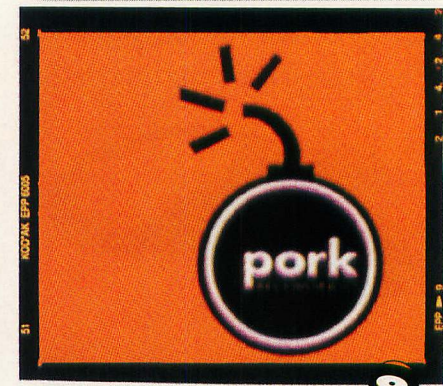
Roster: Dependance, Blim, Rollers Instinct (DJ Trace), Nemesis (DJ Kane), Elementz Of Noize.

History: Set up October 1995 after the success of DJ Trace's mix of "Mutant Jazz". Stone was once signed to Joey Negro's Republica label.

Style: "Freeform drum 'n' bass. Not in a simple jazzy sense, more in whatever direction the music goes. We want to be able to do whatever's cutting it."

Muzik Says: Tearin' into the future, Emotif is where you'll catch the junglist agenda being rewritten on a daily basis.

Plans For 1996: "To keep on developing our artists. Also to develop the "A1 Sound Carrier" CDs. Five singles, then all the A-sides on a single CD."



PORK RECORDINGS

Details: Based in Hull. Set up in 1990 by Dave Pork, aged 32, and Steve Cobby, aged 29. Run from Pork's house.

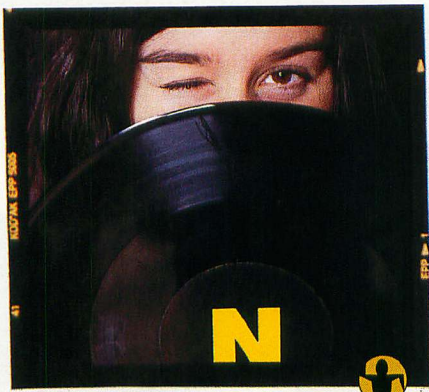
Roster: Fila Brazillia, Heights Of Abraham, Solid Doctor, PVP, Bulletnuts, Mr Potato Head, Harsemilk.

History: Dave was a DJ and a qualified concrete technician. Steve was once half of Sheffield soul popsters, Ashley & Jackson.

Style: Polished, but thoroughly bonkers, blissed-out funk 'n' blues for stoned dancefloors everywhere.

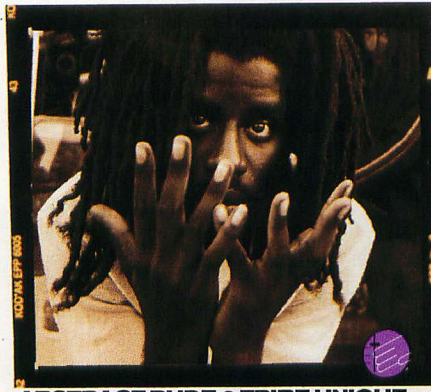
Muzik Says: After three classic albums (Fila Brazillia, Heights Of Abraham and Solid Doctor), this is the year will see them bringing home the bacon.

Plans For 1996: "Follow-up albums from Fila Brazillia, Heights Of Abraham and Solid Doctor. Vanquishing the evil Tory establishment once and for all."



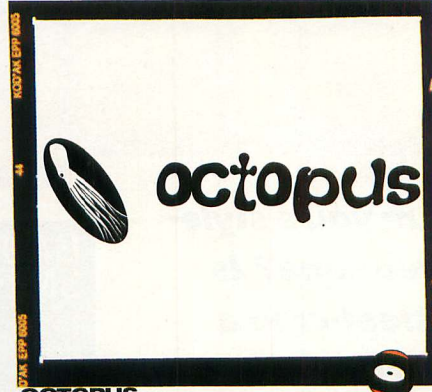
HEIDI LAWDEN

Details: Aged 25. Lives in London. Claims she fell into the music industry. Now runs Narcotic Records. Also a mum, she spends much of her time having snowball fights, going to the zoo and watching "Power Rangers".
History: Began as "a trendy hairdresser". Created the legendary Yellow Book club, which inspired the opening of the Gardening Club. Ran Moist with Harvey and briefly worked at Ministry Of Sound.
Style: Shit Kickin'.
Muzik Says: Heidi's drive, passion and knowledge puts many in supposedly influential positions to shame. Respected on the Stateside hip hop circuit and the world's house scene, this is the year she'll prove her ability once and for all.
Plans For 1996: "To prove a woman can successfully A&R in the UK, learn to drive and help Harvey open his own club."



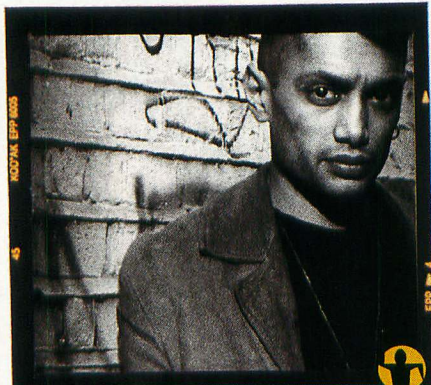
ABSTRACT RUDE & TRIBE UNIQUE

Details: Abstract Rude, 20, lives in South-Central Los Angeles. He produces with Fat Jack, who goes back to the Seventies, when hip hop first came to the West Coast. Tribe Unique are Zulu and Irie, Abstract's visual team.
History: Wrote and co-produced YNW's "YMW" on Chocolate (Def Jam). Guest appearance on Aceyalone's "All Balls Don't Bounce" album.
Style: "Very audio-visual. It has influences dance like tap, jazz, modern, ballet. It's thought-provoking, unpredictable, melodic and very soulful."
Muzik Says: A radical cut-up of old skool styling and astral engineering of Sun Ra proportions. With The Beastie Boys' Grand Royal label releasing his album, Abstract will be one of the top names of 1996.
Plans For 1996: "To get more people into our music, plus a lot of promotion and radio stuff. Just to sell some records, that's the main goal."



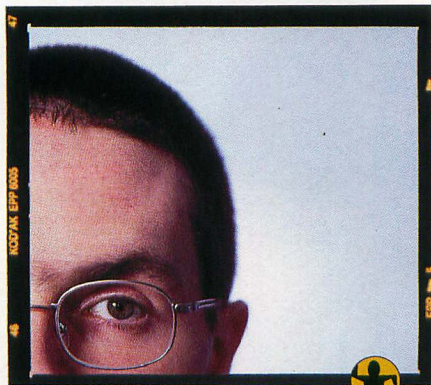
OCTOPUS

Details: Set up last year by John Grandorge, a philosophy student, and Richard Elliot of Kushti. Based in London.
Roster: Kushti, KCL Project, Override, Stranger, DMX Crew.
History: Four records to date.
Style: "Quality and diversity. Our blueprint is the eclecticism of Nu Groove and the quality of Transmat."
Muzik Says: From KCL's lush, sensual house to Kushti's freestyle junglisms, you never really know what to expect from Octopus. Which is the essential ingredient for succes.
Plans For 1996: "Albums by KCL Project, Kushti and Stranger. Singles from KCL Project, Stranger, DMX Crew, Natural Mystic, Override and Woodentops."



CERBERUS SOUND AND VISION

Details: Set up by Ricky Adar, 28. Distributes music via the Internet. Currently free on a trial basis, the eventual cost will be 60p a track. Based in Tin Pan Alley, London, the original home of music publishing, plus offices in Melbourne, Rio De Janeiro and Tokyo. Access at <http://www.cerberus.co.uk>
History: Set up around 18 months ago. Adar's previous job involved satellite communications and fibre-optic contacts.
Style: Labels currently on-line include SOUR, GPR, Moving Shadow, Dragonfly, Effective, Charly, Kickin', Platipus, Lifting Spirit, Rising High and Salsoul.
Muzik Says: No more surly record store assistants to deal with!
Plans For 1996: "Opening another 35 servers in countries ranging from China to Scandinavia. Ultimately, we would like to have one in every city with a population of more than half a million people."



MICHAEL HERNAN

Details: Aged 23. Designed the impressive Bush Records logo, having drawn inspiration from looking at record racks in Woolies! Currently working on a new project called Ideal Trax. Still very much influenced by electronic music.
History: Foundation course at Epsom School Of Art, followed by a degree in Manchester. Which is where he hooked up with Bush's Eric Powell.
Style: "My work uses methodical reduction and follows the simple rule, omit the unimportant, extenuate the positive."
Muzik says: A lot of dance labels could do worse than draft in Michael Hernan for a redesign. He's on the level.
Plans for 1996: "I hope people will use me as a benchmark to help keep their own standards high."



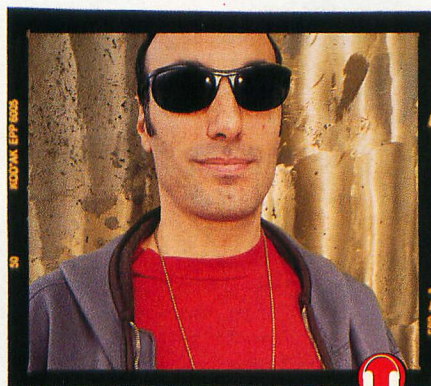
MAXWELL

Details: Half West Indian, half Puerto Rican r&b producer/instrumentalist who will drop his full-length debut, "Maxwell's Urban Hang Suite", and its encompassing single, "Sumthin' Sumthin'" in February on Columbia.
History: A bit of a mystery man, who has yet to be heard on vinyl.
Style: Smooth, soulful r&b. Love is his message.
Muzik says: Forget D'Angelo. Maxwell brings a unique, promising flair to US soul music. After being inundated by tacky swing acts for the past few years, Maxwell's melodic signature is a vibrant breath of fresh air to the stale American r&b scene.
Plans for 1996: Get the album out and then tour the world.



NICK HARRIS

Personal Details: Aged 21. Born in Bristol, lives in Chew Valley, surrounded by cows and sheep. Runs NRK DJ agency with partner, Redg. Roster features the cream of American house, including Derrick Carter, Angel Moraes, Claude Young, John Acquaviva and Stickmen. Also DJs on Frequency FM.
History: Played in a punk band called The Garage Mutants. Supported Fugazi, Senseless Things and Mega City Four. Promoted on the Bristol hardcore scene.
Style: Workaholic, compulsive newspaper reader and info-seeker.
Muzik Says: Top marks for promoting the best new talent from Bristol and the States. Just watch that roster swell.
Plans For 1996: "Taking on extra staff for the agency. Setting up Stickman UK for stuff from the Stickman vaults. Launching our own independent label to promote new British talent."



DB

Details: In addition to co-founding the techno/rave club, NASA, he is the A&R director of Sm:e and co-owner of Temple Records with Air Liquide and Bizz OD. DB plays most weekends, all over the US. Has a lot of trouble sleeping.
Plays At: A regular in DC and Baltimore, at Ministry Of Sound, Club 42 in Cologne, as well as the odd gig in Tokyo.
Style: Eclectic. DB spins everything from smooth 'n' musical jungle to tripped-out trance, some quality techno and acid-bag.
Muzik Says: One of New York's most open-minded DJs, here's a man able to mix his way through a bevy of styles.
Plans For 1996: "I hope to see dance grow up in America and not take itself so seriously. I want to see Sm:e records in DJ boxes everywhere, have a regular gig in New York, so I don't have to travel so much, and get a good night's sleep."



SOUND OF MONEY

Details: Buried deep in Covent Garden next to Sound Source, the hip hop shop.
Roster: Sarah Winton, Wayne Paul, Blak Twang, Roots Manuva.
History: Sound Of Money have been around since 1992.
Style: "Hip hop with the London lingua. Voices on the ruffneck soul and lover's hip hop side. Characters with stories to tell. No major label A&R fantasies."
Muzik Says: If British hip hop has the year it deserves, SOM should profit with the help of an album from the upwardly mobile Blak Twang and other material from deep beatster, Roots Manuva. Local but not parochial.
Plans For 1996: "Releases from the above and also Delroy Pinnoch, Troubled Soul Productions and Skinny Man. Make Russell Simmons eat his words ("You can't rap in the Queen's English"). Seek help for supporting Luton Town."

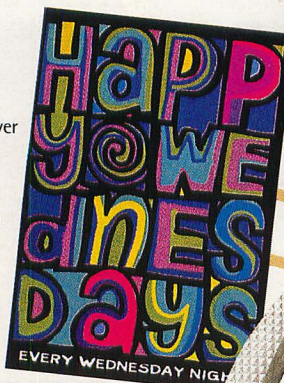
blaggers plc

Are you a style-free zone? Is street-cred a big problem? Then open your wallets and let the Blaggers cops of cool sort you out

FLYERS OF THE MONTH

Nostalgia? Can't beat it. Happy Wednesdays have nicked the cover of Happy Mondays' "Wrote For Luck" for their Wednesday nighter at the Winter Gardens in Milton Keynes. And Havin' It make up for their uncool name

by celebrating their first birthday with this BT-rippin' piece of artwork. "It's good to party... publicly" they say, and we couldn't agree more.



T-SHIRT OF THE MONTH

You had to be there. No, you really did. Not just because the closing party for Sabresonic 2 was a top and very tearful night out, but standing at the entrance as the mourning throng entered was Sir Andrew of Weatherall himself, handing out this very T-shirt. A piece of history no less. Available at Sothebys in 10 years time to the highest bidder.



GAULTIER SMELLY STUFF

Never one to do things in moderation, Jean Paul Gaultier has launched a new Eau De Toilette for men which comes in an arresting male torso bottle. The heady combination of spices, mint and lavender make for an olfactory OD of joy. Or, put another way, it's simply divine. Prices start at £40, from major department stores.

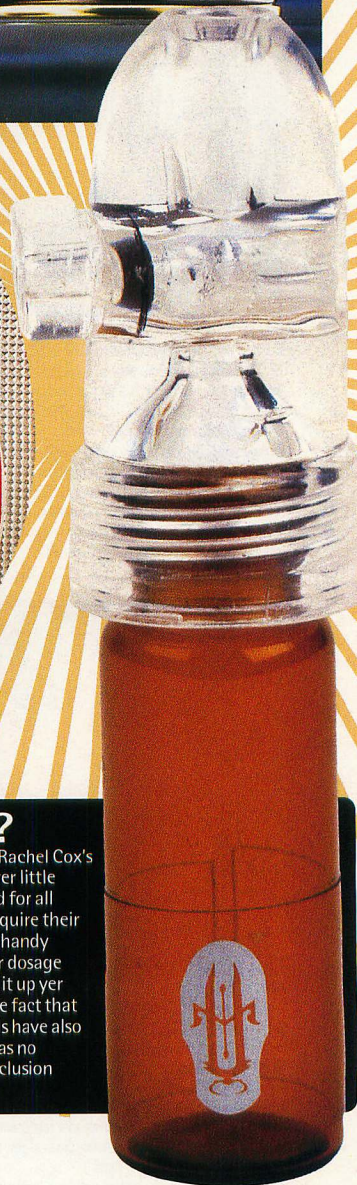


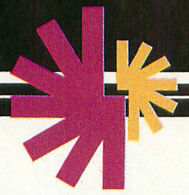
PEPE SNEAKERS

Is the sneaker revival over? Pepe, the jeans makers, obviously don't think so. These are their skate shoes. Priced from £35, they're available from all Pepe Jeans outlets. Call 0171-836-8666 for your nearest stockist.

SNUFF SAID?

Given away free by Carl and Rachel Cox's Ultimate DJ agency, this clever little container is custom designed for all those with illnesses which require their medicines to be sniffed. The handy dispenser pre-measures your dosage so all you have to do is insert it up yer nostril and inhale deeply. The fact that certain misguided individuals have also been using it to take drugs has no bearing whatsoever on its inclusion in this page. Honest!





HOOCH GIVEAWAY

Long before the alcoholic lemonade came along (and nicked our "Thirst Aid" catchphrase too. Very cheeky!), Hooch was just a supremely cool Manchester skatewear and snowboard label. How cool? Oh, cool enough to clothe Oasis, The Stone Roses, Urban Species and Galliano. Cool enough even to produce their own Hooch rolling papers and slip mats, among other deeply stylish accessories. Pictured left is their Shaggy Dog coat, which would usually cost you £85, but we've got one to give away free. Just tell us which DJ is



the resident at Hacienda:

- (a) DJ Pants
- (b) Graeme Park
- (c) Eric Cantona

Mark your entries "Hooch Giveaway" and send them on a postcard marked with your name and address to Muzik, 25th Floor, King's Reach Tower, Stamford Street, London SE1 9LS. All entries to reach us by February 9. The editor's decision is final.

PORTABLE BEATBOX

For the compulsive rapper in your life, this mini-beatbox comes with a selection of pre-programmed drum rolls and dope beats. Sadly there's no "When The Levee Breaks" beat, or Josh Wink-stylee snare-attacks. But for £1, what do you expect? Available exclusively at a market stall near you.



BAR OF THE MONTH

THE FORUM

Sheffield
OPENED in 1992, The Forum began life as a multi-faceted shopping complex, offering competitively priced units for local fashion outlets. Encouraged by a curious and keen-to-spend public, the expansion of its cafe/bar was inevitable and to this day it remains Sheffield's essential port of call for the style conscious and career clubber.

Situated in Sheffield's developing style quarter, local furniture designer Paul Carruthers was commissioned to reflect The Forum's Nineties minimalist interior, as well as the aspirations of its clientele. With its hard-edged but practical modernism, Carruthers' furniture completed the jigsaw, announcing that here, at last, was an environment

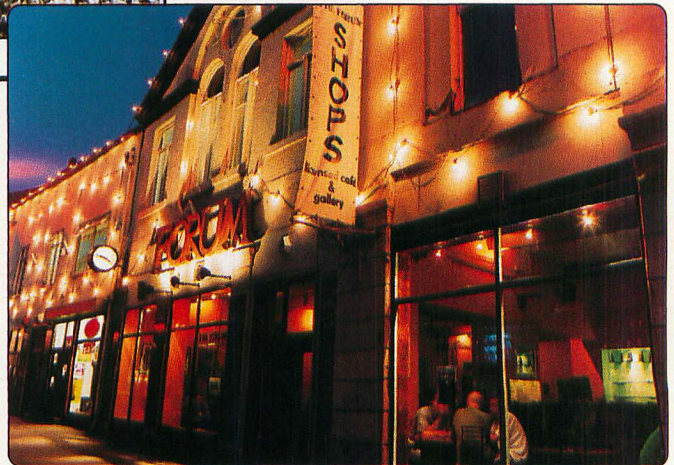
where corporate mix 'n' match was, thankfully, redundant.

The cafe provides local artists, photographers and designers the opportunity to exhibit their work as a backdrop stimulant to the consumption of freshly prepared food, juices, teas, coffee and passing trade. The evenings see Sheffield's aspiring entrepreneurs and attention-seekers descend on The Forum to imbibe, decide and be. With an atmosphere both tolerant and inquisitive, the music and live cabaret match the tastes of The Forum crowd. And with Little Anthony's handbag and disco classics on Wednesdays, Tony Mead spinning mellow, jazzy funk on Thursdays and DJ John setting the weekend mood with house and garage on Fridays and Saturdays, The Forum's finely tuned sense of what its regulars will groove to, is spot-on.

Sheffield has one of the most thriving club scenes around, from Love To Be, Rise and Trash, to Republic, Wonderland and The Arches. These days,

Sheffielders have no need to travel in order to hear clubland's big gun's, Rampling, Beedle, Park, and South Yorkshire's favourite son, Jeremy Healy. The Forum's entertaining mix of dressed-up party people and creative bohemians ensures that this city's once renowned sobriety and absence of style is most definitely a thing of the past.

Alf Billingham





Spaced out

The ALIENS are coming. Don't laugh. In fact, it appears some of them are already here. With alien imagery sweeping clubland, what on earth is going on?

"Alien culture is sweeping the nation. Prepare to enter the unknown... Grey aliens from beyond the Crab Nebula are poised to invade Earth. They plan to enslave mankind, eat our women, sleep with our food. Protect yourself from the inevitable with Schwa, Earth's premier range of defence equipment."

SCHWA is the name given to the alien logo currently appearing on more and more dancefloors across the world. Created by Bill Barker, who wrote the above statement, the image not only looks cool, but also defends you from unexpected alien attack. Double cool. Maybe this is why the Schwa has recently been hi-jacked by promoters and fashion designers as a new symbol for clubbing.

But why is clubland suddenly embracing the "Twilight Zone"? Can partying at places such as Club Alien, where the Schwa symbol is everywhere, really save you from being

abducted by aliens? Who or what are these "Greys"? And why the hell do they want to sleep with our food?

Mike Dash, the assistant editor of "Fortean Times", a magazine which investigates paranormal phenomena and general weird shit, sees a clear link between dance culture and aliens.

"The Schwa image has implications about alienation and that ties in closely with many people on the rave scene," he notes. "But to others, wearing a Schwa T-shirt is mainly a fashion thing. They're luminous and react well under strobe lighting. They just look good."

Interestingly enough, the T-shirts are produced under licence by "Fortean Times". But fashion trends aside, alien sightings and unexplained phenomena are increasing as we approach the millennium. The Ashtar Command from the Intergalactic Space

Federation, say they've already placed two million "Walk-Ins" (aliens in human bodies) on Earth. They also claim to have a huge fleet of spaceships circling the planet, ready for a mass evacuation of humanity which will happen just before the Apocalypse.

MJ12, a conspiracy theory concerning the US Government, meanwhile suggests that there are currently two different races of aliens watching over us. One race, which takes a humanoid form, is reported to have warned the American authorities about the other, the Greys. The latter are said to look like the Schwa symbol.

UFOS initially captured the public imagination in 1947, when Kenneth Arnold coined the phrase "Flying Saucer". Arnold spotted nine unidentified objects over Mount Rainier in Washington State and described them as being, yes, "like

flying saucers". The resulting media circus put UFOs firmly in the public consciousness.

During the same year, an event of much greater significance occurred, but it passed relatively unnoticed at the time. A rancher in New Mexico reported that he'd seen a saucer-shaped object crash 75 miles away from the Roswell Army Base. But while the media were informed the crash had involved a weather balloon, an unprecedented top secret military operation swung into action and the story was hidden for 30 years. The military cover-up ultimately had the effect of creating another key element in alien folklore. The conspiracy theory.

It wasn't until 1994 that the US Air Force issued a public statement concerning the incident. It simply stated, "A supposed alien spacecraft, discovered near Roswell 47 years ago, was a secret Army Air Force balloon designed to monitor Soviet nuclear testing". By that point, however, countless books, television programmes and leaked classified documents had appeared, all singing quite a different tune.

Aliens

words **Jonty Adderley**
additional reporting **Sarah Champion**



(right) The Schwa symbol



According to many of these sources, four dead aliens were recovered from the Roswell wreckage. Furthermore, it was suggested that autopsies of the aliens and tests on the ruins of the craft had been performed and these conclusively confirmed the existence of extra-terrestrial life.

Perhaps one of the best known conspiracy theories relating to aliens was constructed by Milton William Cooper, who published a pamphlet called "The Origin, Identity And Purpose of MJ12" in 1989. The report began with the Roswell incident and claimed the US Forces had also found a live alien (which they named EBE, Extra-terrestrial Biological Entity). EBE apparently had a tendency to tell lies and died after two years in captivity from an unidentified illness.

In the meantime, the US Government were allegedly busy establishing secret societies (such as "The Bilderburgers") to gather alien research and share information between different countries. It seems they believed the alien threat endangered all of humanity. The existence of these societies in turn led

to "New World Order" conspiracy theories, which are currently in vogue with American militia groups.

The MJ12 theory also notes that, in 1954, President Eisenhower held a meeting with "His Omnipotent Highness Krill", an alien ambassador from the Greys, and agreed to a deal. The Greys said they would supply the world with advanced technology, in return for which they were allowed to abduct humans for medical research. According to another paranormal publication, "Encounters", the number of registered abductions by aliens currently stands at 20,000 a month.

The timing of all this reported alien activity initially coincided with the dawning of the nuclear age. MJ12 and other theories state that the development of nuclear technology made the aliens reveal themselves in order to try to save Earth from a holocaust.

SO why is this activity now on the increase? And how come so many people involved in the dance community are openly embracing alien consciousness?

Simon Ghahary runs Blue Room Released, a trance label which has put out material by the likes of Juno Reactor and Total Eclipse. His company's name is taken from the place where the American authorities are widely believed to store spacecraft debris. It's also here that the title of The Orb's "Blue Room" single comes from.

"UFOs are a big part of the dance culture," says Simon. "People are finding themselves on the dancefloor and they want to know why. So they start looking for answers and they're unable to find them in religion or in day-to-day life."

For Simon, the freedom which discovering raving and partying brings helps to explain clubbers' open attitude to alien ideology. He views the prevalence of alien imagery as being of symbolic importance.

"To think that we are the only life-form in the universe is ridiculous," continues Simon. "I'd say it was encouraging to think there is something out there to guide us through all this shit we're facing. But instead of being about salvation, I think this belief in aliens is

connected more to social change. Dancing and parties changed a lot of people's lives, but others are frightened to really let themselves go.

I think society is splitting into two halves. People who want to follow and the others who are blown away by the simple act of being."

Matt Adell of Chicago's Organico Records also sees social change as an important factor. Organico have launched the careers of acts such as Dub Tribe and Derrick Carter, and the label's logo is a flying saucer. Their back catalogue includes The Little Green Men's techno version of the "Close Encounters" theme ➔





tune and mixes from Sabalon Glitz's Chris Holmes, a man with a degree in UFO Sightings. Matt believes aliens and dance music are perfect partners.

"Young people in America are in a state of depression," he says. "They're desperate to believe there's something else beyond their depressing lives. When I started my record label, I thought the flying saucer was the perfect logo because it was related to psychedelic music. Psychedelics are about escaping the world we are in and exploring other realities. I see UFOs as a reflection of our desire to have faith in the existence of worlds beyond the one we experience."

Detroit hero Juan Atkins, who released a track entitled "No UFOs", also thinks social factors are important.

"The powers that be lead people to believe life is great and, if you excel at what you do, you can develop and progress," states Juan. "They do that to stay in control. It's all just a cover-up. It's like governments trying to hide the fact that there are UFOs. The basic idea behind 'No UFOs' was saying how there shouldn't be any lies."

WITH reports of 20,000 alien abductions a month (most of which come from America), aliens should be visible on every high street. But sightings remain surprisingly rare. Not that this stops Ben Watkins of Juno Reactor indulging in a rather curious habit at every available opportunity.

"Whenever I'm on a plane, I always go up to the cockpit and ask the pilots if they've ever encountered UFOs," he explains. "And they always say, 'No'. But I was recently in this plane travelling over central Brazil. I went into the cockpit, asked the pilots my usual question and they nonchalantly said, 'Sure, we see them all the time'."

"When we landed, we met this 'Crocodile Dundee'-type character, who acted as our guide. He took us to a place called Mount Geronimo and, when I saw it, I felt my heart stop. I had seen it before. It looked exactly like the mountain in 'Close Encounters'."

Another very famous alien movie, "ET", has also been cited as being more than just fantasy. Jaime Shandera, who was present at a private screening of the film at the White House, overheard Ronald Reagan tell the director, Steven Spielberg, "You know, there are fewer than six people in this room who know the real story." On another occasion,

GUIDE TO ALIEN DANCEFLOOR STYLE

CLOTHING

T-shirts featuring the Schwa symbol and UV flying saucers available from Schwa, Daniel Poole, Alien Workshop, Liquid Sky and Anarchic Adjustment.

ACCESSORIES

Alien-spotting guides available from Schwa. They also offer symbols on chains to wear around your neck at parties (just in case) and numerous other suitably futuristic-looking products. See their Net site for full details.

INTERNET

The Net is absolutely full of UFO/alien sites. Check out the following:

SCHWA ONLINE

<http://kzsu.stanford.edu/uwii/schwa/schwa.html>

UFO RESOURCES DIRECTORY

<http://www.shel.ac.uk/~is-web/studwork/cat3/home.html>

US NATIONAL UFO REPORTING CENTRE

<http://www.nwlink.com/~ufocntr>

Reagan is quoted as having said, "I've often wondered, what if everybody in the world discovered that we were threatened by an outer power from outer space, from another planet. Wouldn't we suddenly find that we didn't have any differences between any of us at all?"

JONAH Sharpe records under the moniker of Space Time Continuum. He also runs the Rephlective imprint, whose releases stand out in stores due to their highly distinctive, alien-influenced hologram labels, and is the creative force behind the Space Time range of clothing. A man long obsessed with life from outer space, he even admits to having seen UFOs.

"Parties in the middle of Nevada desert are where you see them the most," says Jonah. "But I actually saw my first UFO in Britain, in Newcastle-Upon-Tyne. I was walking near the football stadium and I suddenly saw this weird object flying through the air. It kept dipping down behind the stadium. It was a very trippy experience, because we were hearing the roar of the football crowd as we were watching. I've believed in UFOs ever since that day."

EJ Doubell, the resident DJ at FF in London, also has an interesting story to relate. She claims that she recently met an alien at a spiritual conference. She prefers to use the term "Walk-In", rather than alien.

"This 'Walk-In' has been here for around two years now and she holds cosmic energy weekends fairly regularly," reveals EJ. "She is teaching us to lose our in-bred fears and to abandon all emotional veils."

EJ doesn't doubt the woman's credentials. "She's so highly evolved and peaceful. She is completely without the emotional bonds which tie most people. She doesn't have an ego and just travels around doing her work. Why shouldn't I believe her? If something feels instinctively right, then why shouldn't I trust in my instincts?"

The alien EJ is talking about is a member of The Ashtar Command, whose philosophy is explained in a book called "Project: World Evacuation". The basis of their argument is that Earth faces certain catastrophe in the very near future and The Ashtar Command are busy putting together a fleet of rescue ships. The aliens are consequently currently beaming up Earthlings for three weeks at a time to train them in evacuation procedures. According to the book, a character known as Andromeda Rex (who is an alien) will soon become a television personality and will use this guise to spread their word further.

Needless to say, The Ashtar Command are considered somewhat "out-there" by more conventional UFO organisations. MUFON (Mutual UFO Network), who claim that they are "the world's largest UFO membership organisation", refuse to even talk about The Ashtar Command.

"It's a load of baloney," snorts the group's International Director, a Mr Anders, before quickly terminating our conversation.

BUT how can fact and fantasy be separated? Mike Dash from "Fortean Times" is all too aware of the inconsistencies which crop up in many UFO believers' theories.

"Groups like The Ashtar Command, which burble on about their philosophy of life, are basically typical of a long-established type of communication which goes right back to spiritualism," says Mike. "During the 1890s, mediums claimed to be in contact with life on Mars and the messages coming through them were not dissimilar to a lot of the stuff we're hearing today."

Mr Anders is equally dismissive of many of the conspiracy theories.

"The MJ12 documents have been checked by a hand-writing expert called Joe Nickell and have been proved as hoaxes," he states, matter-of-factly.

Juno Reactor's Ben Watkins has also noted a number of inconsistencies in the supposed ubiquity of aliens.

"There's one thing I find strange," he says. "Either the aliens have recently become a lot cleverer or they knew that camcorders were coming along. Since every gnat's fart gets recorded and sent in to Jeremy Beadle these days, I would have expected a few aliens to turn up. Perhaps they've all started wearing anti-Jeremy Beadle disguises."

Or maybe Jeremy Beadle is an alien and is filtering them out. Hang on, could Jeremy Beadle be Andromeda Rex? Now there's a frightening thought.

THE point regarding camcorder technology raises another important aspect. The last 40 years have seen far greater technological development than at any other time in the history of mankind, but who are the people responsible for these discoveries? Whereas Einstein is a household name, does anybody know who invented the silicon chip? Or any of the other "space age devices" we all take for granted?

Think back to that supposed deal between President Eisenhower and "His Omnipotent Highness Krill". And then think of how so much of today's technology seems to have come out of absolutely nowhere. Including, of course, the equipment which is now being used to make electronic music.

As the mysteries continue, the best advice is to keep an open mind and one eye on the skies. And don't forget to wear that Schwa T-shirt at all times.

If the aliens do come, at least you will be protected.

WATCH THE SKIES

"UFOs are just totally techno. Musically and visually, techno means things you have never heard or seen before. Aliens are technologically advanced. They're a totally new experience." Grant, Rephlex Records (Aphex Twin/μ-ziq)

"The first rave I ever went to, it really looked like a UFO had just landed in the middle of England. It's a really powerful image in my mind, like that scene from 'Close Encounters'." Mixmaster Morris, aka Irresistible Force

"The problem with the UK is that people seem to see 'grey' John Major aliens. I believe in psychedelic aliens. They're more fun-loving." Fraser Clark of Parallell Youniversity

"The Egyptians understood. They even had themselves buried in the likeness of their spaceship! The pyramids are travelling through infinite space at the moment. In fact, the whole of the solar system is a massive spaceship moving through the cosmos." George from Solar Quest

"UFOs and dance music are connected in a cosmic sense. Aliens are already here, especially at the outdoor parties, where they let go of their human image and mutate back into aliens. It usually happens at about three o'clock in the morning..." Simon, Blue Room Released Records

"I don't think we're able to understand a higher consciousness any more than my dog is able to understand who I am. Thinking you know what an alien looks like, is like thinking you know what God looks like." Matt, Organico Records

"I do not want to talk about UFOs. I am never giving any more interviews." Carl Craig

"I wasn't born on this planet. My family has been travelling in the universe for 26,000 years on a ship 140 miles across the centre and 100 miles high. I chose to come to Earth to make a record of its history from beginning to end." Unidentified lecturer at a recent Club Alien





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SNEAKER'S CORNER

By day, he's behind the counter of a Chicago record store. By night, he's behind the decks.

With credits including Dajae's 'Day By Day', DJ SNEAK is a man respected by everyone from Roger Sanchez to Dave Clarke

STEVE

"Silk" Hurley's "Jack Your Body". Now there's a very important record. It was the first house record to reach Number One in the UK. It taught the world the meaning of "jack". It informed us that, in Chicago, disco had mutated into a throbbing, minimal, repetitive, relentless cyborg groove. It was also the first house record DJ Sneak bought.

Sneak has 25 years to his name, 11 of which he has spent absorbing all the developments in house music since the early days when Hurley and Farley Jackmaster Funk were cutting, editing and mixing tracks down to their rhythmic basics on the "Hot Mix 5" radio show. Thanks to these shows, DJ Sneak learnt to talk house before he learnt to talk English. Having emigrated to Chicago from Puerto Rico with his family, this mechanical groove was about the only thing the Spanish-speaking Sneak could relate to in the big, bad city. After all, he didn't have to understand English to get into it.

"They were just beats records, with no vocals. But they had so much energy! I got really interested in it. I started hearing a lot of the stuff Trax were putting out and I was just blown away. I like house because it's universal. You don't have to speak a certain language to get into a track which has some slamming beats and some fucking groovy shit. Whatever mood you're in, it brings the best out of you."

House music has led Sneak through his life and career. It showed him the way to go. From recording tapes off the radio, to buying records, to DJing at small house parties, to playing in clubs, to producing his own music, to travelling around the globe as one of the exponents of the new Chicago sound. The sound of the Relief and Cajual imprints.

"I never thought I'd be giving an interview in a place like this," beams DJ Sneak as he tucks into a fancy French dish in a Paris restaurant. "I sometimes find myself freaking out because I'm in a different country, hanging out with people I don't know. But everyone is really cool. And bringing everyone together is what house is all about."

It is this incredible sense of unity which gives strength to Relief and Cajual. It's actually characteristic of the current Chicago scene as a whole. The days of petty rivalries and dodgy bosses raking it in while musicians starve would appear to be long gone. Sneak, Cajmere, Boo Williams, Glen Underground *et al* don't simply share work ties. They hang out together, they party together. They're just like one big family.

Sneak appreciates this. He comes from a culture where a close-knit happy family is highly treasured.

"I still live with my parents," he says. "I live in the same house, but in a separate flat. It's cool because my parents are still young, they're in their early forties. We can sit down over a beer or a shot of tequila and just talk. That's how close we are. And they go out to clubs, too. They're into Spanish stuff like salsa. We sometimes meet when we're coming home at four in the morning and it's like, 'Hey, how was it at your party?'"

DJ Sneak

words **Camilo Rocha** Pictures **GOD**



DJ Sneak

Sneak's folks certainly seem to be well cool. They've always backed him whatever he wanted to do. They never tried to make him get a "proper" job. He wasn't bumming around, he wasn't wasting time or getting into trouble and in black/hispanic America, that is more than good enough.

"I was fortunate not to get into gangs or drugs, which would have been easy in Chicago. Graffiti and painting were my main interests back in the day, and it was from there that I got into DJing and then producing. That's also how I came to be known as Sneak. It was originally my graffiti tagging name. I got it because I used to sneak into the most difficult places. In a way, it also suits my DJing, because I like to sneak bits of unexpected tracks into my mixing. I stopped graffiti because, sooner or later, I knew was going to get arrested. And my mum had told me she wouldn't bail me out if I did."

Even cool parents have their limits.

SNEAK is proud of his culture and his origins. That's why he selected the title "Rice & Beans, Please" for one of the two albums he has just released. Black beans and rice are staples of the Puerto Rican diet.

"Yeah, that title says a lot about me and my culture. Some people think I'm black but, although I have black in me, it's not that simple. Puerto Ricans are a mixture of Spanish, African and Native Indian. So I have some cousins who are really dark-skinned and others who are really light."

"Rice & Beans, Please" is available on Cajual. At the same time, Sneak's "Blue Funk Files" album, with cover artwork by the man himself, is available on Relief. The difference between the two is...

"The Cajual album is very housey, disco sort of stuff, with a couple of underground dub tracks. I'm not really into vocals. The Relief album is harder house, with beat tracks. The idea of releasing two at the same time came when Cajmere and I were picking material for an album and we realised that we had enough good tracks, both disco and hard tracks, for two records. It's cool because the two sides of me and my music are well represented in these albums."

They're impressive, too. But that's not the half of it. Sneak has always been a hard worker, producing and putting out records

faster than a Chinese midwife delivers babies. Just look at what he has achieved over the last 18 months.

Apart from his Cajual/Relief releases, there's been "Sneak Essentials" on Strictly Rhythm, some loopy material on Henry Street, tracks on 83 West and DV8, a project with Roy Davis Jr on Germany's

Perspective imprint and remixes like his truly awesome reinterpretation of Dajae's "Day By Day".

And just because he is releasing two albums at the same time, it doesn't mean it's time for him to sit back and have a rest. There's much more on the cards for next year.

"I've just finished doing something which will be out on Narcotic. I can't really say very much about it, but it should be in hitting the record shops around

February. I have a little project which I may well give to Louie Vega for the Masters At Work label. I have a track as 3FS on Force Inc, which I did with Josh Werner from Chicago..

He pauses to catch his breath. Just for a moment.

"Then I'm starting up my own label, Defiant, which will be distributed by Cajual. I've got a few things lined up for it already. There's this female singer called Colette, who

promotes parties in Chicago. She's really cool and is a good friend of mine. There's also DJ Baby Pop, a young producer who has done stuff for Relief, and DJ Jes, another newcomer. Oh, and a couple of kids called Shrum Network. And a bit further down the line, I'd like to do some sort of Defiant compilation."

As if all this wasn't enough, Sneak is also set to remix Dave Clarke and Ian Pooley's new single, "Southside". He just has to be lying somewhere along the line.

How is it possible for one man to do so much?

"The main thing is to have discipline and be organised.

This comes from my parents. They taught me to be responsible. I rarely miss a deadline."

SNEAK is a gentle giant. He loves chatting, socialising and dancing. Not for him the classic DJ attitude of standing stern-faced in the booth or the backstage VIP area.

"Some producers never go to clubs, never go out anywhere!" he booms.

"How do they know what to make for the crowd?"

Whether the tape recorder is on or off, Sneak is the same. He always has a lot to say for himself. To the extent that he suddenly realises he has to dash from the restaurant to The Rex, the Paris club he's playing tonight.

The Rex is so-so. The venue is great and Sneak's set is excellent, but there just aren't enough people going for it on the floor. Not that Sneak is at all bothered. He has an absolutely brilliant time. After the show, he sits on a sofa clutching a small bottle of Evian. He appears totally relaxed. As you do.

Leaving the club at around 5am, we head back to the

flat where Sneak is staying to finish off the interview. Sneak is totally up for it. He knows he's not going to sleep tonight anyway. He appears much more open now and, although this makes for the odd bit of waffle along the way, he is happy to talk about anything and everything. However personal it might get.

"My wife and I just got divorced," he announces at one point. "She wasn't in the music business and she didn't really understand. I guess I was spending much more time with my music, my gigs and DJing, than I was with her. Every time I got home, I went to the studio instead of going to her."

From time to time, everybody has to make hard decisions which involve the loss of something important. And there's a time and a place for everything. If Sneak hadn't been so persistent about his music, he admits he would probably have given in and settled down to domestic life. Ironically, the path he chose is making him successful and, in the long run, able to look after his dependants with much less worry.

"I would still like to get together with her again in the future. I still love her and we have a little girl, who's four years old. They both mean a lot to me and it was having them which made me work harder. I worked to help support them. And I feel responsible. I want my kids to have the best they can in life. I say 'kids' because I'd really like to have another two. I guess I'll just have to re-marry or something. I don't want to be 70 years old and have nobody to care for me."

By this stage, it's daylight outside. It happens to be Thursday but, whatever the day, it's sure to be yet another busy one for Sneak. In a few hours time, he is flying back to Chicago. As soon as he lands, he'll be heading for a party which some of his friends are throwing at the legendary Shelter to mark his birthday. It's obviously going to be a full-on bash. The type of party described in Green Velvet's "Flash".

Sneak is flying so high that he doesn't even need a plane. He knows he's on a roll, but he has worked hard for it and deserves every bit of success he gets. He says this without a trace of arrogance. Sneak talks a lot, but he's not a big-mouth.

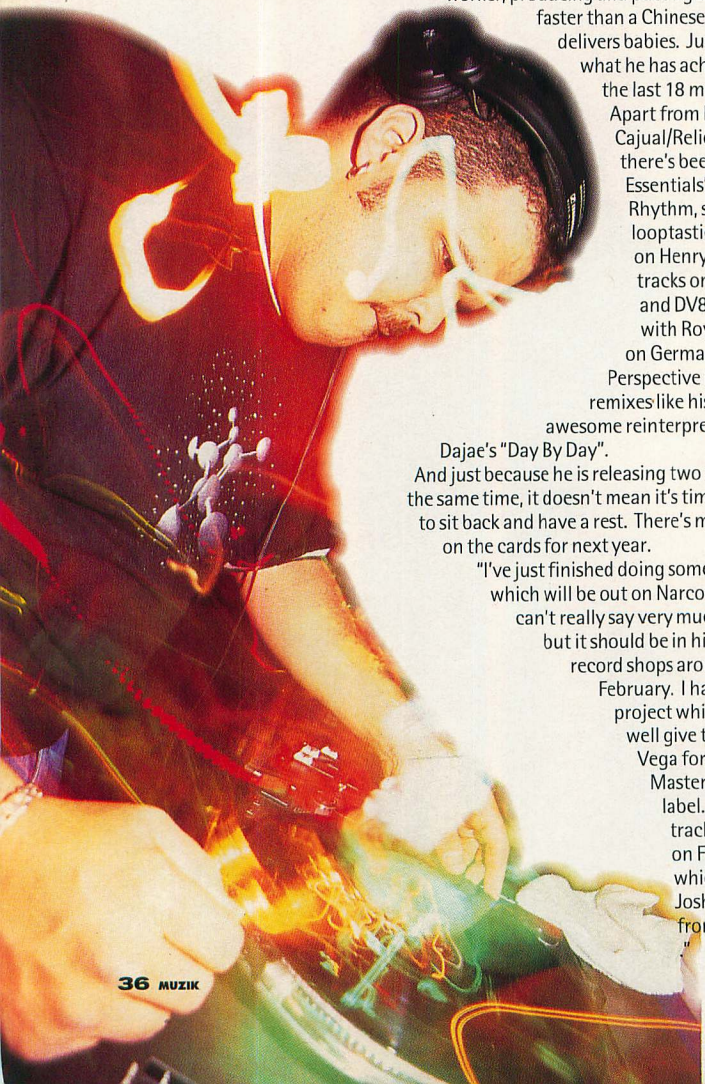
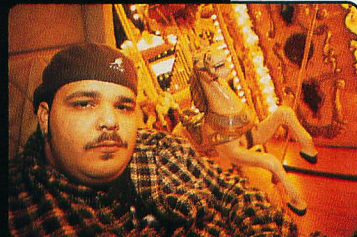
"In 1996, I will hopefully step up to the big league. I think I'm getting there now. I have worked really hard to get where I am and I'm devoted to the house music cause. Yeah, I think 1996 is going to be the year for me, man."

'Rice & Beans, Please' and 'Blue Funk Files' are available now on Cajual and Relief, respectively

SNEAK ON GRAMOPHONE – THE RECORD SHOP THAT IS CHICAGO

Sneak still keeps his daytime job at Gramophone. "I'd say that working in a record shop has made it easier for me to launch my career. It's perfect for meeting people and establishing connections. I now have lots and lots of friends who work in the business. Cajmere, for example. He came into Gramophone one day and, although we had talked when he first started up a label, he didn't really pay any attention to me then. The second time around we sat down and had a chat. And he asked me to come along and do some tracks.

"Gramophone has been in Chicago for 25 years, so they've seen loads of changes in the music scene. They went through rock, disco, new wave, industrial... It's basically a school for DJs. Derrick Carter graduated from here. Ralphie Rosario, too. Josh Werner, who works in the shop with me at the moment, is a DJ and we're putting out a record together as 3FS. Everybody moves from there and the boss is so cool. He understands if you need to take time off to do other stuff. He's in his forties but he knows what's up."



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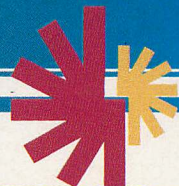
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A few years ago, the concept of "superclubs" was completely unthinkable. In 1996, it's a corporate reality, as clubbers demand higher quality and better laid-out venues in which to lose their chump on a Saturday night. So you head on down to Ministry Of Sound or Cream or Rezection, you buy the T-shirt, you check out the compilation album and you go home and sleep under the logo-adorned duvet.

We know who the superclubs of 1995 were. But what about the superclubs of tomorrow? Well, here are Muzik's tips for the top spots. Four clubs which are ambitious, adventurous and damn amazing places to dance your ass off at the weekend. Not just that, but they are helping redefine the concept of the nightclub for the next century. And if you don't believe us, here's your chance to win VIP membership to one of them (or maybe all of them!) for a year. Read on and good luck!

THE HACIENDA

NOT so much a club as a living legend in dance music history, **The Hacienda** recently celebrated their 13th birthday with a double-CD mixed by their most famous resident, Graeme Park. Co-owned by New Order and Anthony H Wilson, the club was the crucible of Madchester and even claims to have been the first place to play house music in Britain. Mike Pickering, Laurent Garnier and Jon Da Silva have all been residents. And now they've entered the album market (a Todd Terry mix is on the way), they look set to have a big impact on dance music once again.

What's more, The Hacienda have kindly agreed to give **FIVE** winners a specially made gold VIP card which will allow you to swan to the front of the guest list queue any night of the week for a whole year. You can take in Shine on Fridays, or Saturday nights with Graeme Park and Tom Wainwright. Plus you can take a guest every time. And the first time you visit, the Hacienda will give you a free bottle of champers! Just answer this question:

In which of these Scottish cities was Graeme Park born?

- (a) Aberdeen
- (b) Glasgow
- (c) Edinburgh

Mark your entries "Hacienda Superclub Competition".

LAKOTA

THE big club in Bristol, **Lakota** are nearly four years old and are right up there in West Country clubbing lore. With their awesome line-ups, two rooms dedicated to pure rhythmic abandon and a sound system loud enough to blow down an elephant, it's no wonder pretty much every DJ god in the world has passed through here at some time or another. Right now, Saturdays are firing towards their first birthday, with residents Grayson Shipley and Ivor Wilson joined by guests like Alister Whitehead, Ashley Beedle, Mark Moore and Danny Rampling. Top quality upfront house and garage indeed. Fridays nights are reserved for something a little harder, with Temptation, where residents Jody, Ian Wilkie and Leon Alexander hook up with world-class DJs such as Luke Slater, Frankie Bones, David Holmes and Billy Nasty.

Thanks to Lakota's generosity, **FIVE** winners are going to get in to both nights utterly free for a year and they will be able to take a guest with them every time. The lushness of the VIP room will also be open to them. Simply solve this riddle:

Which of the following is not a Massive Attack album?

- (a) Protection
- (b) Blue Lines
- (c) Mezzanine

Mark your entries "Lakota Superclub Competition".

XPO

OKAY, so it hasn't actually opened yet, but if the present plans are anything to go by, this new Burnley venue is set to lay down new standards in British nightlife. After all, **Xpö** is brought to you by the people behind the legendary Angels, one of the north's finest venues for over 20 years. Located inside a magnificent refurbished Baptist Church which is over 100 years old, Xpö is being kitted out as you read. The DJ booth is modelled on Junior Vasquez' set-up at The Tunnel and there will be two rooms of the finest music, as well as a bar which will be open even when the club isn't. The capacity is set at over 1,000. Saturday nights will be promoted by the infamous Up Yer Ronson gang, promising everything from party house tunes to deep vocal garage cuts, while Fridays are devoted to regular link-ups with Manchester's Kiss 102FM radio station.

The whole show is due to kick off on March 30, when Xpö will present **FIVE** winners with their own unique gold VIP card. The card will allow them free entry to both Friday and Saturday nights along with a guest of their choice for a year. Just wrap your brain around this teaser:

In which Alan Parker film did Micky Rourke and Lisa Bonet star?

- (a) Heaven's Gate
- (b) Death Of An Angel
- (c) Angel Heart

Mark your entries "XPO Superclub Competition".

UK MIDLANDS

FOLLOWING on from the barnstorming success of London's Club UK, the same organisation have taken Midlands' nightlife to fresh heights of excitement with **UK Midlands** in Wolverhampton. Boasting three rooms of cutting-edge music and an awesome 45K sound system, it's no wonder Danny Tenaglia declared this club to be "As good as The Sound Factory".

And although only open on Saturday nights and occasional Fridays, the line-ups are among the best in the land. You want big name superstars, UK Midlands has got 'em. Recent visitors have included Joe Vannelli, Sasha, John Digweed, Carl Cox, Dave Angel, Danny Rampling, Roc & Kato and Billy Nasty. No wonder they've been rammed since they opened last March, often causing traffic jams in the surrounding streets. This year, there will also be 20 special Friday night parties, so expect to see the likes of Hard Times and Love To Be passing through.

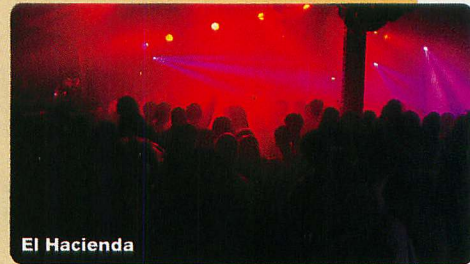
FIVE winners will each win a UK Midlands VIP pass valid for a year, allowing them and their bestest friend free entry to all nights. They will also be granted entrance to the hallowed VIP room for maximum luxury treatment. Simply apply a bit of grey matter to this conundrum:

What is the name of Carl Cox's new record label?

- (a) The Ultimate Experience
- (b) Worldwide Ultimatum
- (c) Ultimate Ego

Mark your entries "UK Midlands Superclub Competition".

The closing date for all entries is Friday, February 9.

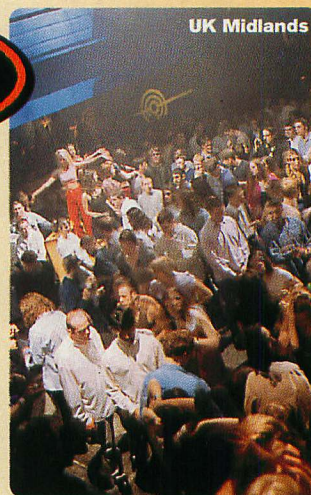


El Hacienda



Lakota

club xpö bar



UK Midlands

● Answers to all competitions should be sent on a postcard to:

Muzik Freebie Jeebies, 25th Floor, King's Reach Tower, Stamford Street, London SE1 9LS
Please use a separate postcard for each competition entry. All winners will be drawn at random from the mailing. The editor's decision is final. So there!

DECEMBER'S COMPETITION WINNERS
REMARKABLE STORY: A Truman - Nottingham, **RUNNERS-UP:** Lisa Flower - Don, David Eastgill - Norfolk, Lee Barrington - Dudley, Richard Mather - Solihull, Tracey Lloyd - Bromley.
ELECTRO: Jeremy Torrance - London, David Curd - Leeds, Richard Blight - Salisbury, Alison Ahmed - Essex, James Rushon - Sheffield, David Anderson - Lincs, Adam Hall - Birmingham, Victoria Hoeking - London, Paul Crossan - Luton, Marc Archan - Cambridge, Marc Archan - Northants, Marc Archan - Northants, Marc Archan - Northants, Kate Maughan - Walsall.
SONY PLAYSTATION: Angus Malcolm - Brighton, **RUNNERS-UP:** Adam Schward - London, Beama Strain - Sheffield, Davina Brewster - London. **FEFECTO:** James Brewer - Hants, **RUNNERS-UP:** M Eastern - Theford, Steve Connolly - Blackpool, J Crooks - Hebden Bridge. **SABRETTES/RIDLAND:** Charles Chabert - Aberdeen. **AUTECHE:** Jamie - Leeds, Alex McArthur - Glasgow. **HONOURABLE MENTIONS:** Christian Slater - London, Ben Ackerman - Avon, S Sharp - Chackinhamshire.

up
yer
ronson

the soundtrack

vol:1

mixed by
jeremy healy and
graeme park

available on mc and double cd
29 tracks, all killers, no fillers including :
brand new heavies 'back to love' (graeme park club mix)
shawn christopher 'another sleepless night'
up yer ronson 'lost in love' (graeme park mix)
alison limerick 'where loves lives' (classic mix)
kathy sledge 'take me back to love'
suzi carr 'all over me' (association squeeze mix)
livin' joy 'dreamer' (original club mix)
nush 'u girls' (radio edit)
m people 'someday' (sasha's full tension mix)
wildchild 'renegade master' (original mix)
helicopter 'on ya way' (original mix)

up yer ronson at the leeds pleasure rooms every friday with
residents: marshall, andy ward, neil metzner, paul murray, tino & hutchy
january 5th craig campbell january 12th allistair whitehead, marshall
& neil metzner january 19th marc auerbach, marshall & neil metzner
january 26th jeremy healy, marshall & neil metzner february 2nd
allistair whitehead, marshall & neil metzner february 9th craig
campbell & brandon block february 16th graeme park, marshall &
neil metzner february 23rd marc auerbach & brandon block open
10pm till 4am admission £9 non members, £7 members & nus



PERFECTO *FLUORO*



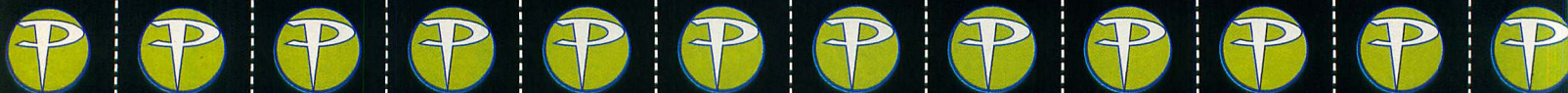
8th january **man with no name** featuring **hannah** paint a picture
includes brand new remix mix of **floor essence**

15th january **floor play automatic**
includes original mix plus biff and memphis remixes

to be scheduled for february
johann new kicks

all releases on cd and 12" only

shamanic environmental melodic ethnic hypnotic state of mind fluoro coloured trance
call it what you want
find it on **PERFECTO *FLUORO***



READERS POLL

IT'S all over! The final hour has chimed. The last slave has left his work-station. The mountain of late-night pizza delivery boxes has been cleared away and the intravenous caffeine drip put back in the cupboard until next year. Rubbing our red eyes and blinking at our first glimpse of natural light since we asked you to tell us how 1995 was for you, we are finally ready to announce the results of the very first Muzik Readers Poll.

And what a thoroughly crazed bunch of puzzlers, scratch-heads and all-round loons you lot proved to be. No, you don't have to be mad-for-it to read Muzik, but it seems it certainly helps.

Single Of The Year? There could really only be one. It was good to see you picking the same record as the Muzik team did in last month's round-up of 1995, while showing some impressive diversity along the way. You were also in tune with us on Remix Of The Year. And boy, did we breathe a sigh of relief that only two Hardfloor turnovers made the Top 10.

In the finest year ever for landmark albums, two initials swept all before them. Elsewhere, one record label stood head and shoulders above the rest and you rightfully declared it Label Of The Year. But again, diversity proved to be club music's strength, with imprints as varied as Metalheadz and Cheeky, DJs ranging from LTJ Bukem to Sasha, and live acts from Orbital to Billy Ray Martin all making their respective Top 10s.

And then the confusion set in. Your Club Of The Year also topped the list of clubs you wanted to see bulldozed. Your International DJ Of The Year also came pretty close to being hung. You signalled that the Josh Wink backlash has started, too.

Hooch, the alcoholic lemonade, was more popular than ganja, and our campaign for free water in clubs seems to be getting your full support. Thanks and keep it up! Finally, it was no massive surprise that the DJ you most wanted to hang was... Well, take a look at this month's Hang The DJ page. Your wish has been granted.

In the meantime, for the full classified results, just turn the page. See ya same time next year!



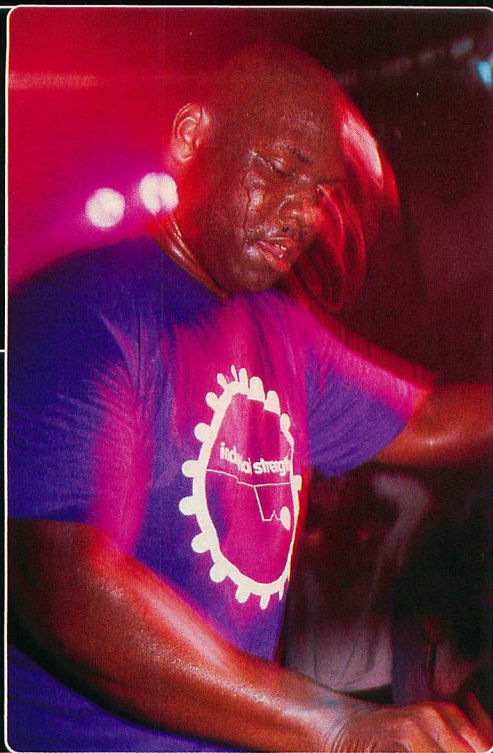


ALBUM OF THE YEAR

- 1 BT - "IMA" (PERFECTO)
- 2 Leftfield - "Leftism" (Hard Hands/Columbia)
- 3 Goldie - "Timeless" (London)
- 4 The Chemical Brothers - "Exit Planet Dust" (Junior Boys Own)
- 5 Carl Cox - "F.A.C.T." (React)
- 6 Saint Germain - "Boulevard" (F Communications, France)
- 7 Various Artists - "Perfection" (Perfecto)
- 8 DJ Krush - "Meiso" (Mo' Wax)
- 9 Various Artists - "House Collection Volume One" (Fantazia)
- 10 Tricky - "Maxinique" (Island)

BRITISH DJ OF THE YEAR

- 1 CARL COX
- 2 Paul Oakenfold
- 3 Sasha
- 4 Dave Clarke
- 5 Billy Nasty
- 6 LTJ Bukem
- 7 Darren Emerson
- 8 Alistair Whitehead
- 9 Mrs Woods
- 10 Judge Jules



INTERNATIONAL DJ OF THE YEAR

- 1 LAURENT GARNIER
- 2 Todd Terry
- 3 Junior Vasquez
- 4 Richie Hawtin
- 5 Josh Wink
- 6 Roger Sanchez
- 7 David Morales
- 8 Dimitri
- 9 Jeff Mills
- 10 Danny Tenaglia



CLUB/NIGHT OF THE YEAR

- 1 CREAM (LIVERPOOL)
- 2 Club UK/Final Frontier (London)
- 3 Hard Times (Leeds)
- 4 Ministry Of Sound (London)
- 5 Up Yer Ronson (Leeds)
- 6 Hacienda (Manchester)
- 7 Megadog (various)
- 8 Speed (London)
- 9 Bugged Out (Manchester)
- 10 Back To Basics (Leeds)



EVENT OF THE YEAR

- 1 TRIBAL GATHERING 1995
- 2 Glastonbury
- 3 Cream's Third Birthday
- 4 Ministry Of Sound at Wembley
- 5 Ku Club Ibiza
- 6 The launch of Muzik (*honest!*)
- 7 Notting Hill Carnival
- 8 Renaissance Summer Ball
- 9 Gay Pride Festival
- 10 A Week In A Paradise Called Portugal

SINGLE OF THE YEAR

- 1 JOSH WINK - "HIGHER STATE OF CONSCIOUSNESS" (STRICTLY RHYTHM/MANIFESTO)
- 2 De'Lacy - "Hideaway" (Slip 'N' Slide)
- 3 DJ Misjah & DJ Tim - "Access" (X-Trax)
- 4 BT - "Loving You More" (Perfecto)
- 5 Man With No Name - "Floor-Essence" (Perfecto)
- 6 Alex Reece - "Pulp Fiction" (Metalheadz)
- 7 Coolio - "Gangsta's Paradise" (Tommy Boy)
- 8 Grace - "It's Not Over Yet" (Perfecto)
- 9 Dave Clarke - "Red 3 (Of 3)" (Bush/deConstruction)
- 10 Rob D - "Clubbed To Death" (Mo' Wax)



REMIX OF THE YEAR

- 1 DE'LACY - "HIDEAWAY" [DEEP DISH REMIX] (SLIP 'N' SLIDE)
- 2 Donna Summer - "I Feel Love" [MAW/Rollo & Bliss Remixes] (Manifesto)
- 3 Mory Kante - "Yeke Yeke" [Hardfloor Remix] (GGS)
- 4 System 7 - "Alphawave" [Plastikman Remix] (Big Life)
- 5 Grace - "It's Not Over Yet" [BT Remix] (Perfecto)
- 6 Everything But The Girl - "Missing" [Todd Terry Remix] (blanco y negro)
- 7 New Order - "Blue Monday" [Hardfloor Remix] (London)
- 8 Jodeci - "Feenin'" [LTJ Bukem Remix] (MCA)
- 9 Slam - "Positive Education" [Derrick Carter Remix] (Soma)
- 10 Felix - "Don't You Want Me" [Candy Girls Remix] (deConstruction)



LABEL OF THE YEAR

- 1 PERFECTO
- 2 Tribal UK
- 3 deConstruction
- 4 Mo' Wax
- 5 Metalheadz
- 6 React
- 7 Junior Boys Own
- 8 Cheeky
- 9 Warp
- 10 Positiva



INTOXICANT OF THE YEAR

- 1 ECSTASY
- 2 Hooch
- 3 Ganja
- 4 Smirnoff Moscow Mule
- 5 Superskunk
- 6 Speed
- 7 Vodka
- 8 Stella
- 9 Champagne
- 10 Brandon Block

RADIO SHOW OF THE YEAR

- 1 PETE TONG'S ESSENTIAL SELECTION (1FM)
- 2 Danny Rampling's Love Groove Dance Party (1FM)
- 3 Colin Dale's Outer Limits (Kiss 100FM)
- 4 John Peel (1FM)
- 5 Fabio & Grooverider On Kiss 100FM (Kiss 100FM)
- 6 Tim Westwood (1FM)
- 7 Annie Nightingale's Chill Out Zone (1FM)
- 8 Girls FM (London)
- 9 David Dunne (Kiss 102FM)
- 10 Coldcut's Solid Steel (Kiss 100FM)

LIVE ACT OF THE YEAR

- 1 THE PRODIGY
- 2 Orbital
- 3 The Chemical Brothers
- 4 Underworld
- 5 Shiva
- 6 Billie Ray Martin
- 7 Plastikman
- 8 Tricky
- 9 Bandulu
- 10 Portishead

QUOTES FROM THE VOTES

INTOXICANT OF THE YEAR

"Dragging your own vodka drip across the dancefloor. *A la 'Philadelphia'.*"
 THC, 22, Norfolk
 "The adrenalin which kicks in on a Saturday afternoon."
 Mark Jones, 24, Cannock
 "Base speed."
 Gerard O'Rafferty, 22, Nottingham

LIVE ACT OF THE YEAR

"The Shamen, I think, at Glastonbury. I was a zombie at the time."
 Sophie Baulch, 17, Somerset

INTERNATIONAL DJ OF THE YEAR

"None. They're all crap."
 David Turner, 22, Preston
 "Bark Raver."
 Gerard O'Rafferty, 22, Nottingham

EVENT OF THE YEAR

"A Week In A Paradise Called Portugal."
 Carlos Cavaco, 23, Portugal

DJ WHO MOST DESERVES TO BE HUNG

"Jeremy Healy. For crimes against everything!"
 Stewart Walker, 22, Stevenage
 "Sasha. For turning shit."
 Karen Mills, 18, Plymouth

WORST DOOR POLICY

"Miss MoneyPennies. It's not what clubbing is about."
 Simon Bott, 18, Staffordshire
 "Miss MoneyPennies. Stuck-up pricks!"
 Joe Allpress, 19, Birmingham

"Not letting you in with a bag of glue!"
 Jim O'Donnell, 22, Clydebank
 "The Orbit. For not allowing us to wear our kilts."
 Oz & Miranda, both 21, Manchester

"All clubs which allow ugly birds in."
 Scott Herrett, 19, Cleethorpes
 "10 Downing Street. They let any old wanker in."
 A clever person whose form we, er, lost

WORST TOILETS OF THE YEAR

"I'm generally too battered to notice."
 Jon Cox, 20, High Wycombe
 "Upstairs at Lakota. Shit-stained, no seat, lock or loo-rolls."
 Miss E Pretty, 22, Swindon
 "Mine. After a dodgy vindaloo."
 Kieron O'Donnell, 24, Dorset

CLUB WHICH MOST DESERVES TO BE BULLDOZED?

"Checkpoint Charlie. Knock it down and make it fucking bigger."
 Lisa Saunders, 20, Reading

WHAT WOULD YOU LIKE TO SEE MORE OF IN MUZIK?

"Naked Swedish models!"
 Jonathan Lofthouse, 21, Burnley
 "Politicians being shot."
 Sean Duffield, 20, Cleveland
 "Free tapes for us Paddies. We get fuck-all."
 Damien Ward, 23, Dublin

"Robert Hood, Claude Young and Jeff Mills being made Prime Ministers."
 Julian Hall, 22, Durham

"Hunting down big-headed DJs and kicking their fucking heads in."
 Warren Parker, 22, Swindon

"Colin Faver putting some weight on."
 Jayne Mascal, 22, Cambridge
 "More attacks on 'Mixmag!'"
 Neil Pierre, 23, Birmingham

"Slagging off clubs which promise a palace and give you a ghetto. The Leisure Lounge, for example."
 D Charles, 28, Middlesex

"Nothing more. It's brilliant. It already takes too long to read."
 Shelley James, 26, Nottingham

"Girl DJs with their kit off!"
 Benny Boy, 20, Surrey

WHAT WOULD YOU LIKE TO SEE LESS OF IN MUZIK?

"The time you have to wait for the next issue!"
 Simon Nash, 19, Ipswich

"I don't know, this is my first Muzik."
 Juha Repo, 17, Finland

"Cleavages. Why do all IPC magazines insist on them!?"
 Matthew Duffield, 33, London

"Fat DJs with their kit off! Yes, you Carl Cox and Fatty Vasquez."
 Matt Disen, 25, Exeter

"Shoddy adverts with sexist pictures. Fuck Fantazia, you lazy twats."
 Lewis Smith, 22, Manchester

"Slagging off our heroes."
 Paul Watson, 20, Leyland

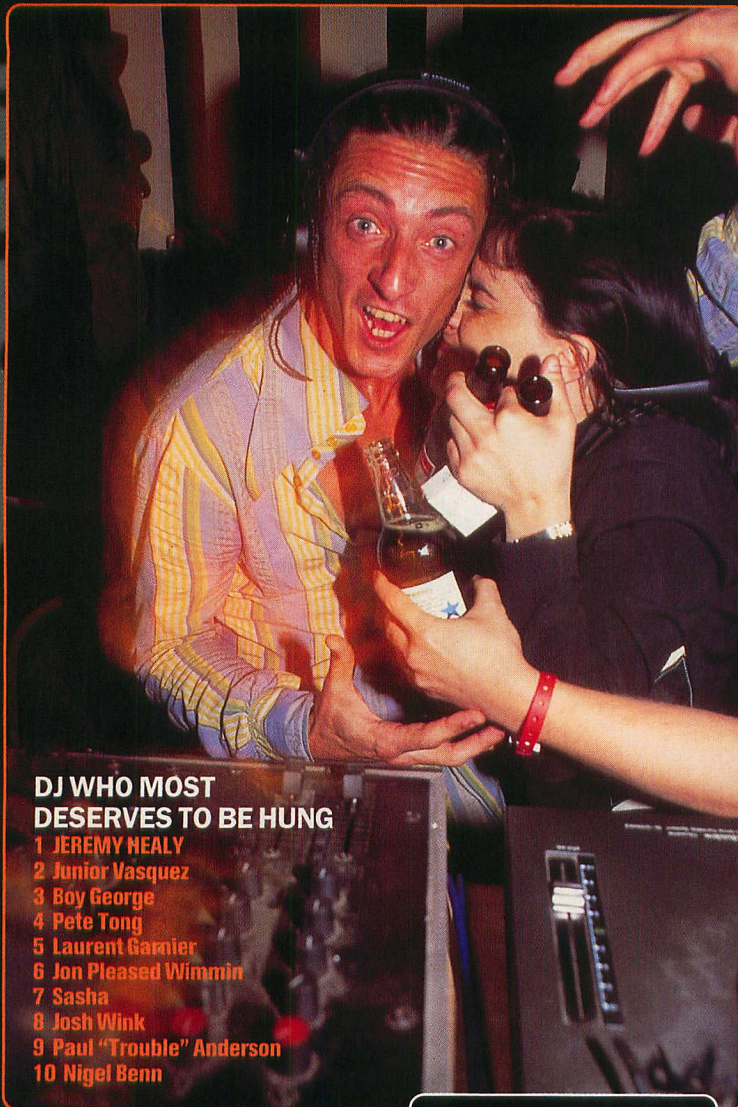
"DJs who forget they were not always rich and famous... Danny Rampling."
 Youssef Zaher, 20, Liverpool

"Junior Vasquez. Stop kissing his arse. He's a knob-head."
 J Miller, 20, Manchester

"Terry Farley giving a bad review."
 Michael Tynan, 18, Dublin

"Nothing. You've pissed on the shoes of 'DJ' and 'Mixmag!'"
 Neil Hawes, 24, Essex

"If it ain't broke, why fix it?"
 Dave Poulton, 21, Luton.



DJ WHO MOST DESERVES TO BE HUNG

- 1 JEREMY HEALY
- 2 Junior Vasquez
- 3 Boy George
- 4 Pete Tong
- 5 Laurent Garnier
- 6 Jon Pleased Wimmin
- 7 Sasha
- 8 Josh Wink
- 9 Paul "Trouble" Anderson
- 10 Nigel Benn

WORST DOOR POLICY OF THE YEAR

- 1 MISS MONEY PENNIES (BIRMINGHAM)
- 2 Ministry Of Sound (London)
- 3 Cream (Liverpool)
- 4 Up Yer Ronson (Leeds)
- 5 The Pod (Dublin)
- 6 Malibu Stacey (London)
- 7 Hacienda (Manchester)
- 8 Vague (Leeds)
- 9 The Tunnel (Glasgow)
- 10 Trade (London)

CLUB WHICH MOST DESERVES TO BE BULLDOZED

- 1 CREAM (LIVERPOOL)
- 2 Any club called The Ritzy!
- 3 Ministry Of Sound (London)
- 4 All clubs without free water
- 5 Manchester United
- 6 Leisure Lounge (London)
- 7 Hacienda (Manchester)
- 8 Ku (Ibiza)
- 9 Club UK (London)
- 10 Most clubs in Dundee

WORST SINGLE OF THE YEAR

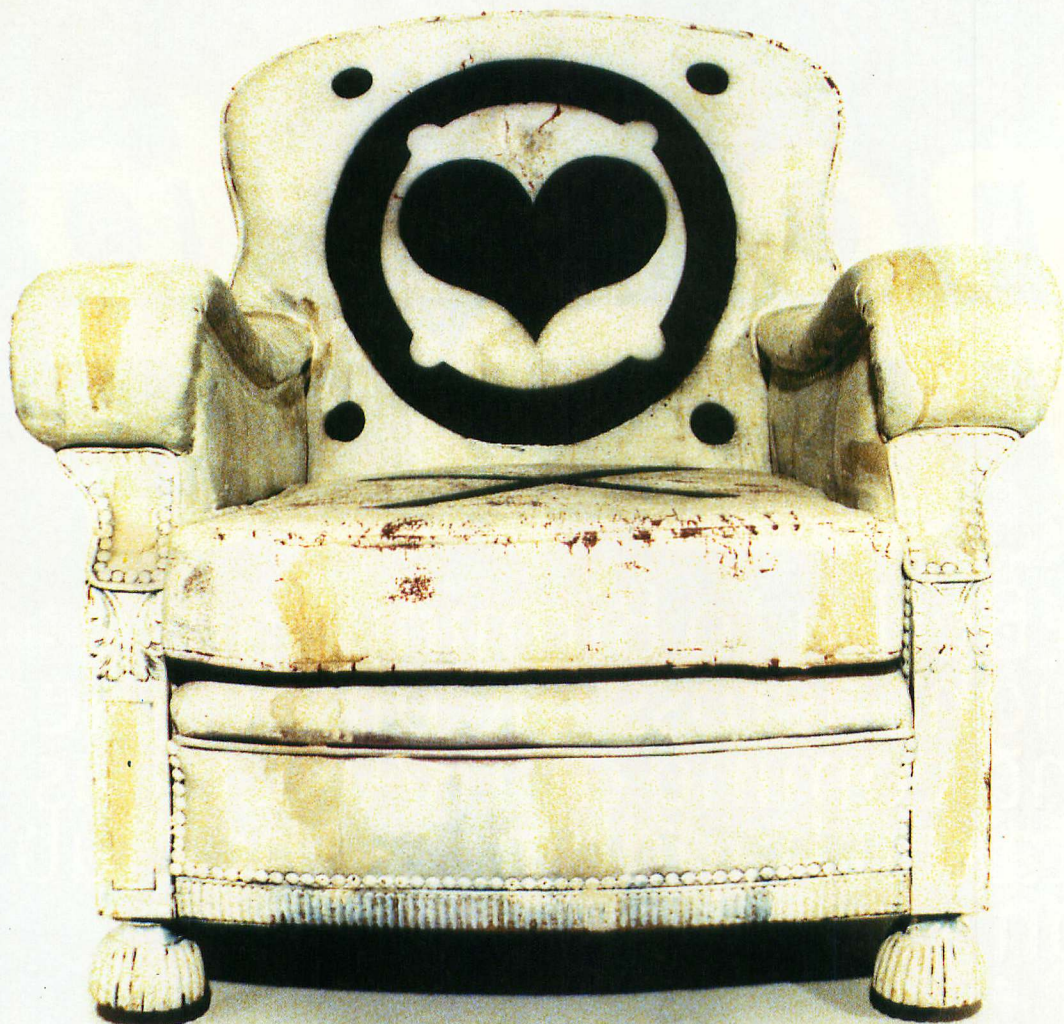
- 1 OUTHERE BROTHERS - "BOOM, BOOM, BOOM"
- 2 Nightcrawlers - "Push The Feeling On"
- 3 Scatman John - "Scatman"
- 4 Berri - "Sunshine After The Rain"
- 5 Junior Vasquez - "Get Your Hands Off My Man"
- 6 Shaggy - "Boombastic"
- 7 Human League - "Tell Me When"
- 8 Josh Wink - "Higher State Of Consciousness"
- 9 Livin' Joy - "Dreamer"
- 10 Nush - "U Girls"

WORST TOILETS OF THE YEAR

- 1 GLASTONBURY
- 2 Cream (Liverpool)
- 3 Club UK (London)
- 4 Any club with the taps off
- 5 Ministry Of Sound (London)
- 6 The Arches (Glasgow)
- 7 Tribal Gathering (Oxford)
- 8 Shindig (Newcastle)
- 9 Hacienda (Manchester)
- 10 Lakota (Bristol)



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ALL FORMATS

29/01/96

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In order to TRANCE

From Berlin to Birmingham and right across the globe, the second coming of TRANCE has overtaken handbag as the club nation's number one choice

AMASSIVE

club in the north of England. The floor is rammèd, the crowd rocking to the groovy beat. Suddenly, the record empties out. It's breakdown time.

There's a short female wail, followed by a low scream and a harsh, repetitive buzzer noise. As the noise is repeated, 303s creep in, progressively filling the air. Then, from deep down, a snare roll bursts into life. It builds and builds and builds, along with the other sounds. It keeps on building and rolling, getting louder and louder. With all the sounds overlapping, everything becomes very hectic until...

BOSH! The crowd let out a roar and begin to dance as though their lives depended on it. They're ecstatic, euphoric and totally drawn to follow whatever direction the music takes them in. They're pulled onto the mad ride offered by a track which aims to sound all over the shop. And, accordingly, everyone is all over the shop.

The track in question was undeniably one of the tunes of 1995. But you won't have read about it in the music press, except for the odd tiny review. You won't have seen it mentioned in hyped DJs' playlists. It's not abstract, it's not "intelligent" and it's not

pushing forward any boundaries. But it made more impact than any other record. If you didn't get down on a dancefloor in 1995, you could never comprehend it. It symbolised a powerful new trend, perhaps the strongest and most unifying trend for some time, a trend which is continuing to make more and more ground in the UK as you read.

The track is Misjah & Tim's "Access".

IT'S just turned 1996 and, from Aberdeen to Penzance, from crusties to glammers, Britain is getting completely tranced out. Wherever a crowd is going for it, the music ain't scientific drum 'n' bass or blunted phat beats. It ain't even glacial Detroit or chug-along Chicago. The music is trance. Goa trance, Euro trance, acid trance, NRG trance, BT/Sasha trance, Brit trance, tribal trance. Anything and everything trance.

Defining what trance is depends on who is doing the talking. Take Paul Oakenfold, who has been playing trance for a good five years and is currently heavily on the Goa tip, with acts like Man With No Name and Infinity Project signed to his Perfecto Fluoro label.

"Trance is a very melodic sound," declares Oakenfold. "You close your eyes and you're off on a journey."

Blu Peter, who makes havin' it trance cuts and remixes, and spins even more havin' it sessions at FF in London, thinks trance is as simple as "a sound or a riff which, when repeated, becomes hypnotic."

It seems there is a definite link between everyone's idea of what trance is. The fact is, it's far more than just a groove. It gets your mind working as much as your body. In other words, trance is more of a concept than a musical genre which can be defined by a particular sound or tempo. Which is why the cascading, keyboard-embellished pop of BT, the squelcharama of DJ Misjah, the drama of Cygnus X, the eerie pianos of Humate and the prog-tastic bits and bobs of Hallucinogen are all seen as branches of the same broad trance tree.

WHILE the notion of trance is as ancient as dancing itself, in today's terms it started with the 1988 acid house explosion, when mind-altering substances, fluoro colours and other aspects of psychedelia merged with dancefloor beats for the first time. Trance took these ideas a step further and a step deeper.

Trance officially started around 1991/92 with Harthouse and Eye Q releasing tracks from Frankfurt, and the MFS label offering cuts out of Berlin. These records were very

tuneful and blatantly emotional. They repeated sounds in cycles, with each new cycle sounding a little different and helping to create an hypnotic effect. They kept your mind busy with noises, which added to the trippy vibe.

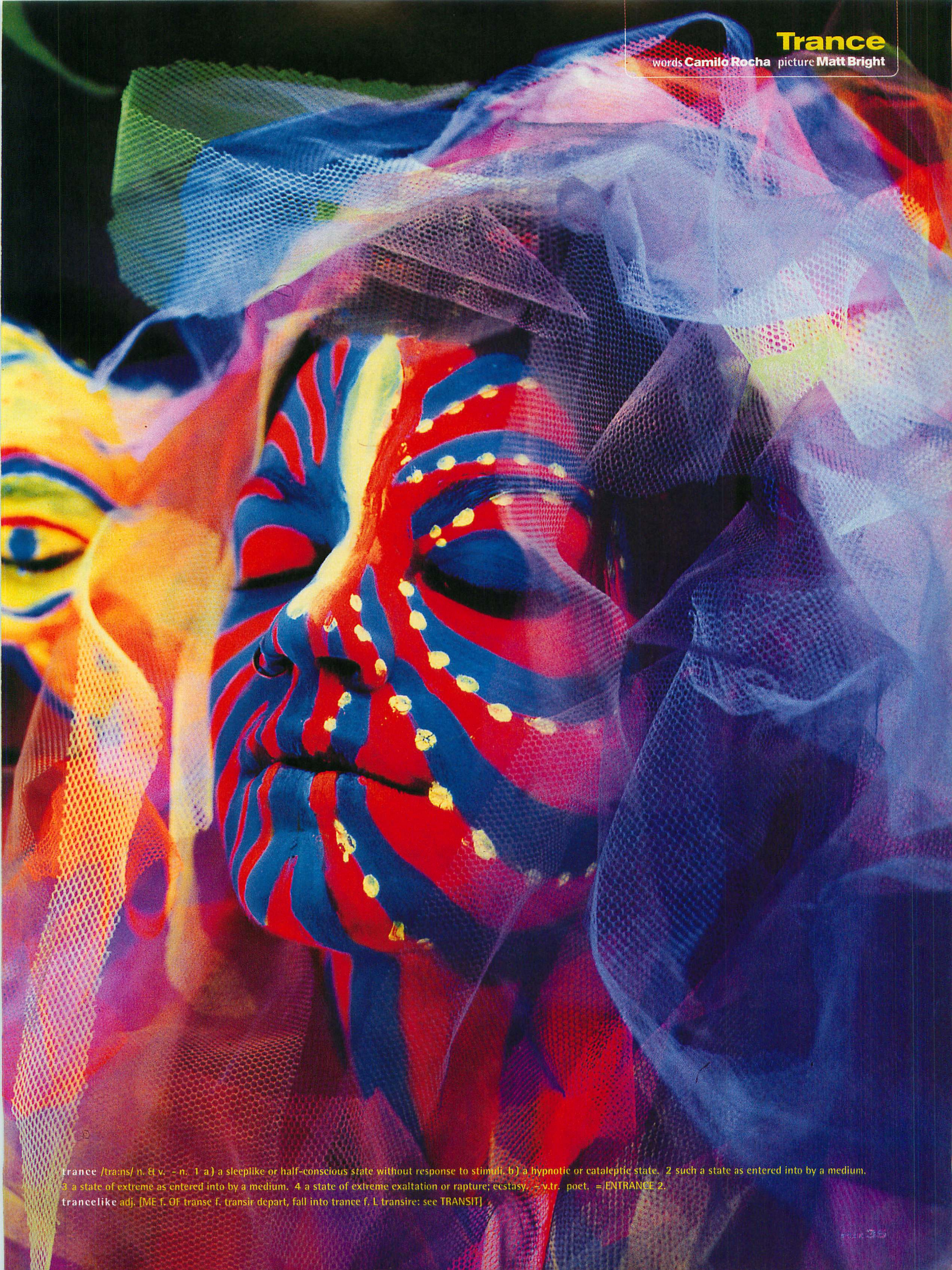
"These records were techno, but at the same time they weren't," says Mancunian Mark Reeder, who founded MFS Records in 1991. "In Germany in the early Nineties we called techno, 'tekno', with one, two or perhaps three Ks depending on how hard the sounds were. But trance was always about something else. It was about taking your mind off into a dream."

"Trance was very exciting because there were no rules," notes Matthias Hoffman, who was responsible for one of the trance monsters of 1995, Cygnus X's "The Orange Theme", as well as the classic "Vernon's Wonderland", which is released for the first time in the UK this month. "We were doing our take on house music, drawing on the German tradition of electronics. We were using a lot of harmony and melody, and taking our influences from bands like Tangerine Dream."

Records such as Jam & Spoon's "Stella" and "Age Of Love", Sven Vath's "Barbarella 1", Hardfloor's "Hardtrance Apcerience", Humate's "Love Stimulation", Visions Of

Trance

words **Camilo Rocha** picture **Matt Bright**



Trance /trans/ n. Et v. -n. 1 a) a sleeplike or half-conscious state without response to stimuli, b) a hypnotic or cataleptic state. 2 such a state as entered into by a medium. 3 a state of extreme as entered into by a medium. 4 a state of extreme exaltation or rapture; ecstasy. -v.tr. poet. =ENTRANCE 2.
trancelike adj. [ME f. OF transe f. transir depart, fall into trance f. L transire; see TRANSIT]



Paul Van Dyke

Shiva's "Perfect Day", and just about every release on MFS, caught the dancefloors at a time when everybody was mashed out on breakbeats, grand pianos, hoover noises and general 'ardkore hysterics.

"People were pretty tired of hard electronic music, they wanted melodies," claims Paul Van Dyk, who formed Visions of Shiva with Cosmic Baby. "I'd always been into the song side of things, so this was perfect for me."

In post-hardcore Britain, trance music was yet another new option in an increasingly splintered dance scene. It was the place of conversion for techno bods, hippies, crusties and fans of more leftfield beats in general. In Germany it went completely over the top, overhauling the whole club scene, becoming the main soundtrack and even managing to touch the national charts.

Following the Germans, mainland Europe went apeshit for trance, with cuts coming out of Holland, Belgium, Denmark, Italy and France. Jaydee's "Plastic Dreams" became a worldwide hit. In Britain, labels like Sabres of Paradise, Rising High and Platipus also got heavily into the trance scene.

Progressive house, a typically English take on the concept, came to the fore with labels like Soma, Limbo and Guerrilla. But while trance went overground in Europe, in Britain it was never really allowed to step into the mainstream and, sometime around 1994, a backlash started in the music press and in pure techno/hard house circles. To some, trance was no longer trendy. To others, it was simply time to move on.

Billy Nasty, one of the people behind Zoom Records and half of Vinyl Blair, the outfit responsible for "The Trancepotter" a few years ago, still plays the odd trance tune but thinks the genre has had its day.

"Euro trance has stagnated, it has become formulated and cliched," says Nasty. "It's really just hi-speed handbag now. Most of the good labels from that early period seem to have totally lost the plot."

Gayle San, who DJs regularly at Final Frontier and ripped up floors at 1995's Love Parade and Tribal Gatherings, shares this opinion.

"In the old days of trance, if there were 40 records coming out, I'd buy all 40," recalls San. "Today, I'll probably get one out of 40."

DESPITE such comments, trance is still very much alive. And kicking. It has branched out in several directions and incorporated new sounds. It has got faster and/or noisier and/or funkier and/or sparser. Trance has

travelled around the world and generally given millions of dancers a wicked time. "Trance became a dirty word, but that was only because it was associated with a lot of fluffy stuff coming out of Europe," explains Red Jerry, who handles Hooj Choons and the harder trance of the Prolekult imprint.

Red Jerry should know. Prolekult releases are huge on the trancefloors and the label has recently re-released "Amphetamine", the hard trance classic Thomas Heckmann recorded under the Trope moniker. With new remixes by Jerry himself and DJ Misjah, it's set to be their biggest hit to date.

Then there's the most recent Harthouse collection, which clearly illustrates some of the new directions outlined above. Trance has been stripped down, the excesses have gone, the beats kept tight and crunchy.

"There's still a lot of very good trance being made today," says Ralph Hildenbeutel from Earth Nation, who operates as Sven Vath's musical partner. "You should also take into account the way it went mainstream in Germany, forcing the German underground to come up with fresh alternatives. To be a lot more inventive."



Cosmic Baby

Among the scenes still faithful to trance, even when just about everybody else was slagging it off, the free party network has always been one of the most militant. Chris, who spins with the Liberator crew and runs the Stay Up Forever label, is clear about the power of trance.

"Trance has totally taken over, it's rapidly becoming the mainstay of the dance scene," he asserts. "There's a big underground out there. Trance music is accessible, but it's not commercial. It's drug music, but it can be heard without any drugs. It's basically the perfect uplifting sound."

"Techno is to do with the sounds you use, whereas trance is more musical," notes Tin Tin, an underground trance DJ who plays regularly at Final Frontier and at free parties in the South of England. "Someone such as Koxbox has more musical ability than Jeff Mills will ever have."

"House has been getting harder in the UK, which has enabled DJs to mix trance and nu-NRG tracks into their sets, and the clubs have loved it!" declares John Truelove from the Truelove Label Collective, the home of underground trance imprints like Stay Up Forever, Boscaland, Lush, TEC and JAMM. "It's about time this has happened. At last, the UK catches up with the rest of Europe."

Nu-NRG is another popular mutation of trance. It has become a bit of a black sheep, though. What started out as a full-throttle, no-frills interpretation, has given way to an invasion of poppy, cheesy cuts, epitomised



DJ Dag

by simplistic beats and naff keyboards. Blu Peter, who could have been classified as a nu-NRG DJ, wants nothing to do with this kind of trance.

"It was interesting when it began, it was a very energetic form of trance, but the plot has been lost," he declares. "Which is why nu-NRG is being replaced by British-made Goa trance in the popularity stakes."

The Goa scene, once insular and ghettoised, is probably now the best known mutation of trance. Return To The Source have gone from a regular, small Goa bash to a packed national tour of clubs. Tracks from the Tip, Blue Room Released and Matsui labels are selling more than ever and crossing over into the sets of non-Goa DJs. Walk into any high street record store and you'll be faced with countless compilations boasting Indian imagery on the covers. Goa trance has even been mentioned on the Channel 4 News as "the new rave craze".

"Goa trance sounds a bit like a cheesy fad," says Richard Bloor at Tip Records. "We call it psychedelic trance. It's multi-dimensional, multi-layered, rubbery, crunchy music, with an organic feel."

But whatever you choose to call it, Bloor is clearly excited by the increasing popularity of this sound.

"We're selling more records now than ever before. We want people to get into it, we want to make this sound more accessible. It makes me happy that the artists are finally getting the recognition they deserve."

There is also the Sasha school of trance to take into consideration. In Sasha's club remixes, everything takes ages to happen, details are added slowly and to mesmeric effect. Sasha has also managed to put his lush style into the poppier remixes he turns in, giving birth to a kind of trance pop. BT mastered the same approach with "Ima".

BT claims to have first heard trance in the ritualistic music of the Peruvian Amazon. It's certainly come a long way from such ancient cultures. And thanks to the likes of



Mark Spurr

Pete Tong, Pete Waterman and especially Danny Rampling, it looks like trance will be going a lot further still.

"Judging by the letters I get these days, it seems I've helped to educate my audience," says Rampling. "They're now totally into it."

TRANCE is reaching boiling point in the UK. The strictly techno scene is being deserted in droves by people tired of trainspotting, attitude, anal-repentance, seriousness and boys' locker room vibes. On the other hand, massive chunks of the handbag and happy house crowds seem to be craving something

harder, trippier, faster and madder, a rush which vocal-led songs fail to offer.

The re-release of records such as Trope's "Amphetamine", Marmion's "Schoneberg" and Jens' "Loops And Things", the latter two tracks on Superstition, the Hamburg trance Mecca, all have the potential of charting and establishing trance further. Then there is the Phonogram reissue of Misjah & Tim's "Access". If this tune doesn't make the Top 10, you can blame it on the CIA.

The burning question now is what is going to happen to trance as the year progresses? Will it be commercialised to excess? Will quality go down the pan? And is it right for an underground sound to be hammered on national radio?

For Rampling, who hosted a party called Trance Dance way back in 1988, elitism and preciousness equals bollocks.

"I would challenge any DJ or any so-called trance lover to not support the artists who they supposedly love and not give them the exposure they deserve to a wider audience," he adds. "What would my audience rather listen to? More watered-down bubblegum pop dance or a slamming trance mix?"

"How can someone stop something which is good?" adds Paul Oakenfold. "You always get paranoid, but I don't think trance will be spoiled by being the next big thing."

TRANCE EXPLOSION A BEGINNER'S GUIDE

ARTISTS

Man With No Name, Hallucinogen, Disco Volante, Baby Doc, John Truelove, Larry Lush & Mr Oz, Jon The Dentist, Infinity Project, Prana, Transform 21, Doof, TEC, Emanuel Top, HMS, Koxbox, DJ Misjah & DJ Tim, Cybersecurity

LABELS

Prolekult, Eye Q, Stay Up Forever, Step 2 House, DOS Or Die, React, Platipus, Lush, Overdrive, TEC, No Respect, Choci Chewns, Tip, Perfecto Fluoro, Transient, MFS, Noom, Dragonfly, Superstition, Suck Me Plasma, Blue Room Released, Matsui



TRANCE CLASSICS

- CJ BOLLAND - "Mantra"
- JAM & SPOON - "Stella"
- AGE OF LOVE - "Age of Love"
- SECRET KNOWLEDGE - "Sugar Daddy"
- POLTERGEIST - "Vicious Circles"
- SOURMASH - "Pilgrimage To Paradise"
- VISIONS OF SHIVA - "Perfect Day"
- LOVE STIMULATION - "Humate"
- VERNON - "Vernon's Wonderland"
- HARDFLOOR - "Hardtrance Acperience"



Mixed by
DJ Harvey

LATE NIGHT SESSIONS

Persuasion The Bone (Rivera Conceiro Mix) **D*Note** Garden Of Earthly Delights (Kumo Mix) **Black Science Orchestra**
New Jersey Deep **TPO** Hiroshi's Dub (Milo's Garage Dub) **Terry Hunter** No Excuses **Dub Batamania** JazzYmotion
Mondo Grosso So uffles H (King Street Club Mix) **St Germain** Thank U Mum (4 Everything You Did) **Round Two** New Day (Club Vocal)
Idjut Boys & Laj Not Reggae (Guitar Mix) **Elements Of Life** Still Holdin' On **D.J. Food** Peace (Harvey's 30 Something Mix)

CD - MC -3 x Unmixed Vinyl



HAVIN' IT STATESIDE

III

M&S feat. **JAYE ELLA RUTH**
KEEP ON (EPIC DUB)

TUFF AND JAM
EXPERIENCE (ORIGINAL)

TODD EDWARDS
CAN'T LIVE WITHOUT YOU (ORIGINAL)

TUFF AND JAM feat. **TYREE COOPER**
HISTORY OF HOUSE MUSIC

CREATIVE FORCE
IT'S SO GOOD
(ORIGINAL FULL LENGTH CLUB MIX)

JUDY ALBANESE
HAPPY (DON'T STOP THE LOVE MIX)

SEVEN GRAND HOUSING AUTHORITY
LOVES GOT ME HIGH
(BLUNTED STREET SOUL MIX)

DJ SPEN presents
JASPER STREET FAMILY
A FEELIN' (PARADOX VOCAL)

KAREN POLLARD
REACH OUT TO ME
(SMACK DUB)

MENTAL INSTRUM
LOVE CHANGES

H2O
LIVING FOR THE FUTURE
(FUTURE DUB)

DJ RA SOUL
OAKTOWNE PHUNKE

B/ZET
EVERLASTING PICTURES
(BOOKER T's EVERLASTING CLUB MIX)

DANGEROUS MINDS
LIVE IN UNITY (ORIGINAL)

NU-ROMANTIX
LOVES COMIN'

DJ DISCIPLE
KEEP ON MOVING

KATHY WOOD
GIVE ME JOY
(BOOK STONE JOY LICK)

XAVIER
TUMBLIN' DOWN
(MARIMBA MIX)

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clubs and lives floor *fillers*

THE END

London

IT'S Britain's club of the moment, it's probably the most talked about nighterie to open its doors since Ministry Of Sound, and it's an absolute bastard to find.

The precise location of The End, Mr C's latest business venture, is in the bowels of London's West Central Street. But it's utterly unknown to the capital's hardened cabbies, West End doormen, reeling drunks, "Big Issue" sellers and errant trannies in pink feather boas. Still, if tonight's launch party for Daniel Poole's "World Sound Systems" album (organised by the Truelove crew) is a suitable yardstick, this state of affairs is due to be radically reversed.

Cleanly designed with a regard for both the aesthetic and the utilitarian, The End is a venue which oozes quality yet retains intimacy. From the street-level, hi-definition television monitor (considerately installed to entertain the queuing clientele), aluminium steps cascade into an intriguing multi-chambered interior, with several bars and comfortable chill-out areas. Plus a drinking water fountain. At its heart, the club's sound systems are acoustically excellent, with the main floor providing what must surely be the most awesome sonic experience in the capital.

Squeezing out every ounce of vinyl sensation for this Tuesday crowd with a Saturday mindset, are Ronnie Red, Mr Oz, the Liberator DJs and John Truelove. The crowd lap up the pumping nu-NRG in the bar and the banging techno on the main floor (love those Stay Up Forever cuts!) as fast as the free Grolsch and Maker's Mark Bourbon. Industry bods, scantily-clad *femmes fatales*, chiselled boyz, trannies, a cock-happy Normski and Daniel Poole himself (in traditional three-day stubble and wrap-around shades) are all gagging for it. Even Acid Granny, eyes on stalks and shopping bag in hand, has given the bingo a miss for a night of delights. Tantalisingly, a visibly-impressed Derrick Carter also shows up, but a prior booking prevents him from taking to the pulpit. One suspects his return is imminent.

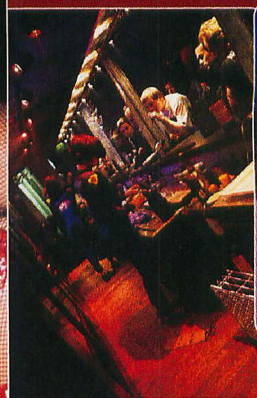
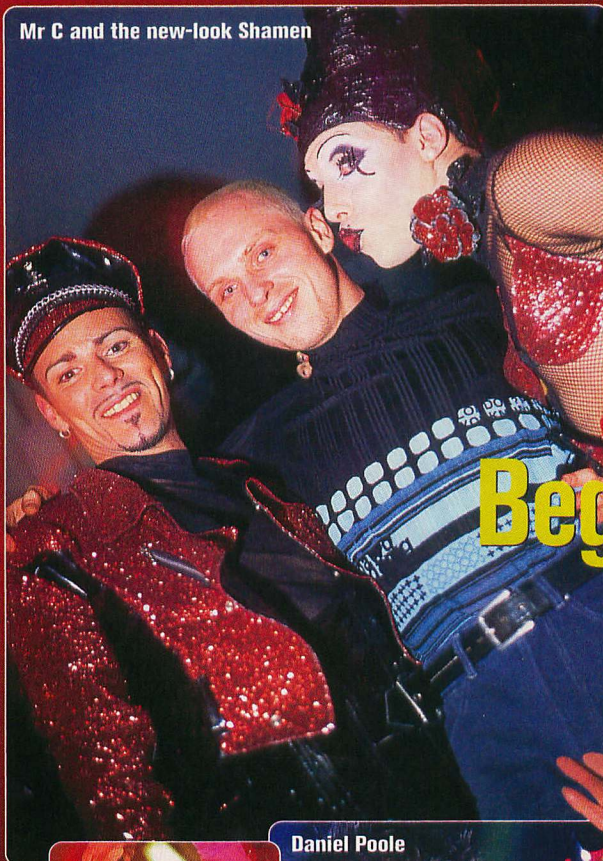
But can it last? Well, there's little doubt you'll hear The End slagged off at a club or a pub near you soon. After all, knocking effort and achievement is almost our national pastime. Not that the detractors always fail to dredge up valid points, though. Tonight is more like a wedding reception than a party, and the bouncers seem to lack the sensibilities which brought the club into being in the first place. Equally, it's fair to say this nascent, idealistic experiment to bring quality underground music to the West End can only be properly measured once the seasonal parties subside and the natural clubbers take over.

Yet the odds are on this one working, the smart money is on Mr C. Why? Because he's a clubber himself, and one with the utmost integrity. Too few of his kind survive and flourish to promote and run clubs. So best of luck to him...

And don't let us down.

Dave Fowler

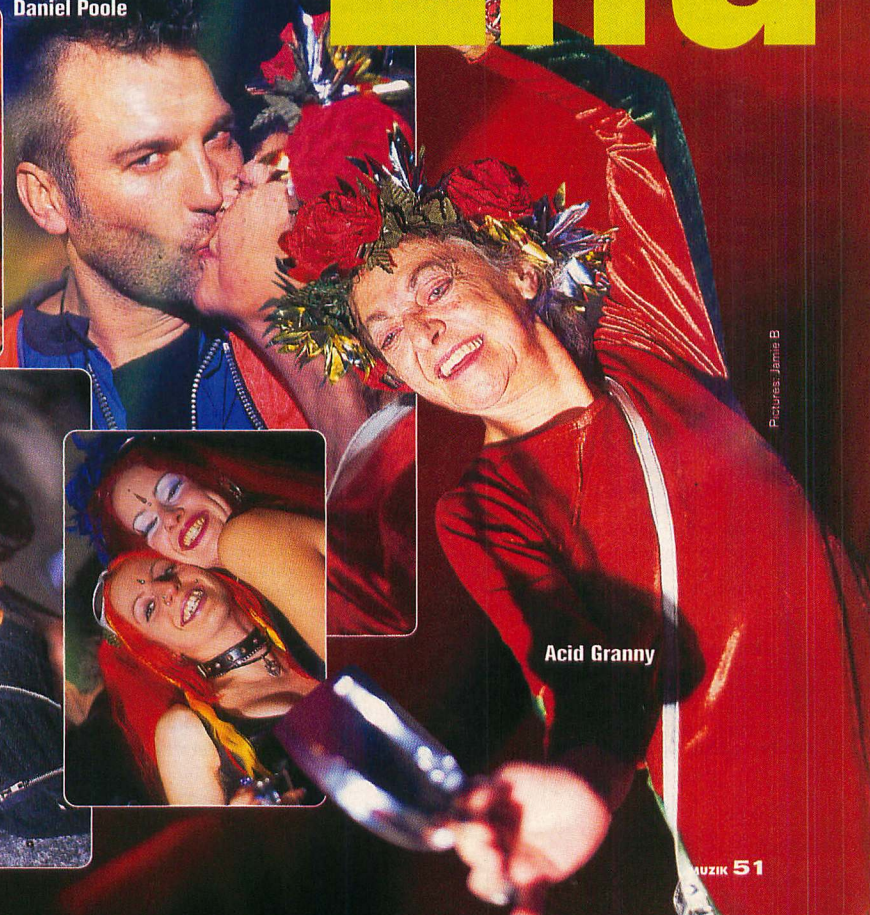
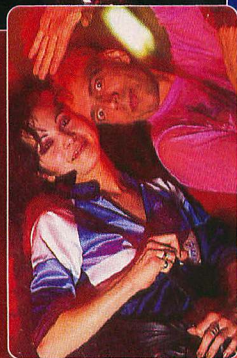
Mr C and the new-look Shamen



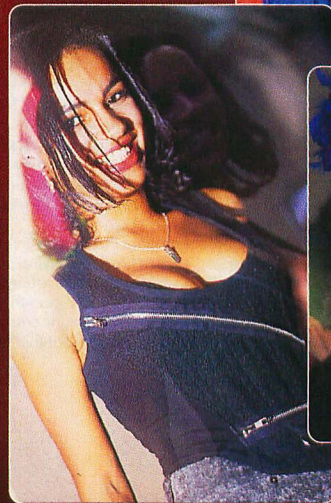
The bar staff

Beginning of the End

Daniel Poole



Acid Granny



Pictures: Jamie B

SWEET

Blimpers, Chester

CHESTER is like the secret garden of Britain, for hidden within its ancient walls lies one of the most unsung club nights of the North. A Friday session called Sweet. Tonight, its amiable team of Phat Phil, Ian Wade and John Locke, who look like the Kray Twins and a fat Midge Ure, are getting a head start at the bar.

Travelling across from north Wales, resident DJ Phat Phil mixes-up a selection of deep house and continuously drops his arse for the crowd. This animal-like tactic is apparently a precautionary measure to keep the trainspotters clear of his tunes, but it's not quite the warm welcome you may expect for the guest DJ, Bristol's Nick Warren, who squeezes past Phil to get to the decks. Above them in the booth, which is slightly raised off the heaving dancefloor, hang some huge silver letters which spell out the famous four letter word... STAR.

The letters are the handiwork of John Locke, a man at the forefront of Chester's club scene for many years, first getting involved around the tail end of the New Romantic days in 1985. Tonight's Sweet session is taking place at Blimpers, a design classic of the handbag era, with the venue's name woven on the foyer carpet. Once down the stairs, Mad Ade and Daz spin a cocktail of jazz and funk in the chilled-out front room. But not surprisingly, most of the party-heads are here to get mangled under the main roof with a happy-looking Nick Warren.

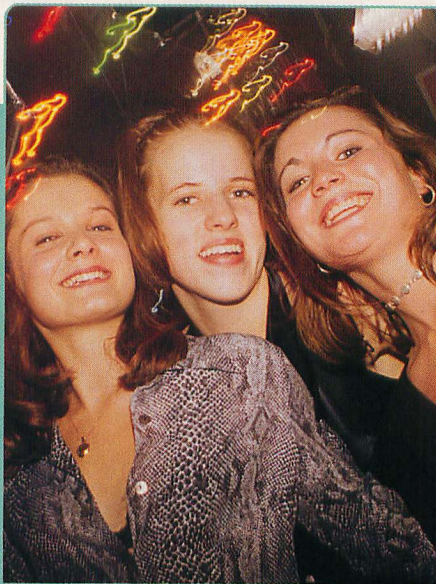
"Every time I play here, they get me absolutely pissed," explains Nick. Faced with an eager, responsive audience, he opens up his set with an unmistakable selection of what he describes as, "American acid breakbeat... with loads of sirens." Music from the East Coast of the USA bangs out before the build-up of house embraces the club with that special high usually reserved for the delirium of Saturday night fever.

"I'm happy when I know people have to go to bed on Saturday because they've got so fucked up on Friday," John Locke had explained two hours earlier over a quality meal at Nico's restaurant. He is obviously a man who gets very excited on Fridays. Standing by the edge of the DJ box at the end of the session, he is keen to get onto the microphone. When the pitch of the penultimate record is slowed down and faded out, John goes straight into action.

"Sweet... Ooowa... Ooowa..." My God, it's the noise that old soul mammal, Steve Wright (God bless 'im), used to make over the top of the Eighties classic, "I Found Love". "Let's hear it for Nick Warren," are the final words from John as a thrust of hands, wanting to be shaken, appear in front of the Bristol DJ.

Everyone is backlit and glowing with hedonism. A mumbling crowd refuse to leave and ask for one more tune. The striplights are switched on, making them all look pink and ugly. But nobody cares. Everything is well Sweet.

Rowan Chernin



Pics: Mark McNulty

FLUKE

Megadog, Manchester

IF Fluke aren't proof that determination and self-belief win through in the end, then there isn't much hope for the rest of us. Having stayed the course for more than 10 years of recording, an acid house explosion and four albums, things are finally coming together for Messrs Byrant, Fugler and Tournier.

Björk saw Fluke coming when she invited them to re-work "Big Time Sensuality" and the huge success of their "Oto" album is more than borne out by their performance at tonight's Megadog. Fluke are, without question, the blistering stars of the show. The frenzied baying from the crowd alone speaks volumes about how this band have combined their early electronica with chart-worthy accessibility. It seems they're finally reaping the acclaim they deserve.

Exploding into action with the shimmering sunburst chimes of "Bullet", they go on to translate the kinetic energy of "Oto" into an all encompassing 3-D experience. Elastic beats are underscored by Jon Fugler's anti-consumer, anti-system, urban poetry which manages to crawl under everybody's skin.

Fluke? Couldn't be further from the truth.

Rachel Newsome

AUTECHRE

Dublin Castle, London

HOW did it get to this? I'm squashed into Camden's tiny Dublin Castle, a sweaty little shit-hole in the heart of Britpopdom. The place is heaving with Blur wannabes and all I want to do is escape. But what compels me to stay is the line-up. Tonight, Autechre are going to show Camdenites the sound of the future.

This is Autechre's latest pit-stop in their Toilet Tour, which involves the spreading of electronica's word to every haloed vestige of indie-dom. It's their first date in London, so it's no surprise that this underground den is positively swarming with people.

Plaid take the stage as the atmosphere shifts from expectation to discomfort. Their electro set does not alleviate matters, and things merely seem to get worse when the clean-cut youngster known as Freeform rolls out his keyboard. Technical expertise and a little bobbing head does not instill any enthusiasm.

But I haven't given up. Not yet. Autechre can still save the night. They don't, though. Their droning pitches cannot convert the static crowd into an animated melee. It's time to exit.

Only now does it all begin to make some sense. Autechre are attempting to prove that electronic music is able to generate the same sort of energy as a rock band, but without the pomposity of rock iconisation. These are certainly valiant thoughts, but hiding behind some keyboards does not constitute a stage show. At the end of the day, we expect to be entertained.

Veena Viridi

TIMEBOMB

The Rumma, Bristol

HEADING out west from London to Bristol squashed into a carpet van full of smoke and people obviously creates an intimate start for a tripped-out evening at the weekly Timebomb session. Tonight, Matt and Phill, also known as Hustlers Of Culture, and Nick Prince from Monkey Funk Recordings, are here to spin some "Peyote beats". An idea which makes complete sense once our minds go a bit "Timothy Leary".

Once through the normal pub doorway of The Rumma, we have a severe case of Cilla's "Surprise Surprise". The downstairs room is a narrow, white-walled archway, decked-out like something from a Sixties acid test. Oil-wheel lamps light the walls, and mice-like shadows and all manner of strange shapes are projected across the floor. "Peyote beats" indeed.

Between them, Prince and the Hustlers mix up an incredibly varied set of throbbing

grooves. Cocktails of records from Fat City Productions lead into new tracks from the likes of Nicolette and Masters At Work. All these sounds flow towards a continuous peak, packed with soundscape hedonism. Like an update from the psychedelic era, the evening moves into the drum'n'bass of Wax Doctor and ends with Don Loydie & The Soundman's "Greater Love".

Then it's back into that magic carpet van for a journey of a very different kind...

Rowan Chernin

COLDCUT

The Chunnel Club, London

ACCORDING to the glossary printed on the perfectly perforated roach cards which come with the dopest's dream "Ninjaskin" cigarette papers, Coldcut "taught the kids what time it is". And at this "Journeys By DJ" celebration, Coldcut still seem keen to convey this information to the young 'uns. Ninja and the "JDJ" album have rescued their reputation from obscurity and, once again, they are on the loose and exploring the multi-dimensional sound of funk.

For while Coldcut's style ranges across genre and era, it remains held together by funk. The crank of the breakbeat, whether on an old, original James Brown record, or recycled into an old skool drum-box beat, or flashed via electro into techno or cranked up to jungle, jumps from Dr Jekyll and Mr Hyde to Fela Kuti to Masters At Work and takes beats onward and outward. Coldcut are the curators of the numerous answers offered over the last 25 years to the question of where funk goes after George Clinton.

The solution? Free Your Mind...

Unfortunately, most of the kids present are not interested in what time it is, having come out intent on swallowing copious quantities of pills and dancing to the "JDJ" bunch next door. Not that Coldcut seem concerned.

After all, the night might end, but the funk goes on forever.

Will Ashon

MARK SPOON'S BIRTHDAY PARTY

Dorian Gray, Frankfurt Airport

AIRPORTS can be the most antiseptic of places and Frankfurt's is no exception. The lighting is low, verging on sleazy, and the corridors are long and yellow. Even without the sex shops, the atmosphere would be a bit unsettling.

When a club is buried in the basement of such a place, the resulting juxtaposition is almost hilarious. Battered waifs wander through the main concourse, clinging onto high-energy drinks. With wide eyes, they giggle among the luggage-encumbered tourists. As the waves of heat enclose you after the chilled atmosphere of the airport, the shock of walking into Dorian Gray is almost overpowering.

Mark Spoon has organised this 24-hour extravaganza to have a little fun with the more glamorous section of the German clubbing fraternity. Not that many famous people have actually bothered to come. The VIP lounge is utterly VIP-less.

Thankfully, by 10am, with the club having only been going for four hours, the crowds in the three other rooms are going for it. On the whole, the music is cheesy. Fast and simple Euro-techno. People seem to love it, though, their hands spiralling upwards to worship Spoon's dubious DJing skills. One or two of the weaker individuals have already collapsed onto the bunkbeds which have been provided.

The crowd is strictly fashion conscious. Which means the women look attractive and the men look like "Byker Grove" rejects. Pink is a favourite colour and pastel rubber pops up all over the place. But at least they keep going, going, going. Dance, dance, dance. Sweat, sweat, sweat.

Blimey. "The Archers" won't even have started back home. Excuses are made and exits effected. We're a plane to catch.

Vaughan Allen

METHOD MAN

Equinox, London

I SUPPOSE we should have expected it from Wu-Tang Clan.

This is the last big hip hop concert of 1995, a year in which live hip hop managed to distinguish itself through bad promotion and American acts who only seemed interested in the phat cheque. And standing in 1995's rogue's gallery are Wu-Tang themselves. It was they who sent Ol' Dirty Bastard (aka Dirt McGirt) to Romford to take us through the chambers solo. Of course, there's nothing wrong with the Dirtster which couldn't have been solved by being multiplied by nine.

And it's these memories which prey on the minds of many in the queue, which even early on winds right round Equinox, taking more than an hour to navigate end to end. Despite the entertainment provided by the boys in blue, running around arresting air and then turning a 500-strong line of people into the biggest ID parade in history (Roy Castle, we miss you), there's an unmissable edginess. Have we all been had *again*?

So it's fitting that the event chosen for the Wu-Tang's payback should be a Method Man performance billed as the British leg of Def Jam's 10th anniversary celebrations. With the Wu crew turning out in force to hijack the show, the veteran label doesn't get a look in beyond the posters. In addition to Method, we have GZA/Genius and Killa Priest, and on the decks, hip hop legend Lovebug Starski.

Any doubts about the show soon evaporate. Off-stage, voices whoop and drawl. Then this particular incarnation of Wu-Tang Clan shambles on, Method Man giving the affair a surprisingly old skool flavour with his "Make money money make money money money" chant. We've hardly time to draw breath before he launches into a crunching version of "M-E-T-H-O-D Man". Faster than you remember it, the voices chop back and forth and the huge crowd scream with delight.

Method Man is here to give. During the very first tune he throws his hat to the crowd, launches a spray of Moët and then heaves himself forward into the mass. The bouncers don't follow. They know he's quite capable of looking after himself. As the Def Jam chief, Russell Simmons, sits on the bar at the back looking slightly bemused, Wu-Tang turn up the heat and roar through the hits without pause. With Method collapsing on the floor to concentrate on sweating for a moment, Genius presents tunes from his superb "Liquid Swords" album. Meanwhile, the Nation Of Islam Security focus on the task of dragging exhausted souls from the ruck of the crowd. By now, everybody is going barney.

Up again, Method twirls, bangs his head, laughs, jumps onto speakers and most of all, touches his crowd. His charisma is quite obvious, but it is a charisma built on mutual respect. Barely a track goes by without him ending up down with his people. He asks them not to tear his shirt and, while it certainly gets tattier as the evening proceeds, they don't. At one point, a sneaker arches out of the crowd and narrowly misses him while he nestles on top of a speaker. He chucks it gently back, but it returns, whizzing past his head. So he whips off one of his own shoes and wellies it at the offender. Then, having shown off his "ghetto toes", he asks for it back. And, eventually, he gets it.

The show lasts for nearly an hour and a half, covering most of his album, numerous Wu-Tang tracks, his Redman collaboration, "Hoe High" and almost anything else Method Man can think of. And when he plays "All I Need", everyone in the place knows it's for them. Even at the end of the proceedings, when it transpires that Simmons' jacket and passport have been stolen, Method Man is eager to point out it won't have been any of his crowd, but some of "those backstage motherfuckas".

Love is Method's driving force. Love of music, love of performing, love of the huge, passionate and open audience. This is what hip hop always was about, always should be about. Not violence or dissing or "taxing" people of their tickets.

Tonight offers a triumphant reassertion and a classic show which will long be remembered.

Will Ashon

GOLDIE

Roseland and Marc Ballroom, New York

BANDS relegated to the dreaded opening slot on a bill usually receive only a modicum of the crowd's attention. For quite obvious reasons. After all, it is the headliner's star appeal which has coerced everybody into plonking down their hard-earned cash to buy a ticket for the show.

Goldie's first visit to the Big Apple will go down as an aberration of that long-standing phenomena. You see, from the moment he takes to the stage and dives head first into "Timeless", his classic three-part opus, it is as though the earth has stopped rotating on its axis. What's more, the feeling continues for the next 45 minutes.

Flanked by two keyboard players, a bass player and a singer, and set against a highly futuristic backdrop, Goldie's choice array of drum 'n' bass, all culled from his brilliant debut, mesmerises the entire concert hall. Ears perk up and jaws drop everywhere. As the dazed amalgamation of New Yorkers soak up Goldie's ebullient jungle manna,

nobody speaks or moves an inch throughout the entire performance.

Given the constraints of time, Goldie takes only a handful of opportunities to address the crowd. He lets his spellbinding tracks do the talking for him. "Saint Angel", which is an especially rigorous breakbeat affair, vacuum-packed full of tough beats, comes off brilliantly. As do "State Of Mind" and "You & Me", which are both devastatingly charming and poignant. Right alongside the Golden Boy's masterful manipulations of the mixing desk and sampler are singer Lorna Harris' blissed-out vocals and exotic dancing. Only the bassist's occasionally clunky fretboard work spoils the set. And then just slightly.

After Björk's show (which starts off fairly slowly but finally builds into a rousing crescendo with her trance version of "Violently Happy", which is clearly the galvanising moment of her performance), it's up and on to the Marc Ballroom, situated in a basement space directly across from Union Square Park on 14th Street.

Soul Slinger, who spins at the weekly Egg

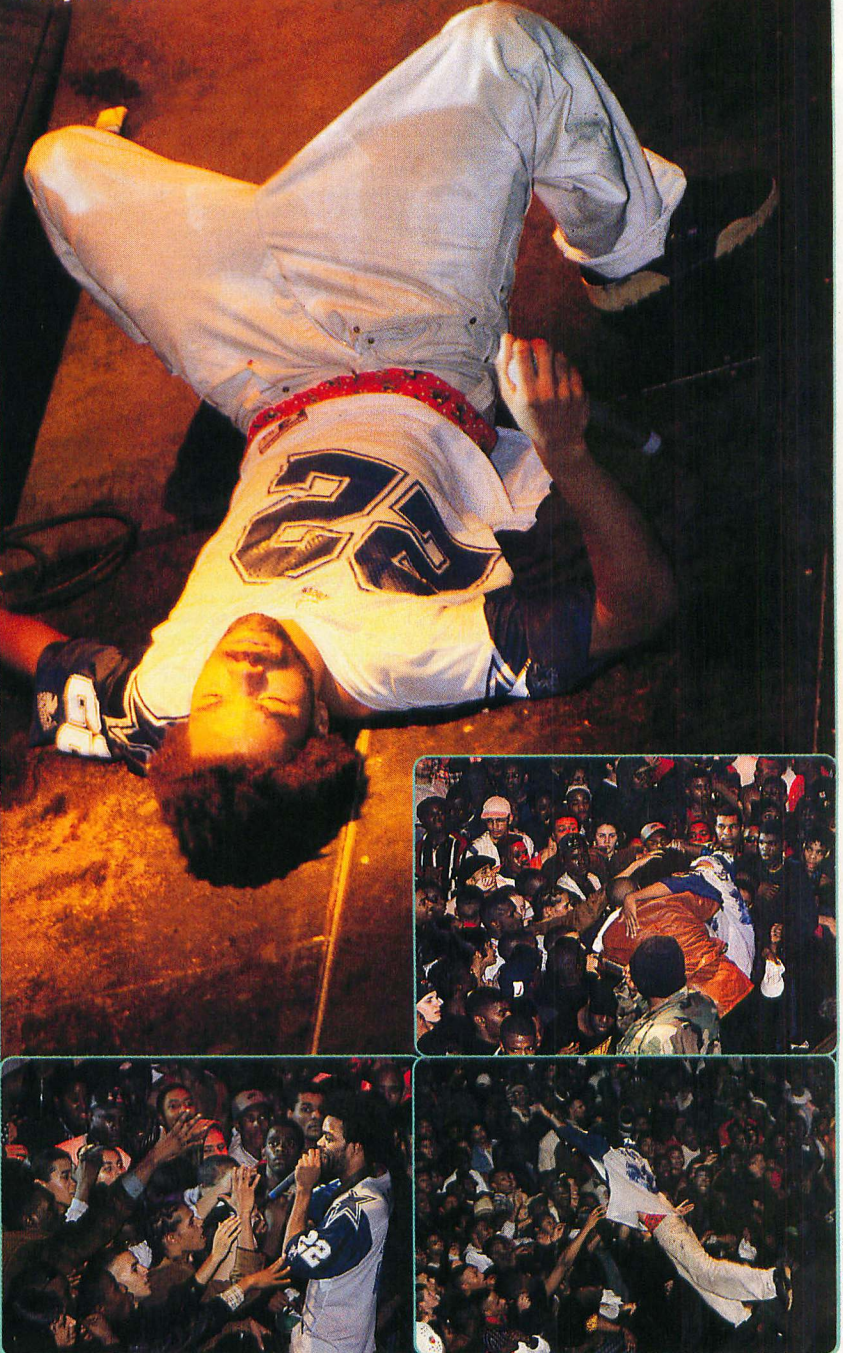
and Konkrete Jungle parties, gets the bash started straight off, by throwing down an onslaught of quality tunes. He's paving the way for Goldie and his New York City debut behind the decks. And what a spectacular end to a spectacular night.

As luminaries like A Guy Called Gerald, Deee-Lite's Lady Miss Kier and Sm:)e's DJ DB cheer him on behind the makeshift DJ booth (Björk, who is also in attendance, is completely trashed by this point), Goldie's scheduled 20-minute set stretches into a two-hour plus journey of the highest order. Despite the barrage of MCs who won't let up on the microphone for the first part of his set. Adroitly weaving in and out of a diverse array of tempos, Goldie still manages to play an eclectic, amazingly adventurous and individual set. Unveiling a barrage of his new tracks, he often relies on instinct and bravely cuts into records without even using headphones. The result is nothing short of brilliant.

Tonight I came face to face with the future. And his name is Goldie.

Darren Ressler

The rhythm Method



Pics: Kim Tommelli



Pic: Darren Ressler



DJ HMC

Pic: Jamie B

DJ HMC

Vapourspace, London

THE capital's once a month tech-house feast, Vapourspace at The Fringe in Brixton, sees resident DJs Colin Dale and Richard Grey bridging the gap between London and the rest of the world with their always impressive special guests.

Tonight, HMC from Australia, takes over after LA Synthesis' live gear gets stuck in an improvised loop. But from here on in, things are better. Without musing upon Derrick Carter's comprehensive set here a couple of months ago, HMC offers a very dainty selection. Within the first hour, he delivers a totally refreshing and original mix which encompasses the rough, harsh Stateside sounds of Relief, the minimal trance groove of Axis and some funky analogue flavouring. Inserting b-boy breaks like, "This break's really fresh" and "Put the needle on the record", before unleashing some superb hi-fi pots and pans solos and warm latino swirls, this is just amazing.

Finishing off his only UK appearance with Green Velvet's hypnotic "Flash", Glenn Underground's Kraftwerkian "I Feel Love" revamp and his own dirty house classics, including "Phreakin'" and "Cum On", DJ HMC has the audience on his side all the way. And easily defeats any competition from that nirvana of chemical joy, the small experimental box upstairs.

Walter Van Maren

TRANSGRESSIONS

Community Music House, London

THE main problem with calling your night Transgressions is that everyone turns up expecting the artists involved to transgress. But nobody here seems too sure what it means. There's a chill-out room which looks uncannily like a chill-out room, right down to the parachute silk on the ceiling. This is undoubtedly wrong, as are the deeply unpleasant door staff. Add some overflowing toilets and you're talking less transgressive, more Stringfellows.

On the other hand, Johnny Easterby treats us to around half an hour of amplified mini explosions, pops, wheezes and twinks, all summoned by setting light to copious quantities of paraffin and cutting a gigantic pillar of ice in half. It's diverting, but only transgressive in the way a beatless club would be transgressive (ie okay at eight, not quite so hot at midnight). Next up are The Mellowtrons, with a fine mix of Lee Walker's deeply dubby, techno electro beatbreaks, much enlivened by vintage sci-fi video clips flashed across a screen.

Then it's headline time. Golden boy Alex Reece, who has proved Island to be canny

operators by producing taut examples of electro-pop, rather than the expected future sound of drum 'n' bass. Reece manages to get a distinctly edgy crowd jumping (and shaking and convulsing and waving their fags around), but if there's anything vaguely transgressive about a small chap with a ponytail standing in the dark and playing a storming jungle set, I must have missed it.

Perhaps I was too busy keeping my eyes peeled for Mr Stringfellow. Now that *would* have been boundary shattering. . .

Will Ashon

GENIUS/GZA

Subterania, London

WU-Tang Clan were undoubtedly the hip hop sensations of 1995 and, with Genius/GZA's "Liquid Swords", they've produced possibly their best record so far.

As a result, you would expect the crowd at Subterania's regular Friday slot, Rotation, to go wild when the man himself walks on stage. Dressed something like a fireman in shiny hip hop chic, snaggy teeth peeping through a sly smile, a bottle of champagne dangling from his fist, Genius appears to . . . silence. Well, if not silence, then certainly an underwhelming murmur.

Launching into "Labels" with Killah Priest (of Sunz Of Man), Genius' growl imparts considerable clarity on a PA which usually swallows voices whole. His sinister and clever, visual stories slide by as you admire his skills. But nobody really responds. After belting out "Living In A Cold World", the plainly disgusted veteran points out that he doesn't have to do this and he'd normally get 10 G's for a performance.

Killah Priest, who is both younger and more excitable, steps forward for a fantastic *cappella* rap and Genius rejoins the fray for two more tunes before they walk off in obvious displeasure.

Quality craftsmanship and artistry have been offered, but the crowd just seemed to want spectacle.

Their loss.

Will Ashon

TWILO

West 27th Street, New York

VINYL

Hubert Street, New York

IMAGINE one of the best nights you've ever had clubbing. Then double it and deduct just a smidgen for having to deal with some hectic weather, courtesy of the world's biggest diva, Mother Nature. In a nutshell, that's the verdict for one particular Saturday night when it was actually possible to club-hop and hear underground house music in New York City again.

The first stop on our six-hour tour is the newly-launched Twilo. Nestled in the same space on West 27th Street which formerly housed the hallowed Sound Factory, this place has undergone a most impressive refurbishment, bringing with it a brand new crowd and a totally unique vibe. Saturdays belong to the Godfather himself, Frankie Knuckles, and thanks to the help of another impeccable sound system from the hands of Steve Dash, Knuckles' smooth mixing brilliance is in full effect tonight.

Working tracks from Francois Kervorkian and Daphne, as well as cuts from his recent second album and his own fine collection of classic remixes, Knuckles slowly but surely builds a lush, quixotic tension. He never once allows the dancefloor to climax before he says so, and keeps everyone's ears and feet constantly perked. And when he finally turns the energy up full blast, the heated pit of ecstatic clubbers is that much more grateful. It really is a sight to behold.

A quick ride in the pouring rain down to 6 Hubert Street and we are at the opening of Vinyl, which is situated at the former site of the famed Shelter. The queue snaking

YELLOW

The Boardwalk, Manchester.

"D... DESIRABLE. I... Irresistible. S... Super sexy. C... Oh oh ooooh..."

The inferno has been blazing for several years, but it remains as hot as ever. Each week, hundreds of funk bunnies and jive boys free their minds and let their asses follow here at Yellow, one of Manchester's best-loved disco and rare groove nights.

Outside, the club is like a scene out of "Shaft". The silhouettes of moving bodies are pressed up against the gothic windows of the Boardwalk, which are thrown into feverish relief by the red and green disco lights. Inside, the beer flows, the dancefloor heaves and people gasp in anticipation at the slow crescendo intro of each new track.

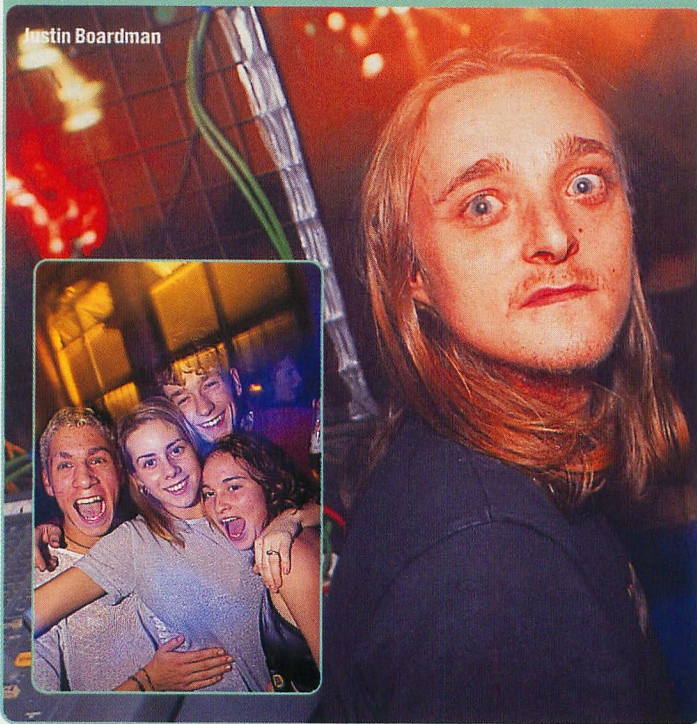
As the condensation gathers in large pools, Dave Haslam, Jason Boardman and Elliot Eastwick spin out the rhythm divine of Rose Royce's "Carwash" and the orchestrated lavishness of Candi Staton's "Young Hearts Run Free". When Haslam drops In Deep's "Last Night A DJ Saved My Life", whoops of delight echo in Mexican waves across the whole joint. Just try not joining in.

Disco is still one of the seminal players shaping dance music today. From its ghettoised beginnings in gay clubs, to its influence on the Carl Craig, Danny Tenaglias and Farley & Hellers of this world, it is now globally praised not bastardised. Yellow, however, has little to do with nouveau-disco or retro-chic in the old school, Adidas style of things. It is purely and simply about donning the soul-glo, and letting those brothers and sisters from the Seventies show you how to boogie. The only artist born after 1955 to get a look in is funk-plagiarist, Jamiroquai.

As it is every week, the night is completely sold out by around 11 pm, leaving one or two of the disappointed punters to hover optimistically in the street. For the enthusiastically-putting-one-hand-on-their-hips-and-pointing-the-other-in-the-air crowd who had enough sense to come early, Yellow is four hours of pure release after a hard week at the office. They know they're guaranteed a non-pretentious atmosphere alongside the enjoyable familiarity of songs they can sing along to. They know that Yellow's got the funk.

Tonight, like every Friday night, the Disco Three (Haslam, Boardman and Eastwick) are saving lives and freaking to the original 4/4 beat.

Rachel Newsome



Justin Boardman

Pics: Patrick Henry

around the block seems endless, but the drenched faithful, the majority of whom are old Paradise Garage-heads and Shelter regulars, wait patiently. In fact, as many reminisce openly about losing their minds to Larry Levan or Timmy Regisford, one woman breaks into song, belting out "Last Night A DJ Saved My Life" to try to calm her nervous anticipation.

Once inside the club (which has also been refurbished), it is beyond jammed. In the main room, up-and-coming housemeister, Kim Lightfoot, throws down a stylish mix of classics, knowing exactly which ones will set the whole floor jumping. Meanwhile, New York's sample king, Johnny Vicious, holds court in the back room, offering up everything from Salsoul gems to many of his own Vicious Muzik nuggets.

Although the club is full to capacity, the atmosphere is peaceful and harmonious. Bodies bumping into each other are met with retorts like, "Excuse me" as opposed to tough glares or imposing threats. This is as close to a resurrection of the Garage's altruistic sense of global unity as you're likely to find.

With Vicious ably battling with a so-so system until 6am, the star of the main room is Kenny Carpenter, who ignites the floor when he opens up with Ten City's "My Piece of Heaven". From there, Carpenter can do no wrong. His barrage of soulful house classics and disco staples, from Donna Summer's "Bad Girls", which he forcefully works with his cross-fader, to Talking Heads' "Once In A Lifetime", devastate the crowd. Carpenter is given one ovation after another.

In the end, after an extensive dry spell in the city, Twilo and Vinyl represent a much needed return to clubs focused on giving clubbers a hassle-free night of quality dance pleasure. At both venues, a homely feeling prevails and you never feel as though you are intruding on someone else's party.

For now, however, the challenge for Twilo and Vinyl is to transcend the past glories of their former tenants. Knuckles is clearly off to a somewhat quicker start in finding his club's sound, but it will be interesting to see how Vinyl's DJs mix yesterday's hits with tomorrow anthems.

Darren Ressler

BUGGED OUT FIRST BIRTHDAY

Sankeys Soap, Manchester

ANCOATS is a post-industrial shell of disused warehouses and former cotton mills on the outskirts of Manchester. It also happens to be the location of Bugged Out, a club which has become the spiritual home of Chicago and Detroit in more ways than one. Claude Young, Robert Hood, Josh Wink, Jeff Mills and Richie Hawtin have all set up lab behind the decks during the last year. And they've been regularly joined by European techno-crats, including Laurent Garnier, Andy Weatherall, Justin Robertson, Carl Cox and Dave Clarke. Phew!

Fronted by "Jockey Slut", Bugged Out is a night which tries to present the unexpected. It is genre-bending. It's about music which pummels your mind, socks you in the solar plexus and makes you want to dance, dammit.

And Bugged Out's loyal following turn out *en masse* for their first birthday bash. Feverishly anticipating the aural delights of Carl Cox and Derrick May, around 1,000 frustrated liggers, students and techno-bohos are left stamping their trainers outside, unable to get in. Sadly, the rumours flying down the queue that Carl Cox isn't going to make it prove true. Andrew Andy Weatherall steps in just in time but, all the same, it's a bit of a disappointment for those who remember the Cox Weekender.

Derrick May (The Godfather), is left to occupy the driving seat. He's a smooth-mover and not only behind the decks. Judging by the tightly-stretched top across his impeccable pecs and the neatly-trimmed tash, he's undoubtedly smooth with the ladies, too. For the moment, though, May's concentration is applied only to his mixing.

May douses the floor with dreamy electronica from Dave Angel, before plunging into the deep grooves of his Relief collection, fringing it all with his jazz-tinged Sueno Latino remixes. Beats are switched, chopped, layered and interrupted. Silence becomes loaded as May fakes several black-outs. It feels like a split-second of consciousness before fainting. This man pleases by teasing. A flicker of The Goodmen's drum rolls tantalise the floor, before swiftly disappearing into the complex tapestry of beats.

The party's started right, but there's nobody to ensure it goes out with a bang. If Cox had been at hand to release May's precision-engineered pressure-blocks, if all had gone as originally planned, this night could have been something really special.

Rachel Newsome



Andy Weatherall

Derrick May



Pics: Patrick Henry



GRAND CENTRAL 'FRYING THE FAT' LAUNCH PARTY

The Hacienda, Manchester

FROM their humble beginnings at the legendary Feva, to tonight's launch party for their Grand Central "Frying The Fat" compilation, Manchester's Fat City hip hop cartel have come a long way. That The Hacienda is rammed to capacity on a Wednesday night is an indication of just how much respect Fat City have gained on their mission to represent the rhythm of the vibe in the North West and beyond.

Tonight's massive hip hop jam is so rough and spontaneous, it comes close to sonic combustion. The Hacienda's Fifth Man basement quakes to the sounds of First Priority, Ross Allen and Ben Wilcox. Then to the wide styles of premier nu skool DJ Chubby Grooves and rising star Mr Scuff, who generates a molten diffusion of jazz, funk, electro and soul. Upstairs, Mark One of The Jeep Beat Collective tampers with the beats and astounds the floor with his ultra-flexi scratch technique. Mushroom more than adequately follow this hard act and lay down a lethal mind-field with cuts from the Beastie Boys to BDP.

Then the bass suddenly drops way below the plumb-line, the building starts to shake, and a mighty tremor quivers the very core of everybody's bones. Kemistry & Storm certainly know how to make their presence felt. Peshay is sliced into the eerie hooks of "Timeless" and Manchester responds to hearing a rare blast of drum 'n' bass with the full force of its feet.

Proof, should it be needed, that Fat City's time has come.

Rachel Newsome

ROBERT HOOD

Club 69, Paisley

A WEEK before minimalist maestro Robert Hood makes a live appearance at Lost's Axis party, Glasgow is served with a couple of mind-meddling Hood sets which prove his determination to develop into a widely respected DJ can easily be achieved.

Joining forces with the Rub-A-Dub record store, arguably the finest back catalogue purveyors around, Hood opens up with a set on Saturday at their Club 69 night in Paisley, before a Rub-A-Dub special at the infamous Sub Club on Sunday. This is as good as weekends get.

Arriving in a black trilby hat, Hood follows resident DJ Martin, who ends with a deep, smoking-house groove from "Schatrax 4", and paves the way for Hood to go further into our minds. He immediately launches into an historical disco lesson, opening the crowd up before filling their heads with some of the darkest and oddest electronic cuts they've ever heard. Titles like "Internal Empire" explain it all and, as his music pipes its way through their bodies, the melodic, minimalistic structure expands their minds like no other sound can. Tonight, Hood's "Minimal Nation" is more than fulfilled.

Inspirational.

Ben Turner

RED SNAPPER

Ronnie Scotts, London

BETCHA George Melly never cut 'em like this! There's sweat-drenched acid-teds dancing on the tables, some girl is getting kicked out for skinning up, there's a pall of fag smoke like we're in the Silk Cut testing room, Annie Nightingale's propping up the bar and, on stage, Anna Haigh is doing her best PJ Harvey with an opening line about "Blood running down my legs".

Behind her, Red Snapper are proving that a touch of live instrumentation (sax, double bass, drums 'n' geetars), the grooviness of Hugo Montenegro (funky Sixties movie composer), and a remarkable ability to re-route the soundtrack of the Sixties down the long and winding trip hop tunnel makes for a bloody awesome gig.

If there had been chandeliers, we would have been swinging on them from the first moment a wah-wah guitar solo cut loose like an outta control Vespa scooter. An hour of Red Snapper is about the nearest you're going to get to a post-modern jazz revelation, short of the resurrection of John Coltrane. There are Portishead moments, epic funky wig-outs, scything scary-dary drama as Anna does her "lickle girl mad" impression, and horns and melodic to keep the real music fraternity smiling into their bitter until the day after Doomsday.

Quite how Red Snapper ended up on Warp is beyond mystery. But tonight, as they close with the Sabres' mix of "Hot Flush", played totally live, there's a party going down just like nu wave electronica never happened. And I feel good.

Calvin Bush



Jose Padilla



Photo: Robert A. H. Hunt



Masters At Work

Musicales Cheers



Mr and Mrs Promoter

RENCONTRES TRANS MUSICALES FESTIVAL

Rennes, France. RIOTS and strikes throughout France provide the backdrop to this year's Rencontres Trans Musicales Festival. As Jacques Chirac mutates into the Iron Man, the trains aren't running, Paris is grid-locked and students are taking to the streets, banging drums and setting off flares.

The general chaos is in stark contrast to the happy, relaxing vibe in Rennes. With three nights of dub and trip hop, followed on the fourth evening by the biggest rave France has ever seen (the line-up having been selected by one Laurent Garnier), partying takes temporary precedence over revolution.

Organised events are spread out across nine venues, with hundreds of extra shows happening in intimate bars around the city. There's also a free, two-night techno knees-up in a strobe-lit underground car park.

Rennes has both a large student population and a massive music community and is consequently fully

geared up for the 100,000 people in attendance. The city also has a bit of a reputation for romance. No wonder. The streets are filled with drop-dead gorgeous girls and smooth-talking Alain Delon types. And they're all so friendly! One of the Trans Musicales promoters has even arranged to get married on the final morning. The reception takes place at the rave.

The opening night of the festival is a Mo' Wax extravaganza at Salle De La Cite, a venue with a capacity of 1,000. In keeping with the chilled-out vibe, a lot of people sit cross-legged on the floor and the scent of reefers hangs heavy. Because of the strikes, many visitors have yet to arrive, so boosting the crowd are assorted members of Loop Guru and Zion Train, who both rocked it earlier in the evening.

The next day sees a lot more action. Jimmy Jay, performing at a tiny venue on the edge of the city, finds himself at the centre of a Sid Vicious-style shooting. An angry punter, who has been refused admission to the gig, returns with a gun and leaps onto the stage. Karate-chopping a bouncer to

the ground, he takes aim at the crowd and pulls the trigger, only for the gun to misfire. Turning to run, he tries again. And this time, the gun works. Three people are wounded before he makes his escape.

This, however, is an isolated event. Going off the beaten track elsewhere in Rennes provides many unexpected delights. In a small pub outside Bar Ubu, Defendant Notre Cause (DNC) blast out slamming hip hop while performing intricate karate-style choreography on a postage stamp-size stage (does everyone in France learn karate?). Linda H, the band's main female vocalist/rapper oozes star quality and attitude, captivating the entire audience.

Meanwhile, back at La Cite, Ruby make their live debut and those Red Snappers perform an excellent set. Rather than turn into Portishead, Red Snapper instead plunge deeper towards jazz, relying heavily on real instruments and real improvisation. Renegade Soundwave follow on with an uptempo dub set and there's more echo chamber trickery with the next



St Germain



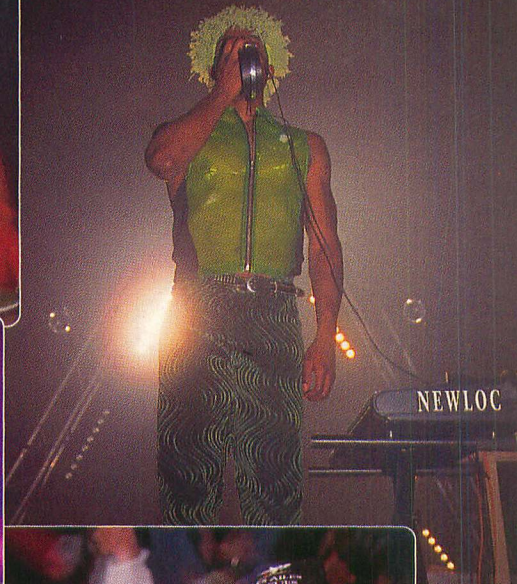
Daft Punk



Lady B



Green Velvet



night's On-U 15th anniversary bash. Skip McDonald and Little Axe steal what is another extremely mellowed out show.

The last night of the festival is when the chill really melts. The evening begins at Bar Ubu and features Lady B (undoubtedly a major rival to Jon Pleased Wimmijn) playing a clever blend of deep, pumping house and random silences, and the latest French sensations, Daft Punk. For once, the hype is justified. Daft Punk are absolutely fucking brilliant. What begins as a funky, trip hop groove is quickly cranked up into a series of monstrous, complex, rush-inducing crescendos. This band continually surprise. Forget Ecstasy, Daft Punk have discovered the secret of natural highs. Top marks to Detrimental, too, whose storming set sends the 6,000 people at the Omnisports venue into a frenzy.

Over at Rennes Airport, the 15,000 capacity rave venue is full by midnight. Split into a house hall and a techno hall, it's plush, comfortable and bathed in lasers.

Following Ibiza's Jose Padilla in the techno room is a newly-cropped Josh Wink. Despite being a little too experimental (or slow, as we say in English), Wink succeeds in raising French arms *en masse*. In the house room, live sets

from St Germain, complete with a fully live brass section, and a wildly extravagant Green Velvet fit around a masterful selection from Masters At Work. St Germain, looking deadly serious, mixes up a set varying from straight bluesy jazz to stomping house, and Green Velvet's Cajmere, wearing a fetching fluorescent green wig, can hardly shut up as he plays a set which has the whole room jumping.

At the moment, France is embracing all forms of dance music, both as listeners and musicians. For most people, the highlights of the festival are St Germain and Daft Punk. Oh, and special mentions for DJ

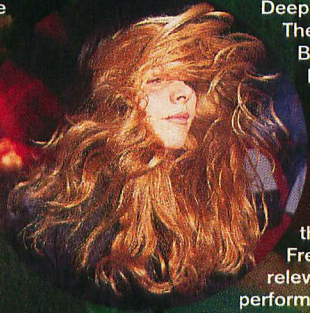
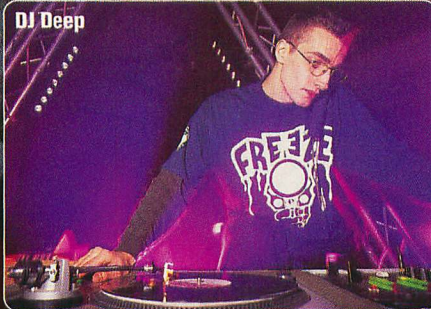
Deep and The Mighty Bop, the

latter a hip hop duo from Paris whose scratching skills have to be heard (and seen) to be believed. The fact that all of these artists are French is not really relevant, they simply performed the best music.

The global dance movement continues to grow and grow, with France and Rennes now very firmly on the map. Miss next year's Trans Musicales at your peril.

Jonny Adderley

DJ Deep





Method in the madness

def jam

dumb and blind

How do **DEF JAM**, the most influential hip hop label in the world, celebrate their 10th anniversary? With a huge tour featuring **Method Man, Onyx, Erick Sermon and Redman**, that's how. Batten down the hatches. All hell is set to break loose



Raekwon, towel nit

"TALK about a moving target!"

Tonight's MC, one of the street promotions team for Def Jam Records, shoots through the side door leading from the stage and prepares to continue his announcement out of the sight (and aim) of the punters. He's deemed the stage hazardous to his health. But he still has an excited grin across his face as he runs past us.

Out front, the 2,000-strong audience are chanting, "Fuck you, fuck you, we want our money back" in unison. They have each paid \$15 for a show which is now almost two hours late in starting. "Hey, this is hip hop, people," booms the MC from the relative safety of backstage. "What do you expect?"

More than this, presumably.

IT'S Saturday night in Philadelphia and this is around the mid-point of the 40-date "The Show" tour, featuring Def Jam's class of 1995. Method Man, Onyx, Erick Sermon and Redman are the main draws. Along the way, they've picked up most of Wu-Tang Clan, Method Man's infamous posse (only RZA and Genius/GZA have decided to keep away), but lost Suga, the only female rapper booked on the tour. Although tagged as "hanging with the fellas and kickin' it for the ladies", she has jumped ship and gone home to New York. She's had enough. Which is no surprise. As we're in the process of discovering,

The day before the Philadelphia gig, the proposed date in Long Island had been pulled as a result of local residents' pressure in the wake of a disturbance at the Jacksonville show a week or so earlier. MTV News described Jacksonville as "a riot", but the Def Jam road crew dismiss this as sensationalism. That the entire line-up of the tour hail from New York, making it easy for jealous boys in the hood to get close to them, re-inforces the Long Island authorities' view that "The Show" ain't taking place there.

Nor is it taking place at the Philadelphia college where most of "The Show" movie, the all-star rap soundtrack of which features the acts on the tour, was filmed. In spite of repeated requests from the promoters, the college principals refused them permission. Instead, we're at Redzone, a venue just across the street.

But "The Show" tour is not simply designed to bolster sales of the soundtrack. The brainchild of Def Jam boss, Russell Simmons, the dates are also designed to promote new albums by Erick Sermon and Onyx, and assist the continued rise of rap kingpin Method Man. It's also as good a way as any to celebrate the 10th anniversary of Def Jam, the greatest and most influential hip hop label in the world.

The original intention of this story was to mark that anniversary and discover what Def Jam represents today. To this end, the label's publicist got myself and a photographer on the tour by issuing us with two Def Jam staff passes. He thought Philadelphia would be the easiest date on which to capture the artists. If only he'd known...



(left to right) Sonia Poulton, Method's brother, Method Man and Raekwon

ON the afternoon of the Philly gig, Method Man, Onyx, Erick Sermon and Redman had taken part in a charity basketball match for underprivileged children. At the end of the game, they'd headed back to their hotel, saying they would come to Redzone at around 10pm, when the show was scheduled to start. But with midnight fast approaching and there still no sign of any of the artists, it's little wonder the audience are getting agitated.

One of the Def Jam representatives is on his mobile trying to contact the tour manager. At this point, he's not sure if Erick Sermon will be performing tonight. Sermon has come down with laryngitis and has missed a few of the previous shows. The Def Jam man comes off the phone and tells the roadies that the bands are finally on their way.

The crew are not surprised by the lateness. One of the soundmen tells us this is his last night on the tour. He says the behaviour of the artists is not to his personal liking. He thinks they're all arseholes and need to grow up. As we wait for the tour bus to turn up, he and another member of the crew entertain us with tales of life on the road. They both agree that "The Show" tour is one of the worse experiences in their collective 30 years in the job.

Shortly after midnight, the backstage area suddenly comes alive. Just as the Def Jam staff start clearing away stray chairs and strange people, around 40 bodies, all at once it seems, crash in through the narrow door of the dressing room. It looks like the tour has collected more than its fair share of hangers-on.

Method Man and his fellow Wu-Tang Clansman Raekwon are at the front of the group, and the latter immediately hones in on the Muzik photographer. Heading directly for her, Raekwon cocks his fingers as if he's pointing a gun at her lens and beams broadly at the spotlight. As if in a daze, Method Man meanwhile heads for the back of the dressing room and drops in a heap on the floor. His hand is tightly clutched around a bottle of champagne covered in a silver bag. It's several notches up from the regulation paper bags and brew which the rest of his posse are carrying. Except Raekwon, that is. One level below Method, he's guzzling from a wine bottle.

..... asks if we can take some pictures of All-City's performance. I nod, at the same time thinking he must either be oblivious to the fact that something strange seems to be going on around us, or he has his priorities in check. Either way, we never get to fulfil his request.

A LITTLE later, as Onyx blast out "Slam" to an excited audience who have obviously temporarily forgotten their fury at the lateness of the show, reality steps in through the dressing room door and takes everybody hostage. It starts when one of the Wu-Tang boys appears alongside Raekwon and whispers something in his ear. Raekwon leans over to repeat whatever has been said to Method Man. Method, suddenly awake, leaps up and he and Raekwon rush out of the door.

Then, within seconds, the corridor outside echoes with screams. Raekwon runs back in, his hands covering his face, his screams getting louder and louder. Several of the Wu-Tang boys in the room are on their feet and heading for the corridor. My first reaction is that somebody has thrown acid at Raekwon. Beside him, Ghostface Killa, his partner on the "Only Built For Cuban Linx" album, asks him how he is. For fuck's sake, it's obvious how he is!

..... Johnny Blazed, as Method likes to call himself in 1995, is erm, blazed. He looks as if he's incapable of standing, let alone playing a 30-minute set. But there's something which doesn't quite ring true about his appearance. As he slumps against the wall, our photographer kneels at his feet, clicking away at his frame.

Method is clearly flirting with the lens. You can't help thinking he knows exactly what he is portraying and is more than happy for it to be this way. Raekwon grins as he sits on the table next to Method and wastes no time in building a king-size spliff.

Onyx's proteges, All-City, who have been drafted in as last-minute replacements for Suga, are by now getting ready to take the stage. Onyx's manager comes over and



The acid turns out to be mace. Ghostface Killa is rooted to the spot, not really knowing what's going on, while the rest of the people in the room seem to be enjoying the spectacle too much to actually do anything about it. In an instant, I decide that I've had enough of this. Leaping to my feet, I step up to Ghostface, shouting at him to hand over the white towel and the bottle of mineral water he's holding.

Ghostface jumps, alarmed at my approach. He starts to pull back. Raekwon is still screaming as his partner and I go through our own little scenario. It finally ends with me snatching the towel and the water out of Ghostface's hands. I soak the towel and yell at Raekwon to keep his head still while I attempt to get the pepper gas out of his streaming eyes. Unable to see, he panics.

"No! No! Fuck off! Get away from me!"

Raekwon's reaction scares me in the same way I've just unnerved his partner. I back away, leaving Raekwon to spend the next five minutes or more running himself in circles around the dressing room, all the time squealing like a pig which has just seen his family on the barbecue. When he eventually stops, he wraps the towel around his head, occasionally pressing his eyes with the knuckles of his hand. Every now and again he takes the towel away to reveal streaming, red, raw dots.

SAVE for a sniff here and a sniff there, the drama is over as quickly as it started. Method Man is back in his spot at

the back of the room, using the table next to him to lean on. Raekwon has also returned to his place. Clutching at his bottle of wine, he behaves as if he's experienced little more than a nettle sting. Now he's stopped screaming, he seems amazingly relaxed about the situation.

How are they dealing with this shit? The same way they've dealt with the shit in their past. It's just life. Raekwon is not fretting about being maced, for God's sake. He's seen far worse. That this has happened only reinforces the fact that he has not lost contact with his audience, and by extension, his people.

Method Man has now moved his body fully square to the floor. Even though he appears incoherent beyond recognition, in many ways he's the most together of the Wu-Tang members in attendance tonight. But then he doesn't have to prove himself any more. His solo album for Def Jam, "Tical", has sold well over two million copies and he has become the artist's rapper, guesting with everybody from Boyz II Men and SWV to Supercat.

By this point, Erick Sermon has taken the stage. He arrived at the venue at the very last minute and I watch his show from the dressing-room door. Next to me, one of the Wu-Tang boys is talking to Method about "dealin'" with Raekwon's attackers.

I'm starting to get worried. The tension hangs heavy in the air. It's as if a cloud of astounding proportions has descended over us and is ready to unleash a torrent of hailstones for us to deal with. I tell our photographer to pack her gear and head for the exit, but she insists we stay. Her adrenalin is pumping faster than a runner who has just cleared the finish line way ahead of her nearest competitor.

"War correspondents go through this sort of stuff all the time," she smiles.

I remind her that we work for a music magazine, but her words act as a simple indicator of the environment we're right in the middle of. It's around this point that the only woman on the security team snaps.

"Fuck this shit, I'm outta here!" she yells, before turning her back on the fiasco and heading for the door.

I'm thousands of miles away from home and I'm scared. Over a period of 10 years I have managed, toured with and written about countless rap bands but, in the words of Erick Sermon, this is "way outta control".

DEF Jam head honcho, Russell Simmons, would no doubt be having kittens if he knew about his young charges' behaviour. Or maybe he wouldn't. After all, when The Beastie Boys were with his label, they were more than capable of hitting the headlines and leaving a trail of chaos in their wake. Maybe it's the bite which has seen Def Jam become a multi-million-selling empire with clothes, film, television and radio shows under its belt.

Nothing which happens tonight is as I thought it would be. Despite their rep and self-proclaimed tag as "nasty niggas", Onyx are the well-mannered professionals of the tour. Never mind that they were blamed for the riot which followed their London show in 1993, or even that they are perceived as the devil's children in the Bible belt of midwest of America, where copies of their first album, "Bacdafucup", were ritually burned. Their set comes and goes without incident. As soon as they've finished, they are nowhere to be seen.

Ironically, the main source of agitation comes from the Wu-Tang camp. And, except for Method Man, they are not even signed to Def Jam. It seems as if, no matter how big these Shaolin Warriors get, their past will dog them until it brings them crashing to their knees. With New York being a mere 90 miles away from Philadelphia, it's proved no trouble at all for their past enemies, jealous at the crew's phenomenal success, to follow them here.

The security for the gig, the Fruit Of Islam (a branch of the Nation Of Islam) are less than effective. They regard the young black men wanting to go backstage as brothers and barely give them more than a customary search. It turns out to be "brothers" who maced Raekwon. And all in Philadelphia, "The City Of Brotherly Love". It doesn't appear to occur to the security that they, and the young black men reeking havoc backstage, have tonight played right into the hands of white supremacy.

THE tour manager passes me in the doorway. He looks severely harrassed. He's trying to get Method Man and Redman prepared for their joint performance of "How

High". Without a great deal of success.

"We have to put up with this stuff all the time," he says, throwing his hands in the air. Every damn night, we've had some shit or other!"

By now, several groupies are standing in the backstage corridor, waiting to play. One of them fixes her attention on Erick Sermon as he walks towards the dressing room and gives his bottom a tweak. Sermon brushes her off with a "don't touch me" look. With him is his protegee, Keith Murray, who also busies himself keeping out of the way of the gaggle of girls.

The girl standing nearest to me has all the accessories of sex, but is somehow deeply un-sexy. Her braided hair hangs over a leather bustier and her black transparent blouse is undone to the navel, revealing a low-cut bra and the outline of a tattoo on her left breast.

Suddenly, she becomes one of three groupies selected by two of the Wu-Tang boys. The girls stand front-to-back like a line of train carriages and allow themselves to be choo-chooed into the dressing room. The one with the tattoo has her leather skirt lifted up and seems to be deriving great pleasure from being felt up in public. Well, she's as near as dammit to the prize, isn't she?

I feel both disgust and pity. I can't help wondering what her ultimate fate will be tonight. And how it's not really surprising that so many rappers have found themselves facing sex allegations over the last few years. Even if the allegations are, more often than not, from hangers-on intent on capitalising on the artist's success.

The girls stand front-to-back like a line of train carriages and allow themselves to be choo-chooed into the dressing room. The one with the tattoo has her leather skirt lifted up and seems to be deriving great pleasure from being felt up in public

THE show is over and, as we wait to leave, the father of a 16-year-old inside is getting agitated. He is talking to the police on his mobile, while the two incompetents on the door issue words of supposed assurance which go nowhere with a fretting parent aware that his child is in the middle of potential danger. This, after all, is a place where the standard-issue accessory has a trigger and macing a million-selling artist is apparently the norm.

Back at the Embassy Suites in downtown Philly, four young girls, none of them older than 17, are looking for somewhere to stay the night. They've arrived at the hotel at the same time as the artists and none of the Embassy staff have stopped them from entering.

Up on the 12th floor, several of the artists from Sunz Of Man, the Wu-Tang associates, have a room to the right of ours, while Onyx's Sticky Fingaz is to our left. There's no sound from either of the rooms. A bit further along the corridor, Ghostface Killa and Raekwon have shut their door behind them.

The four young girls hang around in the hallway for a couple of minutes, before getting back into the elevator and heading elsewhere. They're plainly disappointed they won't be getting to play tonight. As are the couple of Wu-Tang boys who show up seconds after the lift doors have closed on the groupies.

"Shit, the bitches with the butts have gone," they snort.

Sticky Fingaz is the next to arrive. As he steps out of the elevator, he is immediately promised a hook-up for the night with two more teenage girls who have surfaced at the other end of the corridor. They've plainly seen better days. Sticky Fingaz quickly steps back into the lift and doesn't return until the females have gone off to bother somebody else.

THE following morning, Raekwon and Ghostface Killa are checking out of the hotel. In the reception area, they're laughing with each other and boasting about the power of Wu-Tang Clan. In the street outside, only two shops are open, Dunkin' Donuts and a deli.

WC Fields said he once came to Philadelphia and it was shut. I think I know what he meant.

The 'Def Jam 10th Anniversary Box Set' is out now



poll axed

A full-page photograph of a man in a dark, heavy coat and boots, holding a sword in a forest. The lighting is dramatic, with a mix of warm and cool tones. The man is looking down at the sword with a serious expression. The forest floor is covered in fallen leaves, and the trees are bare, suggesting an autumn or winter setting.

Brian Transeau

words **Leslyn George** photos **Vincent McDonald**

poll axed

With his 'Ima' album storming the readers poll, we jumped on the first plane to nowheresville, USA, to hunt down the lord of the trance. **BRIAN TRANSEAU** talks turkey... Quite literally

THE battered Honda Accord is weaving its way through four lanes of traffic on the main freeway from Washington DC's Dulles Airport. The car radio blasts out R Kelly, Soundgarden, Smashing Pumpkins and The Pharcyde as the driver randomly flicks from one end of the FM frequency to the other. There's a scream, the dial hits home and Hootie & The Blowfish drone their REM-lite thing at vomit-inducing pitch. "What the fuck is up with these frat-boy twats?" exclaims the driver with a peculiar Anglo-American delivery. The radio crackles with static. Then suddenly stops. Seconds later the opening bars of Nirvana's "Smells Like Teen Spirit" roar into life. "AAAARGH!" he shrieks, veering from one lane to another and cranking the volume up even further. "Now this is the fucking bomb, man!" Road signs with bizarre names such as Bethesda and Rockville are flashing above. The driver waves his hand in the general direction of a sombre building nestling behind some pines. "That's the University library," he shouts, while Alanis Morissette stomps her DMs all over the jet-lagged heads of his passengers. "They do all this crazy sound research there and you can access it on the Internet, man. You would fucking freak if you saw the sort of stuff they're working on. Have you heard about this new thing where people go chasing after tornadoes?" He pauses momentarily, allowing us just enough time to shake our heads dumbly. "Can you believe it! People actually follow tornadoes around the fucking country and there's this site on the Net where they contact fellow tornado freaks, swap stories, give updates and shit. Those guys are nuts!" At which point, it all starts getting surreal. The unforgettably dire "Just An Illusion" by Imagination, those Eighties pioneers of the leg-warmer, blurts out of the speakers. Are we in Hell yet? "Hey, do you guys like cheesecake?" yells the man at the wheel. "I can take you to this place where they make the greatest cheesecake in the world. You will fucking freak!" Not at the moment, though. The hanger-sized Burger Kings melt away and we're soon idling through the kind of

scenic countryside which bears no resemblance whatsoever to the America of 10 miles ago. Enormous fir trees flank the winding, single-lane road, the forest punctuated every two or three miles by a beautiful pastel-coloured house, a field of horses or a stunning view of distant mountains. The driver slows down, swings a right and pulls up a gravel driveway to a pale blue weatherboard house on the crest of a hill, surrounded by 25 acres of dense woodland.

"You guys should have been here the other night," he gasps as the electronic garage door rises like some kind of drawbridge. "It was about three in the morning and I was sleeping, you know, when I was suddenly woken up by this incredible noise outside. It was like a charging elephant or something out of fucking 'Jurassic Park'! I've never been so scared in my entire life. So I phoned up the wildlife authority and said, 'Can you help me identify this noise please?'"

"This wildlife expert is on the other end of the phone and he must have been thinking, 'What the fuck is this guy on about?', and I'm holding the cordless out of the window waiting for the noise. Then it happens again and I'm going, 'Please help, I think it's getting nearer'. And he says, 'Oh, don't worry, that's nothing. It's just the mating call of the male wild turkey'. Man, it was so loud, it sounded more like a T-Rex than a sodding bird. Imagine what they sound like when the male and the female get it on!"

WELCOME to BT country. Peculiar ain't the word. Boyds, Maryland, (Population: eight humans, a few herd of deer, and a couple of beavers) is a separate universe occupied by one Brian Transeau, the magician behind a fistful of Britain's favourite club tunes of last year. We're talking Cecil B De Mille-type epics. Swooping strings, hands-in-the-air piano waterfalls, roughneck trance marathons and Tibetan-chanting Balaeric anthems. With knobs on.

If you've heard the life-enhancing joys of "Embracing The Future", "Loving You More", which is reissued later this month with fresh mixes by Josh Wink and Alcatraz, or any of BT's own mixes for the likes of Grace, Seal, Shiva and, erm, Mike Oldfield, you will appreciate how this roller-blading motormouth has virtually re-written the rulebook since his days as a partner of the DC-based Deep Dish production crew. Even if the guy does get scared by turkeys.

Intelligent handbag, wildlife "on" one, Liberace gone trance, whatever the terms of reference, BT is all this and more. But then you know that already. After all it was you lot who voted his "Ima" debut as your Album Of The Year.

BUT there are questions to be answered. Like how can a man who had never even stood on a British dancefloor

Brian Transeau

until earlier this year have such an intuitive understanding of how to rock a party? What drove the young Brian to spend most of his childhood dismantling cassette decks and dropping ball-bearings into fish tanks while his schoolmates indulged in more normal teenage pursuits like snogging girls and vomiting up cheap booze? Why does he have this curious knack of using English and American slang in the same sentence, mixing "bloke" and "dude", "twat" and "asshole"? And, most important of all, where can we get hold of some of this cheesecake?

First we settle in. And what better way to while away the hours than to rudely skim through your host's possessions? You can learn an awful lot from a man's larder, his record collection, bathroom and bookshelves. The first is full of skimmed milk, herbal teas and enormous boxes of Special K. The second is completely CD-biased, covering all bases between classical music and The Prodigy, with a heavy dose of New Age antics in between. The third is immaculate in presentation and smells heavily of cinnamon pot pourri. The fourth ranges from the "Encyclopedia Of Philosophy (Volumes One To Eight)" to Alexander Lindey's somewhat racily-titled "Lindey On Entertainment Publishing And The Arts (Agreements And The Law)" to "The Cat In The Hat" by Dr Seuss.

Mmmm...

Okay, let's go for the cornering-a-man-in-his-own-living-room option, in the hope of learning something from his life story.

Brian Transeau was born to a government research officer father of distant French origin and a psychotherapist mother of more recent Norwegian descent. He was raised on the outskirts of DC. He started playing piano when he was two years old and, less than a decade later, studied string arrangement and orchestration, as well as developing an obsession for anything vaguely electronic. So long as it made more noise than a toaster. When he was 13, he became friends with Ali Shirazinia, now of Deep Dish fame, hooked onto the breakdancing thang and then fell in love with Depeche Mode.

"My all-time favourite producer is Flood, mainly because of all those Depeche records," enthuses Brian. "I went through a phase when I was really into industrial stuff as well. I got a taste for Skinny Puppy, Violator and Twitch. I also latched onto the Tackhead Sound System and all that kind of stuff. This was around the time Ali used to sneak into a sheet metal factory near my parents after school armed with a beatbox and he'd hammer these massive air conditioning vents which were the size of this house."

Excursing any notions of gaining fame or fortune as a musician at talent contests featuring a bargain-bin full of dodgy rock groups, Brian concentrated on getting through high school and ended up being offered a scholarship to study at Boston's Berkley School Of Music. Despite his parents' concern that the antics with ball-bearings might lead to something of a career cul-de-sac, he stuck it out.

"My Mom seems able to appreciate what I do now, but I don't think my Dad can get his head around it at all," he admits. "They wanted a doctor for a son, so it was a bit weird for them to have someone becoming so involved with music. I don't think they thought it would happen. I got a lot of crap. They wanted me to go to a proper college, but when I got a scholarship to music school they decided they didn't really have a choice. They realised that I could go there without them paying for it."

DROPPING out of college after a year, Brian moved to Los Angeles with his girlfriend, Dominique, and did what every good artist does. Suffer. He made tea in studios, bused his way around every record company in town to absolutely no avail and ended up stealing from bulk food bins in Safeway just to survive. These were what he calls "The macaroni cheese years".

In between, Brian continued his close friendship with Ali "Dubfire" Shirazinia, who formed the Deep Dish production outfit with fellow Iranian Sharam Tayebi. Together, the trio created lush, garage grooves which sounded quite unlike anything which had gone before. There was Elastic Reality's "Casa De X", Prana's "The Dream" and BT's "Relativity". All great tunes, spiritually linking Masters At Work, Carl Craig and Derrick May. Of the 14 tracks on Tribal's magnificent "Penetrate Deeper" collection, Brian contributed to eight of them in one way or another.

The only problem was, while he was down and out in LA, Ali and Sharam were investing the profits in their own various activities.

"In the past, I've been really politically correct about everything regarding Deep Dish," reflects Brian. "The whole thing is sad because Ali and myself have been good friends since the seventh grade, you know, since we were 13. More than anything, I wasn't comfortable with not getting paid. Particularly when I came back from Los Angeles virtually on the poverty line, only to see Ali and Sharam driving new cars. We had made an agreement to divide the money from the records we made and that just didn't happen. They said they

"We walked up this ridge and suddenly we were staring down into this valley with an amazing lake. I had to sit down with my eyes shut for 10 minutes, then look at the view for 10 minutes, just to take it in. Guy (Oldhams) was making fun of me, you know, saying I was this sad American who liked taking pictures of sheep"

reinvested it in the label, but I wasn't part of the label. The other thing is that, if you read the sleeve notes on 'Penetrate Deeper', I played on three-quarters of the tracks, but I was hardly even recognised for it.

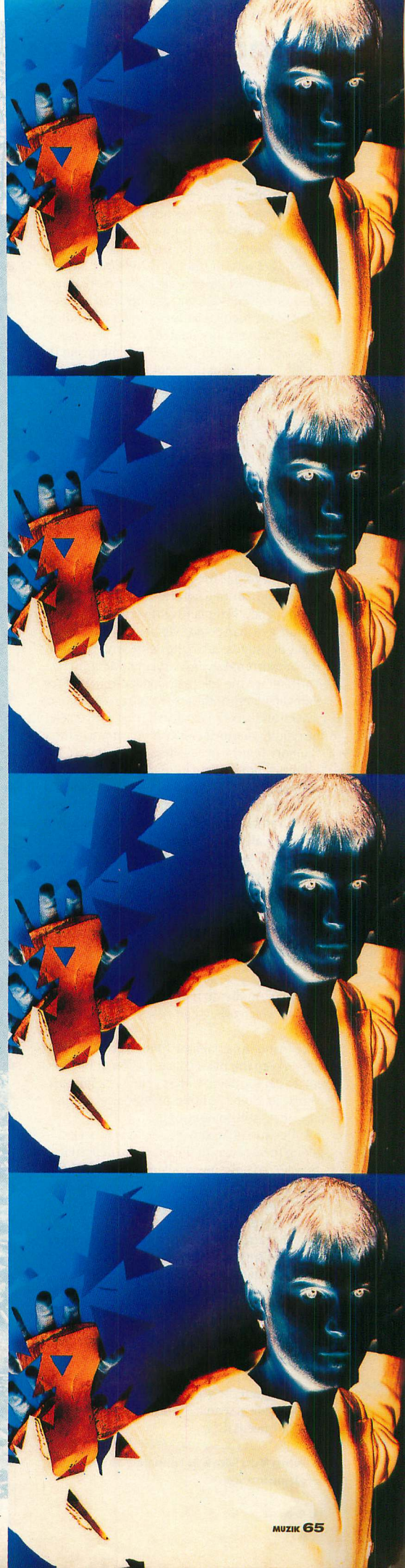
"I remember being in a studio one day with Masters At Work's engineer and he nearly crapped himself when I played the keyboard part to 'Casa De X'. He said, 'That's by far the best record Ali and Sharam have ever done', and I almost got up and fucking strangled him! 'That's my fucking record,' I told him. He was like, 'Sorry, man, I really didn't realise'.

"I've kind of put it all behind me now though. Ali really changed when he started working with Sharam. He's a really creative guy, but Sharam just spent most of his time watching 'Beavis & Butthead' while we were trying to do mixes. It really changed Ali. It all came to a head when Sharam told me, 'You know, Brian, if you play it right, you could be Deep Dish's keyboard player.' I nearly vomited in disgust!"

Sour grapes? Samplers at 10 paces? It might appear that way, if it weren't for a couple of incidents which occur over the next 24 hours. After the interview, Brian starts fooling around on the Net, only to discover that Deep Dish have put one of their collaborations, Prana's "The Dream", on-line. But BT's name is nowhere to be seen, despite being credited on "Penetrate Deeper" as the mix engineer and keyboards soloist.

The following morning, we interrupt a spot of location hunting for a photo session, to pay a visit on Brian's pal, Victor Imbres of Alcatraz, only for Sharam to welcome us through the front door with a decidedly icy smile. And guess what? He's watching telly downstairs while Victor is upstairs working in boxer shorts on the latest Deep Dish mix in his tiny studio set-up. He looks like shit and claims to have only snatched an hour or so of sleep last night because of deadlines which must be met. The deadlines do not, however, seem to trouble Ali, who is fast asleep on a futon in an ante room.

We leave. Sharpish. ➡



Brian Transeau

Of course, now that Brian Transeau has become an integral part of the scene, lauded by critics, DJs and musicians, worshipped for his genius by clubbers worldwide, an argument over artistic credit and royalty payments seems little more than an annoying diversion. After returning from LA, however, even this supremely well-adjusted young man was beginning to doubt whether it was worth the aggro.

Then a couple of British DJs latched on to his work. One was Guy Oldhams, the other Sasha. Through some kind of bizarre universal karma, it all clicked. Many DJs and clubbers had become tired of the predictability of commercial house music, but were intimidated by the no-tunes policy of the underground. BT's "Embracing The Future" brought both camps together and, after years of rejection, it was suddenly happening. And in the UK of all places. Brian managed to hit the mark with little idea about the evolution of British dance culture, of what stage we were at and what had gone before.

An astonishing coincidence, to say the least. And Brian himself is all too aware of the strange spirituality of it all.

"When I came over, people like Sasha and Guy Oldhams were saying to me, 'Do you realise your music appeals directly to the people here?'. They were totally freaked out that I had never been over to Britain before."

And yet he still remains as divorced from club culture as a man could ever be. You don't get many big nights out in the dense woodland on the outskirts of Boyds, Maryland. Mention New York and see the colour disappear from his face. Paint an image of the artist as an urban techno-dweeb and see him recoil in horror. Perversely, he requires nature as an inspiring creative force far more than he needs a banging 303.

"I'm just not inspired by going to a club," Brian admits. "It doesn't do it for me. I love going out with a bunch of friends and having an incredible night out, but what inspires me is nature, going out and walking. I'm kind of aware of being part of something bigger now, but I don't really want to be influenced by it."

"What I do is dance music, but it's more organic than your standardised, linear American house music. If I came and lived in England, I'd screw up because I would start listening to what other people were doing. I can see some people being influenced by me already and, in a way, that is extremely motivating. It forces me to try to find sounds which others can't copy."

LIKE trying to explain the fundamental concepts which keep this planet alive, it's sometimes best not to dig too deep. Unless your name is Brian Transeau. Some 36 hours of cheesecake abuse later, he is still going strong.

As the Honda Accord weaves its way back along the freeway to the airport to deposit its bewildered passengers on their return flight to Blighty, his gabbling stream of consciousness pauses only to take in the most dramatic sunset you'll ever see without the aid of pharmaceuticals. He tells us how he is planning to picket Smashing Pumpkins' record company's offices holding a placard which says, "Will do remixes for peanuts". From there, he enthuses about his next album, his ambition to collaborate with The Kronos String Quartet and hopes of recording a man he bumped into in a coffee shop who could project four different harmonies at the same time. Oh, and how, in the meantime, he's going to stomp around the countryside in search of further inspiration.

As if he needs it.

'Loving You More' is reissued on Perfecto on January 29

BT's track-by-track account of 'Ima', the Readers Poll 1995 Album Of The Year

NOCTURNAL TRANSMISSION

A lifting, mournful pulse of ethnic sounds explodes with acidic glee, before dipping into a minimalistic garage groove. Schizophrenic? Yes. Bewildering? Undoubtedly. A work of genius? Well, what does Brian think?

"This track was the start of something really important for me. It was the first time that a lot of the production techniques and creative ideas I had been working on finally crystallised. The woodwind sound is a Persian flute, which is one of the most beautiful instruments on the planet. It looks like an oboe and it's played with a reed inserted along the side of the throat and down into the oesophagus. It's fucking amazing. The track also has samples of Native American and Tibetan chanting. It was recorded during summer, which was a big inspiration because that's when the cicadas are at their height. They're these insects which are a bit like locusts and they make a really beautiful noise. I've got this total obsession with recording insects and using them as percussion instruments. When I came to the end of the track, I suddenly got the idea for 'Loving You More'. All the chord sequences just pulled together. So, in a way, this track did the job of two."

QUARK

A strident groove reminiscent of BT's work with Deep Dish, with flurries of bells, subterranean synth melodies and a magnificently eerie breakdown. Almost minimalistic by his industrious standards. "These sounds are inspired by the hills of Cumbria. It started off with me begging my friend Guy Oldhams, the British DJ, to show me some nature. I was freaking out after being stuck in the city and I needed to go for a walk in the woods to pull my head together. But he just wasn't having it. Not at first, anyway. No fucking way. He eventually caved in and we ended up hiking for nearly 20 miles. By the end of it, he was bitching like you have never heard, he had raw, bleeding heels and all that. But it was so beautiful. We walked up this ridge and suddenly we were staring down into this valley with an amazing lake. I had to sit down with my eyes shut for 10 minutes, then look at the view for 10 minutes, just to take it in. Guy was making fun of me, you know, saying I was this sad American who liked taking pictures of sheep. There's one on my Internet page, if anyone out there is interested..."

TRIPPING THE LIGHT FANTASTIC

Getting further into trance territory, "Tripping" is a savage attack on the senses. Choppy percussion, shuddering basslines and abrasive vocal samples of the man himself come at you from all angles.

"This is analogue heaven. We were in a studio called Planet 4 in Manchester the day before we went hiking. I said, 'Put a microphone up, I want to sing some shit' and it just went from there. Sometimes the smallest things will set you going. There are sheep sounds way back there somewhere. They've got all sorts of old analogue gear in the studio, stuff I'd never even seen before, so I was like a mad scientist with patch cables. This was about a five-hour track. Sometimes I labour for two weeks, sometimes just a few hours."

"Every sound here has been tweaked to fuck. The engineer just said, 'That's your corner friend, I'm not anywhere near that heap of spaghetti'. It shows that when I get the opportunity to experiment, my work

comes out in 50 different directions. Unfortunately, with some of the remixes I've done, they've not always put out the best mix. There was a mix of Mike Oldfield which was deep as fuck, but they were like, 'Nah, we want the one with the pianos on it!'"

SASHA'S VOYAGE (EMBRACING THE FUTURE, LOVING YOU MORE AND DEEPER SUNSHINE)

Over 40 minutes of glorious mayhem, as Sasha fuses the BT back catalogue with seamless precision.

Choreographing electronics, nature and the traffic congestion outside the studio all at the same time, the American and the Welshman provide the dream ticket for the ultimate rollercoaster ride of 1995!

"I wanted some tracks to stand out for themselves, but I also wanted Sasha to show how he interprets songs. He makes every individual record more than just the sum of its parts. The guy's a fucking genius. So on the album, you get a choice. There are tracks people can select

individually and then there's a whole passage mixed together which you just have to roll with.

"With 'Embracing The Future', the water noises come from this cave near Capri and the cicadas are from my girlfriend's backyard. When Ali and Sharam first heard this they were saying, 'Dude, this sucks, this is eight fucking records rolled into one. You've got to use each part'. Sharam's big line is 'Dat's da hook, man, dat's da hook!', but it's more fun this way. On this, Sasha has time-stretched 'Quark' underneath it, so it fits in time and key. So many DJs who make records turn up at the studio saying, 'I want to make a record which sounds like this, okay? Right, I'm off to get a cheeseburger'. But Sasha really wants to learn.

"The reason I did 'Loving You More' as a vocal track is basically because people always said to me, 'Man, you can never do vocals on your tracks, they're too crazy, there's too much shit going on'. I took that as a positive challenge. Oh, and you hear that whale on 'Deeper Sunshine'? I'm playing that. The sound was originally one flat note, so I just gave it a major seventh. The flute sound is an old Japanese instrument. I'll never forget the day this record came out. I'd never done anything which had come out on CD before. This is my favourite track to dance to. This and the 'Casa De X' record."

DIVINITY

An epic conclusion to 'Ima', with mucho porpoise action, a plaintive Latin guitar lick and the greatest piano parts since Rachmaninov was laid to rest. The kitchen sink was not spared in this meltdown.

"Absolutely, without a doubt, the most important record for me. And it came from the most incredible place, too. I'd started learning how to overtone, which is this thing when you project one note from the nasal cavity and one from the throat. For some reason, I went to this cave in woods near my parents' house, chair over one shoulder, DAT player in my pocket and guitar in hand. I put the DAT player on the chair in the tunnel at one end and walked about a third of a mile to the other end, which was a foot deep in water. I started overtone and playing my guitar for about an hour and a half. I was into it really deep, my eyes were closed for a long time and when I opened them, the entire tunnel was filled with this beautiful white pollen blowing past me in the air. There's also a subway noise in there, which has been time-stretched to go with the percussion and pianos, which I just tried to take as high as it would go."



TRUE PEOPLE: THE DETROIT TECHNO ALBUM.

- 1: Drexciya. Davey Jones Locker. 2: K.T. 19941. Aura. 3: Anthony Shakir. The Life Of A Planet Raider.
4: Juan Atkins. The Fusion Part Two. 5: Derrick May. Wiggin - The Remix. 6: Eddie 'Flashin' Fowlkes. R.M.F.60.
7: Stacey Pullen. 8th Wonder. 8: Kech & B.Bonds. Zephyr. 9: Claude Young. Carma. 10: Kenny Larkin. Morph.
11: Blake Baxter. Where Is The Love. 12: Santonio Echols. Sources. 13: Eddie 'Flashin' Fowlkes. T.M.F.61.
14: Tom Barnett. Operation-10. 15: Kevin Saunderson. E-Dancer. 16: Alan Oldham. D May 87.
17: 365 Black. Don't Blame It On Me. 18: Surburban Knight. The Art Of Stalking (Remix).
19: Tony Brown. Gama. 20: Little Joe. C.R.X.

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REACT  changed



charged



A LARGER THAN LARGE CHARGED SELECTION



ST. GERMAIN
'BOULEVARD'
THE CLASSIC DEEP HOUSE ALBUM. 'THESE BLUES SOUNDS ARE SUPERB AND RE-INTERPRETED CRISP FOR THE 90S' - MIXMAG UPDATE. THE BEST RELEASE OF 1995.

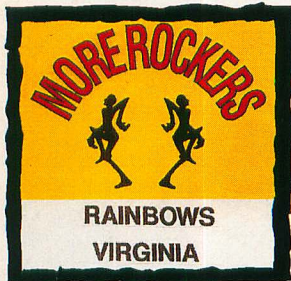


KEN ISHII
'JELLY TONES'
DEBUT ALBUM RELEASE ON R&S. FEATURES THE STUNNING SINGLE 'EXTRA'. 'JAPANESE TECHNO IS EXPLODING AND KEN IS THE DETONATOR' - ID NOV '95.



THIS IS THE SOUND OF TRIBAL VOLUME 2
THE CREAM OF TRIBAL'S TAKE ON HOUSE, EXQUISITELY MIXED BY TONY HUMPHRIES. LTD CD FEATURES HOLLOWAY & EASTWICK 'AFTER

HOURS' MIX SESSION.



VIRGINIA
'RAINBOWS'
DEBUT SINGLE FROM THE MOST EXCITING NEW SINGER TO HAVE EMERGED FROM BRISTOL IN YEARS. PRODUCED BY DUB EXPONENTS HENRY & LOUIS, VIRGINIA'S 'RAINBOWS' COMES

COMPLETE WITH MIXES BY 'MORE ROCKERS' AND 'SMITH & MIGHTY' AND BRINGS TOGETHER SOUL, DUB AND HIP HOP INFLUENCES WITH AN EXCELLENT SONG FROM AN EXCELLENT SINGER.



VARIOUS ARTISTS
RADIKAL FEAR
- THE CHICAGO ALL STARS
RELEASED: 29/01/96
SHOWCASING THE WIDE VARIETY OF TALENT ON THIS RADICALLY INFLUENTIAL

CHICAGO BASED LABEL, INCLUDING NUMEROUS MIXES EXCLUSIVE TO THIS RELEASE AND MANY TRACKS NEVER BEFORE AVAILABLE ON CD. INITIAL QUANTITIES COME WITH AN EXCLUSIVE BONUS MIX CD BY ARMANDO, ALSO AVAILABLE ON DJ FRIENDLY DOUBLE VINYL.



DAVE ANGEL
'TALES OF THE UNEXPECTED'
DEBUT ALBUM FROM THE UK'S LEADING TECHNO ARTIST. JAZZ TECHNO FUSION AT ITS FINEST.



DEEP DISH
'PENETRATE DEEPER'
AFTER LISTENING TO THESE WORKS, ONE WOULD BE HARD PRESSED TO DENY DEEP DISH THE SUCCESS THEY ARE DESTINED TO INHERIT. YET, THE

BEST IS YET TO COME.



ARMANDO
'TRANSAXUAL'
OUT NOW
THE FOLLOW UP TO THE HUGE 'RADIKAL BITCH' COMES AS TWO 12" S. EACH SHOWS OFF A DIFFERENT SIDE OF ARMANDO FROM THE DARK,

SINISTER HOUSE OF THE 'DARKSIDE MIXES' TO THE MORE UP-BEAT JAZZY-HOUSE OF THE 'BRIGHTSIDE MIXES'. MIXES BY DAMON WILD, ROBERT ARMANI AND PAUL JOHNSON. CD ALSO AVAILABLE.



NINJA CUTS
'FUNKJAZZ TRICHNOLOGY'
'BEST OF THE LOT IS NINJA TUNE'S NINJA CUTS - FUNKJAZZICAL TRICHNOLOGY. AN EVEN MORE SUPERLATIVE ACHIEVEMENT

GIVEN THAT ALL THE CUTS ARE FROM ONE LABEL, COLDCUT'S STREETS AHEAD HOME OF INDELIBLY EDIBLE GROOVES'. - MELODY MAKER.



CHARGED IS THE DANCE DIVISION OF VITAL DISTRIBUTION

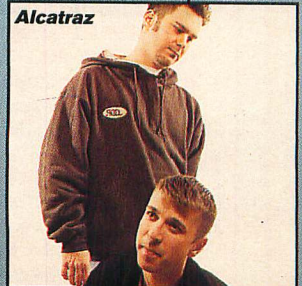


charts

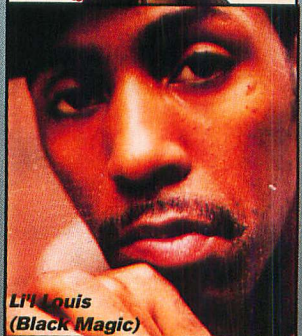
February 1996

THE MUZIK SWEEP

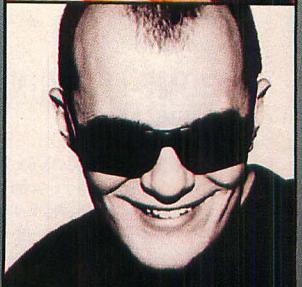
- 1 **FREEDOM** Black Magic (Strictly Rhythm, USA)
- 2 **DUBPLATE** Lion Rock (deConstruction)
- 3 **SOUTHSIDE** Dave Clarke (deConstruction)
- 4 **BELLS OF REVOLUTION** Lemon 8 (Basic Energy, Holland)
- 5 **WHOLE LOTTA LOVE** Goldbug (Acid Jazz)
- 6 **GOT MYSELF TOGETHER** Bucketheads (Positiva)
- 7 **LOOPS OF FURY** The Chemical Brothers (Virgin)
- 8 **ON DA ROCKS** Thomas Bangalter (Roule, France)
- 9 **GIV ME LUV** Alcatraz (AM:PM)
- 10 **KINCAJOU** Banco De Gaia (Planet Dog)
- 11 **THE SOUND** X-Press 2 (Junior Boys Own)
- 12 **HYPNOTIZIN'** Winx (Sorted, USA)
- 13 **SALVAGE EP** Wreckage Inc (Wall Of Sound)
- 14 **THIS TIME (CARL CRAIG REMIXES)** Jonny L (XL)
- 15 **WOW** Hambone Tribal UK
- 16 **INTERSTATE** System 7 (Butterfly)
- 17 **THE SEARCH** Trancesetters (Touche, Holland)
- 18 **ONE SHOT** The Brotherhood (Virgin)
- 19 **DESIGNS FOR SONIC REVOLUTION** Electronic Warfare (UR, USA)
- 20 **VOLUME 5** Schatrax (Schatrax)
- 21 **TOSSING AND TURNING** Chakka Boom Bang (Hooj)
- 22 **THE FURVERT EP** Step Disk (Bottom Heavy)
- 23 **IN THE AREA** IIs & Solo (Looking Good)
- 24 **MELODIUS THUNK** Andrea Parker (Mo' Wax)
- 25 **REACH 95** Judy Cheeks (Positiva)
- 26 **DESPERADO** El Mariachi (AM:PM)
- 27 **RELEASE THE PRESSURE** Leftfield (Hard Hands)
- 28 **UNIVERSAL ADDICTIONS VOL 2** Universal Addictions (white label)
- 29 **POLICE STATE** T Power (SOUR)
- 30 **STAIRWAY TO HEADPHONES** DJ ESP And Wink (Communique, USA)
- 31 **KISS MY ACID** Mukka (Limbo)
- 32 **BEASTS OF ENGLAND** Red (Cup Of Tea)
- 33 **EARTH OUT** Strange Brew (Robs Records)
- 34 **DO IT TO THE CROWD** Woody McBride (Communique, USA)
- 35 **MIRROR IN THE BATHROOM (REMIXES)** The Beat (Arista)
- 36 **PAINT A PICTURE** Man With No Name (Perfecto)
- 37 **SAVED MY LIFE** Todd Edwards (!, USA)
- 38 **LITTLE BRITAIN** Dreadzone (Virgin)
- 39 **RED HERRING (REMIXES)** Red Herring (Rising High)
- 40 **SO PURE** Baby D (Production House)
- 41 **YOU'VE GOT ME FLYING** Maniax Traxxx (Satori, Holland)
- 42 **I'VE KNOWN RIVERS** Courtney Pine (Talkin' Loud)
- 43 **LET YOU IN (WAX DOCTOR REMIX)** DJ Pulse (Moving Shadow)
- 44 **VOLUME 9** Morel's Grooves (Strictly Rhythm, USA)
- 45 **DETROIT** Jazz Juice (Precious Materials)
- 46 **I KNOW THE LORD** Tabernacle (Good Groove)
- 47 **NO GOVERNMENT** Nicolette (Talkin' Loud)
- 48 **TREMBLE** Mode IV (Soma)
- 49 **NEEDLE DRAMA** Astral Pilot (Harthouse)
- 50 **EVERYBODY LOVES A 303** Fatboy Slim (Skint)



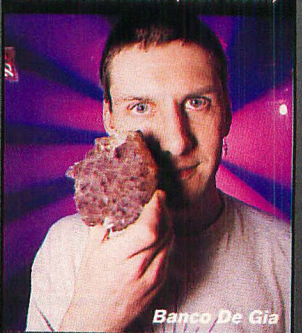
Alcatraz



L'N Louis
(Black Magic)



Justin Robertson (Lion Rock)



Banco De Gaia



System 7

The Muzik Sweep

was compiled from the following DJ returns: Nick Adams, Paul "Trouble" Anderson, Angel, Mark Archer, Rachel Auburn, Marc Auerbach, Kevin Beadle, Black Market Records, Jason Boardman, Scott Bradford, Scott Bralithwaite, Pete Bromley, Spencer Broughton, Richard Brown, Steve Butler, Dave Camacho, Jim Carroll, Claudio Coccoluto, Daisy and Havoc, Nik Dakeyne, Rob Dallison, Deep Dish, Simon DK, Pete Doyle, DJ EFX, The Egg, DJ EZ, Paul Farris, Simon Fathead, Greg Fenton, James Harrison, Keith Fielder, John "OO" Fleming, Rob Fietcher, Patrick Forge, Phil Gifford, Beaumont Hannant, Glen Hanson, Simon Harrison, Kenny Hawkes, Clive Henry, Jasper The Satellite, Danny Jones, Tasha Killer Pussies, Tim Lannox, Loco Records, Pierre M, Andy Mac, Kevin McKay, Maggie McKeown, Chris Madden, Vivien Markey, Marcel, Gary Marson, Angela Matheson, Phil Mison, Moose, Mixmaster Morris, Rusa Morgan, Joey Musaphia, Naked Records, Kris Needs, Oberon, Guy Oldhams, Simon Owen, Nick Peacock, Pippa (DIY), Jon Pleased Wimmin, POF (France), Pressure Drop, Princess Julia, Bruce Qureshi, Mark Robinson, Matthew Roberts, Anne Savage, Mr. Scruff, Andy Sherman, Danny Slade, Slam, Patrick Smoove, Gareth Somerville, Ricky Stone, Mark Tabberner, Eddie Templeton, Colin Tavendale, Paul Thomas, Alan Thompson, Paul Tibbs, Tasty Tim, 3 Beat Records, Dean Thatcher, Hippie Torrales, Tim Utah Saints, Dave Valentine, Tony Walker, Warlock, Nick Warren, Andy Williams, Colin Williams, Christian Woodyatt, Ian Wright, DJ Zoom

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

charts

TOP 25 SALES 12-Inch Dance Singles

NOVEMBER 25 - DECEMBER 20

- 1 **TO THE BEAT OF THE DRUM (LA LUNA)** Ethics (VC Recordings)
- 2 **MISSING** Everything But The Girl (blanco y negro)
- 3 **ITCHYCOO PARK** M People (deConstruction)
- 4 **EARTH SONG** Michael Jackson (Epic)
- 5 **TECHNOCAT** Technocat Featuring Tom Wilson (Steppin' Out)
- 6 **I BELIEVE** Happy Clappers (Shindig)
- 7 **IT'S WHAT'S UPFRONT THAT COUNTS** Yosh Presents Lovedeejay (Limbo)
- 8 **GANGSTA'S PARADISE** Coolio Featuring LV (Tommy Boy)
- 9 **INSOMNIA** Faithless (Cheeky)
- 10 **TURN ME OUT** Praxis Featuring Kathy Brown (Stress)
- 11 **SHINE LIKE A STAR** Berri (ffreedom)
- 12 **EXHALE (SHOOP SHOOP)** Whitney Houston (Arista)
- 13 **RUNAWAY** E'Voke (ffreedom)
- 14 **FOUND LOVE** Double Dee (Sony S3)
- 15 **PASS THE VIBES** Definition Of Sound (Fontana)
- 16 **ONE SWEET DAY** Mariah Carey & Boyz II Men (Columbia)
- 17 **LOVE U 4 LIFE** Jodeci (Uptown)
- 18 **TEMPO FIESTA (PARTY TIME)** Itty Botty Boozy Woozy (Systematic)
- 19 **I WISH** Skee-Lo (Wild Card)
- 20 **STAY WITH ME** Ultra High (MCA)
- 21 **TELL ME** Groove Theory (Epic)
- 22 **EVERYBODY BE SOMEBODY** Ruffneck Featuring Yavahn (Positiva)
- 23 **MISLED** Celine Dion (Epic)
- 24 **RELAX** Crystal Waters (Manifesto)
- 25 **IDREAM** Tilt (Perfecto)

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

READER'S CHART

PETE MARSHALL (Ipswich, UK)

- 1 **A FACE AT THE WINDOW** Paul W Teebrooke (Otherworld)
- 2 **MUSIC FOR SPACE TRAVEL** Visit Venus (Yo Mama)
- 3 **MONOLIFE (REBUILD)** Stasis (Likemind)
- 4 **A POLISHED SOLID** Luke Vibert (Mo' Wax)
- 5 **NIGHTTIME WORLD** Robert Hood (Cheap)
- 6 **THE SOUND OF MACHINES OUR PARENTS USED** Gescom (Clear)
- 7 **LIMBO OF VANISHED POSSIBILITIES** Tone Theory (Plink Plonk)
- 8 **BABY DREAM** Mighty Bop (Yellow)
- 9 **ADVERSE PART 2** Hedphonauts (Represent)
- 10 **BLACK HOLE EP** The Connection Machine (U-Trax)

Send all reader's charts to Muzik, 25th Floor, King's Reach Tower, Stamford Street, London SE1 9LS



RADIO CHART

CKCU FM (Ontario, Canada)

- 1 **NEW HOPE** Aubrey Pasternak (Clean Up)
- 2 **ALIEN RESIDENT** Kid Loops (Filter)
- 3 **SEA OF TEARS** Goldie (ffrr)
- 4 **RATCATCHER EP** Action People (Revco)
- 5 **TECHNOLOGICAL ASPECTS** Union (Kult Hard Ware)
- 6 **ALL THE SIGNALS** Box Saga (Filter)
- 7 **SELECTION** Mila (Kult)
- 8 **EP** Dobie (Pussy Foot)
- 9 **ULTRAVIBE SPECTRUM** Various Artists (Revco)
- 10 **THE SOUND OF MUSIC BY...** Pizzicato Five (Matador)

CKCU FM, Room 517 Unicentre, Carleton University, Ottawa, Ontario K1S 5B6.

Telephone: 001-613-225-1185

HOME-LISTENING CHART

ANGEL HEART

- 1 **GOING NOWHERE (PORTISHEAD REMIX)** Gabrielle (Go Beat!)
- 2 **SWEET LOVE** Me Shell N Dee Ocello (Maverick)
- 3 **EMPIRE** Bomb The Bass (4th & Broadway)
- 4 **PASSIN' ME BY** The Pharcyde (east west)
- 5 **NUMB** Portishead (Go Beat!)
- 6 **PROTECTION** Massive Attack (Circa)
- 7 **LIL' GHETTO BOY** Dr Dre (Interscope)
- 8 **INTRODUCE** Nightmares On Wax (Warp)
- 9 **PROGRESS OF ELIMINATION** Boss (Columbia)
- 10 **HIP HOP EXPRESS** C&C Music Factory (Columbia)

Angel Heart's new single, "Fantasy" is out now on Polydor



TOP 25 SALES Dance Albums

NOVEMBER 25 - DECEMBER 20

- 1 **R KELLY** R Kelly (Jive)
- 2 **PURE SWING IV** Various Artists (Dino)
- 3 **RENAISSANCE MIX COLLECTION: PART TWO** Various Artists (Network)
- 4 **THE ANNUAL** Various Artists (Ministry Of Sound)
- 5 **CREAM ANTHEMS** Various Artists (deConstruction)
- 6 **WAITING TO EXHALE** Original Soundtrack (Arista)
- 7 **SILK** Silk (Elektra)
- 8 **NEW LIFE** Intro (Atlantic)
- 9 **ESSENTIAL MIX: TONG, COX, SASHA, OAKENFOLD** Various Artists (ffrr)
- 10 **Q'S JOOK JOINT** Quincy Jones (Qwest)
- 11 **III (TEMPLES OF BOOM)** Cypress Hill (Columbia)
- 12 **MASTERS AT WORK - MASTERWORKS** Various Artists (Harmless)
- 13 **LABCABIN CALIFORNIA** Pharcyde (Capitol)
- 14 **DOUBLE OR NOTHING** Erick Sermon (RAL)
- 15 **POPTARTZ** Various Artists (React)
- 16 **HIGHLY RECOMMENDED** Various Artists (Formation)
- 17 **PLATIPUS RECORDS - VOLUME TWO** Various Artists (Platipus)
- 18 **GANGSTA'S PARADISE** Coolio (Tommy Boy)
- 19 **DEBORAH COX** Deborah Cox (Arista)
- 20 **BROWN SUGAR** D'Angelo (Cooltempo)
- 21 **DOGG FOOD** Tha Dogg Pound (Death Row)
- 22 **FUNKMASTER FLEX'S MIX TAPE** Various Artists (Loud)
- 23 **LIVIN' PROOF** Group Home (Payday)
- 24 **HARD TIMES - THE ALBUM** Various Artists (Narcotic)
- 25 **DAYDREAM** Mariah Carey (Columbia)

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

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PRESENTS KULT HARDWARE

KULT RECORDS



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 BY 95 NORTH

STUDIO 32 FEATURING MILA
 "SHOW YOUR FEELINGS INSIDE"
 THE HARD REMIXES
 BY STUDIO 32 AND LENNY FONTANA

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AND HEAR SAMPLES OF OUR
 FUTURE RELEASES!!

KULT WEB SITE :

<http://www.virtualf.com/kult/kult.html>

Kult records, 580 Broadway, Suite 508, NYC, NY 10012 • Tel • 212 966 4889 • fax • 212 343 2072

GLOBAL COMMUNICATION CHART

GLENN GUNNER (London, UK)

- 1 **IN THE TREES** Phase One (Nuphonic)
- 2 **MR GROOVE EP** Vicki Ryan (Urgent)
- 3 **MOVE ME COOL ME & FUNCTION** .. Mood 2 Swing (Music For Your Ears)
- 4 **FOUR TRACK EP** John Nick (Henry Street)
- 5 **THIRD HUSTLE** Alex Faith (Cross Section)
- 6 **PREVIEW CLUB TRACK** Baliu (Dig It International)
- 7 **THREE TON STYLE** Dimitri (Yellow Productions)
- 8 **MOONWALK** Blaze (Nuphonic)
- 9 **IS THIS THE RHYTHM?** Rhythm & Vibe (Alphabet City)
- 10 **TRAIL OF DREAMS** 16B (Stronghouse)

SHARAM - DEEP DISH (Washington, USA)

- 1 **THE SEARCH** Trancesetters (Touche)
- 2 **GIVE ME LUV (REMIXES)** Alcatraz (acetate)
- 3 **WORLD GO ROUND (DEEP DISH REMIXES)** Sandy B (Champion)
- 4 **MIGHTY POWER OF LOVE** Lee John (Freetown)
- 5 **LIVE IN UNITY (DEEP DISH REMIXES)** Dangerous Minds (Liquid Groove)
- 6 **MK11 (DANNY TENAGLIA REMIXES)** The Shamen (One Little Indian)
- 7 **ANOTHER DAY (REMIXES)** Kathy Sledge (Narcotic)
- 8 **SECTOR ONE EP** Dished-Out Bums (Yoshitoshi)
- 9 **BIG TIGHT FLARES** Dave Angel (Blunted)
- 10 **AQUABOOTY THEME** GMC (Big Big Trax)

JON MARSH (London, UK)

- 1 **DAY BY DAY** Dajae (Cajual)
- 2 **IT'S TIME TO GET DOWN** Angel Moraes (Hot 'N' Spycy)
- 3 **SAYIN' DOPE** Bucketheads (Big Beat)
- 4 **FREEDOM** Black Magic (Strictly Rhythm)
- 5 **BRUTAL FAIRYTALES** Raw Oxygen Volume 4 (Oxygen Music)
- 6 **THE SEARCH** Trancesetters (Touche)
- 7 **CHILDREN OF THE WORLD** Sounds Of Blackness (Lighty Dan)
- 8 **ISSUE ONE** Paper Music (Paper Recordings)
- 9 **SOUTHSIDE** Dave Clarke (deConstruction)
- 10 **SISTER SISTER** Vanessa Evelyn (Eightball)

PRINCESS JULIA (London, UK)

- 1 **FREEDOM** Li'l Louis (Strictly Rhythm)
- 2 **A FEELING** Jasper Street Company (Azuli)
- 3 **LOOK AHEAD** Danny Tenaglia (Tribal UK)
- 4 **RHYTHM GRAFFITI** Crime (Junior Boys Own)
- 5 **OREGANO** Oregano (Freeze)
- 6 **EVERYBODY** Ruffneck (MAW)
- 7 **VOLUME ONE** Sneak Essentials (Strictly Rhythm)
- 8 **INSPIRATION** Arnold Jarvis (Freetown)
- 9 **HYPNODELIC** Francois K (Wave)
- 10 **GIV ME LUV** Alcatraz (Yoshitoshi)

MARSHALL JEFFERSON (Chicago, USA)

- 1 **TAKE ME AWAY** Bam Bam (Jackpot)
- 2 **MIGHTY POWER OF LOVE** Lee John (Freetown)
- 3 **DON'T SHE** Don-E (white label)
- 4 **DELIVERANCE** Zeki Lin Project (MCA)
- 5 **DANGEROUS MIND** Live In Unity (Liquid Groove)
- 6 **GRUV'N DISCO TRAX** Neal Conway (Nitegrooves)
- 7 **IT'S TIME TO GET DOWN** Angel Moraes (Hot 'N' Spycy)
- 8 **WOW** Hambone (Tribal UK)
- 9 **GIVE ME LOVE** Alcatraz (Yoshitoshi)
- 10 **PEOPLE** Karen Pollard (Deeper)

MR SCRUFF (Manchester, UK)

- 1 **GENUINE** Triflicts (Hydra)
- 2 **BEASTS OF ENGLAND** Red (Cup Of Tea)
- 3 **COTTONWOOL** Lamb (Fontana)
- 4 **FRYING THE FAT** Various Artists (Grand Central)
- 5 **BLAZE TRACKS** Funky People Presents... (Funky People)
- 6 **FROLIC EP** Mr Scruff (Pleasure)
- 7 **FEEL THE SUNSHINE** Alex Reece (Blunted)
- 8 **EARTH OUT** Strange Brew (Robs)
- 9 **HEAD POPPA** King Kooba (220 Volts)
- 10 **LOVE OF MINE** Earth Gyriz (Capitol)

BEAUMONT HANNANT (York, UK)

- 1 **REAL LIVE SHIT** Real Live (Big Beat)
- 2 **KINDLY DAD** The Third Shock (Mutant Disco)
- 3 **COTTONWOOL** Lamb (Fontana)
- 4 **ADVANCE** LFO (Warp)
- 5 **MELODIUS THUNK** Andrea Parker (Mo' Wax)
- 6 **DAMNED** Laura Numan (Mutant Disco)
- 7 **QUEER** Garbage (Mushroom)
- 8 **EXPECT THAT** Mannish (Correct)
- 9 **SOUTHSIDE** Dave Clarke (Bush)
- 10 **FRED LIGHT DISTRICT** Fred 4 (Missile)

CHRIS MADDEN (Leeds, UK)

- 1 **HYDROPONIC GROOVES EP** Dig Alliance (Cooker)
- 2 **COTTONWOOL** Lamb (Fontana)
- 3 **OCTARINE** Deadstock (Internal)
- 4 **FUNKACIDIC** Josh Abrahams (Worldwide Ultimatum)
- 5 **DA FONKY TRIP SHIT** Bosca (Pssst!)
- 6 **PARANOID** Bedlam A-Go-Go (acetate)
- 7 **NO GOVERNMENT** Nicolette (Talkin' Loud)
- 8 **THE BAYOU** Deadly Avenger (DC)
- 9 **ALIEN RESIDENT** Kid Loops (Filter)
- 10 **THE FIRST UNIVERSAL BEING** Universal Being (Holistic)

FLOOR CONTROL

SPECIALIST SHOP CHARTS

FOPP (Glasgow, UK)

- 1 **1-7** Various Artists (Chain Reaction)
 - 2 **GET CARTER** Hidden Agenda (Metalheadz)
 - 3 **ELEMENTS OF LIFE EP** The Advent (Internal)
 - 4 **DESIGNS FOR SONIC REVOLUTION** Electronic Warfare (UR)
 - 5 **SERENITY** Marcello (100% Pure)
 - 6 **TEMPTATION** Big Bup (Creative Source)
 - 7 **VOKO EP** Random Logic (Blak)
 - 8 **ELEMENTS (MIKE DEARBORN MIX)** Steve Stoll (Sm:)e
 - 9 **SIDES OF IRON** Chaser (Soma)
 - 10 **FUNKINDEMUP** Shy FX (Ebony Records)
- Fopp Records, 358 Byres Rd, Glasgow. Tel: 0141-357-0774.

TAG (London, UK)

- 1 **C'MON** Work Session 3 (Work)
 - 2 **SOUTHSIDE EP** Dave Clarke (deConstruction)
 - 3 **PROTEIN (UNDERWATER REMIX)** Tata Box Inhibitors (Touche)
 - 4 **HIGH** Dirty House Crew (Dirty House)
 - 5 **THE FEVER** Buckhead (Bell Boy)
 - 6 **XUXU** Deep Dish (Aquarhythms)
 - 7 **ELECTRON** Sonic Evolution (Red)
 - 8 **CHASERS** Kenny Larkin (Distance)
 - 9 **HIGH ON THE EDGE** House Trap 2 (Nitric)
 - 10 **E2E4** Manuel Gottsching (Japanese reissue)
- Tag Records, 25 Rupert Court, London W1V. Tel: 0171-434-0029

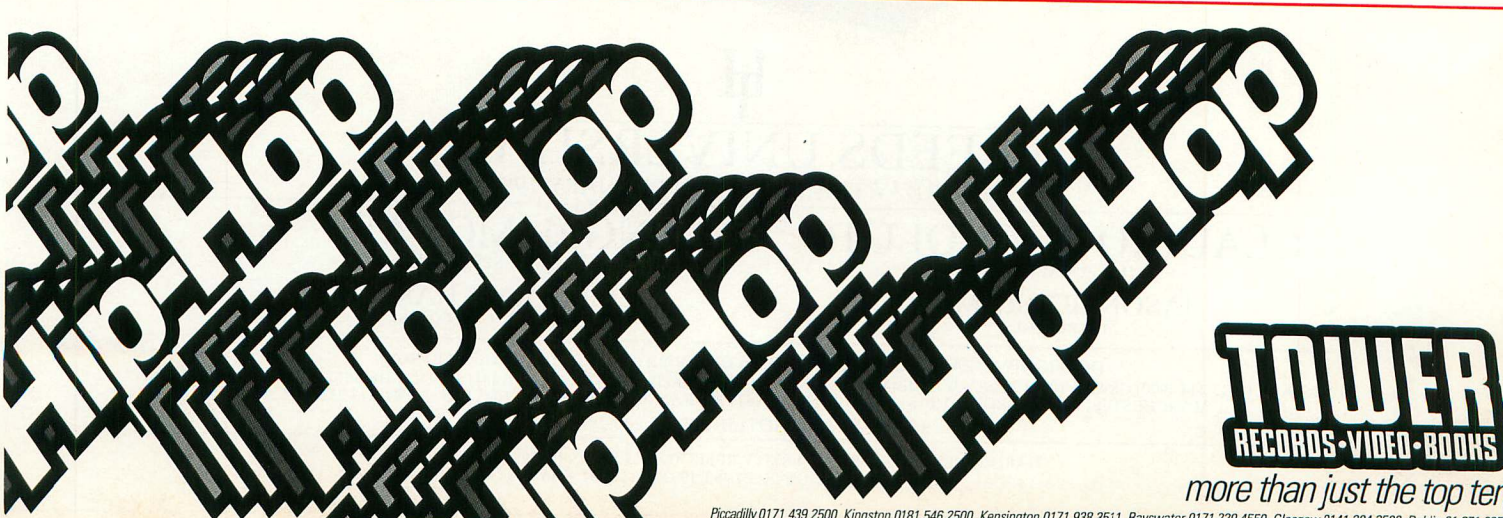
BLACK MARKET (London, UK)

- 1 **THROW YOUR HANDS** Cypress Hill (Ruff House)
 - 2 **GENUINE** Triflicts (Hydra)
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 - 4 **REAL LIVE SHIT** Real Live (Big Beat)
 - 5 **B.I.T.C.H.** Bani (Xosa)
 - 6 **NO ONE ELSE** Total (Bad Boy)
 - 7 **GIMME YOURS A2** (EMI)
 - 8 **SOON AS I GET HOME** Faith (Bad Boy)
 - 9 **GOLD WORLD** Genius/GZA (Geffen)
 - 10 **THERE'S NOTHING LIKE THIS** Omar (RCA)
- Black Market, 25 D'Arbly St, London W1. Tel: 0171-287-1932

MIGHTY ATOM (Windsor, UK)

- 1 **CLUB TRAXX EP** Laurent Garnier (F Communications)
 - 2 **BASKETBALL HEROES** Woody McBride (Communique)
 - 3 **ZORRO/AGGRESSIVE HOUSE** Rozzo (Bush)
 - 4 **GROOVE EP** K-Hand (Radikal Fear)
 - 5 **COOL EDGE EP** Peace Division (Basement 282)
 - 6 **DESIGNS FOR SONIC REVOLUTION** Electronic Warfare (UR)
 - 7 **STONE EXPLOITATION (R.I.T.M. REMIX)** Night Tripper (ESP)
 - 8 **VOKO EP** Random Logic (Thee Blak Label)
 - 9 **LOFTHOUSE** Clark (Planet E)
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B A N C O D E G A I A

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Remix single



Mixes by: Oliver Lieb (Spicelab)
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LEEDS UNIVERSITY

SATURDAY THE TENTH OF FEBRUARY 1996

CLAUDIO COCCOLUTO

(MAZOOM, ITALY)

JASON BOARDMAN

(HARD TIMES)



ANGEL MORAES

(HOT 'N' SPICY, NYC)

LIVE: CAROLYN HARDING

(KING STREET RECORDS)



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DJ QUICKSILVER

Bingo Bingo

Interpop/Mute

RELEASED in 1995 on Mute's Interpop label, for those who are "into pop", this is a definite office party favourite. It's basically an arse-quaking Hardfloor backing track, with a nagging "Bingo bongo" vocal which will drive your colleagues insane. And, as a recent night out at Strutt proved, it's so goddam infectious that even Claude Young was bouncing around shouting, "Bingo bongo". After 15 vodkas, mind. (BT)

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Jez: "The 'Bingo bongo' sample comes from some old house record, but I can't remember which one."

Mark: "It would be okay if it didn't have the sample. I might play it if there was a mix without it. It's predictable, but kids will love it."

●●○○○

THE CHEMICAL BROTHERS

Loops Of Fury

Virgin

LOVE 'em or loathe 'em, here's more acid/breakbeat/funk fury from the dance music equivalent of the Fabulous Furry Freak Brothers. "Loops Of Fury" is the ultimate Black Panthers' anthem, an awesome torrent of EQ abuse, while the flip offers a mix of "Chemical Beats" by techno's own Mr Angry, Dave Clarke. You can't help but feel they deserve each other. C'mon feel the moody noise boyz. (CB)

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Jez: "The bassline is lifted from 'Dirty Harry'. It's that bit when he's chasing Scorpio. I know because I've got the soundtrack. You get 'Magnum Force' and 'Dead Pool' with it. I like the way they have put the 303 through a wah-wah pedal, but that last tune, 'Breakin' Up', just sounds like a bonus beats track off an old EPMD record."

Mark: "Yeah, some of this sounds so dated. I've got lots of records which sound like this."

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ALTER EGO

Lycra EP

Harthouse

BRING the bass wobble! The Acid Jesus/Sensorama boys, Jorn and Roman, resurrect their Alter Ego, erm, alter ego, for the kind of techno which has been known to get lesser mortals institutionalised. "Lycra" has the meanest, most insidious bassline around this month, while "Brom" would have even Aphex scratching his head. Broadmoor head-phunk. (CB)

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Jez: "I like 'Lycra'. It has a nice, minimal quality to it. It's easy to dance to and is quite Chicago-ish. It sounds old, but good."

Mark: "I'd listen to that track at home. At full wack, too. But 'Electric Bedroom' sounds like they've taken too many drugs."

●●●○○

T POWER

Police State

SOUR

FOR an aural lecture about the dangers of totalitarianism, "Police State" is never quite as deviant or raging as you'd expect, with possibly jungle's longest and most ambient breakdown yet. Flip it and you'll find a swinging Shy FX reconstruction of "Amber" which moves casually from dope beats to more deranged ones with the flick of a Rolex-clad wrist. (CB)

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Jez: "I hate all jungle apart from DJ Crystl's 'Let It Roll'. It just does my head in. If I hear it in a club, it makes me want to leave. It must take ages to programme all those drums, but what's the point? This sounds like someone has fallen down the stairs with a drumkit!"



Pic: Robert A. Head

LFO are Jez Varley and Mark Bell. And they are, without question, The Stone Roses of electronic music. Back in 1990, their debut single, "LFO", pioneered the "bleep" sound and made Number 12 in the UK national charts. 1FM DJ, Steve Wright, famously declared it to be the worst single he had ever heard. The duo followed up "LFO" with an album called "Frequencies" in 1991, but since then they have put out just one single, "Tied Up". This month, however, sees the release of their second album, "Advance", a record guaranteed to recapture their reputation for technological innovation beyond the call of duty. Well worth the wait. LFO are from Leeds, they're signed to Warp, they think "PC" stands for "policeman's cock" and they're here to review this month's new singles.

Mark: "It's quite soundtracky. It has a nice feel, but only for playing in the background. I wouldn't dance to it. It's like Art Of Noise speeded up."

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JUNIOR VASQUEZ PRESENTS VANESSA MITCHELL

Reap What You Sow

Soundproof

DON'T let the incipient Vasquez backlash put you off this single. Vanessa Mitchell's scorching vocals bring to mind Inner City's

lost gem, Paris Grey, while the productions (assisted by Robert Welcome) veer from bumping, jostling deepness to yet another classic swirlathon of NY soundscaping on the "Tunnel Mix". (CB)

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Jez: "I've heard of Vasquez, but isn't he just another one of them faggot DJs? I don't like this. It's like the stuff you hear upstairs at Back To Basics on a Saturday night. All the fashion kids dance to it and you just want to throw up. It's the same kind of thing we've been hearing for three years."

●○○○○

Guest reviewers: LFO

Muzik reviews by Ben Turner and Calvin Bush

LEFTFIELD

Release The Pressure (Remixes)

Hard Hands/Columbia

TACKLING what could have been a weak excuse for a reissue (the original "Release The Pressure" was released in 1992), Paul Daley and Neil Barnes have assimilated the sounds of mashed-up, spliffed-out, post-house Britain and carved them onto these six remixes (junglist, acid squelcher, avant-dub *et al*). With all channels burning and their bass bins blowing harder than ever, it looks like Leftfield have another triumph on their hands. (CB)

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Jez: "We only buy Jeff Mills tracks. Can't we just listen to Underground Resistance and be done with it? I'm a bit surprised by the main mix here, though. I quite like it. There are some good noises."

Mark: "I was sent this the other day. I'm also into that first mix. It's got a good beat. It's dope! And more dancey than The Chemical Brothers. But I don't like the jungle mixes."

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LION ROCK

Dub Plate 2 EP

deConstruction

UNQUESTIONABLY his finest work since the much-loved "Packet Of Peace", these three tracks see Justin Robertson taking a sawn-off shooter loaded with ballistic bass buckshot, yelling "No more, Mr Nice Guy" and hijacking a container load of fuck-off sirens and fucked-up weirdness. "Garotta By Trade" is plain awesome. It's not house, but it'll blow ya down all the same. (CB)

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Jez: "Justin Robertson? [Coughs politely]. I don't like his records, so I'd guess this will be total shit. [Listens] Hmm, it has a good electro beat. Actually, I take back what I've just said. Justin, all is forgiven. That drum pattern is great and the screeching noise is enough to do your head in. This has really made me change my opinion of Justin."

Mark: "I quite like the intro on 'Welcome To Violence', but that's it. 'Clapperbeats' is just too bizarre."

●●○○○

BOUNTY KILLER

Gal Fi Get Wock

Greensleeves

THE riddims of this one are as minimal and raw as anything Jeff Mills may attempt. And the hiccupings and the scrapings are so far from the normal concept of reggae that your Marley-loving older brother is bound to start wondering why nobody asks to borrow his copy of "Legends" any more. (CB)

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Jez: "I don't buy any of this hardcore ragga stuff because all I've got to do is listen to my neighbour. The tracks just go 'dip dip-dip, dip dip-dip' for about an hour, don't they? Having said that, if I heard something like this a few times, I could well get into it."

Mark: "I like the Filco Ranks version of the track. It's very minimal and uncomplicated. Respect for that."

●●○○○

JONNY L

This Time (Carl Craig Remixes)

XL

WITH "Bug In The Bass Bin" now a drum 'n' bass anthem (albeit at 45rpm), it was only a matter of time before Carl Craig dipped his



- Stress
- Mokum/Roadrunner
- Almo
- Arctic/Mustard
- Big Life
- Indochina/China
- Clartone
- Fools Paradise
- Well Built
- Internal
- Jazz Fudge
- Krunchie
- Little Peach
- Vizion
- Wildcat
- Moodswing
- Outcaste
- Zap Trax
- Mixmag
- Seven
- Strong Room
- Time
- Urbanite
- United Dance
- X-Clusive
- Planet Of Drums
- Cowboy
- Pulse-8
- Malawi
- Phoenix Rising
- Effective
- SCR
- Transworld
- City Of Angels

stick into the jungle waters. "This Time" still keeps a hand firmly on the housey controls, but welds a looped break over the phased vocals and 4/4 deepness. The result is off-kilter and on-form jungle-house. (CB) ●●●●○

Jez: "We're not actually such big Carl Craig fans. I wouldn't play this, but I quite like the snare pattern."

Mark: "I bought 'Landcruising', but I thought bits of it were a bit retro. I didn't think it was as up-to-date as I'd expected. You need to hear this at volume for it to work properly. It would be a good tune to mix with." ●●●●○

SIMPLY RED
Remembering The First Time

east west
POOR Mick Hucknall. A face like a fishmonger's ugly daughter and an inability to appear in public without making upstanding members of the community demand his immediate impeachment in the name of Good Music PLC. Still, at least he's got the sense to pick the right remixer, if not a decent hair colour. Here, Dave Valentine's Self Preservation Society bin Mick's vocals, put their heads down and happily march to acid house land armed with lancing beats and smokescreen strings. (CB) ●●●●○

Mark: "I actually quite liked 'Something Got Me Started'."

Jez: "Mancunian wankah! Er, the beginning of the SPS mix actually sounds quite good. Nice drums. Shame about the piano. [*In a camp voice*] Very nice, very nice. It's a shirt and tie job, innit? For the kind of club where they turn you away if you're in trainers. Tell 'im if he needs a decent mix, we'll do it." ●○○○○

TECHNO ANIMAL
Babylon Seeker

Rising High
NEXT time you fancy recreating the famous "Psycho" shower scene in the comfort of your own home and don't know what to use to get the appropriate atmosphere, try this. With piercing scrapings, eerie rumblings and a propensity to do not a lot, but to do so extremely scarily, "Babylon Seeker" is guaranteed to make every victim quake just that little bit harder before you skewer their insides like a butter kebab. (CB) ●●●●○

Jez: "Roar! You're an animal! R-o-o-a-a-a! Steve Coogan, that was. It's difficult to buy this kind of stuff where we come from. Bits of it makes you feel like you're caught in a time loop. It might be okay to listen to after you've had some acid or something. Very weird, very scary music!"

Mark: "Very mysterious. It sort of reminds me of Locust. Except that Locust are about 10 times better." ●○○○○

BABY D
So Pure

Production House/London
HERE comes the rush... Can you feel the energy? Can you feel the vibe? Get ready for the piano breakdown... And one, two, three, four! Positivity! Hands in the air one more time... A happy bass for a smiling race... Awr-r-r-a-a-a-h-h-h-ttt! Sorted, nice one, top buzz. Erm, what year is it again? (CB) ●●●●○

Mark: "This makes me think of Saturdays at the Warehouse in Leeds. I'd get loads of these E'd-up kids going to me, 'Eh, Mark, I ain't seen you for five years.'"

Jez: "Yeah, 1990. 'Let Me Be Your Fantasy' was on MTV 10 times a day. They used to drill that song into your head. One of these mixes uses the bassline from Mr Fingers' 'Washing Machine'. How about if we put on an Underground Resistance record now?" ●○○○○

JACOB'S OPTICAL STAIRWAY
Solar Feelings

R&S, Belgium
KIND of inevitable, really. Along with Global Communications in all their guises, 4 Hero (aka Jacob's Optical Stairway, aka Nu Era, aka Tek 9, aka etc, etc) make music which is so blindingly good in every genre that it's a wonder they're not assassination targets for some petty jealous lesser talent out there. Nine months ago, "Solar Feelings" would have



BILLIE RAY MARTIN
Imitation Of Life

Magnet
EVERYTHING about this record is wrong. Billie Ray Martin's once disturbing tones have recently become as irritatingly straight as countless other songstresses. On top of that, she has rejected the trance-dance productions Brian Transeau crafted for her forthcoming album, only to get in Brothers In Rhythm for this blatantly BT-inspired cut. And then admit her intentions on the title of the record. (BT) ●○○○○

Mark: "I never liked her old band, Electrice 101. This is okay for mixing, but when all that poppy stuff comes in... It just sounds really weedy, really white."

Jez: "I'm not crazy about her vocals. When we work with a singer, they have to be really good looking and have black hair. One of the Morales mixes here sounds like 'Pump Up The Volume'. I steer clear of those New York producers. They're just too dodgy." ●○○○○

ACE OF BASE
It's A Beautiful Life (Remixes)

London
AND here's the flipside to Junior Vasquez' maverick temperament. Just what the New York giant expected to get out of remixing this (apart from enough moolah to have that crucial mid-life liposuction job), The Tunnel only knows. The least he could have done was to bypass the Abba-wannabe vocals. Interestingly enough, on the accompanying press release, fellow remixers Uno Clio are misspelt "Ono Clio". Which is certainly far more appropriate. (CB) ●○○○○

Jez: "You're joking. We've seriously got to give our opinion of this? It's just so sad. Is the original as sad as this? It has the same sample as that Felix tune, 'Don't You Want Me?'. Fucking chart music." ●○○○○

GLENN UNDERGROUND
Do It

Force Inc US Edition, USA
YET again, Glenn Underground delivers a strong case for replacing Masters At Work at the top of the house production ladder. Disco-fied loops battered to party hell with roughneck drum sounds figure prominently on "Do It" and also "It's Gone", while "Ball Chains" is a creamy Detroit jazzier and the dub of the title track is the finest weave of dreamy house since Eric Kupper's "Purple Daisies". Sheer class. (CB) ●●●●○

Muzik
Single
Of The Month

been the greatest single ever. Now, with jungle already touching jazzy heights and reaching new peaks, it is simply stunning. Imagine the Love Unlimited Orchestra jamming with Goldie, while Nicolette orbits their love planet. So wispy, so slick, you'll barely notice the Claude Young and J Majick remixes, as excellent as they are. Yup, 1996 sure is going to be some year. (CB) ●●●●○

Jez: "I know Claude. I DJed with him in Aberdeen. He's a real alkie. But then it's serious drinking up there. Sorry, but I just don't like jungle. A lot of the sounds are quite Detroiti and pretty good, but I simply can't handle the beats." ●●●●○

Mark: "This is the sort of American stuff I'm into. Deep and not cheesed-up. It reminds me of a Prescription record."

Jez: "I'd agree with pretty much all of that. I don't think it's especially groundbreaking, but it's quality. Funky funky Glenn." ●●●●○

ROZZO

Zorro Bush
FRESH from having the killer riff of their last effort ripped off by Miami's Murk, Rozzo are out to defend themselves from any sucker who tries to steal their innovations. At least that's what the title suggests. With vicious wild pitch licks broken down by a sensual vocal sample and what sounds like a mind-boggling computer game, the record itself doesn't disappoint, either. (BT) ●●●●○

Mark: "I like the way they use old-sounding drums. It's a 909, but they've put it through a Sequential. It's Robert Hood-style."

Jez: "It's not particularly original, but I would definitely put it out. Then again, you could go into a record store and hear a good few tunes like this every week." ●●●●○

STIX 'N' STONED
Outrageous

Bang
ANTHEM alert! Already being played on 1FM by that man Pete Tong, "Outrageous" sees Judge Jules and John Kelly meet up for a hedonistic house binge. After a night at Cream, it would seem. A countdown conundrum of driving drum rolls, keyboard serenades and an undertone of deadly acid. Saturday night fever in full effect. (BT) ●●●●○

Jez: "This sounds like progressive house to me. Or two DJs coked out of their heads in a studio. I wouldn't buy it."

Mark: "The keys are like some old German record. Remember T-99's 'Anastasia'? I used to like that, but not in 1995. And it has a snare roll. I wasn't into that progressive thing, you know, when you went into a club, and you couldn't remember a single tune when you came out." ●●○○○

THE GOODMAN
Elektika

Psst Music, Holland
FUSING their seductive and soulful strings with the beefiest in breakbeat house, Zki and Dobre are again setting the standards. Unleashing snapshots of tight drum rolls to show the sheep how to be inventive, this is as hot as a late night buriyani in Brick Lane. As close to "Game One" by Juan Atkins as breakbeat house allows. (BT) ●●●●○

Jez: "The bassline is great. This is another one which sounds like it could have been on Prescription. Yeah, the A-side has a lot of interesting ideas, but the B-side has an almost Kevin Saunderson/Inner City feel to it. It sounds more American. Good, but not so good." ●●●○○

SOLITARIA

Medusa MC Projects

AFTER paying a flying visit to Japan with last month's Yokota release, Charlie Hall's Midi Circus label moves to Sweden and France, where they discover Cari Lekebusch and Stephan Grieder making fine, tranced-out, tribal-influenced techno. Charlie was so impressed that he's even got on the remix tightrope himself. Wherever next for the Phileas Fogg of dance music? (CB) ●●●○○

Jez: "I like this kind of Swedish stuff. I know Cari and I've got a lot of the Hybrid records. I went over to Sweden to DJ and met them all. But I don't really understand why he's doing stuff on Charlie's label when he's got one of his own. This is nice, even though the 303 FX and drums are pretty typical." ●●●○○

PRESENCE

The Spectrum EP Remote

IF Charles Webster were to put his records out under just one name, he'd probably be getting ticker-tape receptions down Deep House City's cluttered high street every time he approached the mixing desk. But no. Once again he's chosen to cloak his identity while casually tossing off four truly gigantic slices of emotional NY/Chicago tech/disco grooves. Just so you can make ready with the fireworks next time, he's also just made an album as Symmetrics. And it's stunning. Sorry Charles, but they're going to have to find out some time. (CB) ●●●○○

Jez: "This is like old house. I don't think a lot of 'Partyboy', but 'Work On Me' is a bit more bouncy. I can do my student dance to this [jerking erratically]. The last track is better. It's almost Detroit-sounding. This is an EP more for home-listening, you know, when you're storming your gal." ●●●○○

NIGHT ON EARTH

Surf De Neige Brave New World, Holland LITERON Villar Kone Brave New World, Holland

WAHEY! And chemical lollipops all round! Night On Earth marks the return of the mighty Jeroen "Secret Cinema" Verheij. He's still making delightfully melodic, electro-static techno with crunching drums which creep up on you and suddenly transport you to the 83rd altered state of mind. Literon have clearly taken notes, but not even the rasping beats of "Villar Kone" can touch Verheij for sheer deftness. (CB) ●●●○○ and ●●●○○

Jez: "I think 'Villar Kone' is fucked. The vinyl is sticking to the needle. It's too new. It's like a virgin, you need to break it in. 'Surf De Neige' sounds better. I like the groove, it's quite melodic and the production is spacey and dreamy. This is one for when you are smashed out your head on E. It's one of the best records we've heard today." ●●●○○ and ●●●○○

PHUGITIVE

Now Dance (Come On) Strictly Rhythm, USA TIME WARP Mind Regulator Strictly Rhythm, USA

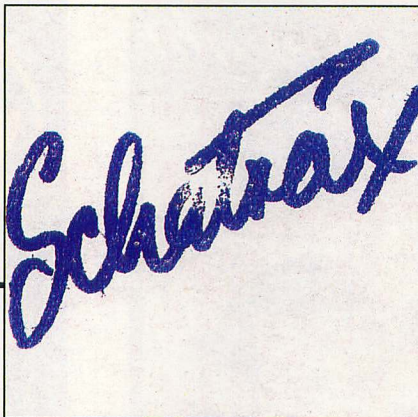
IT'S quite remarkable. DJ Pierre just never seems to dry up, although even if he only released half the product he currently does,

SCHATRAX

Schatrax 5 white label

IN the heart of the Isle Of Wight, there's a set-up which is doing as much for the underground as anyone anywhere else. And from this has come the highly eclectic Schatrax series. Although more noted for expounding Detroit innovations, this double-pack takes funky techno from the maddest of filtering to the quirkiest of drum patterns to the most industrial of breakbeats. And the inclusion of one of the moodiest (and shortest) smokin' house tracks of all time is a superb bonus. Spooky, eerie and desperately deep, it takes hold of your heart and simply refuses to let go. It has clearly been a winter of murder, mystery and marvellous suspense over Blackgang Chine. (BT) ●●●○○

Jez: "I don't have any of the other records in this series, but this is excellent. One of the tracks uses Vainqueur's 'Lyott' really quietly in the background. This is the best I've heard today. By a long way. A lot of it is really minimal electronica. It's wicked. And the production reminds me of Joey Beltram's technique. Can we have this? We'll even pay for it." ●●●○○



he would still be recognised as one of the most prolific producers in the world. "Now Dance", recored under his Phugitive monicker, is a murky, wild pitch assault with a simple order to dance. And that, of course, has always been Pierre's strong point. The Time Warp cut, meanwhile, once again uses a single repeated phrase to throw your mind in line with the Pierre pitch. If you enjoy this kind of ride, these two are essential. (BT) ●●●○○ and ●●●○○

Jez: "Pierre? Yes, I like the wild pitch stuff. And the old Phuture stuff. 'Rise From Your Grave' was a classic. But why does he keep saying, 'Now dance?' That spoils it." Mark: "These are both pretty strong. 'Mind Regulator' sounds like a speeded up Basic Channel 6." ●●●○○ (both)

CLIPPER

Bring Me Sunshine EP green vinyl bootleg

THIS disco mega-mix has apparently been put together in honour of Jeremy Healy. It's basically just an arse-lick to a DJ who thinks nothing of shitting on the people who have put him where he is (whatever happened to your Club For Life residency, Jeremy?). To put it simply, you really don't need to know anything about this record because Jeremy doesn't need any more props. Except the one to hold him up when we have finished with him. (BT) ○○○○○

Jez: "Oh fucking hell! This whole scene is a different world. This is a record for people who buy battered Mars Bars in the chippie. It's even got Michael Jackson in it. Surreal. It's like Jive Bunny." Mark: "Did you know Jive Bunny is actually from Sheffield."

Jez: "Yeah, they're called Autechre now! So Pete Tong is caning this, is he? Well, we'll cane him. It's got to be a zero." Mark: "Are you certain you haven't got any Underground Resistance tracks in the pile? This is getting silly." ○○○○○

DAN CURTIN

Time Undefined Stage 2 Strictly Rhythm, USA

FINDING this kind of warped future-disco on Strictly Rhythm is a bit like discovering your Great Aunt Ethel is a dope fiend. More influenced by Tokyo than traditional New York, Cleveland Dan Curtin strings a line of barbed wire between DJ Sneak and Ken Ishii, and rides a scooter from Mars along the ridge. An ultra-wonderful, if ultra-weird escape from dancefloor reality. (CB) ●●●○○

LFO Single Of The Month

Jez: "Dan Curtin? Oh, five out of five. I don't have any of his records, but I like his name. The drums on 'All For You' are interesting. It sounds quite Relief-ish. Yeah, I really love that loop he's used." Mark: "I've got the Curtin album. It's alright. A lot of the sounds he has put in are from 'Computer Game' by YMO." ●●●○○

TODD TERRY PRESENTS EUROGROOVE

Move Your Body United American

IF you ever needed proof that Todd Terry can be ever-so-slightly ungodlike, then a cursory listen to "Move Your Body" should do the trick nicely. To say that Snap would create themselves at the inane rapping, hopelessly cliched vocals and cast-off house beats will give you an indication of exactly how high up on the crapometer this track scores. (CB) ●○○○○

Jez: "Todd hasn't changed his sound much, has he? He sounds like he does remixes of himself all the time. Todd Terry is a remix! He just doesn't excite me any more. This is almost hi-NRG. It's like being in a gay club. Pitiful. See ya!" Mark: "It just has all of the usual Todd Terry drum sounds." ○○○○○

UNDERGROUND RESISTANCE Electronic Warfare

UR, USA

"YOUR law means nothing in cyberspace" says the inscription on the run-out groove, but this latest double-pack from America's urban tech guerillas is far more restrained than you might expect. Lithe, low-melody, electro-orientated machinations are the order of the day, as Mike Banks' crew once again prove that it's not just about having the sounds, but the spirit as well. There are no titles, sadly, but the gorgeously frail last track will be enough to see you through to the spring. (CB) ●●●○○

Jez: "About time, too. Mike Banks is just so underground. This is quite manic in parts and is pretty typical of what I'd expect. A very good package. Wicked. I didn't know that Jeff Mills wasn't with them any more, though. Still..." Mark: "They've been going for years, but they stay consistent. They haven't changed their style, but it's still quality." ●●●○○

RELEASES '96

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- Vol 3

Pizzaman - Sex On The...
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- Activate Me

Hyper Go Go
- National Anthems

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AIRBURNS

VARIOUS ARTISTS

In House We Trust

Yoshitoshi, USA

AND so, 12 months on, they've done it again...

Around this time last year, when they released their "Penetrate Deeper" compilation, we finally got around to realising just how good Deep Dish could be. We didn't know much about them then. Just that they were two wackoid Iranian exiles from Washington DC called Ali Dubfire and Sharam, with a few classy EPs (Elastic Reality's "Casa De X", Prana's "The Dream") which traced a logical progression from Mr Fingers to Masters At Work, threw in some glistening, ultra-tech Detroit awareness and came out sounding like the deepest, tranciest shit for quite some time. They also did a few remixes (Brian Transeau, Naomi Daniel) which journeyed into sound and ended up orbiting Pluto in some psychedelic housey mothership.

"Penetrate Deeper" was a defining album, a compilation which caused all manner of DJs to do a pretty swift about-turn. Suddenly, deepness was back on the agenda, and it didn't have its origins in the spacey electronica of Detroit, but in the sweaty, muscle-pumping, flesh-pot discos of New York and Chicago. It was the manifesto of The Warehouse, Sound Factory and The Paradise Garage rewritten for the post-techno, mature-but-not-yet-past-it Nineties.

And now, this time thanks to their own Yoshitoshi label, Deep Dish are doing it again. "In House

We Trust" is a compilation of some of the early tracks on this imprint, where artists like Alcatraz, Hani, XS, Satori and Deep Sensation have shown a similar craft and sophisticated cunning to Ali and

Sharman. In an interview for our last

issue, one of the pair commented

that the best thing about their

barnstorming mix of De'Lacy was

that it showed how you really don't

have to make lowest common

denominator piano beltlers to appeal

to people. It proved that music made

with intelligence and guile can still

deliver instant appeal. It just takes a

little application.

"In House We Trust" is further

vindication of that belief. Okay, apart

from Alcatraz's "Give Me Luv" (which,

at the time of writing, is poised to "do a

De'Lacy" all over again), there's nothing

here which tickled the fatted underbelly

of the charts. But it's still an album you can

play to your milkman, your gran or your Take That-loving little sis, and be

guaranteed to have to hand it over for good. Just like "Penetrate Deeper", it takes

its melodies and smothers them in grooves so furry you could cuddle them,

without ever sounding cheap or tawdry.

The method comes from the madness. To the untrained ear, most of the

tracks are just typical dubby house workouts. Oh yeah? Listen to Alcatraz

again and hear the constant roar of what sounds like a goddamn jumbo jet

taking off in your ears. Then there's the weird phasing FX on Satori's

"Satori", the swooping, FSOL-sampling intro of Hani's "Voices Kill" and

the percussion on XS' almost ravey "Fantasy", where the sirens and

screches score maximum on the head-fuckometer. Submarine's

eponymous cut intertwines acidic basslines and camp screams, and

there's a piercing bassline on XS' "Deeper". All told, you ain't heard

nothing like it since you first discovered your grandad's "BBC

Sound Effects" albums.

Balanced against the mania, however, is the magic of the

moods. And therein lies the Deep Dish formula for success.

Deep Sensation's criminally-overlooked "Better Love" and

"Reelin' With The Feelin'" swing into the party with the

ultimate in doo-wop and ragtime carnival rhythms, while

Hani's "Iriestomp" uses the simplest of stabbing

chords to send ice cubes of delight down the

backbone of its structure. Elsewhere, Deep Dish

themselves step up under their Dished Out Bums

alias to serve up a couple of sublime listening

experiences in the shape of "A Glass

Of Chianti" and "Unplugged".

Perfect for dinner parties,

not just dancefloors.

Deep Dish and their compadres

have put the fun back into this

music without coming on like Kenneth

Williams covering M People. As this album

shows, they've made it accessible to your next door

neighbour and taken it to, god bless 'em, the masses.

They've also spawned a roster of talent which carries

the flame with the same dedication and knack for a killer

tune. They trust in house. In 1996, if we've

got any sense we'll trust in them.

Calvin Bush

●●●●

Key: Classic ●●●●● Cracking ●●●●○ Competent ●●●○○ Clumsy ●●○○○ Cack ●○○○○ Chunder ○○○○○

Menu Masters

ALBUM
OF THE
MONTH

LFO Advance

Warp

LFO have had plenty of time to ponder the success of "Frequencies", their first album. The teenage stars of the first Brit-techno movement have matured and grown, gathered fresh influences and evolved in new directions. But after five years waiting for this, the potential of a let-down is so high that "Advance" is a journey of fist-clenching, eye-bulging terror, as the listener desperately hopes LFO don't make any mistakes or drop the baton passed to them by earlier northern electronic experimenters.

With the exception of a handful of tracks, LFO have never been particularly connected to the dancefloor. The shock of the bowel-crunching bassism of their debut belied the fact that the majority of their tunes were ghostly soundtracks, backgrounds to movies still to be written. And as global techno re-invents itself, re-writes its relationship with the dancefloor, "Advance" seems curiously out of time.

Much like Nightmares On Wax, their Warp contemporaries, LFO have always been eager to experiment, and this album certainly sees a pooling of ideas from the history of technological electronica. They dabble in the dance scene, scraping together a soundtrack or two, toying with percussion possibilities. Sometimes what they produce works. Sometimes it drowns in its own phlegm. Which is not to say that phlegm isn't rather useful. In its own way.

The strictly dancefloor tracks, "Tied Up", "Shut Down" and "Psychodelik" work within the classic constructions of techno. But LFO can't resist the temptation to complicate matters, and it's this which provides them with a gap in the market. Their work sits weirdly between the Stateside minimalist tendency, the constructivism of the European mainland and the quietism of global ambience.

"Shut Down" is very European. Dark and tortured, it's packed with echoing screams and groans. "Psychodelik" is more British. Built out of spiralling trances, it's a perfect coleslaw of a track. It's when they fall into ambient territory the album really starts to get strange and everything is viewed through twisted lenses. Ambient is too obvious a term for tracks such as "Goodnight Vienna", which clambors around "The Third Man", interrogating the European fascination with empire, history and tradition. Unfortunately, when their soundtracks don't work, they *really* don't work. "Ultra Schalle", a tribute to the Munich Dance Hall, is plodding, overly fussy, conservative and priggish, just like Munich itself (so maybe it's deliberate). And things start to get a little too clean with "Forever", which is dormant, soporific techno.

Despite its faults, "Advance" is likely to be a work which stands the test of time. The only real comparisons which can be made are with northern predecessors Cabaret Voltaire. LFO play with current ideas, but they're constantly working their own little corner. Which means either clicking with the ruling zeitgeist or being totally ignored.

But at least they have the satisfaction of knowing that, in five years time, people will still be waiting with baited breath for the third LFO album.

Vaughan Allen

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LFO

BABY D Deliverance

London

BABY D used to be stalwarts of the early Nineties hardcore/rave scene, before they sweetened up their concepts for the pop market and hit the charts with the jungle-lite that was "Let Me Be Your Fantasy" and its huge follow-up, "I Need Your Loving". The group's three core members, Nino, Claudio Galdez and vocalist Baby herself are now based at London's infamous Production House Studios, a key sound laboratory in the development of drum 'n' bass.

Despite this, "Deliverance" is snagged in something of a timewarp. However hard Baby D may be trying to translate the power and intricacies of jungle to the mass market, they're still working to the patterns of some three years ago. The frantic gear changes of "Euphoria", for example, add up to little more than an updated version of the old E + Breaks = A Mad Night Out theory. The live rendition of "Casanova" lets out some of the volatility of drum 'n' bass, but their two chart hits remain by far the strongest assets on display here.

No less worrying, Baby D's bridge back to the underground would seem to have gone up in flames.

Jake Barnes

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EAZY E Eternal E

Virgin/Priority

IT was inevitable, really.

Retrospective/tribute albums such as this always follow a performer's untimely death. And since artists like Billie Holiday, Marvin Gaye and Elvis Presley have proved to be posthumous money-spinners, it was only a matter of time before the first international tragedy of rap music became an equally viable financial proposition.

The trouble is, with the tempo of hip hop changing even faster than fashions, the spacious electro melodies which sustain this release leave the listener yearning for the modern-day productions of Rza, Pete

Rock and Premier. Not to mention the latter-day remixes of Buckwold, Easy Mo Bee and Puffy.

Which just leaves the lyrics, which glow with Eazy E's conceited imagination and humorously embellished tales of bravado and sexual braggadocio. But as we jump between his solo work and his recordings with N.W.A, it strikes you that nothing here could be deemed essential. All the material included can be found elsewhere, although cuts like "Automobile" deserve appreciation since the album it came from, "Efil4zaggin", had to battle through the High Court, facing charges of obscenity before finally getting on the shelves.

Ultimately, this release, and the others to follow, won't have to try as hard. It's the scent of death, not the rumours of notoriety, which will attract and sustain the buyers.

Jacqueline Springer

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MAXWELL Maxwell's Urban Hang Suite

Columbia

WHEN genres fuse together, the results are often brilliant, sometimes downright spectacular. Unfortunately, the blending together of hip hop and soul has created some rather dodgy affairs of late.

This may well be due to the lack of proper musicianship of the artists and producers who've been working within the sketchy periphery. So if D'Angelo's inspired 1995 debut was a lofty, greatly overdue step in the right direction for this promising hybrid, then Maxwell's maiden voyage, "Maxwell's Urban Hang Suite", is a colossal leap into the next realm of street-smart soul music.

Based around his own personal trials and tribulations, Maxwell boasts an astonishing vocal gift, conjuring up comparisons with Babyface and even Michael Jackson. From the opening beat of "The Urban Theme", he exudes an innate ability to craft a soulful groove bathed gingerly in sultry, smooth, jazzy textures. Like D'Angelo, Maxwell also wrote, produced and played nearly all of the instruments on his album, although he was helped out on a few of the cuts by an all-star

array of musicians, most notably PM, the Chicago-based R&B programmer, Stuart Mathewson of Sade fame and legendary guitarist Wah-Wah Watson.

In the end, what truly earns Maxwell his stripes is the superb subject matter, which conceptually aches for a monogamous, everyday type of love. So don't expect any talkin' about knockin' boots or other macho chicanery from this gentleman. Take a sip and you'll find Maxwell's soulful opiate is good to the very last drop.

Barren Reister

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PAUL JOHNSON Bump Talkin'

Peacefrog

A MAJOR player on the Chicago techno scene, Paul Johnson has notched up well over 20 releases on a variety of different imprints. "Bump Talkin'", however, is his first attempt at a full-length album and the equation is a simple one. Chicago beats + luscious melodies + jazzy textures = a huge sexy groove thang.

From the opening "Hour Glass Figure", Johnson laces jazz licks to juiced-up and sexy techno grooves. With "Fantasise" and "Caught Up In Your Love", both excellent soundtracks to sci-fi cyber-sex drive-bys, he straps on the groove and guides your mind on a trip to a future where seduction is programmable and intercourse isn't messy. Cool, huh?

By the time the album reaches the totally superb "Time Of Love", Johnson is dragging your arse down to the digital discotheque, a place where your senses are flagellated by the twisted tongues of phuture jazz. Your pleasure centre is telling you it can take no more, yet still he cuffs you to the solid beats of "Bouncing Bed Strings" and the jump 'n' hump anthem of the title track.

With your knees still trembling, he drags you onto the "Autobahn Cruise", whose uplifting vibraphonic rhythms come on like mainlined Red Bull, teasing the very last bits of energy out of your body towards the climatic, minimal finale of "Tenacious". It's a delight from beginning to end.

Who needs sex on the Internet when you can get the horny mutant phuture jazz of "Bump Talkin'?"

G-spot on.

Martin James

●●●●○

VARIOUS ARTISTS Renaissance: The Mix Collection Part 2 (John Digweed)

Network

THERE'S an apocryphal tale that a couple of deities have made their departure from the Renaissance Mix compilation series. God (as depicted on the ceiling of the Sistine Chapel by Michaelangelo) and Sasha have both been replaced on the fold-out crucifix cover of "Renaissance..." by an extreme close-up of Hastings boy, John Digweed. Even without a crown of thorns, the allusion is a potent one. And misleading. For over the course of three expertly-mixed CDs, Diggers demonstrates his faith lies not in cosy adherence to standards, but in an evangelical zeal to set his own.

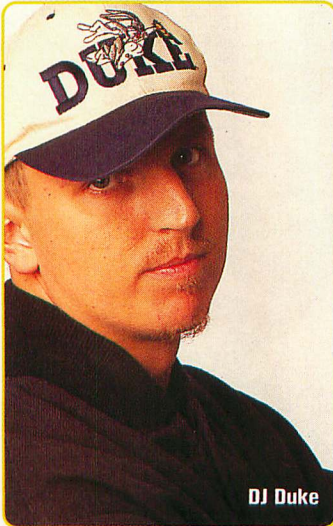
Much like the original renaissance man, Digweed seems able to turn his hand to anything, from remixing Marco Polo's "A Prayer To The Music" (which starts CD Two) to formulating an epic set ranging effortlessly from the good-time vocals of Judy Cheeks, via the transcendence of Zenith Nadir, to the Teutonic tones of Kid Paul or Jens Mahlstedt. Leonardo da Vinci called this quality "*sprezzatura*", and whatever we call it today, Digweed certainly has it. Whereas most of the DJs who'll take your money on a Saturday night clearly don't. Dum Dum, Moby, Rising High Collective, Floppy Sounds, LaTour, Opus III, Robert Miles, Shanna and Justine are just a few of the artists from the 30 or so featured labels. Eclecticism was never more clearly defined, and "Renaissance" seems to have been reborn from a return to a style and intensity last experienced on some heady night back in Mansfield.

The king is dead...

Long live the king!

Dave Fowler

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DJ Duke

DJ DUKE PRESENTS...
Power Mastermix

x:trème
 THOSE concerned about whether a label is still "cool" this month need to get their ears waxed with "Power Mastermix".

Admittedly, there was once a time when people starved for every Power release. And they still should. Their music hasn't waned at all. Indeed, they're now closer to the underground than any other New York "house" label. They're combining layered grooves with dark textures, taking the Indx sound into a sleazier alleyway.

With Duke on the mix, "Power Mastermix" is a slick set which takes in the label's best tracks from last summer. The mysterious Mark The 909 King maintains the attitude of the legendary "Warriors" film by robbing the "Can You Dig It" sample and is at the helm on what is arguably Power's finest track, "Into Space". Nate Williams cruises around on the simmering "Club Patrol", while Spank Spank's "Rainmaker" shows Power's respect for house music by giving the unsung legend of dance music with a much deserved outlet.

All in all, a superb mix from a label whose catalogue you must own, but perhaps can't afford to keep up with. Feel the Power.

Ben Turner
 ●●●●○

MOBY
Everything Is Wrong - Mixed And Remixed

Mute
 MOBY has taken to telling anybody who will listen that dance music is dead. So putting out a collection of remixes from his last album is a bit of a strange move. Particularly since "Everything Is Wrong" is not exactly cutting-edge. Uplifting and anthemic, yes. Challenging and forward-looking, no. Much of it is simply rave-by-numbers, complete with wailing divas and big pianos.

Mixed almost entirely by the man himself, oddities like the "Reversal Mix" of "Let's Go Free" (which boasts 34 seconds of the cut played backwards) sit uncomfortably alongside the Christian stomp of "Hymn". And why is there only the merest snippet of Josh Wink's superb reconstruction of "Bring Me Back My Happiness"? Come to that, where is Junior Vasquez' wonderfully eerie interpretation of "Into The Blue"? Bearing in mind that he has given us such truly marvellous moments as "Move" and "Go!", we should certainly allow Moby the occasional foible, but this is an altogether different matter.

Perhaps it's simply Moby's take on dance music which lacks life.

Rachel Newsome
 ●○○○○

DJ SNEAK
Rice & Beans, Please

Cajual
 A MUSICAL genius at the very forefront of the Chicago house renaissance? Or a lucky chancer riding on the back of some tired old disco riffs? It's time to decide.

Sneak's disco cut-ups have been the big stir on the house underground and, with "Beans & Rice, Please", he is out to prove he's more than a one-idea wonder. While it's tempting to stick to a winning formula (stand-up Hardfloor, Van Helden and The Chemical Brothers), the sample obscura Sneak cannily threads throughout the mix keeps the interest levels high.

Sneak is at his best when he locks into a groove and won't let go. He specialises in hypnotic, dreamy, musical meltdowns which prove that you don't need a cheesy piano chorus to be uplifting. Smooth and soulful in places, dubby and funky as fuck in others, "Beans & Rice, Please" is the aural equivalent of mainlining virtual reality.

On the evidence here, the Chicago house legacy is in safe hands. After all, it's in the hands of DJ Sneak.

Kieran Wyatt
 ●●●●○

JOSH ABRAHAMS
The Satyricon

World Wide Ultimatum
 "THE Satyricon", the first album from Josh Abrahams, Carl Cox's Melbourne-based prodigy, is a game of two halves. The first finds Abrahams running with the trance/ techno baton and creating something new through his innovative choice of sounds and inventive programming. The shifting vari-speed beats of "Funkacidic", the eerie sci-fi FX which stir up "Love Becomes A Meditation" before it breaks down into an angelic organ and piano anthem, and the 4am and fucked acid techno of "We Mess With Your Head" all testify to Abraham's originality and feel for melody.

During the second half, Abrahams takes a break from the dancefloor and it's here the influences of Eno and Zappa become more apparent. "Orack 13" is muzak for 25th Century shopping malls, "Never A Frown" is a bass-heavy trip into house, and the strident funky drumming of "Step Into Paradise" further ups the ante.

A lovingly produced debut album which seems to throw up something different on each and every listen, "The Satyricon" is well worth investigating.

John Collins
 ●●●●○

VARIOUS ARTISTS
Harthouse 7

Harthouse
 ARE Harthouse the Motown of trance? Possibly. They have an in-house team of writers, artists and producers involved in several different projects at the same time. They are prolific without ever losing quality. They simultaneously break fresh ground and enjoy commercial success. Their cuts have a distinct identity and the occasional slips into formulas are entirely justified by the brilliance of the blueprint. Better still, Berry Gordy never partied in Goa.

This latest Harthouse compilation proves they're still delivering the goods. Although in a different way. Obviously influenced by the minimalist sounds heard across many underground dancefloors during 1995, Harthouse acts have dressed down their trance, making it a tad more subdued and subtle. The fresh approach is all around. From Sven Vath's bouncy, boppy "Electro Acupuncture" (recorded as Astral Pilot) to Ceiver's bubbly "Sense Implan" (sic), from Coxbox's devilish "Point Of No Return" to Vandal Sound's galloping "Bombshell".

Just the ticket.
Camilo Rocha
 ●●●●○

VARIOUS ARTISTS
Def Jam Group 10th Anniversary

Def Jam/Island
 THE history of Def Jam is salutary, but sadly not for the right reasons. Certainly, no other hip hop label has enjoyed such long and lasting success, built as it was on keeping the music close to the experiences of the fan on the street. Russell Simmons, the legend goes, found rap wouldn't go to the mainstream, and so brought the mainstream to rap. But this is both true and false.

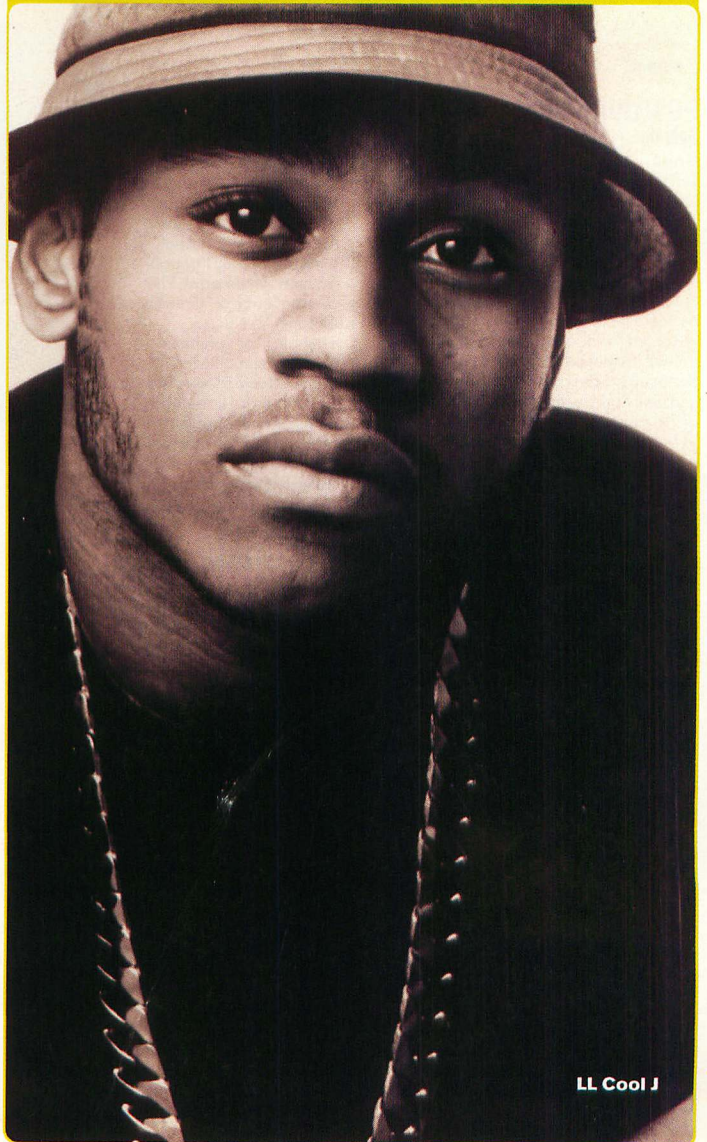
Listening to the four CDs which make up the "Def Jam Group 10th Anniversary" box set, you are not only forced to acknowledge Russell Simmons' huge achievement, but also the conservative nature of much of the music now being released on the imprint. Although Montell Jordan, who brings the proceedings to an end, gives a street edge to commercial r&b, there's little comparison between "This Is How We Do It" and the first track of the first CD, the uncompromising, original and funny "I Can't Live Without My Radio" by LL Cool J. To suggest that Jordan is to today what LL was to the mid-Eighties would be deeply disingenuous.

Simmons has said his Rush management company will now only sign artists who have already had success elsewhere. This may make for continued financial expansion, but it's not going to result in the kind of breakthrough cuts which feature on this album. Def Jam developed Public Enemy from scratch and LL was discovered by Beastie Boy AD-Rock on an *capella* demo tape sitting in Rick Rubin's dorm room. And so the list goes on. It could even be argued that Method Man was the least imaginative Wu-Tang Clan member for the label to offer a solo contract. Even though he will probably turn out to be the most lucrative.

Def Jam's last big name to be both utterly at one with their audience and utterly original were EPMD. But, as Erick Sermon himself has said, you don't make any money out of gold discs. To do that, you need platinum. Nevertheless, despite all this, the collection throws up plenty of joys, not least from EPMD, Sermon and his homeboy Redman. Plus, of course, LL, PE and the Beasties. There's also Slick Rick at his best on the wise and sad "Young World", 3rd Bass showing they were more than just honky fillers with "The Gas Face" and Nice & Smooth developing their nice 'n' easy style with the superb "Hip Hop Junkies".

The best disc is ultimately still the first. Mind you, the whole argument quickly collapses on hearing LL Cool J's "I Need Love" again. Now that really was toss.

Will Ashon
 ●●●●○



LL Cool J

THE BROTHERHOOD

Elementalz

Bite It/Virgin

IS this the one we've all been waiting for? A rap album from these shores which manages to sound both British and international? An album to galvanise a community? A breakthrough album? To quote Hong Kong Phooey, "Could be..."

"Elementalz" is certainly a good record. First, there is the production. Together with Underdog (Trevor Jackson), The Brotherhood create a collection of tracks which are sharp and glossy enough to sit alongside Stateside product. And how those beats crack. But rather than copying the Americans, they opt for the flavour of British sound systems, learning lessons from Massive Attack and Soul II Soul. There's a melancholic vibe, a use of edgy, minor-keyed samples which seems to have come to characterise our little grey nation.

On the other hand, the rapping is much more robust than you might expect, emphasising both the wealth of British popular culture and the darker side of Dungeon Town. Shyloc's speciality is clever rhymes which sometimes slide right across the end of his lines: "So what's the horror!-Flick?/Pick up your dick!-Tionary/I'm trying to deflect the direct commentary/Shit gets scary/I'm silencing the lambs/Even that little one with Mary". Spice meanwhile lets rip with his in-ya-face, Landan rude boy chants.

Shyloc and Spice's voices complement and contrast each other, and some of the best moments of "Elementalz" come when they trade lines. They circle around the subject matter, packing in oblique references at odd turns, never revealing their meanings cheaply. While they probably couldn't be called Britain's finest rappers, they plainly realise that hip hop is a team game. Instead of pumping out any old thing, they have worked on polishing this record until it gleams.

The Brotherhood's ethic is perhaps best summed up on "Punk Funk", a tribute to the Johnny Rottens and the Joe Strummers of a bygone era, as well as a manifesto for a uniquely UK take on that man Bambaataa's definition of the hip hopper as a renegade of funk: "I put the funk in my music and the junk in my lyrics". If there's a criticism, it's that a slight drift sets in towards the end. But with material of the quality of "Nothing In Particular" and "Goin' Underground", this album deserves success far beyond the normal market of a much maligned form.

Will Ashon

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POSITIVE BLACK SOUL

Salaam

Mango

THE worldwide explosion of rap continues at a cracking pace.

Positive Black Soul's Doug-Ee-Tee and DJ come from Dakar, Senegal, and rap in Wolof, French and English. They made their vinyl debut on Baaba Maa's "Firin' In Fouta" and so impressed MC Solaar when he heard them during a visit to Africa that he invited the duo to record in France. As a result, Solaar (who was himself born in Senegal) crops up on "Rats Des Villes..." and his influence imbues much of the rest of this album.

The most successful songs on "Salaam" are those which stay closest to a basic hip hop blueprint. "Le Bourreau Est Noir", for instance, is so sparse it gives the ragga-inflected chatter room to take shape. By contrast, others are overly busy, marred by one too many keyboard flourishes. But while the path of the rappers' flows isn't as beguiling as Solaar's, meaning that more is lost in the lack of translation, "Salaam" is the undeniably welcome sound of a global form stretching ever outwards.

Will Ashon

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THE TONY RICH PROJECT

Words

Laface

CAREFUL now. Tony Rich is the first of many being dubbed "The next D'Angelo". Not that this means Rich actually sounds like D'Angelo. It is merely a comparison which seeks to describe a man capable of writing, instrumentalising and producing records for something far more than the approval of daytime radio in mind.

Most of the artists signed to LA Reid/Babyface's label are expected to deliver a slew of ballads and Rich's subtle storytelling gives you the impression he's doing exactly that. But any singer can make a ballad seem softer by whispering it. You can only actually feel the whisper when it is performed acoustically, as with "Hey Blue", a song which relays vulnerability just as

well as anything Suzanne Vega ever did.

The musical extension of Rich's material beyond the three-minute boundary may frustrate the chorus-hungry, while the more impatient listener will undoubtedly think the journey through "Words" is too slow. The discreet pace of "Grass Is Greener" is a good example. As his remix accomplishments for acts like TLC have shown, Rich's work could be updated in an instant if this proves to be problematic, but that would be a shame.

Jacqueline Springer

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DJ HARVEY

Late Night Ministry Sessions

Ministry Of Sound

AS that January frost freezes your pipes and puts pounds on the heating bill, this excellent selection of late-night grooves, mixed by Harvey of Black Cock, glows as warm as the Rio carnival.

The album's manifesto is beautifully laid out by the glorious salsa groove of "The Bone" by Harvey & Pete Z and "New Jersey Deep", Black Science Orchestra's jazz funk-meets-breakbeat house opus. But the highlight of the set comes in the shape of "Not Reggae" by The Idjut Boys & Laj. Like Django Rinehart in dub, this cut ties guitar knots around the extra large groove until it unravels into the Hammond-fuelled power funk of Elements Of Life's "Still Holding On".

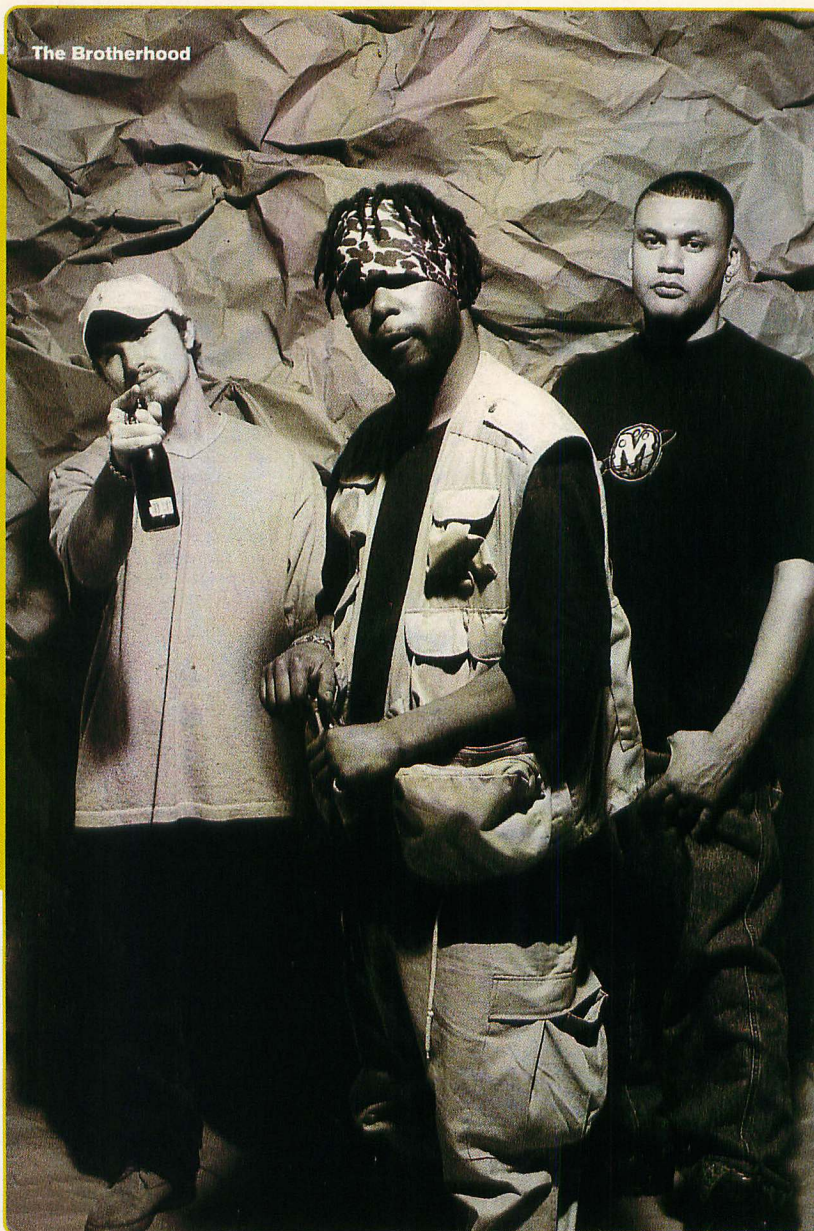
Not so long ago these tunes would have remained consigned to the smoky backstreet bars of the jazz cognoscenti. These days, they're warming the cockles of the Ministry's back room and opening eyes to the myriad sound of the funk underground.

Deep, full-bodied and as welcome as a spot of mulled wine on a chilly evening.

Martin James

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The Brotherhood



LIVING COLOUR

Pride

Epic

THE thing about the now disbanded Living Colour, apart from guitarist and founder member Vernon Reid and all his dreadlock flailing, was Corey Page's vocals. Okay, so we're not talking Nat King Cole here, but we are talking about a voice which was very emotive within its own territory. Not that they ever got much airplay to show it off.

Their race and their choice of musical expression differed so greatly from every ingrained and prejudicial expectation, it almost forced a greatest hits package like this (which also includes four songs from their final studio session) to emerge a little sooner. An action which was thankfully deferred until after their 10-year existence was fermented.

Perusing the more familiar points of tracks like "Love Rears Its Ugly Head", "Cult Of Personality" and "Solace Of You" drags you back to the mid-Eighties, highlighting the musical distinctions between then and now, and the pressure put upon them to re-invent themselves. But we can't all be Madonna or Prince. Just as we can't be fanatical about tomorrow and dismissive of yesterday's genius.

We've got some cool funk rock memories to harbour. Today.

Jacqueline Springer

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VARIOUS ARTISTS

World Sound Systems

Truelove Label Collective

DANIEL Poole, the self-styled party animal of underground fashion, is about to reveal his latest killer collection. Forget designer clubwear, DP's latest creation is none other than a techno/trance compilation.

As suggested by the title, Poole's global ambitions are enhanced by the selection of mad, bad and often dangerous artists he has managed to gather together for "World Sound Systems". Juan Atkins, the Detroit Godfather, lights the taut fuse with a Jedi Knights remix of "The Flow", which does indeed flow pretty rapidly into Size 9's "I'm Ready". Josh Wink's bad boy credentials (nobody can really be that clean-cut) are matched by Mr C, who appears here under the monicker of Somnambulist, and Chris Liberator, the underground flavour of the month, whose excellent "Star Power" is one of the collection's highlights.

DP's main area of influence is currently Germany and a couple of tracks do sound ominously commercial. Nonetheless, with the mix courtesy of Final Frontier resident, Mr Oz, "World Sound Systems" offers up an unusual and unpredictable collection of sounds, many of which were previously unavailable. Ideal for listening to as you're preparing for that special binge.

Benedetta Ferraro

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SOUND PATROL

And there's more...

GERM

Parrot

GPR

GPR's surgery continues to massage the maddest of minds with this latest brain-cleansing release from GERM. In typical bacteria-busting style, "Parrot" is a madcap collection of experimental electronica which totally eradicates all thoughts of happiness in favour of short-term memory loss and overall internal dementia. Weird. (BT)

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JAY CHAPPELL

Journeys By DJ: The Ultimate Beach Party

Music Unites

RAPIDLY emerging as a fine jock, Jay Chappell returns for yet another "JDJ" album. A little incestuous, yes, but when his collections are as good as they are, why worry? Linking up ignored classics from Daphne, Mark Piccolotti and Grant Nelson with huge tracks by Alcatraz and Forforce Five, this is cool enough for penguins. (BT)

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ANTHONY MANNING

Chromium Nebulae

Irdial Discs

OBVIOUSLY spurred on by creating his own sleeves, Anthony Manning has sculpted a tripped-out series of moods and emotions ranging from the desolate and depressed to the quirky and jerky. Stripping music down to its fossilised roots, this one is as far from Bernard as Manning could ever get. (BT)

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VARIOUS ARTISTS

Emit 5595

Emit

A FIRST '96 snapshot from the ambient avant-garde frontline, thanks to Time's always immaculate experimental and animal-loving label. David Toop, Woob, The Voodoo Warriors Of Love and that International People's Gang head the stampede towards the ultimate in drift-floating textures. Another pot-pourri of fragrances and fragments for the careful listeners among you. (CB)

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VARIOUS ARTISTS

Urban Symphonies

Bumpin'

A COLLECTION of catalogue highlights from one of London's more underground and multi-hued soul labels. Swerving across the many sounds of soul, from Greedy Beat Syndicate's bluesy trip hop to S'Engage E's urban poetry. All rubbed into shape by producer Kerrie Lee, there are enough sophisticated rare grooves and street beats here to testify to a healthy future. (CB)

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VIBE TRIBE

After Life

Vibe Tribe Productions

MORE proof of the spreading breakbeat ethos, as Manchester's Vibe Tribe crew marry melodies slicker than the trail of a stricken oil tanker to skittering breaks. The results is trancey and psychedelic jungle which owes as much to the Goa sound as anything. Sometimes cloying ("Final Communication", "Intermittent"), it's still an album worth checking, if only for the exultant "Polarity". (CB)

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Sound Patrol reviews by Ben Turner and Calvin Bush

BLADE

Planned And Executed

691 Infernal

BLADE has been around since the very earliest days of British hip hop. There was a time when you couldn't walk down any London street for fear of bumping into him, such was his talent for self-promotion. He has, however, long remained something of a loner.

A lot has happened to this Armenian-born rapper since his 1993 album, "The Lion Goes From Strength To Strength". Most dramatically, Blade found himself drafted into National Service in Iran when he was over there attending his father's funeral. He eventually had to bribe himself out of the army and then had to pay even more to get out of the country.

Now returned to London, "Planned And Executed" shows that Blade's experience hasn't made his raps any less constrained and his instantly recognisable style goes very well with the melodic production of Belgium's DJ Grazzoppa. Although the most enjoyable track here is probably the instrumental "Don't Care What Anyone Thinks", the sentiments expressed in the title are typical of Blade. As with his other records, this album is designed for those hardcore fans who'll live hip hop until they drop. Interest from anyone else is a bonus.

"Planned And Executed" is only available on mail order. For further information write to PO Box 7986, London SE14 6ZA.

Jake Barnes

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GROUP HOME

Livin' Proof

Payday, USA

WHEN the hip hop community fiends for something, it really fiends.

Group Home's "Supa Star" single came out in 1994 and instantly caught people's imagination. Produced by DJ Premier and backed by the Gangstarr Foundation, the pedigree was there, the track had a fresh simplicity and the voices were compelling. Since when, we have been eagerly waiting and waiting for this, the album of the band of the single.

But however high the expectations are, "Livin' Proof" does not disappoint. The rapping falls squarely into the East Coast "reality" school attended by Mobb Deep, Nas, AZ *et al*, but the rhymes are intelligent and occasionally ironic. Group Home's voices still captivate and, once again, DJ Premier's production is stunning. We're talking pure funk tied to audio abstraction. Starbursts of digital noise are sprayed over the beat on "Suspended in Time". "The Realness" twists your spine while it makes your head bob. And with "Baby Pa", the hip hop rule book is completely ripped up. Scintillating stuff.

Will Ashon

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VARIOUS ARTISTS

Italian Dance Classics

Irma

THIS nifty quin-pack of albums is the best bunch of fives since "The Chronicles Of Narnia". Divided into musical types for all of us who don't own anoraks, the "Italian Dance Classics" box set presents days of listening euphoria and more cheeky faves than Chas 'N' Dave. Although edging on cheesy, you can't help but smile at those memories. The hugs, the gurning, the sea of armpits, that twatted bloke gibbering on about helicopters as he lay on the floor wrestling somebody's foot in the bizarre belief it was a bottle of water...

These are the good times, the ecstatic tracks you thought had been lost forever in the black hole of the past. There's the gentle swaying of Be Noir's "Give Me Your Love", the beautiful pianissimo of The Key Tronics Ensemble's "Calypso Of House"

CONEMELT

Confuse And Destroy

Audio Emissions Output

NOT many albums spell it out quite as blatantly as Conemelt's "Confuse And Destroy". Techno and American hardcore are inextricably linked. This may be an uncomfortable thought, but techno purveyors will tell you that punk's "fuck you" attitude is equivalent to the influence of Motown, Kraftwerk, the TB303 and the 909.

Many would probably deny such propositions, but anyone with the slightest interest in noise will no doubt be fascinated by its derivation, regardless of whether it comes from guitars or synths.

And noise is techno's DNA. The more hostile and excruciating it is, the better. Ashley, Nat and Grant tuned into this when they ploughed the lessons they learnt as hardcore ensemble Autobutcher into cranium-battering Conemelt tracks such as "Crash, Bang, Wallop" and their first album, "You Fuckers Fuck". But whereas these first experiments were manic attempts to capture the visceral thrills produced by unadulterated sound, their second long-player sculpts analogue resonates into stark, onomatopoeic lyricism.

Starting with "Misty Traincrash", Conemelt jump on their own express ride. Shunting steam engine sounds are simulated with flatulent reverb and two-note skirmishes. More mechanical imitations of familiar sounds are also excavated in "Cuckoo Clock Rock", with its clockwork cuckoos, and "Overbite Nightmare", with its sonar-detected, foetal heartbeats. Other features are the remarkable crescendos of "Joys Of Surface Noise", which are overloaded with fuzzy feedback and screeching sequences straight from the earache department.

In spite of this, the strength of "Confuse and Destroy" lies in its naked funk. This is funk which is unadorned with jazzy inferences. It's out for one thing and one thing only. To heighten the groove. Which is exactly why "Flashermac" is a masterpiece. It beguiles you with corrugated syncopations before descending into modulated Stevie Wonder groovetams. There's even blow-torched samba in the shape of "Push Button Twist". And just before everything gets a little too serious, Conemelt plant their tongues firmly in their FX modules as "Big And Clever Track" ridicules high-falutin', jazzy string washes. Although "Confuse And Destroy" offers uncluttered sound aesthetics, there's more to it than high-decibel minimalism. The album works because, within the starkness, there's a warm element. The hook.

And as Conemelt can confirm, with a decent hook, it's once heard, never forgotten.

Veena Viridi

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and Joy Salinas' neat and bumpy "Rockin' Romance". There's JT & The Big Family, Datura, Spagna, Jestofunk and Alex Party. There's sun-kissed house, sweet mellow soul, hands-in-the-air anthems and some very dodgy techno-no-no-no-no!

Okay, so it's not exactly cutting-edge, but even transpotters occasionally feel the need to indulge in a spot of disco dancing madness. Don't they?

Vanessa Wilks

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album of the year 1996?

featuring:
alcatraz
deep dish
hani and deep sensation

compilation of the year 1995

- muzik magazine

featuring:
deep dish
brian transeau



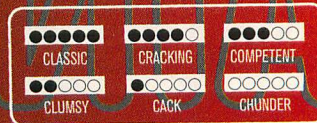
released:
january 22nd 1996
on tribal united kingdom

double vinyl sampler also available



TRAINSPOTTING

NINE PAGES OF UNDERGROUND RECORD REVIEWS



TRAINSPOTTING

House

Reviews by **TERRY FARLEY**



VITAL
single

SIZE QUEEN

Walk
Tribal UK
Size, Mr and Mrs Queen's little nipper, invites the ballroom in-line house crews to sashay on down in this wonderfully acidic throbber. A typical bitchin' track maybe, but it never degenerates into cheese and is incredibly accessible. Whichever side of the house divide you DJ on.

●●●●●

SINGLES

URBAN SOUL
Sex On My Mind
King Street, USA
DJ Pierre gets cheeky with Ron Trent's classic "Altered States" and snippets of spoken Roland Clarice vocals. A track which should break him out of the wild pitch clique and put this man back up where he truly belongs.

●●●●●

ZEKLIN PROJECT
Thank You For The Music
white label

Marshall Jefferson finally takes time out from schlepping around on corporate tours of the northern handbag emporiums to dig up some gorgeous retro Chicago house. The strings, piano and

cowbells are pure back to 1989-style Marshall. Which only makes you believe this cat should really head back to his home city to work with Relief or Cajual, rather than wasting his talent over here.

●●●●●

SUPERSTARS OF ROCK

Orange Sunshine
5X0-294-NVC, USA
Head straight for the subtle remix courtesy of The Discotheque Movement. With sultry spoken vocals from Ms Yvonne, this is another fine downtempo house track from New York's Axis Studios. Warm synths and delightfully understated drums give it a superb celestial feel. The title is appropriate, too. This is definitely not one for the party DJs.

●●●●●

BLAK 'N' SPANISH

Da Mood
Mousetrap
Phil Asher and Orin set to work on the next instalment of their Blak 'N' Spanish project while "Kick The Bucket" is still getting props and plays everywhere. And with its deep underground flava, neat drum programming and relentless driving vibe, "Da Mood" shouldn't be confined to garage floors.

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HAMBONE

Wow
Tribal UK
Danny Tenaglia is back with his trackhead hat still firmly in place, making phat sounds groove on in the usual deep and classy DT style. "Wow" may not be another "Look Ahead", but it still stands head and shoulders above most of the competition.

●●●●●

6BP

Nowhere EP
Strongroom
A superb piece of British (I think) avant-garage. "Jupiter's Dream"

is a deep-fried mixture of funk and house with a jazzy buzz, and "Too Late" is pure Nu-Yorican soul in feel, yet innovative enough to be thoroughly original. A great EP for house music lovers. So why is it we can't hear this kind of stuff on the radio?

●●●●●

KERRI CHANDLER

Finger Print EP
Madhouse, USA
Chandler returns to form with four more deep and funky groovers which also carry a hypnotic vibe. Chandler's fans will no doubt lap it up, but "I Remember", with its great bottom-heavy funk, should crossover from the underground floors to the commercial ones. Anybody for intelligent handbag? No, better stop now, eh?

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KNIGHT GROOVES

Part 2-Free
Strictly Rhythm, USA
The Jazz 'N' Groove boys bounce back in an uplifting mood. With their excellent mix of sampled vocals, sweeping keys and the

usual pumping Jazz 'N' Groove rhythm section, this record will do the biz perfectly well until the next one comes along.

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SOUNDS OF BLACKNESS

Children Of The World
Lightyear, USA
Sounds Of Blackness mixed by Junior Vasquez may be a marriage made in hell for the garage snobs, but Junior pulls a classic pumping house cut out of the bag with the "Roots Mix" and floors from The Tunnel to the Sound Factory Bar will be rocking to it. Although it couldn't really be called a classic Blackness record, it sure makes a change from yer run-of-the-mill, pitched-up, squalling divas.

●●●●●

PAPER MUSIC ISSUE ONE

Downtime/The Bridge
Paper Music
Those youthful Hard Times types, Miles Hollway and Elliot Eastwick, continue to march up Britain's Premier League of talent. With

some great drum programming, totally funky riddims and an extra special little splash of trance, this record fits in well with the current Kervorkian school of avant-garage house music.

●●●●●

ALBUM

VARIOUS ARTISTS

Sounds Of The City
Sony
As concepts go, this seems like a good one. The idea is to base a mix around DJs in one particular city, offering a smart moment of how certain areas pioneer certain sounds. First is Manchester and, while many would refute the claim that Tim Lennox, Danny Hussain, Mike E Bloc and Danny Hybrid are the Mancunian contributors, they've all made valuable contributions. And there's no denying the uplifting and often surprising selection of house featured here adequately represents a city which has long known how to party.

●●●●●

IN THE BAG

JO MILLS steps from behind the counter of Flying Records to reveal the contents of her record box

Black Magic's "Freedom" has an excellent, typically Masters At Work feel to it, and the strong vocal always goes down very well. It's also got a cool *a cappella* at the beginning, where this boy rings up his girlfriend and she has a real go at him. I love Masters At Work's productions, they make quality house and garage music, but I'm not a compulsive Strictly buyer. I think they tend to blow hot and cold.

I'm also into the Fire Island mix of Danny Tenaglia's "That's What I Want", which has Roxy on vocals. It has a really catchy groove to it and I think the "That's what I want" vocal comes from The Flying Lizards' version of "Money". I'm a big fan of Tenaglia. He played all night at a Boys Own party last year and he was totally brilliant.

My next choice is DJ Sneak's "Platforms Volume 2" EP. The track I really like is "Cruise Control". It's a great title, because it really cruises along on this deep, repetitive groove. The thing about DJ Sneak is that you really have to hear his records played loud, out in clubs, to properly appreciate them. They can be a little bit boring otherwise. I played this at Full Circle alongside other Cajual records to create a really deep set.

That Kid Chris Presents Aunt Ester's "Oh! Daddy Shit" comes with additional production and a mix by Roc & Kato. Both sides are very similar, but the A-side is the one for me. It's got sirens and horns, and lots of really screechy vocals. It's a bit like something by Johnny Vicious, but even more camp. I first heard Roc & Kato play this at Queer Nation and I just had to go up and ask them what on earth it was.

Lastly, I'm into Angel Moraes' "It's Time To Get Down", which is DJ Pierre-style dark garage. You really have to play the whole track to appreciate it because bits of it come in and out of the mix and it all builds up. I'm also playing "Heaven Knows", his other double-pack, at the moment.

Jo Mills DJs every other month at Club UK in London and Wolverhampton. She also occasionally spins at Wonderland in Sheffield

CHECKLIST

BLACK MAGIC - "Freedom" (Strictly Rhythm)
DANNY TENAGLIA FEATURING ROXY - "That's What I Want" (Tribal UK)
DJ SNEAK - "Platforms Volume 2" (83 West, USA)
THAT KID CHRIS PRESENTS AUNT ESTER - "Oh! Daddy Shit" (Jus' Trax)
ANGEL MORAES - "It's Time To Get Down" (Hot 'N' Spycy, USA)
ANGEL MORAES - "Heaven Knows" (Tribal, USA)



ANGELA LEWIS

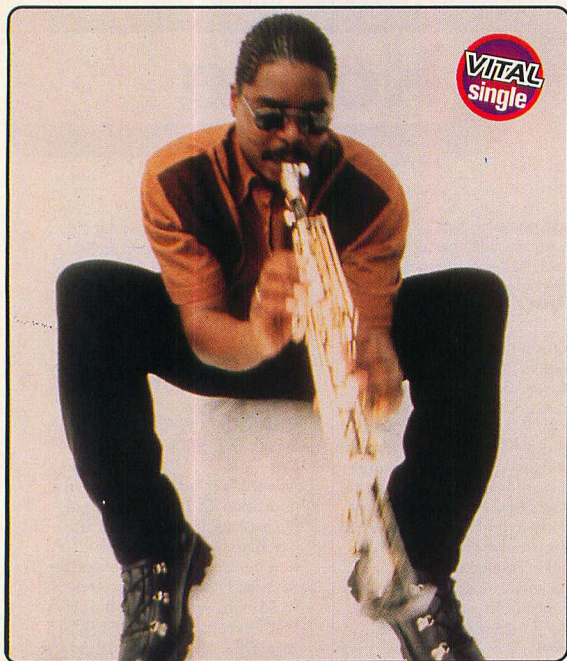
Dream Come True
Groovilicious, USA
Ethereal, little girl vocals, which you will either love or hate, are combined to great effect with Angel Moraes' classic droppin' keys and washin' wave of sounds. Watch out for the acidic Ruffneck-type mix, too. The purists will undoubtedly hate it, but then Tony Humphries used to drop joints like this. Massive or straight down to the second-hand store? It's up to you.

●●●●●

VITAL
single

Jungle

Reviews by VEENA VIRDI



COURTNEY PINE

I've Known Rivers
(4 Hero Remix)

Talkin' Loud
The combination of 4 Hero and jazz warrior Courtney Pine was always bound to be incendiary. Restructuring the Gary Bartz classic with singer Cassandra Wilson, Dego and Mark here climb an aural Mount Everest with mirage-like guitar riffs, stratospheric strings and low pressure textures. And when the truly glorious saxophone snakes in, you're going to think you've crossed that river and entered the promised land.

★★★★

SINGLES

BABYLON

Babylon EP
Geysler, Italy
Don't be misled by the title track, with its frightening swirls sinking into a reverb netherworld. There's plenty of variety on this EP from an Italian label showcasing London talent. With no holds barred, the rhythm section of "Dig Dug" goes 10 rounds with an electro spitbox, while Arabic chants appease the clamour within the "Doors/DMT" remix. Geysler good.

★★★★

NEMETON

Heal The Separation
(Foul Play Remix)
One Little Indian
"Heal The Separation" is another sneaky junglist interpretation of The Shamen, as Foul Play offer a pair of mixes which prove simple outlines always do the trick. Faint beats shuffle along before being suddenly detonated by one of the loudest bass drum thundercracks you will probably ever hear. But

then you wouldn't really expect this high-calibre outfit to produce anything less, would you?

★★★★

JUST JUNGLE

Pause
Trouble On Vinyl
Firstly, an apology to Just Jungle for wrongly stating that they had sampled "Canaan's Land" by DJ Ron on "Sky". Moving quickly on, this latest record swamps drum formations with knuckle-dusted hardstep fare, but despite its full metal force, it somehow lacks the utterly spellbinding power of its predecessor.

★★★

VARIOUS ARTISTS

10 DENK EP
10 Denk
This is the debut offering from 10 Denk, a new Sheffield operation. One side is the work of Parrot, the former Funky Worm and Sweet Exorcist fellow, under the guise of On Productions, and features samples of creaking door hinges slotted into slo-mo breaks. The other side offers breakbeatnikery and paranormal circuitry courtesy of a new act called Monster.

★★★★

ARTEQ

RCL2
Celluloid
This is what happens when Henry Mancini is thrown in with ringing chimes, rattlesnake maracas and hyperactive samba shuffles. And all of this over a 10-ton bass-stab beat. Celluloid are going straight for the funny bone with this quirky, shake rattle 'n' roll number.

★★★★

SWIFT AND ZINC

Fatters
Sophisticated Underground Sounds
Zinc was the breakateer behind "Short Sharp Shooter". Here, in

collusion with Swift, his reverb is supercharged to an extent where it almost splinters the Olympian drum loops and hi-octane cymbal crashes. The serotonin stream of melody acts as a big redeeming feature of the record.

★★★★

HIDDEN AGENDA

Pressin' On
Metalheadz
These Geordie brothers, Mark and Jason, can always be relied upon to create memorable tunes. It's the way they hold firmly onto their melody lines while all aural hell is let loose. "Pressin' On" continues in this style, as bionic percussive weights are strapped to the feet of soulful atmosphericers. Despite the pandemonium, there's still a tune to hum. Just.

★★★★

AUSTIN M

The Step Up
Rogue Trooper
The Londonderry artist squashes his resonances into a tight echo chamber and sets psychotic drum loops a-spinning into the mix. The muscle-flexing programming and point-blank triggershots makes "The Step Up" total tonal ferocity.

★★★★

NEIL TRIX & DANNY MILLS

Urban Visions Volume 1
Bang-In Tunes
The Coventry-based Neil Trix (of FBD Project fame) hooks up with a new face, Danny Mills, to throw a few handfuls of stardust into his rhythmic complexities. The main track boasts a beautifully delicate sound, the cymbals shimmering like a mirage.

★★★★

THE INFIDEL PROJECT

Images Of Women
Jazz Breakbeat
Straight outta East 15. While the "Badness In Madness" mix is a bad bwoy lament fused in steppa rhythms, the lead track is a more

ORIGIN UNKNOWN

Valley Of The Shadows
RAM
Andy C and Ant Miles probably didn't realise they had such a massive timebomb on their hands. Originally released in 1993, "Valley Of The Shadows" has recently been generating a tidal wave of interest from virginal bassheads tantalised by the "31 Seconds" sample. So much so that RAM have buckled to public pressure to reissue it. And having hit Kiss FM's daytime playlist, it now looks set to become the drum 'n' bass equivalent of The Orb's "Little Fluffy Clouds". If you don't know already, it's time to hear what all the fuss is about.

★★★★

-muted affair, with slippery synths skating over roof-top sax calls.

★★★★

DNA

DNA
Full Cycle
The latest signings to Full Cycle unleash a record loaded up with jabs of glockenspiel and cut-glass funkadelics. It's little wonder that Randall and Jumping Jack Frost have recently been adorning their turntables with this one.

★★★★

DJ PULSE

Return Voyage
Moving Shadow
Ashley, the Creative Wax anchor, slams on the FX button, as elated vocals and shaka-shaka breaks permeate the phantasmal bass undergrowth to produce a slack-jawed smoothie. Over on the flip, Wax Doctor's remix of "Let You In" is a real treat of wire-brushed mellotronics.

★★★★

SHOGUN

Just 4 U
Renegade Recordings
Following up "Alchemy (Parts 1 & 2)", Shogun flies to new altitudes, proving he's the main man when it comes to orchestrated textures. Ever escalating frequencies and a deep, wailing saxophone pierce this sniper-snare blitz. The result is delicious.

★★★★

ALBUMS

SHY FX

Just An Example
SOUR
"As far back as I can remember, I always wanted to be a gangsta". Shy FX's alternative angle on the gangsta lifestyle uses jungle's American cousin, hip hop, and its obsession with mean streets and meaner characters, to tell it how it is. But the gangsta days of jungle are over and done with, so there's little point maintaining the myth with gunslinging reverb drills, aggro-ragga toasting and the ubiquitous sirens. A bit more tonal breadth and less one-issue tabloid slots would have made this album far more relevant.

★★★

VARIOUS ARTISTS

The Ultimate Drum And Bass Collection
SU Corporation
Making a solid attempt to present a cohesive package of anthems for first-time bass-seekers, this triple album gathers together tracks like Splash's massive "Babylon", Dead Dread's backwards bass anthem, "Dead Bass", Deep Blue's sublime "Helicopter" and mellow stunners such as Engineers Without Fears' "Spiritual Aura" and Roni Size & DJ Die's "It's A Jazz Thing". Against the odds, the collection retains its momentum right throughout the entire marathon session.

★★★★

PRODUCTION VALUES

Bristol's jungle breakmaster **DJ KRUST** in the spotlight



How would you describe your production sound?
If I had to pinpoint the basis, I'd say it lies in the way I use breaks. The drums are the backbone of every track that I do, so they are what I really concentrate on. When I set out to make a tune, I look for breaks nobody else has ever used. I like to create unique sounds. As well as looking out for fresh breaks, I also specialise in drum sounds. That's why my production company is called Studio Drums.

What were your first and last productions?
The first track I produced on my own was "The Deceivers EP" for V Records. That was in 1992. I didn't use any special techniques on it. I just did what I knew and tried to make it sound a bit different. My latest productions are remixes of Shy FX's "Style" and Alex Reece's "Jazzmaster". With the Reece mix, I used filters to make the sound turn inside out, and plenty of percussion, which has been a really strong feature with lots of my previous records. I also tried to set the mood at the very beginning of the tune, before it really takes off.

Which records do you feel you've had the most impact on?
Definitely my own. Whenever I'm working with somebody else, it is usually 50/50. I don't do

more than anybody else. I do what I do, whoever else is involved does what they do, and together we get the track done.

What is influencing your sound at the moment?
It goes way back. I am into everything from hip hop to jazz to pop music. I don't have just one source I draw influences from. The city makes lots of noise and I can walk down the street and think, 'Yeah, I'll try to recreate that sound in a tune'. I'm influenced by everything, but if I was to pin it down, I'd probably say the majority of my influences stem from hip hop.

Which artists have you enjoyed and disliked working with the most?
I haven't worked with that many people, really. Those I have worked with are Roni Size and DJ Die. The good thing about working with them is I've known them for years, so I don't have to establish a relationship with them just for the sake of making a tune.

● DJ Krust's remixes of Alex Reece's 'Jazzmaster' and Shy FX's 'Style' are available now on Blunted and Ebony, respectively. His production of 'Quiz Show' by Future Talk is out on Full Circle

Mean Fiddler Concerts &  by arrangement with ITB

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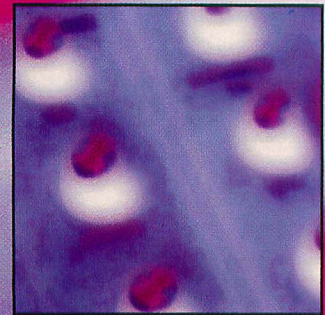
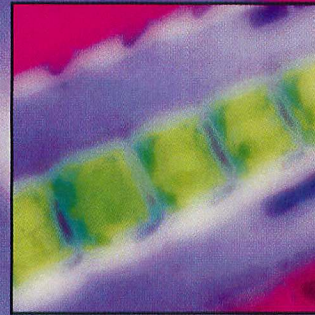


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Techno

Reviews by DAVE MOTHERSOLE

GERHARD POTUZNIK Up North They Are Free EP

Cheap, Austria
More utterly uncompromising sonic abstraction from techno's favourite bespectacled, porn-loving computer geek. Although two of the tunes fall fully into the "unlistenable bollocks" category, Herr Potuznik more than compensates elsewhere. The lead cut sounds like Stefan Robbers doing a remix of Pulsinger's "Dogmatic Sequences", while the totally excellent, diva-sampling "Let Your Body Freak" is Front 242 meets Sylvester on a 21st Century red planet. There's a great picture on the label, too.



SINGLES

UNIVERSAL ADDICTIONS

Universal Addictions 2
white label
After their debut EP established them as a major force on British dancefloors, Craig Walsh and his crew return with a trio of equally blistering techno-dub phuture plunk cuts. The lead track takes its cue from the Damon Wild school of banging acid, while the flip has a bass-heavy, string-laden groove with snippets of early Nineties hardcore-phased piano and an even older school, Davy DMX-ish electro workout.

ESSIT MUZIQUE

Yoa-Ti-Ti-Yoa
Shiver, Holland
More insanely twisted freestyle acid tracks from one of the most consistent imprints in Europe. While it doesn't quite reach the heights of this outfit's first single, "Yoa-Ti-Ti-Yoa" still stands head and shoulders above much of the competition and proves there's life left in the old 303 yet. Proper acid muzique.

NIMBUS QUARTET

Chunkfunk
Sounds, USA
The latest from the mysterious Sounds label has four decidedly house-flavoured cuts spread across a limited-edition double-pack. Rumoured to be the work of DJ ESP, every cut is over 11 minutes long and tailor-made for DJs who like to 'ave it in the mix. The real winner is the Moroder-sampling and funky guitar-fueled "Feel, Feel, Feel". Check out the totally outrageous EQ abuse, too. Rough sounds indeed.

DJ TRANCE

Run From The Sun
Sm:je Communications, USA
Famed for his work on California's excellent Bassex label, here's DJ Trance's debut for the wacky but really rather cool Sm:je imprint. The lead is a pretty stodgy and lifeless affair, but it is more than compensated for by the turbo-powered trance dance cut on the flip. Although it's little more than a monotone pulse beat with a host of high-pitched frequencies rising and falling in the mix, "Melanie's Song" is devilishly effective.

MARCELLO

Serenity
100% Pure, Holland
Derrick May's vinyl appearances are rarer than hen's teeth, so the fact he's helped out on the main mix of "Serenity" makes this disc worthy of attention. Although it sounds more Smoke City than Motor City, the unmistakable Mayday-style keyboards and strings lift the track dramatically. Flip it over for an equally superb Steve Rachmad dub and a top-heavy 2000 And One remix. Nineties purism.

MANDRILL

Inside Out Kickin'
The work of Danny and Orville Taylor, a couple of east London brothers, "Inside Out" is funky-assed techno which manages to stay purist without being overly self-indulgent. There's a strong Detroit influence on display, but the Taylor brothers infuse their syncopated beats and staccato rhythms with a unique, slightly quirky flavour all of their own.

CHRIS SATTINGER

Thoughtless Thoughts
Synwave, USA
The first two tracks here adhere strictly to the current obsession with relentless, monotone, Jeff Mills-style grooves. As such, it's a relief to hear "All Is Forgiven", where the deep, reverberating bassline is neatly underpinned by wicked drum programming, while 303s rumble ominously in the distance and warped, high-pitched frequencies fall like acid rain from a polluted sky. Dig out the "Bladerunner" video, turn the sound off and Bob's yer auntie's husband. Smart.

GEORGE ACOSTA

Quad Speed Waxhead, USA
This Bassex-influenced quality trancer begins as a driving, 303-fuelled throb-a-thon, complete with the now almost obligatory jungle breaks and dreamy vocal hooks, before suddenly flipping into a radically different electro tune halfway through. Although it's occasionally veering on the cheesy side, "Quad Speed" is guaranteed to ignite pretty much any underground dancefloor.

PICKLED PEOPLE

Preserved People
Eye-4-Sound
Terry Francis, the underground DJ legend, here liaises with Jiten and Matthew B to assemble a subtle yet slamming paean to London's tech-house netherworld. Like the man's sets, "Preserved People" revolves around a smooth, booty-wiggling, acid-soaked groove which draws you in while the bumpy bassline and infectious analogue sweeps and stabs maintain the pressure. Phat!

MLO

Samarkand
Aura Surround Sound
With a top-notch remix courtesy of Dave Angel and a bump 'n' hustle reading from deep house maverick Crispin Glover, this is an incredibly neat little package. The highlight, however, is none other than MLO's own "Fourth Floor Mix", a splendid and exciting excursion into the land of subaquatic jazz-house, complete with Alex Reece-style refrains, well funky snares and a low-slung, ultra-soothing bassline.

KIRLIAN

Chicken Wings And Beef Fried Rice
Disko B, Germany
An engaging and eclectic double-pack, these eight tracks range from the minimal hypnotica of the Sakhko-influenced "Power" to the rough 'n' ready jazz-infused trip hop vibe of "Nutzak". Perhaps most notable for the inventive but easily digestible drum programming, the highlights are the excellent acid noir of "Then After That", and the wickedly funky drum 'n' bass extravaganza which is "Al Go Rhythms".

THOMAS BANGALTER

Trax On Da Rocks
Roule, France
One half of those French tearaway techno kids, Daft Punk, Bangalter maintains the Chicago influence on this five-tracker. There's the DJ Sneak-like discorama of "Ventura", a Paul Johnson meets breakbeats slammer called "What To Do" and two other lo-fi ditties to delight the trackheads. But if you believe the Chicago revival is just over-hyped cobbles, check the lead gem, "On Da Rocks", a phat, squelchy P-funk masterpiece which would turn even George Clinton green.

ALBUMS

KID SPATULA

Spatula Freak
Reflective, USA
Another weird day in the life of Mike Paradinas and further evidence of Reflective's esoteric approach to contemporary electronic music. From the beautiful, classical piano sounds of "Chislom" to the full-on industrial onslaught which is "Not Human" to the madcap brass band jazztronics and jerky rhythms of "Xvon", "Spatula Freak" is deep, dark and, yes, strange. Wild-style syncopated breakbeats are fused with spooky, cinematic keyboards, cellos, violins, vibes and goodness only knows what else, making for a thoroughly unique and, at times,

mighty disturbing soundscape. Nu-rock for emotionally confused thrill-seekers everywhere.

RICHIE HAWTIN

Live
Mixmag
Unlike the majority of mix albums, this was actually recorded live at a club using sparse grooves from labels such as Djax, Ladomat and Ferox, plus some of the Plastik one's own material and the odd acid excursion. As with many US jocks, Hawtin loves to filter out the bass, mess with the EQ and add FX here and there. But despite one or two clever little tricks, the mixing is on the dull side, making for some uninspired, albeit clean, eight-bar stuff.

NEIL LANDSTRUMM

Brown By August
Peacefrog
Burning every rule in the book at the crossroads of the tech-house crossover, Edinburgh musician Neil Landstrumm lays down his tracks firmly in the Vogel/Johnson mode. Warped metallica, wild, piercing sirens and all manner of weird frequencies are locked into

PRISM Metronome Melody

Sublime, Japan
The inclusion of a track called "Global Communication" says it all. Like Messrs Middleton and Pritchard, we're talking intricate, soft-padding, gently irresistible electronica aimed straight at the seat of deepest emotions. Crafted by Susumu Yokota, a Japanese Speedy J if ever there was, "Metronome Melody" is Ken Ishii without the wibbly bits, Kenny Larkin with soft 'n' furry knobs on. Sublime indeed.



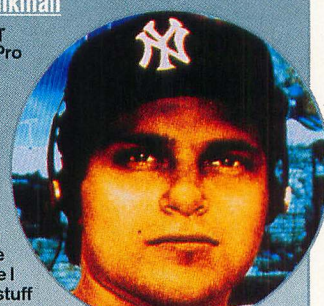
mind-distorting spirals of noise. Apart from the jazz-out twist on "She-Ra Extra Speaker Pop", you won't be curling up in front of the fire with a cup of cocoa and "Brown By August". Ideal for chumtastic nutters and Dave Clarke wannabe DJs.

All imports supplied by Swag Records, Croydon

LOOSE TALK

Australian techno producer **JOSH ABRAHAM**s explains his fascination for travelling with his Walkman

DON'T actually have a DAT Walkman, I've got a Sony Pro Walkman tape recorder, which is almost better. I've dropped it a few times and it still works. But I'd ideally like one of those reel-to-reel recording tape machines you see in old films.



The trouble is that a reel-to-reel would be a bit difficult to carry around and I like to take my tape recorder everywhere I go. I've got several hours of stuff from when I was in Hong Kong a few years ago. It's mainly dialogue, you know, families in restaurants, street scenes, cab drivers talking to their base, that sort of thing.

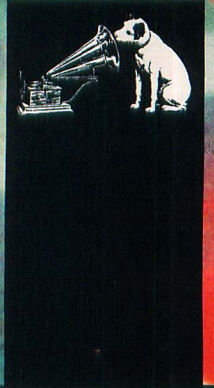
I've also got tapes from when I travelled around America in 1988 with my family. I managed to get about an hour of an evangelist radio station, Haven Of Rest FM, in Arkansas. Most of the radio stations around there are very right-wing. They're talking about how to be a better Christian and how to recognise the Anti-Christ. Anyone who was popular seemed to be the Anti-Christ to them. On another trip, I went over to Europe and I ended up going to the opening of Euro Disney in Paris. I was expecting all this sickly American stuff, but most of it was in French. Last year, I went to Britain, so I got lots of tapes of your pirate radio stations. I love it when the announcers say things like, "Take it from the top" and "Let's start 'tings proper". After that, I went to Israel and taped the muezzin calling the Muslims to prayer in Jerusalem's old city. That was excellent.

I use heaps of these sounds when I make music. I've recently finished a track with a loop of these kids playing in the street from when I lived in Stoke Newington. On another track, "Marrakesh", I used lots of the stuff from my Israel trip. Also, at the end of "Step Into Paradise", there's some dialogue from a phone-in chat show on Honk Kong radio. I'm off to Italy and Spain this spring with my girlfriend, and there'll hopefully be plenty for me to tape there.

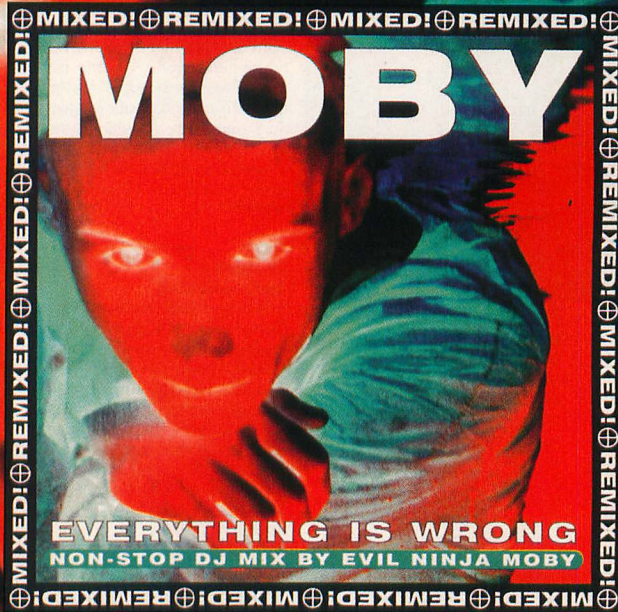
Josh Abrahams' 'The Satyricon' album is out soon on Worldwide Ultimatum

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Hip Hop

Reviews by **WILL ASHON**

DOCTOR OCTAGON

Doctor Octagon
Bulk, USA

So who is Doctor Octagon? Well, let's just say that Kool Keith is close at hand, although for this project the monster ruthlessly subjugates its creator. Like Burroughs' Doctor Benway, Octagon is a mad medic obsessed with the anus, the appliance of science and vicious sexual fantasies. It's rare to come across such an all-round funny, sick and illy-silly portrait, especially one tied to rapping of this quality. The world-class Q-Bert adds scratches, but it is the explication of the weird science/weird sex link which will hold your attention. Beyond brilliant and way, way out there into a whole new galaxy.

★★★★



SINGLES

SCARY EIRE

Dole Q
Heavenly

After their remix of Monkey Mafia, Eire's premier hip hop crew finally get a UK release with this utterly barking, rambunctious assault on the iniquities of being on the old jam-roll. Busting every single rule (Madness samples! Genuine Irish accents!), they rumble through a punky reggae jam with Mek again showing his scratchy genius. And all to complain about living on £57 a week? Luxury.

★★★★

THE CREATORS

Have A Master Plan...EP
Blind Side

An excellent five-tracker from The Creators production team, with MCM, Delirious and E-True on microphone duty. The groove is horizontal, as vibraphones, strings and saxophones float over brick-beats. A top release from a new UK label to watch.

★★★★

COOLIO

Too Hot
Tommy Boy

There are much better tracks than this on the album, so it seems a little strange that Tommy Boy have chosen this as the follow-up to the hugely successful "Gangsta's Paradise". The words "money", "bullshit", "walks" and "talks" most readily spring to mind. Cool rapping, though.

★★★★

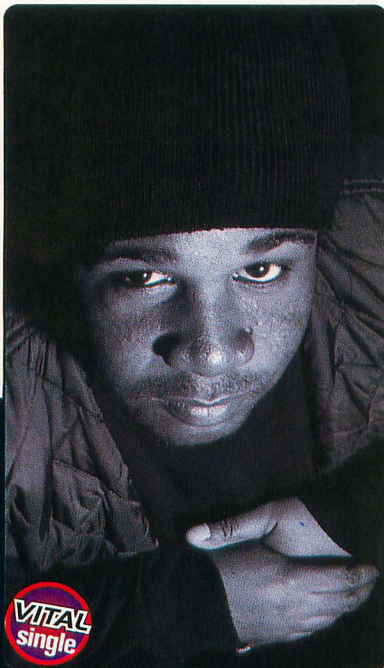
DOBIE

Dobie EP

Pussyfoot

Beware. The barriers are crashing around your ears. Dobie, the UK hip hop stalwart and sometime Tricky remix, has come up with a weird and wild record which is taken up to the next level by London Posse's Rodney P on "Luv 'N' Hate". Add Don E on the cut and NSO's Soul Controla on the flip, and you've got the deep, deep sound of tomorrow. Congratulations to Pussyfoot for sticking this one out. And to Dobie for hammering it down.

★★★★



those blocks were formulated a long time ago.

★★★★

ANONYMOUS

What's Going On (Absorb The Dialogue)

Ticking Time

This young Londoner is drawing on Ultramagnetics and sci-fi for a vocal style which is crammed full of spidery thoughts and awash with technique. It's easy to see why he's been exploding freestyle sessions in the capital. With his brother on production and sister supplying vocals, it's a family affair which gives him solid support, but it's the anti-flow which will really catch you here.

★★★★

WRECKAGE INC

Salvage

Wall Of Sound

As their name suggests, this crew are keen to take the beats record well away from any tasteful pastel doodling and deep into the land of nosebleeds, psycho-scratching and even thrash guitars. That last minor aberration aside, "Salvage" actually works. Funny in a nasty way and nasty in a funny way.

★★★★

Q TEE

Gimme That Body
Heavenly

This UK hip hop hawkette (who once upon a time teamed up with St Etienne) is rather more blunt than her transatlantic cousins like Smooth ("Just kill the noise and give me that dick"), but she still has to rely on some excellent mixes by Scientists Of Sound and The Ballistic Brothers to rescue her from the same old r&b boredom.

★★★★

STRANGE BREW

Children Of The Rain

Robs

Featuring the rapping talents of Manchester's Nanosphere Complex, this, the third single from the north's dubster dudes, pumps pure hip hop science. With big beats, neat scratching and a stretched, dirty strain of funk, it's as British as dancing in the drizzling rain.

★★★★

ALBUMS

VARIOUS ARTISTS

Illstyle Live

Elektra Promo, USA

A nice idea for a promotional tool. Instead of dragging us all over to New York for a show, tape the sets and send them out. The problem is that many live performances are utterly shambolic, and the only thing which saves them is actually being there to see it. So it's as well that some of the talent here transcend this problem. Das EFX let their DJ rip, Omniscience gives us the "Cacalaca" chatter, and Supernatural, surely a 1996 star-to-be, booms through his Godzilla groove. But it's the king of shambolity, Ol' Dirty Bastard,

LOOSE TALK

KOOL KEITH of Ultramagnetic MCs talks about his close friend, Doctor Octagon

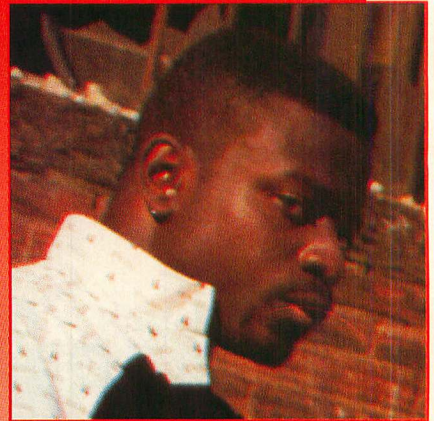
Doctor Octagon? He's my brother. Yeah, he is a doctor. He's an original doctor. He's a man with many different sides. He went to the University Of Medicine & Science in Los Angeles, where he was into both the future of medical science and the future of lyrics. He's advanced as far as medicine and science can go now. I guess you could say he's a mad doctor.

Basically, in as much as knowing his style, I'm still in the process of discovering Doctor Octagon. As a rapper, he's different to just about everyone else out there today. He's different, distinctive and new. What makes him so unique is his vocabulary. It's his science. Everything he's using, they're all true. It's all medically related. Rap has never been into medicine. His raps, well, they're like late-night experiments.

Rap is at a stagnant point right now because everybody is trying to do the same thing. Nothing is different. So Doctor Octagon marks the start of the new wave. Nobody out there has done anything as innovative as this. There's been very little inspiration, especially in America, where you have the clone-prone basis. Everybody's being the same, they're all doing that one thing. The West Coast is full of gang bangers and the East Coast is just the same, with everybody telling their narrow, depressing stories. So Doctor Octagon took it all on himself and now a new avenue has opened.

Is Doctor Octagon from Jupiter? No. When you see the sleeve of his album, you'll see who he is. He's Caucasian, he wears a doctor's coat and he was born in Minnesota, Milwaukee, Funky. And he'll be followed by Mister Gurbic. He's Doctor Octagon's uncle. But you'll have to find out for yourself who Mister Gurbic is...

● Doctor Octagon's eponymous album is out now on Bulk, USA. Contact Bulk Recordings at 2440 16th Street, Suite 316, San Francisco CA94103



who steals the show by freestyling over "Shook Ones", haranguing the audience and even finding the time to knock out a couple of his own tunes.

★★★★

SKEE-LO

I Wish

Sunshine/Wildcard

Skee-Lo's debut single enlivened the summer of most Americans and the poor kid was even unlucky enough to be championed by the Moral Majority for not cussing. But wait until you have heard this album before you start up a "Free Skee-Lo" campaign or run round putting Parental Advisory stickers on his records. Because while he has a nice, varied flow (even if his metaphors are sometimes a little thudding), the production is really awful. Only the single, which is also entitled "I Wish", relies on a solid, funky sample. The rest is an elephant's graveyard of extremely unpleasant synth sounds.

★★★★

VARIOUS ARTISTS

Guru Presents Illkid Records

Payday, USA

The Gang Starr Foundation is fast becoming more important to Guru than Gang Starr themselves. The bedrock for such artists as Group Home, Jeru The Damaja and Big Shug, it operates as a breeding

ground for new talent, cementing the boy's place among the elite of hip hop. Whether or not Illkid will ever function as the Foundation's own record label remains to be seen, but this compilation is well worth seeking out. There are a few disappointments, especially Jeru's failure to contribute a new track, but "Life" with Guru, MOP and Stikken Moov, Big Shug's "Momentum" and, the best of all, Bahamadia's sparse funk mouth-out, "Wordplay", make this album a good, solid foundation course for those with aspirations to the university of hip hop.

★★★★

JEEP BEAT COLLECTIVE

Attack Of The Wildstyle Beatfreaks
Ruf

Reviewed once again because it has only just emerged after much delay in the wake of a catalogue of manufacturing fuck-ups, "Attack Of The Wildstyle Beatfreaks" is an album of cutting, scratching, mixing, fiddling and scraping. What can you say, except that it's independent, extremely well done, as funky as the sweat from Kool Herc's sneakers and well worth laying out a few coins for? What are you waiting for?

★★★★

● All imports supplied by Riddim Records, Brighton

Trance

Reviews by **DAVE FOWLER**



THE INFINITY PROJECT

Stimuli

Perfecto Fluoro

"At Tam, the drug is inhaled to introduce the strange language of the initiation rights..." Yes, it's yet another psychedelic classic which has been picked up by Paul Oakenfold for reissue on Perfecto, with a reverential Man With No Name reworking on the flip. Originally out on Tip, and also appearing on that label's quintessential "Yellow" compilation, "Stimuli" is an anthemic celebration of chemical and aesthetic awakening. Of projection into a cosmic whole, to "The world of the spirits" where "The neutrons form part of the electrons, the electrons form part of the neutrons". Quite. Sinister, whirling acid, pounding beats and errant elves make a fluoro masterpiece to transcend and transport even the most hardened cynic. Choose it, use it and lose it.

●●●●○

SINGLES

MAN WITH NO NAME

Paint A Picture/Floor-Essence

Perfecto Fluoro

A double A-side release from the nameless one (Martin Freeland, actually), which offers a pair of superb slices of psychedelia at the lighter end of the spectrum. "Paint A Picture" is a linear trance workout which foregrounds the ethereal vocals of Hannah but, due to the chord progressions, suggests that there is a lot more to her innocent mouthings than meets the ear. "Floor-Essence", Man With No Name's previous 12-inch, meanwhile receives the "Another Mix" treatment. If you missed it first time around, this tantalising introduction will beg the purchase of the original.

●●●●○

DISCO VOLANTE

El Metro (Remixes)

Transient

Cosmosis draw out the excellent original (which is also featured here) into an altogether trancier version, with swirling melodic patterns building into some very pleasant fractured acid. Gayle San meanwhile strips the track bare and supplants a strangely heavy bass kick on every beat, before topping it with a sparse reinterpretation of the theme, punctuated by almost reluctant drum rolls. If you take "El Metro", consider buying a travelcard for the superior Head-Doctor remix on the "Transient 1" compilation.

●●●●○

BUTLER & WILSON

Submission/Submit

Exclusive

Not, it would seem, the costume jewellers. That said, this Butler & Wilson have come up with two gems of their own. "Submission" is a classic upbeat trance track, with a sexy vocal building into a light acid workout. "I Submit", conversely, with its whipping FX and syncopated bass, is a dirtier and tastier affair which all DJs are advised to push as fast as their dancefloors will allow. A kind of dark nu-NRG number, this is the perfect accompaniment to a set of handcuffs and a bottle of amyl. For adults only.

●●●●○

HYBRIS

Gold Rush/Citizens

Crystal, Germany

Strike it rich with "Gold Rush", a classy, upbeat Teutonic trancer which never gets too heavy. The highly melodic, sweeping chord structures and furious drum rolls make for a classical construction, but the track is no less splendid for it. Over on the flip, "Citizens" chugs along nicely with the help of laid-back acid and Orwellian samples. One for the morning after, perhaps.

●●●●○

LAUGHING BUDDHA

Andromeda/Infinite Depths

Tip

"Andromeda" is a worthy slice of melodic and direct psychedelia which moves along nicely and

would coax anyone from a night to morning mood. There are no real surprises here, the breakdown is exactly where you would expect it, but check the laughter motif in the descending arpeggios as the cut departs. "Infinite Depths" doesn't get a lot deeper, but again works effectively, with acid peppering the loops. Pacey tranquility.

●●●●○

LSC/WOOD DRAGONS

Big Brain/Occam's Razor

Psychic Deli

As the title suggests, "Big Brain" is cerebral psychedelia. Using a tasty vocal sample and the usual multi-layered acid build to take the track on and in, it lays in only at the close of a mostly reflective outing. "Occam's Razor" is an altogether sharper affair, the pressure-cooker opening designed to keep them gasping until the beat kicks in like a left jab to the head. This is pure heads-down-to-the-floor trance stuff. You may not lose your mind, but at least your brain cells will get scalped into shape.

●●●●○

MOGLI

Inside EP

Global Ambition, Germany

"Inside" deceives the listener into believing this is a lightish affair, but just wait for the "Ooh, baby" sample. When the bass kicks in, the track drives onwards down the technobahn. This Euro-with-personality track would fit nicely between two nu-NRG belters. "Kasper", on the reverse, is more experimental trance with a free-form jazz feel.

●●●●○

TECHNOSSOMY

The Pyramid EP

Flying Rhino

The title track embodies hardish, darkish, distorted trance and is a fine way to carry the dancefloor into the realm of the little people. And without any of the genre's usual clichés. "Rejuvenation" is

●●●●○

VARIOUS ARTISTS

The Dark Side Of The Noom

Noom, Germany

Make room for the Noom, for "The Dark Side Of The Noom" is a Euro trance compilation *par excellence*. Led by Commander Tom in all of his various guises, most notably as part of Mandala, whose banging "Evolution" and classic "Astralia" are both featured, not one of these tracks will let you down. With Acrid Abeyance reworking Nexus 6's "Ab-chic", Cores sending you into 303 paradise and Nuclear Hyde exploding like seven Chernobyls, you'll be straight on the phone to Lufthansa. Take me back to E-Werks!

●●●●○



meanwhile an ecological wake-up call, which demands "Rebirth on Planet Earth... the mission is mankind" and comes plenty of grandiose, melodic Euro-trance sounds, before consuming itself anew in psychedelia. The great one-horned beast in the sky does it again.

●●●●○

ALBUMS

VARIOUS ARTISTS

Trancemaster Goa-head XL Mix 2

Vision Soundcarriers, Germany

The really excellent double-CD "Trancemaster" series is virtually an Encyclopaedia Germanica of the genre. But don't be misled by the title of their latest outing, as only a couple of these 25 tracks ("Innovation" and "Mahadeva", both by Astral Projection) could conceivably be called Goa. Oh, what's in a name anyway? You're better just to let the Trancemaster Unknown DJ Team mix together the likes of Roland Casper's well funky "Bubbles" and DJ Misjah & Groovehead's "The Club", before heading for the more familiar Euro trance territory of Mark NRG & Cores' acidic "Aragon 2". Over on the second CD, you'll uncover a selection of increasingly pacey Euro tracks, including Baby Doc's "Sienna", Wippenberg's "Neuro Dancer" and the Oliver Lieb remix of "Life on Mars". It's terrific stuff, by and large, and there's hardly a palm tree in sight.

●●●●○

VARIOUS ARTISTS

Transient 2

Transient

The first Transient collection was a scorcher. "Transient 2" goes one better, offering an 11-track selection of British, European and psychedelic trance mixed on the CD version and unmixed on the vinyl. From "Octopus" by Simon Berry's Art Of Trance, through classic Teutonic numbers such as X-Dream's "Do You Believe?", to Overlord's "Naked People" (as remixed by the great poppadom himself, Man With No Name), you can't really go wrong here. Not if you love trance in all its guises. Roll on "Transient 3".

●●●●○

VARIOUS ARTISTS

Surrender to the Vibe - A Tranquil

Trance Journey

Phantasm

Surrender to 80 minutes of music. Surrender to 14 beautiful tunes, all sensuously sequenced. This collection is a blissful antidote to whatever you might do during the working day. Mindfield and Union Jack are probably the best known artists ("Pharaohs Wear Boots" and "Water Drums", respectively) but, depending on your melodic inclinations, Tau Factor's "Spiral Galaxy M-33" and Vibe Tribe's "Afterlife" might slip down better with that glass of malt whisky in the jacuzzi. Structured, melodic ambience. Yesss.

●●●●○

IN THE BAG

DJ DOMINIC of Flying Rhino talks through the contents of his record bag

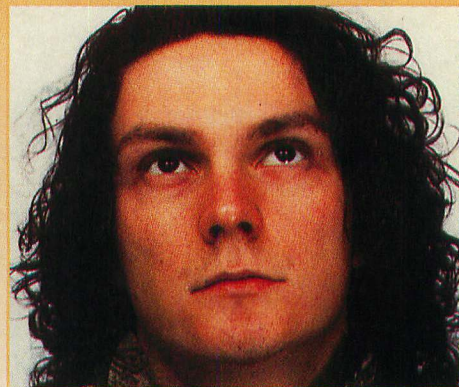
My first choice has to be "Boyd In The Void", an EP on Flying Rhino. It's a brand new five-tracker which hasn't even been played out on DAT. I played it the other week in Athens, at The Sunrise Zone, and it went down a real treat.

"Sci-Fi" by Psychaos is another brilliant record of the moment. It's on Blue Room and has been made by Joti Sidhu, who is a friend of mine. It's a dark, middle-of-the-night track. It really is excellent.

Next is "Pleiadians" by Pleiadians, which is an unusual track because it's Italian and you don't get many of them on our scene at all. And you won't find any pianos on it, either. Speaking of kicking tracks, there's also Feeling Weird's "Noises From The Darkness" on Tip Records. It's full of 303s and demonstrates the darker and dubbier side of Tip.

Of course, I suppose I am bound to think that Slinky Wizard's "Supernatural" is a worthy record, because I wrote it myself! I'd also have to recommend "Pyramid" from Technossomy. It's another Flying Rhino release and it never fails to get the crowd going, wherever in the world you drop it.

Finally, there's Elysium's "Keep it Kool" on the Nova Zembla label. This one is a deep, old style record from Denmark. A great morning track.



CHECKLIST

- ARTIST UNKNOWN - "Boyd In The Void" (Flying Rhino)
- PSYCHAOS - "Sci-Fi" (Blue Room)
- PLEIADIANS - "Pleiadians" (Symbiosis)
- FEELING WEIRD - "Noises From The Darkness" (Tip)
- SLINKY WIZARD - "Supernatural" (Flying Rhino)
- TECHNOSSOMY - "Pyramid" (Flying Rhino)
- ELYSIUM - "Keep It Kool" (Nova Zembla)

MATSURI
PRODUCTIONS

presents
psychedelic trance
by
tsuyashi suzuki
&
nick taylor

available on cd & dj friendly double lp

released 2nd february 1996

distributed by flying records uk

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Garage

Reviews by MICHAEL MORLEY

JUDY ALBANESE
Happy
Maxi, USA



From a double-pack which also boasts some downtempo mixes, original garage groover Tommy Musto has turned out a monster follow-up to "That Ain't Right". Once again, it's basically a cute and lively get-down song. It may not be exactly ground-breaking, but when Judy sings "Only you can satisfy me", you had better believe it.

★★★★

SINGLES

BETTE MIDLER
To Deserve You
Atlantic, USA

As shocking as it may seem, Paul "Trouble" Anderson is apparently a great fan of La Midler's acting performances! And you can hear the same "subtle" qualities on the MK versions of this song, which boasts distinctive acoustic guitars and stirring vocals. No wonder Paul has been throwing it down with gusto. Quality drama queen stuff indeed.

★★★★

RAW STILO
Cutie
Warners, USA

A P-funk-style knees-up of a swing tune. It uses a classic Funkadelic break off "Not Just Knee Deep", which you will probably recognise from De La Soul's "Me, Myself and I". A floor filler and no mistake.

★★★★

CHARLES DOCKINS
FEATURING SHEILA FORD

Higher Love
Shelter, USA

Typically Shelter, "Higher Love" is a 100 per cent modern soul song. Having produced "Lift Up", Butch Quick & James Howard's funky anthem, Dockins now provides a similarly beefy feel to the powerful voice of newcomer Sheila Ford. With a pleasant New Jersey love and peace vibe throughout, this is one to really raise the spirits.

★★★★

THE JUNKHUNTERS

Hangin' Out EP
Narcotic

With its catchy, sing-a-longability, the lead track of this infectious disco workout has been firing up dancefloors on test pressing for a while. You should also check the Mondo Grosso-esque "Freestyle" version, which has plenty of deep sax action and a monster bassline from Carlos Franzetti. It's all good stuff from these Canadian guys.

★★★★

NATIVE RHYTHMS

Ya Hey
Big Big Trax, USA

Florida's Brian Tappert (of Jazz 'N' Groove and Urban Blues fame) dons his trax hat and arms himself with a stash of jazzy samples and happening African chants from the likes of Sonny Rollins, Osibisa and Bob James on this original groove. With a similar flavour to "Gimme Groove", he even out-masters the Masters. If this is the shape of his soon-to-appear label, we are in for a real treat.

★★★★

PAULINE HENRY

Love Hangover
S2

The perennial Diana Ross classic receives the "Disco" Dave Lee treatment with the assistance of an unforgettably funky guitar line. Sailing close to the original, apart from not changing speed halfway through, early incarnations of this mix have been filling the floors off acetate for some time. Now it's your chance to give it a spin.

★★★★

IRA LEVI

Do What You Like
Strictly Rhythm, USA

If you're not a fan of Unique's main vocal, but you have a strong jazz sensibility, you shouldn't let "Ira's Circuitry Mix" pass you by. With Clay Jimison at the controls, it's a shimmering dub cut of a kind rarely heard these days.

★★★★

INCOGNITO

Good Love
Talkin' Loud

"Good Love" doesn't really break any new ground, but with polished production from CJ Mackintosh, a decent melody and a quality vocal, it certainly has a typically bouncy Incognito vibe.

★★★★

MONE

Movin'
AM:PM

Following the mammoth "We Can Make It", this is a bit disappointing. There's Mone's cool voice, House Of Gypsies' neat percussion and Jazz 'N' Groove holding it all down in their individual style but, despite the increasing energy levels, it just seems to lack that vital spark.

★★★★

NU YORICAN SOUL

Mind Fluid
Nervous, USA

Nu Yorican Soul's "The Nervous Track" changed the agenda for a lot of people. Now, in preparation for their forthcoming Talkin' Loud album, Mr Vega and Mr Gonzalez unleash another hot, latin-esque percussion frenzy upon us. It's not quite as effective as their last outing, but it's still impossible to resist the challenge to dance.

★★★★

RATCLIFFE

City Dreams EP
Atlantic Jaxx

Taking time out from Basement Jaxx, Ratcliffe here offers up some disco jazz and a downbeat groovy thang. But the best of the bunch is "Back To The City", a gloriously joyous, bouncy, Moogy, cowbell-banging playground affair.

★★★★

MOOD II SWING

Call Me
Music For Your Ears, USA

Moving back into trax mode, "Call Me" is the best of the new stuff from Lem Springsteen and John Ciafone. Telephones ring, voices babble like mad and the result has

IN THE BAG

Los Angeles' DOC MARTEN selects cuts from his current playlist

I really admire the positive, uplifting message on Karen Pollard's "People". It's good to hear house getting back to peace, love and unity, and encouraging people to come together. That's so lacking in a lot of music around today.

This particular track has lots of tribal influences, with snares building up and breaking down, nice a cappella bits and an acid tinge. Karen also did "Reach Out To Me", which was huge in the States.

I tend to play "In The Center" by Antigua Managua when I'm spinning at The Roxy in New York. It's a track based around "In The Center" by Unlimited Touch, who are one of Francois Kervorkian's disco acts from a long time ago. This version beefs up the original with a big, Bucketheads-style disco groove. It's a little bit happy!

Talking about Francois K, I'm surprised that more people don't seem to be getting into "Hypnodelic", the vocal track from his "FK EP". It reminds

me of Murk's early sound. It's really deep, almost too deep, with some acidic touches. I DJed with Francois a few weeks ago, when he guested at the Roxy. He came with half his studio, some DATs, some CDs and an FX rack. He ripped the place up. He was great.

The person behind Daphne's "I Found It" is one of the guys from Alcatraz. The track I go for is the "Excess Hardrive Mix", which is very Deep Dish, very vocodered, with lots of filtered sounds. The girl singer also did "Change", which was massive last year.

Lastly, I have to mention one of my own productions, Doc Ximbi's "African American". I recorded it with Michael Daley, who runs his own garage label, A/Ndrenaline. Adele Holness sang the vocals, although she just sent the DAT over, so I never actually met her. We've given the cut a jazzy house workout, with a little breakbeat in the background. Danny Tenaglia's hammering it as we speak.

● Doc Marten will touring Britain during February. Doc Ximbi's 'African American' is out now on 99 North

a feel which is not unlike the early work of Lil' Louis. And all backed up by an irresistible bassline.

★★★★

KRIMP

Get Up EP
Strictly Rhythm, USA

The title track is the best on this deeply funky EP, which is said to be getting a lot of support from Louie Vega. It stops, starts again and eventually ties you down with bass action and whispered vocals which just won't leave you alone.

★★★★

VOICES PRESENTS INDIVIDUAL

Sky High
Sound Of Ministry

Currently riding high throughout Europe, "Sky High" boasts Billy Ray Martin's unmistakably elegant vocals. The result is a sweet sing-song which, despite remixes from Satoshi Tomiie and Stonebridge, works best with the Funky Italians' "Souled Out" production.

★★★★

TEMPLE OF THE GROOVE FEATURING PORTIA

Treat Me Right
Stip Underground

Respect to Irving Soremekun, the guy behind the "Esoteric Club Class" soulful house collections. It's a real luxury to have both the deep jazz of Michael McGregor's "Groove Me Right Mix" and 95 North's buoyant version on this double-pack. But whichever you pick, you'll find that Californian diva Portia sounds great.

★★★★

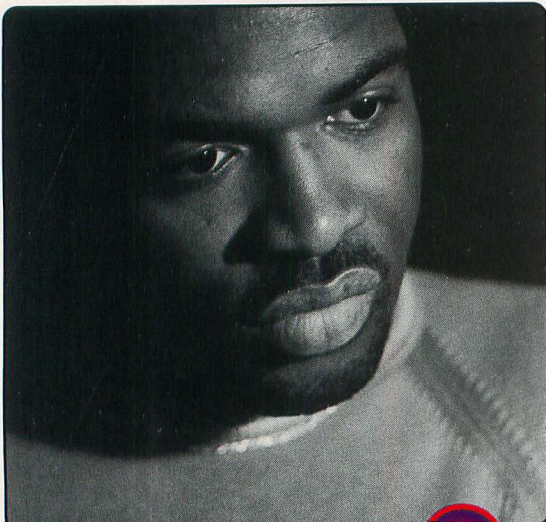
N-SYNC

Close The Door
Nervous Records

Gary L is the nearest we've got to Teddy Pendergrass and here he produces a wonderful cover of the Philly man's track. The smart and soulful production comes from the BOB boys.

★★★★

● All imports supplied Uptown Records and Vinyl Junkies, London, and Dangertrax, Brighton



MATT WOOD & G-DUBS
No Time
Groovin', USA



A cool-as-you-like soulful house cut produced by Ted Esposito and DJ Choco (the chaps behind that reworking of Rodney Franklin's "The Groove") and featuring one of the best vocals around at the moment. The sparse, melodic instrumental, with its excellent live bass, is the perfect backdrop to Matt's sweet vocals. Wonderful.

★★★★

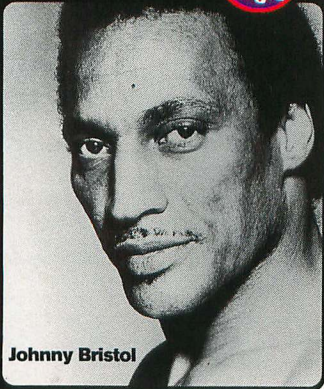
Soul

Reviews by **BOB JONES**

VARIOUS ARTISTS Soul Source 5 Sampler EP

Expansion
These quintet of prime soul cuts serve as a prelude to the next real deal release from Manchester's finest, the label which knows a good note or two when it's sung in the right tone. Here, you get the likes of Nigel Martinez, Jean Carne, Johnny Bristol and more. And with the mood moving decidedly in a mid-tempo direction, it's a no-contest package.

●●●●●

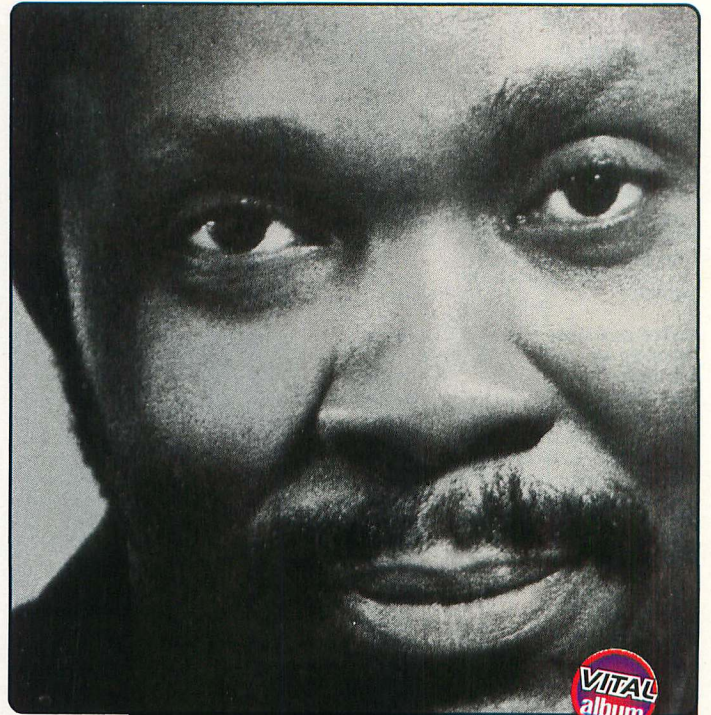


Johnny Bristol

VITAL
single

on the circuit for the last year or so, "Love Lessons" finally gets the full release it richly deserves. Jean Carne hits the highs, mellows the lows and sounds as soulful as ever. The duet with Billy Paul on "Good Thing Going On" is a firm favourite in my surgery. Let's hope as many young bloods as possible get to hear this superb performance.

●●●●●



VITAL
album

TERRI CALLIER The New Folk Sound Of... Ace

If you didn't manage to catch one of Terri Callier's recent-ish live shows, you need something to make up for missing out on the best soul gigs you would ever have attended. One of the humble genius' records should do the trick. And what better than his first album? Originally released on the Prestige label in 1964 and now reissued via Ace, it is a timeless example of unplugged soul from a man who deserves more words than the space allowed here. His voice and lyrics surpass most of today's mundane efforts. A monumental masterpiece crying out to be heard.

●●●●●

produced by Babyface, making it an ideal album for those who like their music sticky, sweet 'n' sure to get butterflies floating in your stomach. Naughty but nice.

●●●●●

EARTH WIND & FIRE Plugged In And Live Avex UK

Recorded some nine months ago, the Avex imprint here pay tribute to one of the best party bands still working the scene. With superb classics such as "Sungoodness", "Can't Hide Love", "Africano" and the always spine-tingling "That's The Way Of The World", this set is the perfect belated Christmas present for any relative who grew up boogie-ing in wonderland. A faultless collection.

●●●●●

THE SPRING STORY Essential 70s Soul Southbound

This is a glorious tribute to Spring Event, undeniably one of the finest underground dance labels in the States. The contributors include The Fatback Band, Millie Jackson and Garland Green, along with plenty of cameos from the likes of Ray Godfrey, Bobby Newsome, Prince Phillip Mitchell and more. The list is endless. "Essential 70s Soul" is a first class introduction to old-time soul music and a must for all of those folk out there who enjoy turning back the hands of time. Buy, buy, buy!

●●●●●

SINGLES

LABRONZO McDONALD

Goody
Thrust

A real song by a real vocalist full of roughness and emotion is a pretty rare find. Especially these days. Which is why this little gem shines through. It's as priceless as the Crown Jewels and equally as hard to get your hands on. It almost got this month's Vital Single award, so for a piece of the action, call 0181-673-9192 ASAP.

●●●●●

DAVID BRINSTON

Lovemaker
Labro

The unknown David Brinston has a voice like the summer sun and brings some delicious warmth to cold winter nights. A welcome visit from the teacher to the pupil for some serious lessons in sex, this tune from across the Atlantic really hits the spot.

●●●●●

KARLEEN

Do Me Right
Soul City

Karleen was discovered singing in her local supermarket (honest!) and marks her debut with sweet, whispy vocals laid bare over a simple street beat. A neat number delivered straight from the heart of urban London.

●●●●●

LEX

Got To Let You Know
Intimate

Lex, another new kid on the block, delivers a credible and individual vocal over a veritable mountain of beats. It's so simple and effective, it makes you wonder why more songs can't be produced, written and, most importantly, sung like this. Lex could well be a name for the next millennium.

●●●●●

MARY WILSON

U
Contract

Just when you thought everything was lost, the vintage Supreme diva comes bouncing back with a superb modern soul song which jumps across the old/new school divide. And she can certainly still teach the young sirens of today a note or two!

●●●●●

VARIOUS ARTISTS

Fly Fresh 'N' Phat EP
EMI

After a nationwide search for new r&b talent, EMI have here pulled together the best of those young guns who like to swing their beats slow 'n' low. Dip your needle into the deepest of cuts by Sira Marx Nathan, Deneshae and, best of all, Stacey Phipps. They are all new voices with something to say and their own way of saying it.

●●●●●

MREXE

Funky Love X
Acid Jazz

Take an underground classic like Creative Source's gigantic "Funky Luvah". Strip it right back down to basics. Add a pinch of UK wailing from Mica Paris and a mean horn section to ride alongside a heavy, heavy live bass, followed by a little wah-wah guitar and some raw lead vocals. The result? Pure heaven. Just the way we like it.

●●●●●

ALBUMS

JEAN CARNE
Love Lessons

Expansion
Initially issued as a cassette-only collection which has been played

VARIOUS ARTISTS

Waiting To Exhale (Original
Soundtrack)

Arista

With brand new tracks from the likes of Mary J Blige, Brandy, Toni Braxton and Chante Moore, this is definitely one for the ladies in the house. As well as presenting the cream of America's girls on the urban r&b scene, it's written and

●●●●●

RACK 'EM UP Dean Johnson from EXPANSION M/C in Manchester presents this month's store guide

Vital Statistics

56 Swan Street, Manchester M4 5JU.
Telephone: 0161-832-1364.
Fax: 0161-834-3309.
Open Mondays to Saturdays, 10am to 5.30pm.
Closed Tuesdays.

What do you specialise in?

Mainly black music from the States, but we also have probably the finest selection of new and second-hand street soul in Britain.

Do you have a VIP room? If so, who uses it?

There's no VIP room. The ambience here isn't a fashion thing. It's more like a bespoke tailors. I find that DJs aren't especially good customers. Collectors are better because they only have to please themselves.

What's the most expensive record in the shop?

Khemistry's "Khemistry" album on Columbia. That costs £100. But I once sold The Jackson Sisters' "Jackson Sisters" album for £1,000.

Who works behind the counter?

Just myself. I play out at Parkers, which moves around. And I'm about to start up a new night at Sankeys Soap.

Which records can't you get rid of?

It's really quite bizarre. Everyone knows we're a soul shop, but I still get sent techno promos. Which, of course, I can never sell.

Why should people choose your shop above others?

Because I always try to be pleasant and never intimidating. I don't just serve people because they're famous. I like to be even-handed with everybody. And I don't play banging house in the shop, so if you're easy-going and just want to pop in, you won't be put off.

CURRENT BEST SELLERS

PHYLLIS HYMAN - "I Refuse To Be Lonely" (Zoo International album)
EARTH GIRLS - "Love Of Mine" (Capitol 12-inch)
CELETIA - "Be My Honey" (white label 12-inch)
QUINCY JONES - "Q's Jook Joint" (Qwest album)

Hardbag

Reviews by MUFF FITZGERALD

SINGLES

DISCLOSURE

303 Sonar EP
Horizon, Holland
If you only buy one record this month then the "303 Sonar" EP must be it. Featuring "Ahh Freak", a veritable runaway steamroller of a track, we're talking top gear in every sense of the phrase. A mad, uptempo rocker, it will only really come together when you're on your second or third Lucozade. ●●●●●

NATURAL BORN GROOVERS

Forerunner
Friends, Germany
Around for the last six months but unbelievably difficult to get hold of, it's about time the well funky "Forerunner" was put on general release. It twists and turns more times than an gymnast on a gram of Billy. Utterly superb. ●●●●●

CANDY GIRLS

Wam Bam
VC Recordings
Back with a fine follow-up to "Fee Fi Fo Fum", this got many a party rocking over the festive period. Baby Doc supplies the pounding "Five Pills And Two Bottles Of Poppers Mix", the Girls offer their own theatrical thumper and there is also a sexier-than-Claudia-Schiffer's-knickers "Sharp Dub" which pumps, by jimi, and then some. The Top 40 beckons. ●●●●●

MINTY

Plastic Bag
Sugar
A banging track courtesy of The Partyrashers, aka Kenny C and Felix, who inject a stimulating mix of elements into a mad-as-fuck and suffocatingly fierce scream-up which declares, "My mind is like a plastic bag!" Yes! Yes! But does it have Sainsburys or Junior Gaultier on it, my sweet? ●●●●●

TOKYO GHETTO PUSSY

Kiss Your Lips
Epic
'Ere, get yer laughing gear rahnd this babe! An uptempo stomper which is wild and irresistible in fine Ramirez-style. A thumping, pumping soundtrack is coated in candy floss girlie vocals which are somewhat on the cheesy side, but the contrast works nothing short of beautifully. Now, what lips are we talking about here, exactly? (Easy, tiger - Ed) ●●●●●

REBEL YELLE

Misbehavinit
Stay Up For Ever
"Misbehavinit" is a truly furious acidic stormer which owes absolutely nothing to Billy Idol, but acts just as badly when out and about by totally losing it on the dancefloor. With a rebel yell, they cry, "More, more, more!" ●●●●○

TROPE

Amphetamine
Prokult
A nice bit of double-pack action on this ancient German tune from Thomas Heckmann. Red Jerry supplies a so-so mix, leaving it to Baby Doc to rock the spot alongside DJ Mijah & Groovehead, who sort us right out by dipping deep into their wrap. There's also the original version which, once dabbled, still retains a most enervating flavour. ●●●●○

AXIS SHIFT

Axis Shift
Slate
A tip-top trancer which takes you on a bigger trip than a BA round-the-world ticket. John Mayo's label is fast heading for double-figures on the release schedule, so strap yourself in and get ready to fly higher than Icarus on uppers. ●●●●○

TRANSFORM 21

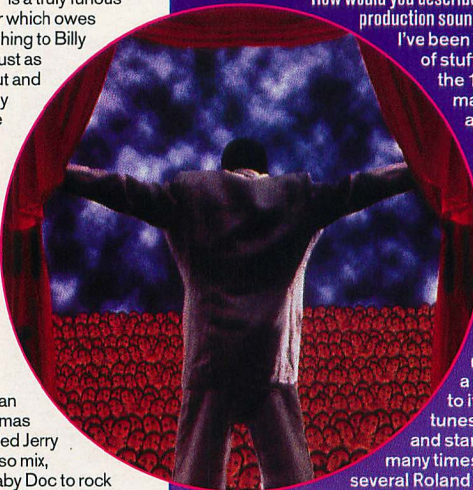
Cellular EP
TEC
This absolutely wild techno EP is going down soooooo well at ff and Garage in London. It blasts the senses in much the same way that the SAS stormed the Iranian Embassy donkeys years back. Two parts stun-grenade to one part abseil and gas cannister. ●●●●○

RUSHMORE & PANUFUNK

Get Up
Spirits Of Inspiration
A happy-esque, hypnotising little number resulting in the veritable ascension of formerly beseated posteriors as they are elevated, with what would indeed appear to be excessive zeal and vigour, into a vertical holding and swaying motion with somewhat increased momentum. If you get my general

PRODUCTION VALUES

NICK MUIR, engineer to the stars and the man behind Floorjam, Marshall Stax and X-Odus, moves into the spotlight



How would you describe your production sound?

I've been doing a lot of stuff at around the 130 bpm mark lately and I'm into straight four to the floor cuts. I usually try not to go down Techno Avenue, though. I prefer to do house music with a bit of drive to it. I don't like tunes stopping and starting too many times. I've got several Roland keyboards, which I always use for analogue sounds, and I have recently gone back to using an Atari with C-Lab software.

What were your first and last productions?

My first production was one of my own records under the name of One Note Jam, which sold around 450 copies. I'd originally recorded this fairly downbeat house tune, but then I went to a blues party down the East End and heard some fast breakbeat house music, so I tried to make it more like that. It came out on Pink Flamingo, a little indie label run by these friends of mine. My most recent credit was helping Jon Pleased Wimmin to remix Cerrone's "Supernature", which we've just finished. The label wanted it to have a very English sound, so we thought of

what Vince Clarke might have done with it. We did it with the vocals almost totally separate from the rhythm track. The vocals sort of ride just on top of the beat.

Which record have you had the most input into?

I've done quite a bit of work with John Digweed. He's not really a musician, so he arranges the tracks and I have to play the stuff, whereas Jon Pleased Wimmin can actually play piano. He's not Liberace, though he'd probably like to be! If I had to pick one track, I'd say Bedrock's "For What You Dream Of" from his "Renaissance Mix" CD.

What is influencing you now and how do you see it affecting your sound?

I've been listening to a lot of Young American Primitive recently. John Digweed turned me on to him. There seemed to be a lot of really big production work going on last year, with BT and Brothers In Rhythm, and things were moving away from what I like in dance music. But in the last few months, it has gone back to rhythms. This Young American Primitive guy does it all in his bedroom and you can sense he works in a relaxed atmosphere and has a free hand to use his imagination. When you're in an expensive studio, you tend not to get really imaginative because of the money pressures.

Who have you most and least enjoyed working with?

I had a great session remixing Marco Polo with John Digweed. I'd just got back from a holiday in Italy, where I'd had a bad car accident and being in the studio again made me realise just how lucky I was to be there. The worst was also with John, working on Billy Ray Martin's "True Moments Of My World". We were in there for four days and ran up a huge studio bill. It totally fried my brain. To top it all off, the record label never even released the mix.

drift. In other words, "Get Up" manages to work pretty well. ●●●●○

CASANOVA'S REVENGE

Banji Dance
Maxi, USA
These almighty fierce, groin-grinding garage grooves have been making countless Banji Boyz scream and yell at the tops of their lungs before spraying the air with Evian. Just imagine all of those sweating, rippling torsos. How many times a night? ●●●●○

ALBUM

VARIOUS ARTISTS

React Test Three
React
Offering no less than 12 cuts for the price of a single, "React Test Three" has to be the bargain of the month. Any month. There's Mrs Wood's "Joanna", GTO's "Tip Of The Iceberg" and Armand Van Helden's "Witch Doktor", plus nine other beauties from over the last year or so. Blimey! Talk about good old VFM! ●●●●○

● All imports supplied by Pure Groove, London



VITAL single

SI

Badman
Junkdog
Ooh, Blissful Sister! She'll have you howling at the moon. Another classy Rollo/Bliss production, "Badman" kicks off hard and kind of snappy, before a weird, deep and most chuggersome funk-out section with Junkdog I. Howler wailing and blowing his harmonica like a rent boy on piece work. Submarine horns trumpet a vibrant return to the uptempo groove, when Bliss asks, "What can you do to make a badman good?" Here's one Sister who's definitely doing it for herself! ●●●●○

COMMANDER TOM

Volume 1 (Remix)
Noom, Germany
If the original was brilliant, then this remix by Friends, Lovers & Family is just unbelievably awesome. The Hoover synthesisers are still there, but the remixers have given it a more melodic sensibility, making the track a whole lot funkier without losing its quintessential off-its-fucking-knackers-ness. Do not settle for second best. This is the bollocks! ●●●●○

VITAL single

Reviews by CALVIN BUSH

OBO

Slide Run

Tush

Federico Fellini dream sequences. Dawn breaking over a deserted skyscraper megatropolis. The love theme from "Blade Runner". Inter-planetary ballet for stoned androids. The warm haze of late morning lie-ins. George Clinton's trip hop fantasies. . . Frankly, the soundtrack possibilities for OBO's "Slide Run", a new project from 8UP's Allan Riding, are endless. Rarer and more abstract than 8UP's "Lie Down" album, this excellent album is a background funk, ambient jazz, sparse trip hop journey through moodscapes, which is screaming out for a Wim Wenders video. Sadly only available on a limited pressing, so get your luncheon vouchers or plain old dosh to PO Box 8684, London N9 0RZ.

●●●●



SINGLES

BOM

Dubmarine

Ochre

Indie traitors ahoy! Although Bom consists of former members of Spiritualized and The Bunnymen, you should draw the gang-plank back until you have heard this. "Dubmarine" uses a bass which sounds like a flatulent elephant to pin down its meandering but riveting dub, while the Timeshard mix of "Klatu" on the flip will have the brothers Hartnoll consulting their lawyers.

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TAO

Jinn EP

Language

Another set of esoteric ambient tangents from Tony Thorpe's consistently challenging imprint. Tao (apparently someone called, er, Roger) taps into the off-kilter isolationist tribalisms and the unhinged percussive freeforming of Muslimgauze and early Brain Eno and David Byrne. Not for the newly initiated, the result is five tracks of intricate density which are as mystical as the Orient and as clean as the snow on the top of Mount Fuji.

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THE SERAPHIM ODYSSEY

Feel The Pressure EP

Black Dahlia, USA

More San Franciscans morphing sounds where others fear to tread. As you would expect from most West Coast free funkateers, this lot also came armed to the teeth with a skipload of well-upholstered breakbeats, some insidious acid lines and a big bag of Cali Sensi. There's Balearic acid house on the title cut, MAW-style deep house on "Transcendental Heaven" and hi-NRG acid jazz on "Bifrost Rise". Yup, it's all here.

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STEPIK

The Furvert EP

Bottom Heavy, USA

Not a million miles removed from the screeching breakbeat acid of The Chemical Brothers or that Wink kid. "Furvert" and "Boing Dragon" have the added benefit of skipping along on some wiggly funk riffs, while "The Jump Room" hits the psychedelic, early James Taylor Quartet route to mutant disco dancefloors of the future. Los Angeles must be a very odd place to take drugs.

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CLATTERBOX

EP

Clear

If only Jonzun Crew knew what they had started! Out of the same camp of electro-pranksterism as Global Communications in Jedi Knights mode, this fine double 10-inch pack by a member of Jak 'N' Stepper (who, not surprisingly, are artists on Global's Evolution label) violently swerves from the thoroughly irreverent and heavily disjointed ("Bad Means Good" and "Sann Sann") to a feast of brilliantly melodic (if somewhat old-fashioned) head-phunk. A must for anybody left unsatisfied by the "Noddy Holder" EP.

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FREAKY CHAKRA

Budded On Earth To Bloom

In Heaven

Astralwerks, USA

Anyone for gothic trip hop? Not nearly as unpalatable as it sounds, "Budded..." is the record Curve would have made if they'd teamed up with Al Jourgensen and Funky Porcini. Phantasmal and slashed-to-fuck with cheese-wire guitars, the main version seems to have been recorded in an asthmatic's rib-cage, while the superb "Post-Neo Ambient-Jungle Potpourri" mix earns top marks in the "new marketing genres" stakes.

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RUBY

Tiny Meat (Remixes)

Creation

This seething domestic drama is not far off Public Enemy on the angry scale, as trip hop's answer to PJ Harvey (actually one-time Silverfish siren Lesley Rankine) again finds a team of well-suited remixers. Monkey Mafia come up trumps with a slice of corrosive, bastard-hard funk, while Danny Slade marries a drum beat from Hades with some deliciously unexpected summer choruses and dreamy vocals. Doris Day this certainly ain't!

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VIRGINIA

Rainbows

More Rockers

Bristol's finest soundclash label go for the Dawn Penn approach to sprightly dub-popdom. And come pretty damn close. Henry & Louis' original version is aching roots music which melts in your mouth and Smith & Mighty turn our V into a breakbeat Nicolette, but it's More Rockers' sweeping, soaring, string-soaked junglist assault which brings out the best from the swooning melancholy of the vocals.

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ALBUMS

PEOPLE LIKE US

Beware The Grim Reaper

Staalplaat, Holland

What if The Residents, The Orb and Mexico's Gilbert Gilberto & His Cantina Crooners shared the same pliff and decided to make a record together? The results would undoubtedly be every bit as chaotic, caper-crazed and colourfully crack-brained as this. From cutting up radio talk shows, to subverting the "Grandstand" tune, to writing the soundtrack for lost Audrey Hepburn and David Niven movies, "Beware The Grim Reaper", the second People Like Us album, will make you want to shout "cha-cha-cha" in the face of

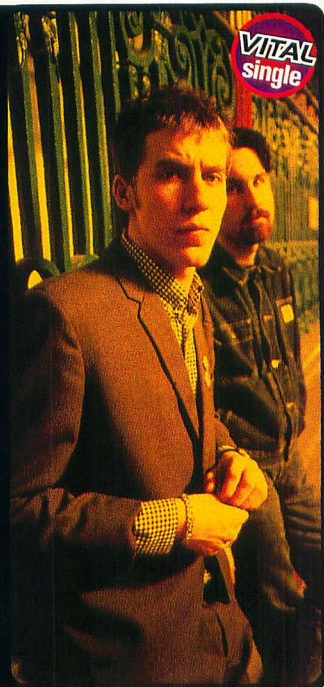
DEATH IN VEGAS

Dirt (The Dubplate)

Concrete

Lord alone knows what the original of "Dirt" is like (because he's probably the only person who got sent a copy. Thanks PR people!), but if it is anywhere close to these rollin', strollin', King Tubby-on-a-bluesy-bender dub versions, a lot of folk are going to be buying two deCon records in one go for the very first time. Formerly Dead Elvis (aka Richard Fearless and Steve Hellier), this trumps Death In Vegas' recent mix for Dr Robert. "Rematerialised" has a bassline which could nuke small cities, while "GBH" will have you screamin', "Trip hop ain't dead, it just took a holiday in a Kingston tenement dealer's den". Essential rolling gear.

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the more portentous practitioners of cut 'n' paste. A DIY hoot from start to finish.

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VARIOUS ARTISTS

Dubhead Volume 1

Shiver

Unjustly previously ignored in a welter of lesser collections which barely know their bass bins from their bottom lines, "Dubhead" proves that Jamaica's legend is not just safe in British hands, it has been splendidly resurrected for the age of digital marauding. Bristol's Henry & Louis and Ray

Smith, Londoners Centry, Aba Shanti and Alpha & Omega, and Leeds' Rootsman and Iration Steppas lay down the exclusives with futuristic midi excursions in roots, rhythms and radical echo-fuck skanking.

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SANDOZ

Every Man Got Dreaming

Touch

The third album in less than a year from the egregious talent that is Richard H Kirk. And, as usual, the shadows of Detroit, P-funk, salsa and cold steel electronica loom large over the mixing desk. Like some gradually unfolding space-age fairy story, "Morning Star" and "Future Past" are naked funk epics, "Sniper" is a killer slab of avant-disco, and "Shadowmask" and "Heist" further this Sheffield recluse's case for the "Arthur Baker Of The Nineties" tag. Forget that New Romantics revival. RH Kirk is the true leader of techno poetry.

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EXACT LIFE

Gerónimo

Suburbs Of Hell

The kind of record African Headcharge would have made if they had cut out the hippy-dip and returned to the beautiful funk-ed-up bedlam of "Off The Beaten Track".

Exact Life tie down their wayward sonic tendencies with heavy dub influences, fusing multi-textured exotica with a wonderful sense of what gets the head nodding appreciatively. Not quite trip hop, way past dub and further out than the Hubble space telescope.

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BURIED TREASURE

This month's lost classic is **BRIAN ENO** and **DAVID BYRNE**'s 'My Life In The Bush Of Ghosts' album

ON PAPER, it looked like being an indulgent nightmare. Ambient boffin Brian Eno joining up with the head of New York's art student new wavers, Talking Heads. With both musicians hailing from the conceptual weirdo school, the pretentious-artists-in-the-area alarm bells rang loud. In reality, however, "My Life In The Bush Of Ghosts" proved to be a cut 'n' paste masterpiece which has had a far-reaching influence on dance music ever since.

Originally issued in 1981 on Brian Eno's own EG imprint, "My Life..." was arguably the first album to employ sampling and looping techniques in pursuit of a dance groove. With Eno's infamous treated noises and Byrne's splintered funk beats acting as the foundation stones, the duo melted the twisted ambience of middle eastern mantras into spliced soundbytes lifted from the airwaves. The charming tones of Lebanese singer Dunya Yusin were layered over tabla-driven rhythms on "Regiment", while Samira Tewfik's Egyptian pop vocals were woven into the tonal framework of "A Secret Life".

Elsewhere, numerous snatches of television and radio evangelists, together with real life

exorcisms, accompanied conga-fuelled tribal beats in a series of swamp-funk voodoo-esque celebrations. Disturbing, dislocated and more than just a little spooky, the album took the avant-garde head-first into the dancefloor arena.

With "America Is Waiting" and "The Jezebel Spirit" still regularly heard in the sets of Coldcut, Gilles Peterson and Mr Scruff, "My Life..." has also proved to be a fertile source of samples and inspiration for the likes of Tony Thorpe, Future Sound Of London and Loop Guru. Not bad for a record which was released at a time when the soundtrack to most of clubland was provided by Spandau Ballet...

● words Martin James



A behind-the-sleeves look at Frankfurt's techno noise merchants...

Force Inc

"Radios and television sets are like sound walls around every household which mark territories (the neighbour complains when it gets too loud)." Deleuze Et Guattari - "Mille Plateaux"

FORCE Inc's territory is marked by sound. The TV is a constant presence, pumping forth the puerile pop-techno which dominates the German charts. Telephones, mobile and regular, bleat incessantly in the office.

Also the home of the label's founder, Achim Szepanski, Force Inc is situated in one of the less salubrious areas of Frankfurt. Outside, the city is a chaotic collision of the sleazy and the super-efficient, where tumbledown apartments rest against skyscrapers and hyper-modern housing gives way to wasteland. Inside the office, it is a haven constructed from records, books and noise.

DATs are flung into the hi-fi, the volume dial is pushed up to 10, the room fills with drum 'n' bass, the walls shake and, yes, the neighbours complain...

FORCE Inc encompasses three sister imprints: Mille Plateaux, Riot Beats and Force Inc US. Although they are closely associated, none are subservient to the parent company. Nevertheless, it is the same group of suspects, including Ian Pooley, Alec Empire, Mike Ink and Biochip C, who rotate around the central core to make the majority of the music. Their work plays with and disrupts the flow of the new age of electronica. And while it doesn't destroy dance music, it certainly re-formulates it.

Achim Szepanski's company is 100 records old and, to mark the occasion, Viva, the German TV music station, are at the Force Inc office to film a documentary. The luminaries who make up the label's roster have been brought together from all around the country. They fill the room with even more noise. Where Achim is laconic and subtle, they burst with youthful vigour.

The younger members of this disparate family get louder as they drink more. Alec Empire (who although almost tee-total is unnervingly hyperactive) plays it like a pop star. Squeezed into leather trousers, he's mugging for the camera. DJ Tonka and Ian Pooley are flinging records at each other, like the archetypal younger brothers. Mark Ink and Roger Kerosene are less boyish, appearing both older and wiser.

Achim, who is even more laconic than usual due to a persistent cold, acts as the philosophical father to his flock. His ideas for Force Inc, and for the future of electronica in general, are imbued with the spirit of the dance scene. Which is not to say that he's beyond having a good time. For an idea of his sense of humour, you simply have to check the list of artist names he uses.



"It's a lot of work, but not as much as some people think. I don't know why labels like Harthouse have so many people working for them. Operating the way we do means a lot more freedom"

ACHIM Szepanski's previous includes stints with numerous industrial groups during the early Eighties, after which he opened the first hip hop/DJ-orientated shop in Frankfurt. His background has given him a surprisingly wide range of influences. Over dinner, he even mentions his admiration for Michelle Gayle. Nobody is quite sure whether or not he is serious, but he's certainly not joking when he embarks on a description of why "After The Gold Rush" was Neil Young's finest recording.

Hip hop is another important source of inspiration for the Force Inc founder. From the Detroit-style material of their early days, the label began to utilise breakbeats in 1992.

"We wanted to investigate the breakbeat sound in terms of speed and tone," says Achim. "We started to do a lot of parties where we'd play 200 bpm records. It was totally different to gabba, but we found a lot of people were really shocked. By 1994, we felt we couldn't really go on, so we started to develop things on different level."

With Force Inc then moving towards disco-techno,

the Mille Plateaux subsidiary was created to fill the gap. At the same time, another imprint was set up to release records influenced by America. But although Force Inc US has featured Stateside artists such as Khan and Sneak, the label continues to be organised from Frankfurt.

"It's not really a fake", insists Achim. "We wanted an outlet for house, a department which represented the American sound. Even if it does have artists like Tonka recording for it."

With Mille Plateaux dealing in schizo-electronica, releasing almost unlistenable material from names like OVAL and Steel, and Riot Beats concentrating on speedy drum 'n' bass and gut-slammng industrial jungle, the main Force Inc label has devoted the last year or so to a roster of disco-techno heroes. Their output includes tracks such as Subsonic 808's "Good TymeZ" and Bizz OD's "Disco Street".

"Force Inc releases are very different to those on the other labels", says Achim. "Somebody starts with an idea and makes a record. Then you find other people are working along the same lines. Sometimes ideas happen very spontaneously, like the disco-techno thing, and sometimes there's a formula. And when there's only one sound, it gets over-hyped."

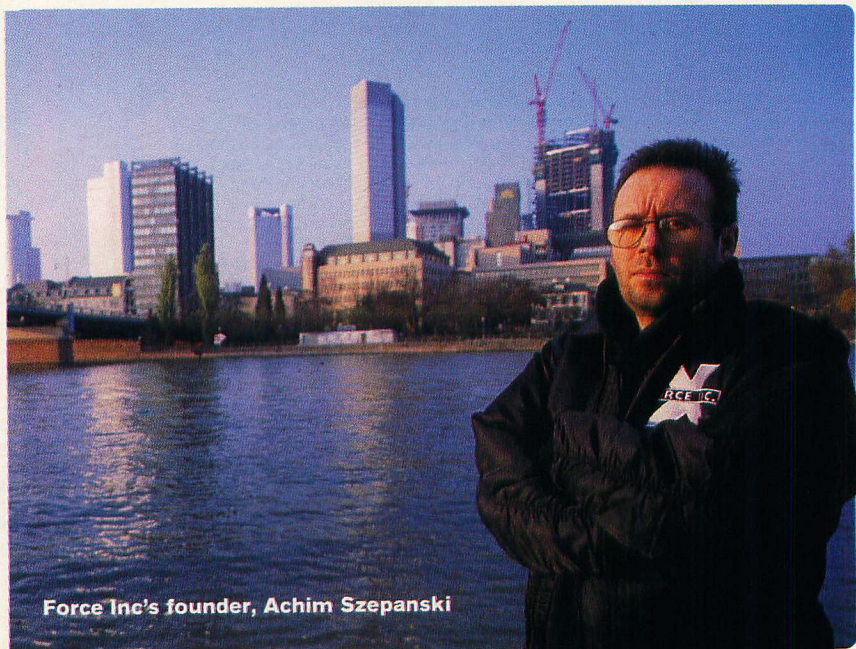
But having once allocated certain sounds to certain labels, Achim is now looking to rip down the barriers he has erected. To this end, the 101st release on the main Force Inc imprint is a confrontation between Steel and Biochip C. Disco-techno this is not.

Achim describes Steel's music as, "Hard, heavy easy-listening, very strange, very trip hoppy..." and the collaboration with Biochip C sounds like the kind of cold, industrial breakbeat music previously released on Mille Plateaux (most notably with the splendid "Electric Ladyland" compilation). What's more, any confusion about which music goes where looks set to get worse before it gets better. With all four labels up and running, Achim reckons on putting out about 50 records over the course of 1996.

"It's a lot of work, for sure, but not as much as some people think," he notes. "I honestly don't know why labels like Harthouse have so many people working for them. Operating the way that we do means we have a lot more freedom over the promotional side of things."

The amount of support which a release gets often depends how much Achim himself likes it. And with so many releases, there are bound to be some he isn't too fond of.

"Yes, that's certainly true. Some of them are issued because of loyalty to my friends. Ian Pooley, for example, has recorded more than 40 tracks for his album and a few aren't so good. The same goes for some of Biochip's material. But the tracks I don't like so much are normally the ones which don't sell!"



Force Inc's founder, Achim Szepanski



(left to right) Ian Pooley, Roger Kerosene, Achim Szepanski, Mike Ink, DJ Tonka and Alec Empire

WITH Force Inc spinning off towards trip hop-techno, Mille Plateaux are set to continue working at the cutting edge of noise. Mike Ink refers to the sounds which he constructs for the label as "ambient-grunge", a tag which neatly sums up their weird constructions. Mille Plateaux records are musically schizophrenic, using sounds which very much follow their own paths. They refract the techno-sphere of the hyper-modern world without resorting to the idealised haven of new age conceits utilised by those Brits operating in the soporific calm of ambient.

Achim sees connections with the *musique concrete* of the Fifties and to early Industrialism. He brings theory to the rhizomatic dance culture which occupies new versions of old territories. And some of Mille Plateaux's noises certainly sail perilously close to the soundtrack of madness.

This year's Mille Plateaux releases include a memorial

CD for Gilles Deleuze, who tragically committed suicide at the beginning of last November. The project will see the Force Inc workforce combining with many of their intellectual and musical forbears. Techno/art pioneers Chris Et Cosey, occult/dance creators Coil and Dutch footie fans Mouse On Mars will all be represented. It's quite a line-up.

"We will, I hope, get some interesting results from this confrontation between the industrial and the techno scene," declares Achim. "I think it will provide us with a number of ways forward."

As Achim talks about how his music works and how it reflects and refracts technology, it becomes clear that he is likely to remain separate from commercialism. He is, however, concerned by the lack of response to his theories, especially from other German techno labels. But he's still intending to bring out a book which will investigate the connections between electronic music

and machines. He also has plans to further develop the political aspects of his music.

"We're trying to destroy the old forms of music using new sounds. It's not overtly political in the sense of the discourse of hip hop, but it certainly is in other ways."

BOTH musically and intellectually, Force Inc are worlds apart from the rest of the German scene. To emphasise the point, Achim Szepanski is highly critical of labels like Harthouse, of clubs such as The Omen and of the pop-techno scene which now dominates Germany.

This individualism is reflected by some of his artists. Alec Empire, for example, appears to have fallen out with practically everyone on the scene and appears to be worried about the label selling out and risking their underground status.

Even at a time when Force Inc's profile is at its height, there seems very little danger of that happening.



A hedonist's guide to the parties, bars and beaches of...

words **Benedetta Ferrar** pictures **Third Eye**

Goa

GOA is the spiritual home of trance and one of the easiest places to catch a truly exotic disease (essential for impressing folks back home with your hardcore traveller credentials). From dancing with cows (parties out here are popular with local livestock) to chilling out on postcard beaches, a visit to Goa is guaranteed to turn you into a born-again mystic. Or at least into an expert on chillums.

Goa has been at the hub of the hippy and international traveller circuit since the Sixties, but it's now rapidly becoming a commercial paradise for Bombay's *nouveaux riches* and Japanese entrepreneurs. The halcyon days of hearing Pink Floyd blaring from beach shacks have gone, as a lot of the older travellers can be heard to complain. Assuming, that is, they actually bother to communicate with the newcomers. But although enclosed five-star golf resorts might well be the future, Goa still has some way to go along the road to Western-style development.

On the party tip, this place has a lot to offer. Whether you fancy a sunrise beach party, experimenting with the local psychedelics, or simply a holiday romance, there's a vibe of adventure, freedom and doing whatever you feel like. And whenever you feel like it. It inevitably gets crowded, particularly at this time of year, but despite being one of India's smallest states (around the size of Wales), the coastline is over 60 miles long.

TO uncover the party action, you need to choose your beaches quite carefully. Calangute, for example, is one of the original hippy regions and remains a temporary home to pilgrims escaping their pasts (not many parties, but lots of weird characters willing to discuss the meaning of life). Others, like Fort Aguada, mainly cater for rich package tourists (no parties at all, but you'll be successfully insulated from the more interesting aspects of local culture).

Anjuna and Vagator are among the best places to head for. Conveniently situated only two miles apart, both of these beaches are near small villages and they serve as magnets for anyone

looking to make a connection with the party circuit. They are not, however, tourist sites in the traditional sense. Instead, the bars and cafes serve as meeting points, where you can check out details of the next bash, as well as finding accommodation.

The Shore Bar in Anjuna is one of the most happening rendezvous points. Serving such Indian staples as fish 'n' chips and spaghetti, although they do serve curries if you want them, the largely open-air bar looks out over the ocean. It's also one of the few places where you can happily smoke spliffs unmolested by the forces of law and order (more of whom later).

The Anjuna flea market, which takes place every Wednesday, is unmissable. Apart from the off-the-peg traveller outfits (from the Harrison Ford look to Lawrence Of Arabia, you name it, they stock it), it's also a key meeting place on the global circuit. Here you'll find long-lost lovers and Lord Lucan-esque characters. You'll also be able to get vital information on where and when the next bash is. One famous traveller once described it as "Camden Market on mescaline".

When the flea market closes down, The Shore Bar holds parties which run until 2am. Using DAT and CD players, you will hear all the very latest trance compilations (Harthouse and Eye O discs are unsurprisingly popular) and occasionally catch international DJs as they pass through. Sven Vath is a frequent spinner here.

The best way to understand Goa is to hop on a motorbike and set off on an adventure. Palm-fringed coastlines, lush interiors, miles of near-deserted beaches and endless water buffaloes provide a stark contrast to grey, rainy English winters. But be aware that Indian beaches, although beautiful, don't quite reflect the Bounty advert scenario. Just when you think you are alone, somebody always seems to pop up out of nowhere.

A fair number of Indian people also take their vacations here and part of their holiday experience is seeing you, the foreigner. Driven on by stories of scantily-clad western women, hordes of local men wander the beaches in

search of flesh. Hanging out in large groups, the men feel no shame about oggling and, with the ready availability of cheap whisky, they can quite easily get out of hand.

On the accommodation front, you're faced with a choice between basic and minimal. The majority of places up for rent are either simple, Portuguese-style houses or one-roomed huts. Running water is a rarity, so you'll need to learn a bit about water-pumps and wells. The electric supply is also erratic, so bring a torch to avoid tangling with nocturnal cows. When not raving, cows seem to get their kicks by freaking Westerners answering the call of nature.

ALTHOUGH Goa's reputation revolves around partying, eating plays a central part in most people's day. Checking out cafes is a big part of the travelling life. It fills the time and helps to rest trashed minds and bodies. It's worth noting that alcohol is widely available here, but noticeably absent in the rest of India.

In addition to The Shore Bar, one of Anjuna's main hang-outs is the Guru Bar. Meanwhile, over in Vagator, The Primrose Bar is perhaps the best place to go. Vagator has three beaches, with most travellers choosing to catch the rays at the one called Small Vagator. This has the benefit of being backed by some pretty high cliffs, making it hard for unwanted visitors to unexpectedly turn up.

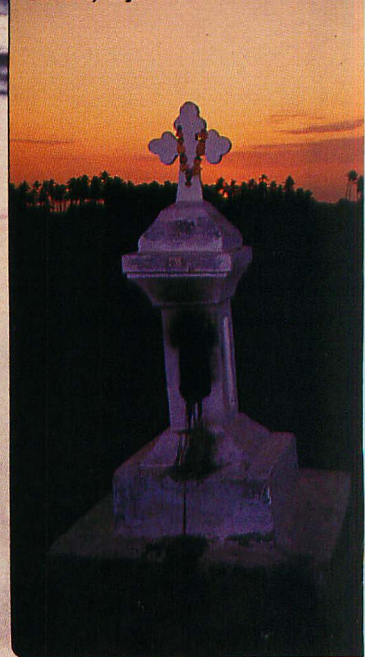
Small Vagator is dominated by freaky types and chillum enthusiasts, and is a short walk from The Italian Beach, so called for obvious reasons. The third beach, which is imaginatively known as Big Vagator, caters mainly to Indian tourists. There is a steady stream of hawkers on all of the beaches, selling a fine selection of fruit, coconuts and drinks. No ice-creams, though.

Getting fat is certainly one problem you can happily put aside in Goa. If the beach and party activities don't keep you in trim, a quick bout of illness will do the trick. Try the wrong roadside eatery, stroke a mangy dog and, hey presto, you too can have that lean look so popular on the Paris catwalks. India is deservedly notorious for its lack of hygiene and genuinely scary diseases are common, more often in Westerners than the occasional leper beggars. And take care if you suffer any minor cuts, as they can soon turn into raging sores in the tropical climate.

Thirst Aid hasn't reached Goa just yet (nobody in their right mind would dare to drink the local water anyway), but bottled water is both cheap and widely available, the superbly named "Yes: Go For It" being the most popular brand. In fact, the main danger comes from the growing number of motorbikes. The dream of riding off into the sunset



Sunset, Anjuna



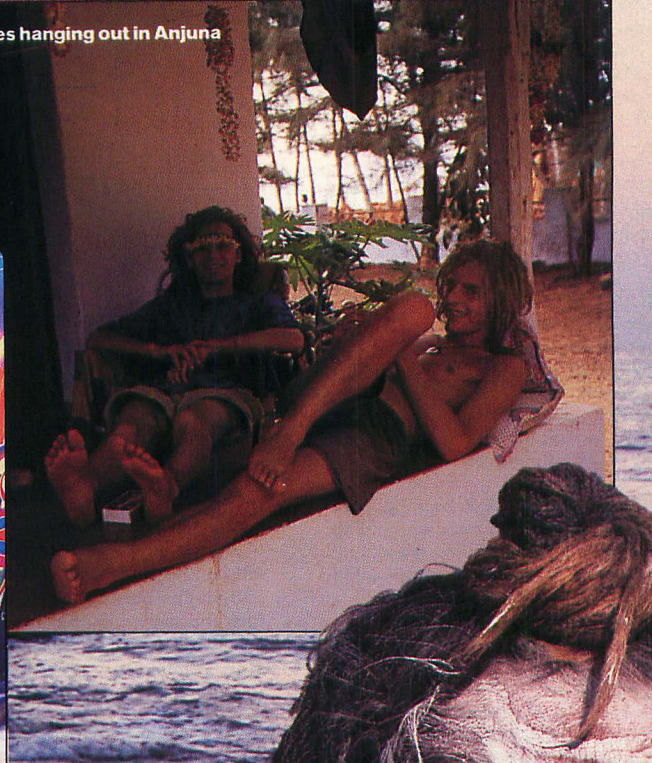


A chai stall



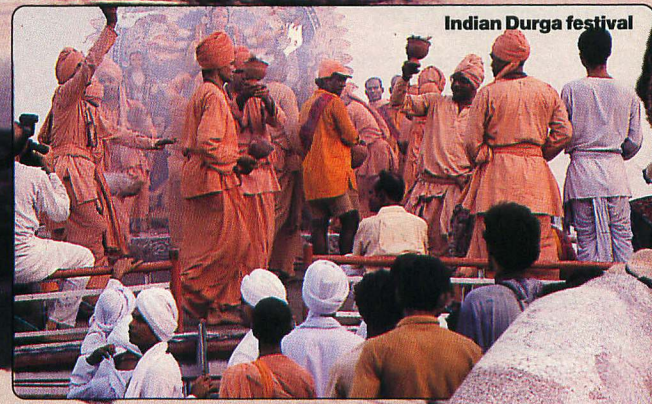
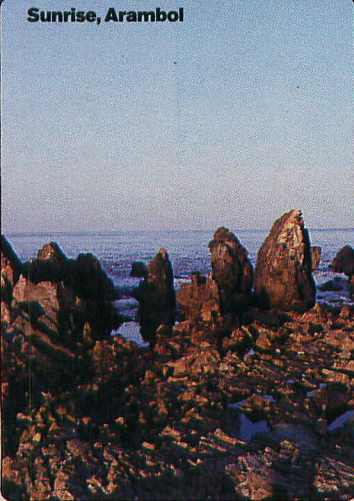
The flea market, Anjuna

Hippies hanging out in Anjuna



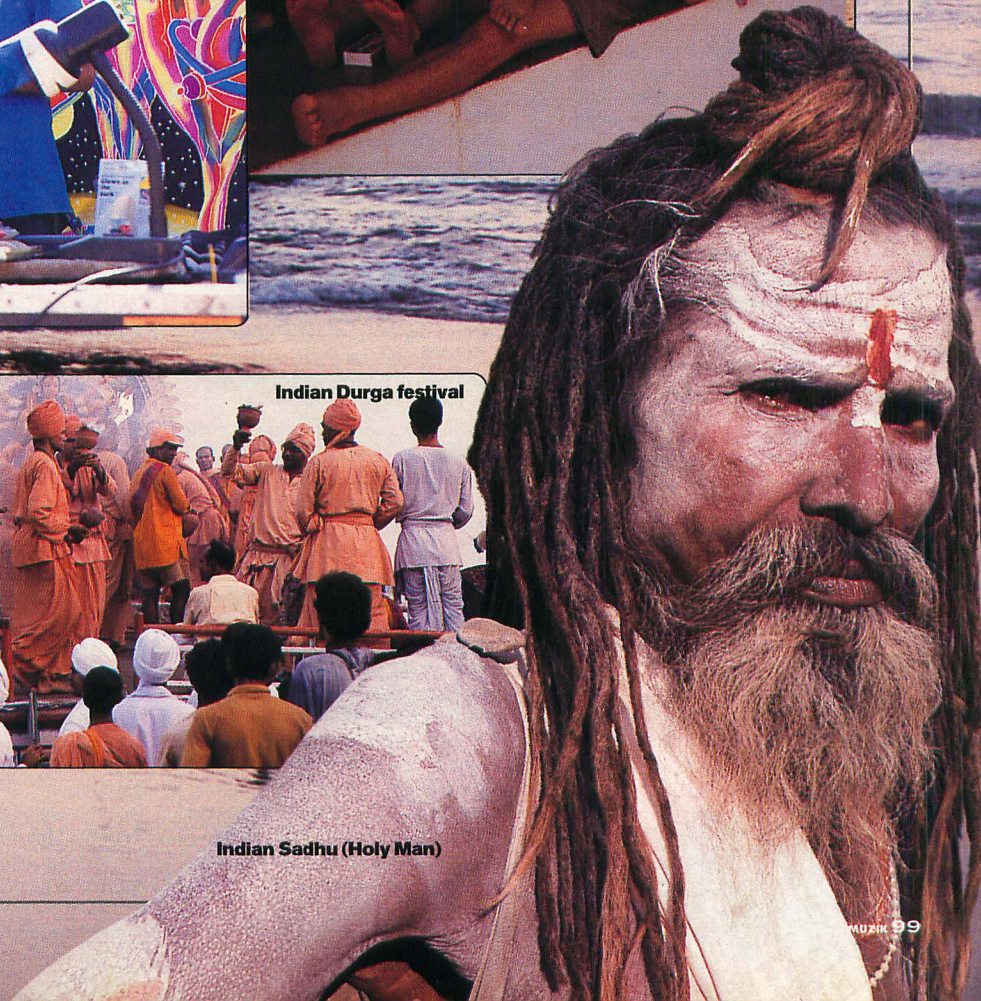
DJ Pan

Sunrise, Arambol



Indian Durga festival

Indian Sadhu (Holy Man)





BEACHES

CALANGUTE The original hippy enclave. Although Calangute now has a packed beachfront and all the tourist trappings, it retains a certain charm.

BAGA A larger and calmer beach with a certain serene appeal as a tourist resort, but not for that ultimate party vibe.

ANJUNA The most famous of the party spots is home to the flea market and a wide range of bars and restaurants. Anjuna suffers from being a gathering place, but it's a peaceful haven after the crowds have gone.

VAGATOR This alternative centre boasts better beaches than the neighbouring Anjuna and has a fair selection of houses for rent. That said, the scene here can be as claustrophobic as it is comforting.

CHAPORA A fishing village to the north of Vagator. There are some good restaurants, bookshops and a chemist, but no real beach. Chapora also offers lots of accommodation possibilities.

CAFES, BARS AND SHOPS

PEDRO'S Calangute's trendiest beach cafe.

MAFIA BAR One of the only bars open almost 24 hours. Set a little inland from Calangute.

TICO'S A trendy Italian bar in Baga.

THE SHORE BAR Anjuna's most famous bar.

GURU BAR Also at Anjuna, this shorefront techno haven will play whatever music you bring along. If they like it!

THE PRIMROSE BAR So hip it hurts. The Primrose Bar is a trendy meeting spot and a post-party drop zone at Vagator.

OXFORD STORES The ultimate Indian grocery store, Anjuna's Oxford Stores stocks every essential item. There's also a cafe here. Petrol is available next door.

XAVIERS This Anjuna cafe offers excellent food. At a price.

ORANGE BOOM Anjuna's ultimate breakfast bar. Great for chilling out.

PRICES

Ten pounds should easily see you through a day. The present exchange rate is 52 rupees to the pound.

ACCOMMODATION Basic facilities from 30R a day. Houses can be rented from 4,000R per month.

MOTORBIKES From 400R a day or 3,000R a month.

BEER Kings Beer at 15R, Kingfisher at 30R.

SPIRITS Blue Ribband Gin at between 10 and 15R a shot.

FISH 'N' CHIPS 50R.

CIGARETTES Local brands at 12R, Marlboro at 50R.

HASHISH Between 200 and 700R, depending on quality. Sold by the tolla (10 grammes), so split it up immediately!

LOCAL BUS TO MAPSA A ride to the nearest town to northern beaches costs 2.5R.

PARTY ADMISSION CHARGES Free! Yeee-hah!

TRAVELLERS' TIPS.

● Everything can be bought when you arrive (ie anti-mosquito creams, suncreams, antibiotics), so don't bring too much.

● Take a padlock and stay in secure accommodation. Theft is extremely widespread.

● If you do get into trouble with the police, try to pay them off there and then. Going to the station will lead to more trouble.

And always remember that being caught with over five grams of hashish can mean 10 years in an Indian nick.

● Bartering is a national institution. Expect to do this for taxis and market goods. Top barterers can half initial asking prices.

● Check anything you buy for quality. Indian workmanship is notoriously slapdash.

● Never touch people or eat anything with your left hand. In India, the left hand is considered unclean. For good reason!

an old Enfield is alive and well in India, but the standard of driving is dreadful. Many visitors have the scars to prove it. If you want a bike, you'll find renting a fairly cheap option, but watch out for local Arthur Daleys trying to off-load knackered machines. Some have even been known to steal back rented bikes and then charge for loss. You should also bring your licence. It's not actually essential, but it will help you to avoid police hassle and *baksheesh*.

Baksheesh is a very important word to understand and it loosely translates as "pay-off". "Extortion" and "bribe" are also pretty fair translations, but it's best not to use these phrases when chatting to local cops. Goan police are notorious for their persistence. There are a couple of facts to consider. Firstly, corruption is rife. Secondly, a policeman can make more cash from busting one Westerner than they earn in a year. Some are even said to pay bribes to get a chance to pull a weirdo tourist. Enterprising cops often take their whole families on holiday to Goa to join in the hunt.

With a relentless abandon, the music pounds on, as another glorious day slowly dawns. Dust-covered bodies pulsate under the beating heat. There are no limits here

Bribes to sort problems out vary from a couple of quid for illegal driving up to £500 for possession of drugs. It's worth knowing that being busted for having more than five grammes of any illegal substance (including hashish) can carry a 10-year prison sentence. But despite such vigorous sentencing, the sale and use of drugs is open and widespread.

This dilemma can be explained away by *baksheesh*. Many bars pay money to avoid unwelcome police scrutiny and party organisers use a similar approach. At one Anjuna party a few years back, uniformed policemen even turned out in "Dad's Army" fashion to guard the sound system from potential trouble.

SO with all of the apparent hassle, what makes this destination so special? The answer lies in the fact that Goa has long held a unique status in Indian history. The colonial Portuguese were stunned by Goa's beauty and took control of the state as a trading outpost. With them they brought a cosmopolitan attitude which has led to Goa's characteristic tolerance and easy-going pace. At the same time, the native Hindu religion contributes a gloriously colourful and crazy dimension. Many would say it is this combination which makes Goa the unique party experience.

On top of this, it should also be noted that Indian culture is no stranger to the realms of psychedelia. While western party culture is a new-ish phenomenon, the mystic East has been havin' it for

centuries. Some of today's Indian holy men continue to follow the example set by their forebearers, through the ritual smoking of the chillum. Getting high and releasing the mind from the more mundane aspects of life seems to be an accepted part of some religions in this part of the world.

The place, the people and the culture appear so alien to the Western lifestyle, it's no surprise that Goa has developed a musical heartbeat all of its own. From sitars and tablas to banging techno tunes, there's a feeling of spirituality to everything you hear. Let's face it, Goa trance makes a lot more sense when you're dancing on sand, catching a sudden glimpse of the stars through the palm trees.

Most of the music is played from DATs (vinyl really does melt in this heat and DATs are much easier for holidaying DJs to carry around). Indeed, considering the lack of facilities, it's a miracle parties happen at all. Even more miraculously, and in stark contrast to Ibiza, the parties are free. Name DJs like Laurent Garnier, Paul Oakenfold, Tsuyoshi and Sven Vath all regularly appear, but several of the local spinners are often just as popular. Goa Gil, who is usually based at Anjuna, is one of the best-known faces here. If you hear he's associated with an event, it should be good. Watch out for DJ Pan and parties organised by William, too.

THE party season kicks off in December, but the serious techno addicts arrive in January, by which time the majority of the Christmas faithful have departed, leaving more space to stick your head in the speakers. A season will normally see around 20 large parties, held at various outdoor sites including old favourites such as Anjuna's Bamboo Jungle and Disco Valley in Vagator. Most draw up to 2,000 people, but the only way to find out about them is through word of mouth. Just don't ask a cop.

The Goan crowd is truly international. Tattooed crusties and fluroed space-cadets dance alongside the tie-dyed, the techno bods and the shaven-heads. The diversity is so vast, a generalisation would be foolish. But be aware that the biggest criticism levelled at Goa is that the scene is often cliquy. Hierarchies spring up based on how long you have been travelling, your nationality and even whether or not you are considered good looking. All of which can lead to a lack of communal vibe. Chillum rituals designed to catch out novice smokers are common and wrapped up in bogus spirituality (is coughing really supposed

to be transcendent?). Girls should find it useful to know that every man here is judged by the size of his chillum!

Acid is the chosen intoxicant of many of the party-goers. People are on their own trip, but the feeling is mutual and with no apparent resentments. In spite of the cliques and the charlatans, there are usually enough people on a universal good vibe and meeting like-minded friends isn't too difficult. The laid-back nature of the Goa experience means you'll have every opportunity to spend quality time with people.

So what are the parties actually like? It's night-time, UV-lit palm trees loom overhead and fluro colours abound. Chill-out zones take the form of *chai mamas*, armies of local women who set up makeshift stalls nearby, selling tea, coffee and anything else you can focus on. DJs often play for the whole night, which means sets starting at midnight and lasting until 10 the next morning. Sometimes even longer.

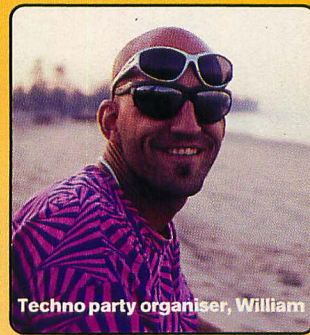
The night passes, urged on by frenzied strobes and every conceivable form of dancefloor sound, adding to the bizarre ambience of the occasion. With a wild, relentless energy, the music pounds on, as another glorious day slowly dawns. The red disc of the sun breaks and the boundaries between the cultures on the dancefloor are dissolved into a primitive tribalism. Dust-covered bodies pulsate under the beating heat. There are no limits here.

MOST people visiting Goa also travel to other parts of India and, as a result, sporadic parties have sprung up throughout the country. DIY took their techno to the ancient ruins of Hampi (a day's journey inland from Goa) and Manali also hosts parties far out in the mountains. A recent three-day knees-up in the Rajasthani jungle raged under the

gaze of a solar eclipse and thousands of bewildered monkeys.

Goa will certainly provide you with an unforgettable experience. Due to the somewhat minimal infrastructure, the key to finding out exactly where to go and what to do is talking to people. The potential health hazards and possible police dangers should be kept in mind, but despite these Goa is a place which is extremely rich in far-out experiences and action. So long as you're prepared to make the effort.

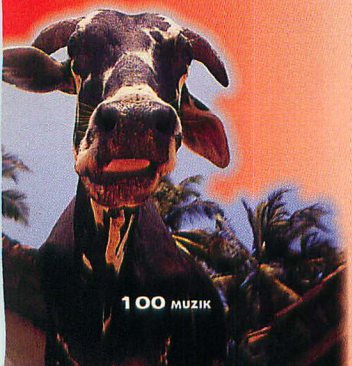
And if you do make the effort, you will never be able to look at the world in the same way again.



Techno party organiser, William



Into the sunset...





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A MEAN FIDDLER AND UNITED STATES OF MIND PRESENTATION

PHOTO BY DANIEL NEWMAN, MIXMAG

SCANNERS

Anoraksia Nervosa

A book, a play and now a film, 'TRAINSPOTTING' offers a no-holds-barred insight into life as a drug addict

SINCE it was initially published in 1993, Irvine Welsh's heroin opus, "Trainspotting", would seem to have captured the voyeuristic imaginations of the whole nation. Set in the Leith district of Edinburgh and dealing with the hard reality of smack addiction, the novel has found favour among a surprisingly wide readership, from clubbers to pop stars to literary critics. The undeniable strength of the novel comes from its sharp, tell-it-like-it-is approach and the wilfully nihilistic attitudes of the characters involved.

Next month sees the release of a film adaptation of "Trainspotting" from the team responsible for "Shallow Grave". An ambitious project, the film-makers take Renton (played by Ewan McGregor) as the central story-telling figure, neatly sidestepping the myriad possibilities which jump from every page of the novel. Like any film adaptation of a classic book, much of the original detail is lost in favour of simplicity.

Talking to producer Andrew MacDonald and director Danny Boyle, their reasons for taking on the difficult task couldn't be clearer.

"With all of the furore surrounding it, we'd probably be reluctant to do it now," explains Danny Boyle, whose murky past includes directing the legendary rave episode of "Inspector Morse". "But at the time, all we could think about was, 'What a fucking magnificent book!'"

"It was just an incredible read and we felt we had to do it," adds MacDonald. "To me, it had the same kind of feel as 'A Clockwork Orange', which isn't simply about violence, but the relationships between the characters.

"Our film works because it's not just a drug movie. It's not just a psychedelic representation of a trip. It's also about how the characters interact with each other. It's basically a buddy movie."

From the opening shots of Renton, Spud and Sick Boy laden with stolen goods and running along an Edinburgh street, to the



Renton (Ewan McGregor)

small-time drug deal in a London hotel, the "Trainspotting" film evokes an air of renegades against the law. A Nineties take on the "Hole In The Wall" gang.

Only the holes in these particular walls are extremely stylised, with everything from the shade of mould in the rooms to the colours of the characters' clothes complimenting each other. It's a tactic which sometimes has you questioning the realism of the film. These guys seem too good looking, too healthy.

"The problem with attempting realism is we're all so well trained in it," argues Boyle. "It's a style we're so accustomed to now, it's no longer a sharp enough weapon. It's not that the problems don't really exist, we just have to find different ways to express them. What Irvine Welsh does is to take realism and make it spin off into surrealism. For the film, the idea was to go with the artificiality of the situation. To try to get realism through other avenues."

Elsewhere, however, the production hinges on a great deal of authenticity. The "cooking up" scenes, in particular, are recreated down to the most intricate details. Boyle even brought one-time addicts on to the set to give the actors training sessions. Indeed, the ritualistic preparation of drugs has been

captured brilliantly. Given the drug frenzy which much of the tabloid press is caught up in, it's possible "Trainspotting" will be misconstrued as glamorising heroin addiction.

"I don't think the film makes you want to become a junkie, does it?" questions Boyle, his brow furrowing in apparent disbelief that people might take the film this way. "Look, there is obviously quite a romantic side to heroin. What's really disturbing about the book is how Welsh tells you how fuckin' wonderful heroin is and how it's the gateway into reading the book in an honest way. One of the main reasons we wanted to make the film was the need to try and deal with drugs as they exist in our society today."

"Right now, there's all this stuff about drugs being really bad for you, but drug use is increasing daily. It's a reality which no amount of preaching will change."

"We haven't consciously gone out to make a movie to encourage heroin use," adds MacDonald. "If there is glamour in the film, it's in the sense of belonging to the characters' portray."

Nevertheless, the surrealism both Boyle and MacDonald refer to is occasionally very seductive. Perhaps one of the most powerful moments is a close-up shot of someone jacking up. The whole screen fills with a fountain of blood and appears as something which is almost beautiful, and not at all sordid. The already infamous diarrhoea-filled toilet scene transfers Renton from the confines of Scotland's most disgusting washroom to a quite astonishing undersea mission to recover his opium suppositories. MacDonald is totally adamant they've used the right approach to the film.

"We could have gone for the 'Short Cuts' approach and have endless scenes of supposed realism, but it would have been rather dull."

"You mustn't forget that it's a piece of cinema," interrupts Boyle. "It's got to get

people off the street and through the doors. Subsequently, the sets and shots are designed to seduce you. The real test is whether you come out thinking, 'That looked nice', or whether the issues stay with you.

"When I first read the book, I roared with laughter which isn't what you're supposed to do when the subject matter is heroin addiction. But then that's the strength of the book, that's the weapon. Everything is turned on its head. I think this is precisely what John Hodge, the author of the screenplay, has done with his script and what we have tried to do with the way the film looks."

At the end of the day, "Trainspotting" is an adrenalin-fuelled rush. Sure, the characters spend most of the film laid out on the floor, but there's more than enough raw energy to keep it moving at a steady pace.

And after you've seen syringe needles puncturing veins a few times, the shock value wears off. You become steadily desensitised, lulled into a position devoid of moral stance. When the gang walk into an old people's home and take the TV from under their noses, you're not in the least bit surprised. When a baby dies and Renton reacts by saying, "I'm cookin' up", you're just not shocked. Even the HIV-related death of Tommy comes as no shock. By contrast, when the resident lager lout, Begbie (anti-drugs and pro-violence), lays into some guy in the pub for no reason whatsoever, the events are simply frightening.

"Trainspotting" avoids the age-old, shock-horror tactics which usually creep into drug films. Colourfully realistic, yet romantically surrealistic, it's a film destined for instant designer cult status.

words **Martin James**

'Trainspotting' will be in the cinemas from February 23. The Irvine Welsh novel is published by Minerva



Left to right: Producer Andrew Macdonald, Screenwriter John Hodge and director Danny Boyle

SOFA REPORT

10 reasons to keep still this month

BLOOD BROTHERS BROADCASTING CORPORATION

Astral/Sky Satellite Radio
Tuesdays, 9pm, and Sundays, 7pm

Presented by the inimitable Pressure Drop and featuring some of the dopest dub beats around. From Germany via Battersea, the Hard Hands duo serve up a collaged beat-feast with surreal interludes, superfly jingles and the occasional exclusive from their superb forthcoming album.

PARTYZONE MTV

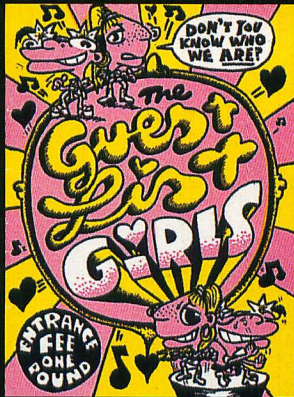
Friday February 2, 11pm

Moloko, the Sheffield drum 'n' bass kitsch-hoppers, co-host "Partyzone" with their own brand of twisted humour. Expect phat and funky beats, a healthy dollop of junglist vibes and an airing of their latest single, "Dominoid". And watch out for Laurent Garnier co-hosting the following Friday's show.

THE GUEST LIST GIRLS

Club 'Zine
PO Box 148
Hove BN3 3DQ

Featuring the Top 10 blags for getting into clubs, this hilarious look at the guest list syndrome is a must for anyone who has ever stood in a queue just to hear those hallowed words, "Yer name's not down, you're not coming in!" After reading "The Guest List Girls", no freebie will be beyond your reach. All for £1.30, including postage.



Showgirlie

SHOWGIRLS

Directed by Paul Verhoeven
Guil Entertainment

A wild low-life stroll through the back rooms of the Las Vegas nightclubs along the legendary Strip. Verhoeven takes the sex/power formula from his "Basic Instinct" blockbuster and adds, well, even more sex and power, to show the dark side of glitzy erotica. Worth leaving the house for.

MAGIC FEET

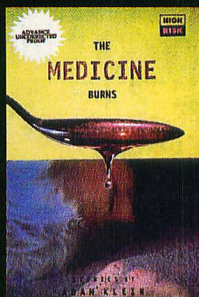
Techno 'Zine
Telephone/Fax:
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Now embracing a wider range of electronic genres, "Magic Feet" has become one of the finest fanzines in the country. The current issue offers excellent articles on Ken Ishii, Kelli Hand, Illumination and Van Baston, as well as the usual extensive reviews and playlists.

magic feet



mfoo7 nov 1995 free



THE MEDICINE BURNS

Adam Klein
High Risk/Serpent's Tail
Books

A bruising account of life as an outsider in a society obsessed by sexual desire and passing beauty. Whether rejected through AIDS, acne or club feet, the protagonists in Klein's stories present harrowing yet addictive tales.

JUDGE DREDD

Directed by Danny Cannon
Guild Home Video

Watch old man Stallone take the legendary comic-book fascist into the sell-out zone with the cry, "I am the whore" (or is that "the law"?). Mind-numbingly dredd-full.



THE X FILES - FIREBIRD

Stefan Petrucha/Charles Adlard
Manga Books

A full-length comic adaptation of TV's essential trip to the outer limits of reality. The discovery of a 15,000 year-old human skull leads the intrepid duo to the deadliest enemy the world has ever faced, a mysterious creature which feeds on atomic energy. No, it's not Jacques Chirac.

X-MIX-5 - Wildstyle Studio K7

This latest virtual video trip has occasionally stunning digital imagery morphing like a chameleon on heat to a superb mix from DJ Hell. Some of Europe's most innovative virtual artists computer it up for those post-club come-downs.

DJ Hell
studio

X-MIX-5
wildstyle



TECHNO STYLE Martin Pesch/Markus Weisbeck Editions Olms

The perfect coffee table reading material for the trainpotter in your life, the beautiful "Techno Style" is another example of just how seriously the Germans take their techno. Essentially a compilation of graphic design highlights from techno's best labels and clubs, it's currently only available in Germany (49DM), but you can order a copy by calling: 00-49-69-417-1930.



SETS OF STEEL

Listings from 1FM's ESSENTIAL MIX

Saturdays, midnight-2am



27 November

Part One: PETE TONG (Live from The Arches, Glasgow)
Pulse - "The Lover That You Are" (House Of Fun Music)... no info - title unknown (white label)... Natural Born Grooves - "Forerunner" (white label)... Klubheads - "Klubhopping" (Blue)... Kondo - "Nakasaki" (Bass Generator)... Simply Red - "Remember The First Time" (east west)... Thermostatik - "Elapso" (Doh)... Crescendo - "Are You Out There?" (frr)... Dilema - "In Spirit" (acetate).

Part Two: SASHA

Phoenix - "Rise Up" (Solid Silver)... Alcatraz - "Give Me Liv" (Yoshitoshi)... Angel Moraes - "Heaven Knows" (Ebu)... Simply Red - "Remember The First Time" (east west)... Sasha & BT - "Qat" (acetate)... Jay - "Lovelight" (VC Recordings).

3 December

Part One: JEREMY HEALY

Michael Jackson - "Little Susie" (Sony)... Michael Jackson - "They Don't Care About Us" (Sony)... Happy Clappers - "I Believe" (Shindig)... Royal Opera House Orchestra - "Clog Dance" (Decca)... Ruffneck - "Everybody Be Somebody" (Positiva)... Donna Summer - "I Feel Love" (Casablanca)... Giorgio Moroder - "The Chase" (white label)... Mariah Carey - "Fantasy" (Sony)... Alternative Joy Factory - "Tribal Apex" (Blue)... Everything But The Girl - "Missing" (blanco y negro)... Sunscreen - "Exodus" (Sony)... Simply Red - "Fairground" (east west)... Antic - "The Ultimate" (Hojo Choons)... Michael Jackson - "Smooth Criminal" (Sony)... Josh Wink - "Higher State of Consciousness" (Manifesto)... Shady - "Pearls" (WEA)... Crescendo - "Are You Out There?" (frr)... Michael Jackson - "Thriller" (Sony).

Part Two: JEREMY HEALY

Billie Ray Martin - "Imitation Of Life" (east west)... Mary Kiani - "I Give It All To You" (Mercury)... Secret Life - "Love, Love, Love" (Pulse 8)... Dabstar - "Not So Manic Now" (Food)... Gloria Estefan - "Abriendo Puertas" (Sony)... Dum Dum - "Latino Bambino" (Whoopi)... Michael Jackson - "Jam" (Sony)... Chapter Four Featuring Colonel Abrahams - "You Are The 14 Me" (Duch)... Michael Jackson - "Smooth Criminal" (Sony)... The Crystal Method - "Keep Hope Alive" (City of Angels)... Liquid - "Close" (XL)... MOS - "Come Away" (white label)... The Original - "Be Together" (Ore).



MAN ABOUT THE HOUSE

THOMAS HECKMANN
of DRAX RECORDS

IN THE VIDEO

Right now, it's "Stargate". I was blown away when I saw it at the movies, but it's not so

impressive on the small screen. It's still a good fantasy film, though. I've also just seen the "Star Wars" trilogy. I'm totally into "Star Wars". I collect all of the toy figures, particularly the Imperial Forces and Darth Vader.

ON THE BOOKSHELF

A lot of Sixties psychedelia books by people like Timothy Leary and classics by Shelley, Byron and Keats. The best books I've read recently are Irvine Welsh's "Trainspotting" and "The Acid House". I totally loved them both, they've got a really strong atmosphere. I've spent a lot of time in the north of England and Scotland, so I just imagined the accent when I was reading and didn't find them too hard to understand.

IN THE ATARI

I've got a Gameboy and Super NES, but I still prefer the Atari and those old games like Space Invaders and Asteroids. You can just switch your brain off to play them. With the new stuff, you have to concentrate too much.

ON THE BEDROOM FLOOR

An Electro Harmonics Mini Synth and a Wasp synth. Loads of magazines and a lovely letter from my girlfriend. Oh, and toys like a Beavis & Butt-head machine, an M&M man and some Spiderman figures which I bought in Chicago. I'm definitely a big kid. To me, if you lose the child in your heart, you stop living.

Eq

Bedroom bedlam!

Muzik's Bedroom Bedlam section has provided many of our featured spinners with work all over the country.

But just how do the bedroom bandits really feel about being left out in the cold in favour of big name jocks?

THERE comes a time in every DJ's life when he or she has to make the transition from their bedroom and the occasional mate's party to a fully-fledged club debut. Hours of practice with two beloved decks and a trusty mixer should guide you smoothly into the world of bangin' sets for a dancefloor full of party-goers. But don't forget that an up-for-it crowd wouldn't hesitate to boo loudly and throw rotten vegetables should you fuck up. The pressure is on.

Matthew Anderson, aka The Maestro, is one of the up-and-coming DJs whose mix tape has earned him a slot in the Bedroom Bedlam section in our *Insomnia* listings pages. Matthew found himself obsessed with the noble art of spinning at an age when other kids were more interested in "The Beano" and Cabbage Patch Dolls. By the time he was 11, young Matthew had given up his catapult for more adult pursuits involving a set of decks and the then just-emerging house music.

"I had this friend who ran a mobile disco and I bought a couple of old decks off him," explains Matthew. "They

"I don't know how I got booked. Anyway, I turned up and it soon became clear that the promoter just didn't have a clue. He wanted me to chat between tracks!"

were just belt-driven hi-fi turntables, without any pitch controls. I helped him out when he was doing weddings and so on. He was quite commercial and I wasn't really interested in that direction, so I lost contact with him and started going out on my own."

When he was 14, Matthew bought a pair of second-hand Technics and began rehearsing in his bedroom for the odd chances he had to DJ at local youth clubs. Nightmares of nerves and poor promoters seem par for the course in the first faltering steps towards becoming a jock. Matthew remembers an early occasion when he had been booked to play a glitzy nightclub which was starting to promote house nights.

"I don't know how I got booked. Anyway, I turned up and it soon became clear that the promoter just didn't have a clue. He wanted me to chat between tracks! It was quite a big club, but it wasn't set up for my sort of DJing. It was aimed at personality DJs who give it all the

patter over the music. The monitors were 50 feet away, meaning that mixing was virtually impossible.

"Needless to say, I didn't go back. I had more joy playing private parties. A girl I knew lived in this really big house and we used to clear the rooms of furniture and have after-hours sessions there. They were totally brilliant parties."

As Matthew's reputation spread from the parties he played, he found that word-of-mouth got him more work.

"You build up a group of people who are into what you do. I've made absolutely loads of mix tapes, but the best response is from just talking to people. The first decent clubs I played came from meeting the promoters and chatting with them. That's how it works. It's all about who you know."

The same old story, then. Of course, your contacts may get you the gig, but if you don't deliver the goods, you won't be asked back. And delivering the goods is partly down to the technical gear at your disposal. Any club worth its salt has SL1200s installed. Mixers, however, can be a different matter altogether.

"I've used several dodgy mixers," says Matthew. "With one especially awful one, when you brought the cross-fader into the middle, the music would go quiet. Which doesn't do you any favours at all. It's a big difference going from your bedroom to a club, but you can usually pull it out of the bag."

"You do get people who are a bit naive, though. They think everybody has come to hear them mix and that's not really the case. When you start out, you've got to concentrate on not making mistakes and keeping it simple. You need to put the emphasis on what you play, not what you can do."

Matthew's final advice is to be persistent.

"If you're going to send a tape out, and I've sent out at least 100 over the years, you need to follow it up. It's no good expecting people to phone you. You have to call them after a couple of weeks to check they've heard it."

"You must also try to be original. I think Muzik picked up on my tape because I put some old jazz tunes on there, making it a bit different. If I had sent in a 90-minute tape of drums 'n' bass, I'm pretty sure it would have just been ignored. Once you've been recognised, you don't have to worry so much. But until that happens, you have to stand out."



MATTHEW is now playing his jungle-orientated sets at clubs all over the South East, whereas our second subject, Dave Purnell, is still trying to find both time and willing promoters to get some regular DJing.

"I've been into dance music since about 1989," says Dave, a final-year medical student from Leicester. "Before that, I was into heavy metal and indie music. I never really went clubbing and I didn't discover the underground until I went to Hard Times."

"It basically all snowballed from there. I started going to record shops and finding the tracks I was after. For a while, I was spending absolutely disgusting amounts of money on imports."

Dave's bank manager thinks he must have the biggest library in medical school. He has, but it just hasn't got any books in it!

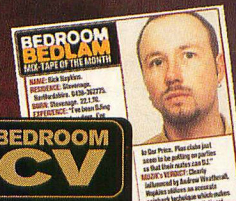
"Last Christmas, I managed to borrow a load of money and get hold of some decks," he continues. "I bought a Bandridge Mixer. It doesn't have a fader, but I wanted a lot of channels because I thought that I might want to use CDs. It has a seven-band stereo graphic, but no fancy gimmicks like cut-outs and graphics on both the phono channels."

Practicing his mixing skills has to be fitted in between lengthy stints in a white coat down at the local hospital. Booming the results out via a pair of loud speakers, he's been driving his flatmates and neighbours mad. But having taken piano lessons and been in bands at school, Dave finds the rhythmic aspect pretty easy.

"I really found my forté when I started DJing," he says. "I'm trying to experiment more and more."

To date, Dave has only played out a couple of times. One was good, one not so good.

Rick Hopkins



Name: Rick Hopkins
Age: 25
Lives: Stevenage
Home kit/set-up?

I've got a standard pair of SL1210s, a mixer, an amp and the obligatory tape machine for making my mix tapes. It's all set up on the floor, so I have to sit cross-legged, hippy-style, to mix! I moved into this new place a good two years ago and still haven't managed to get around to sorting it out properly.

Has your piece in Bedroom Bedlam given you more confidence?
 I've always been a pretty confident chap. I have done quite a bit of DJing outside of London, like at Eclipse at the Cambridge Corn Exchange. I used to be a hip hop DJ and I once came third in a DMC regional heat. I was asked back, but I didn't bother.

Do you feel frustrated being confined to the bedroom?
 I actually play out quite a bit. After seeing the original piece in Muzik and hearing my tapes, Andy Weatherall has just said he wants me to be a part of his new club. I'm just waiting for the call.

Have any DJs given you good advice?
 Doug Osborne of Sourmash really influenced me. I used to listen to him play house and then I did warm-ups for him. He showed me how to structure sets.

Which DJs do you think you're better than?
 I can't really answer that. Some of them are technically better than others. After all, it is just a matter of playing other people's records. As long as they get the crowd dancing, you can't slag them off.

Which club do you wish you could play at?
 Any. Just so long as it's full of good people who are into the music and tell you they enjoyed it afterwards!
What advice do you have for people trying to make the transition?
 Just play what you want to play and never compromise. Stick to your guns!

What's your main ambition?
 I'm working on tracks in a bedroom studio, so I'd like that to take off hand-in-hand with the DJing. I'd love to be able to jack in my boring job and concentrate on music. Persistence overcomes resistance, I say.

Rick Hopkins plays at Gecko at Samson's Wine Bar, King's Cross, London, on the second Saturday of each month

"I played at Club UN in Tottenham and it was a minor disaster, because hardly anybody turned up. In a club which holds 3,000 people, there were only 300 punters, so you can imagine how empty it was. But that didn't bother me because the sound system was massive and I got paid. I was quite nervous when I went down because my name was put at the top of the adverts in magazines and I thought it was going to be full. Once I was in the booth, it was actually fine.

"When I played The Conservatory in Derby, I fared a lot better. It was a simple set-up and there were plenty of clubbers in. The night went well. I don't do any tricks or drop-outs, because I'm not that confident yet. All I look for is two faders and a cross-fader. As long as I've got those, I know what I'm doing.

It was Dave's appearance in Muzik which got him the two gigs, but he confesses that he doesn't have the time to promote himself. He also admits he's not particularly well-connected.

"It would be nice to get a few more gigs, but I'm long enough in the tooth to know that I'm not about to get a residency. But the Derby gig was fantastic, especially the last hour, when everybody was going for it. I was really riding on it. I was completely lost."

Any major pitfalls to worry about?
 "Well, you have to be aware that promoters can be a bit dodgy. They have to talk up what they're doing and make it seem fantastic, and sometimes it is just talk. As far as I'm concerned it would be nice to get some more work, but I don't know if I've got enough contacts. I'd be happy if I could earn enough just to pay for my records, which is about £50 a week."

The final verdict, then? Keep it simple, be original and be persistent. Having a thick skin can also be a valuable commodity to deal with the obligatory knock-backs and disappointments.

And the bedrooms of Britain shall ever more ring with the pulse of Bedroom Bedlam.

sample spotter

MARK THE 909 KING

The sample used on their classic 'Can U Dig It?' single (Power Music, USA)



AS cult movies go, they don't come any tougher than "The Warriors". Based on the streets of New York City, this flick takes gang warfare to its extreme. As all the various crews meet in Central Park for a speech from the city's top boy, he is shot dead. The result is over an hour of total violence.

Released in 1979, "The Warriors" speaks to young people in the same way both "Quadrophenia" and "The Firm" did. All three were favourites for building up the tension before a Saturday afternoon at the footie.

New York's mysterious Mark The 909 King sampled the speech in the park, using the now notorious "Can U Dig It" call which the gang members chant back. However, they managed to refrain from using the "Riffs, yeah" chant Pop Will Eat Itself took for their "Can U Dig It" single six years ago. The attitude of Mark The 909 King certainly matches the film and the sample.

TRICKS OF THE TRADE

DJ FOOD stick up a storm



1 Not all records are perfect. So what do you do when you're tooled up for a scratchin' and riffin' session on the decks, but the damn disc keeps slipping because the centre hole is too large to stick to the spindle? A couple of the guys from the DJ Food collective have an ingenious answer.



2 Remember those sticky hole reinforcers you used to stop papers ripping in your ring-binder as a nipper? Pop down to your local branch of Rymans, pick up a packet or two and apply liberally around the centre hole.

3 *Voilà!* No more loose-fitting discs. And no more sloppy scratching, either. Combine this with the other tricks we have told you about in previous issues and if you don't win this year's Mixing Championships, you never will.

The sound goes Eon and on

A user's guide to the Eon/JBL 10-Channel Power Mixer

AT a mere penny shy of two grand, the Eon Power System might seem to be a little on the expensive side for a small, lightweight PA system. But if you're looking for sheer ease of operation and the clarity of sound which JBL are well known for, then you could do a lot worse.

First up, watch out if you're planning on getting the system delivered to your bijou DJ cubby hole. While the speakers are modestly proportioned (68.5 cm by 44.5 cm by 40.7 cm) and the integrated amp/mixer is a light and easily manoeuvrable cutie, the whole caboodle comes in a vast cardboard box, big enough to hold an illegal party in.

Once opened, you get the Eon Music Mix 10-Channel stereo mixer, two powered speakers, all the cables you need, plus two JBL microphones. Setting the system up is an absolute doddle, although our review model came with American power cables, which proved a little inconvenient.

The mixer does seem rather plasticky and insubstantial at first. The controls are all blue, and there is no information around the pots. For example, the EQ is limited to Low, Mid and High, with no frequencies shown around the knobs themselves. But there is an argument that any tweaking with this gear is going to be done by ear, and the mixer's panel is certainly the least intimidating you're ever likely to encounter.

With just the one auxiliary send (called "Effects", in case you were wondering what it was for) and the toytown look, JBL's have obviously intended the Eon to be as user-friendly as possible, and they've certainly succeeded. An untrained monkey would be able to get a half-decent mix out of it. However, everything you'll need is there. Each input has balanced and unbalanced outs, while channels seven and eight are stereo, and both fitted with phono inputs, ideal for slapping in outputs from a

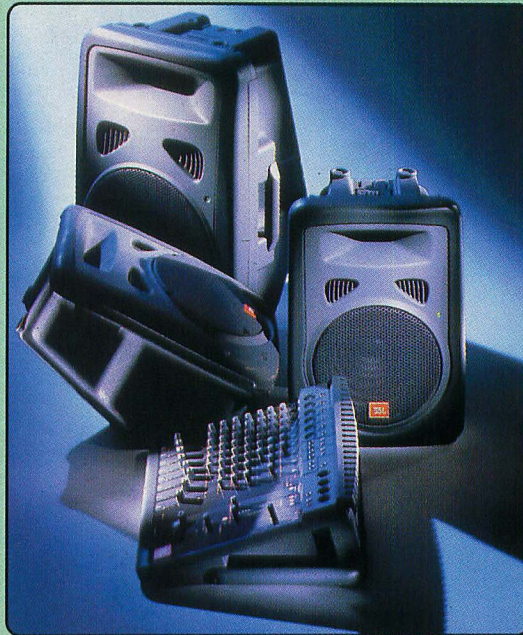
DJ mixer and a CD player. The mixer also has a tape output and a headphone socket.

The speakers are a joy. JBL, of course, know exactly what they are doing when it comes to speaker design. Even before you have plugged them in, they've won your heart. Cast in rugged plastic which feels like it would protect anything from falling masonry, beer and stampeding antelope, they have a curvaceous, satisfyingly Nineties look to them.

So how does the system perform? Once powered up in the privacy of the 25th Floor at IPC Towers, the Eon system shook the windows with several blasts of everything The Chemical Brothers could belt out via a CD player plugged into one of the stereo channels. The horns and 15-inch speakers are

amped separately, so there's plenty of poke in them. The EQ controls proved to be fairly dramatic, allowing a lot of adjustment. The mic gave a crisp tone without feedback and even a bass guitar fed through Korg's G5 Synth Bass processor on its most excessive setting didn't seem to worry the Eon.

There is certainly plenty of headroom in this set-up and reproduction stays clear even at high volumes, which belies the puny-sounding 250 watt rating. JBL sure squeeze the punch out of their speakers. The two criticisms would be that the system doesn't push out vast bass and the price tag seems quite a lot for what amounts to a superb PA for small rooms and rehearsals, but inadequate for many other applications. Mind you, if you wanted to buy all the elements separately (speakers, power amp, microphones, mixer and cables), the chances



are you could run into compatibility problems and you'd easily surpass the 2,000 quid Eon are asking, without much trouble.

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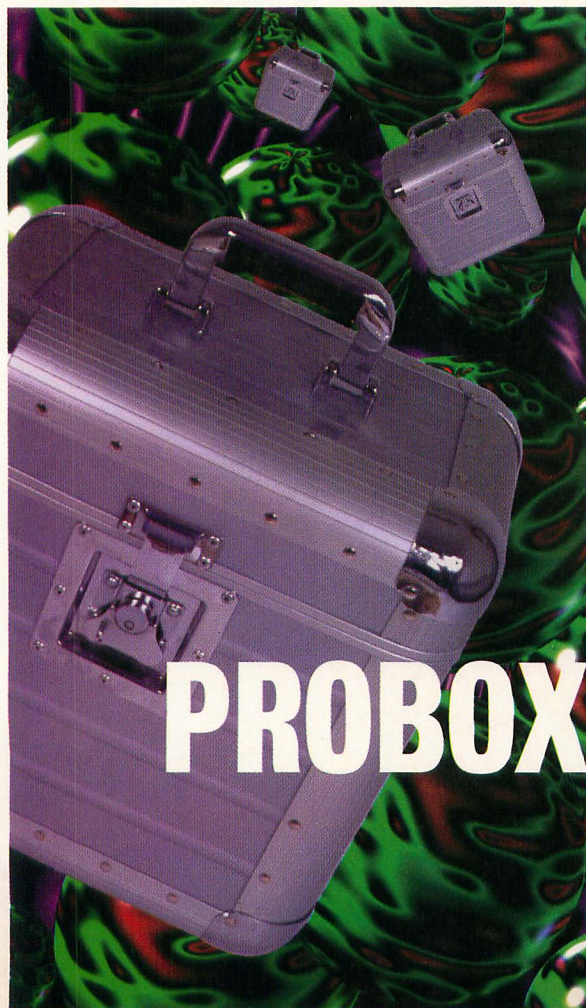
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Pic: Raise-A-Head

The Place They Call Ibiza

THE BIG QUESTION

A SHORT QUESTION ABOUT CHILLING

IN the Ibiza film **"A SHORT FILM ABOUT CHILLING"**, there's an amazing tune which can be heard just before A Man Called Adam perform "Barefoot In The Head". I remember it from 1990, but can't recall the artist or title. Also, is a soundtrack of the film available? **GARRY CLARK, Gateshead**

THE track in question is "Hoomba Hoomba" by Voices Of Africa which appeared on Tan Tan Records. As such, the record is difficult to get hold of but scan the classified ads in Muzik and hopefully one day it will appear.

In light of the recent glut of poor Ibiza compilations, one only wishes that a collection of the tracks used on "A Short Film About Chilling" had been made in 1991, when the programme was first broadcast on Channel 4. Featuring Bocca Juniors, Lupo, Westbam and Hypnotone, the soundtrack captured the freedom in DJing which once ruled the island.

The film, meanwhile, was recently re-broadcast on Channel 4 and has now had three showings. It features interviews with fresh(er)-faced DJs such as Scott James, Rocky, Orde Meikle, Dean Thatcher, Paul Daley, Sally Rodgers and Terry Farley. Memorable moments include The Farm arriving with their clothes in black sacks and Weatherall unwinding by the pool next to Farley. Classic quotes? Farley introducing himself as being "Famous for nish, basically", Charlie Chester calling the market "nothing but Camden Town in the sun", a certain London DJ calling Ibiza "18-30s with Gaultier jackets" and Rocky talking about a Diana Ross track that "I've been playing in various discos around London. I think that'll kick!". All in all, it's great viewing. In the meantime, here's the full listing of the tracks used in the film. Get hunting.

PART ONE

Saint Etienne – "Only Love Can Break Your Heart" (Heavenly)
Movement 98 – "Joy & Heartbreak" (Circa)
Hypnotone – "Dream Beam" (Creation)
My Bloody Valentine – "Glider (Andy Weatherall Remix)" (Creation)
Lupo – "Hell Or Heaven" (Low Spirit)
Candi Staton – "You Got The Love" (Truelove)
Westbam – "Hold Me Back" (Low Spirit)
Bocca Juniors – "Raise" (Boys Own)
808 State – "In Yer Face" (ZTT)

PART TWO

The Orb – "A Huge Ever Growing... (Loving You)" (Big Life)
Bocca Juniors – "Raise" (Boys Own)
Movement 98 – "Joy And Heartbreak" (Circa)
Meat Beat Manifesto – "Helter Skelter" (Play It Again Sam)
JT & The Family – "Foreign Affair" (Irma)
The Grid – "Flotation" (east west)
The Farm – "Groovy Train" (Produce)
The Orb – "A Huge Ever Growing... (Loving You)" (Big Life)
The Shamen – "Pro Gen (Move Any Mountain)" (One Little Indian)
Voices Of Africa – "Hoomba Hoomba" (Tan Tan)
A Man Called Adam – "Barefoot In The Head" (Big Life)
Primal Scream – "Come Together" (Creation)

WILD THING

I RECENTLY read an interview with DJ Krush where he mentioned the film **"WILD STYLE"** as an important influence. Can you tell me anything about this film? Is it available on video?

JOHN LAWRENCE, Bristol

"Wild Style" was directed by Charlie Ahearn and released in 1983. A dramatised documentary concentrating on graffiti but detailing the various aspects of hip hop culture, it is one of the few films from the period which wasn't simple commercial exploitation. As such, it is still held in high regard by the hip hop fraternity.

The famous graffiti artist, Lee Quinones ("Lee"), appears in the film as himself and sets its premise when he says, "You've got to paint and be an outlaw at the same time". The film is not currently available on video. To get a copy, you've either got to know someone who has one, or take a chance on the classified ads which pop up in hip hop publications offering bootlegged copies. The risk here is that you may send your money and never see a tape.

Chrysalis released a soundtrack of the film in 1983 entitled "Wild Style – Music From The Motion Picture". It features recorded and live performances from the likes of The Cold Rush Brothers, DJ Grand Wizard Theodore and the stunning artist/rapper Rammellzee, as well as many others. The record has never been reissued, so it's a matter of searching through second-hand record shops and hoping.

GOING UNDERGROUND

COULD you give me details about **GLENN UNDERGROUND's** remix of Donna Summer's "I Feel Love"? I think it came out on

Relief/Cajual. I have seen a copy of it in a record shop with a B-side called "Ezekiel", but it was just a white label. Will it ever get a full release because I think it's much better than the official mixes?

B FABRE, Oxford

ACCORDING to Cajual, Glenn's remix (although it was really more of a sampling version done without the permission of Donna Summer's label) was originally included on promotional copies of his "Do" single (Cajual 12-inch, CAJ231). The other tracks were "Functions" and "Genie's Disco". The plan was to build a buzz on the remix for a full sample-cleared release.

However, Cajual weren't aware of the impending re-release of the original of "I Feel Love", which included remixes by Masters At Work, Junior Vasquez and Rollo & Bliss (Manifesto 12-inch and CD, FESX/FESCD 1). This was enough for Cajual to withdraw their own version after pressing a mere 200 copies. On the officially released "Do", the "I Feel Love" remix had been replaced by a new track, "Rob's Dance".

Demand for Glenn's remix subsequently soared, so it was no surprise when bootleg copies turned up late last year. The remix of "I Feel Love" was coupled with "Ezekiel 25:17", complete with its "Pulp Fiction" samples. According to our watchdogs, "Ezekiel" is actually by DJ Sneak. Although the catalogue number of the bootleg is simply "LEG1", there have been suggestions that its origin is Cajual themselves. Cajual, inevitably, have denied this.

NO SHIT!

I RECENTLY saw **THE PRODIGY** live and was stunned by their performance. After "Poison" they played a track which was buzzing. The lyrics went something like "Oh my god that's the funky shit". Could you tell me what it's called and whether it's available yet? **GRAHAM C, Hull**

The track in question is something Liam and Co are planning to include on The Prodigy's next album.

Tentatively called "Funky Shit", they're still attempting to get sample clearance for the lyric in question, which is taken from "Root Down" by The Beastie Boys from their "Ill Communication" album (EMI LP/CD, EST 2229). According to The Prodigy's label, XL, the album should be out in May. It will be preceded by a new single, "Firestarter", which is the first track to feature Keith on vocals. With a B-side called "Come Correct", the single is currently scheduled for release on March 4.



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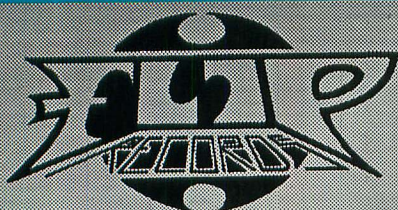
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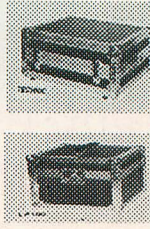
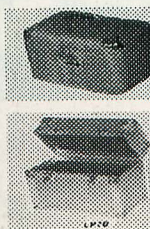
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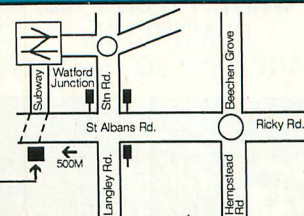
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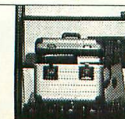
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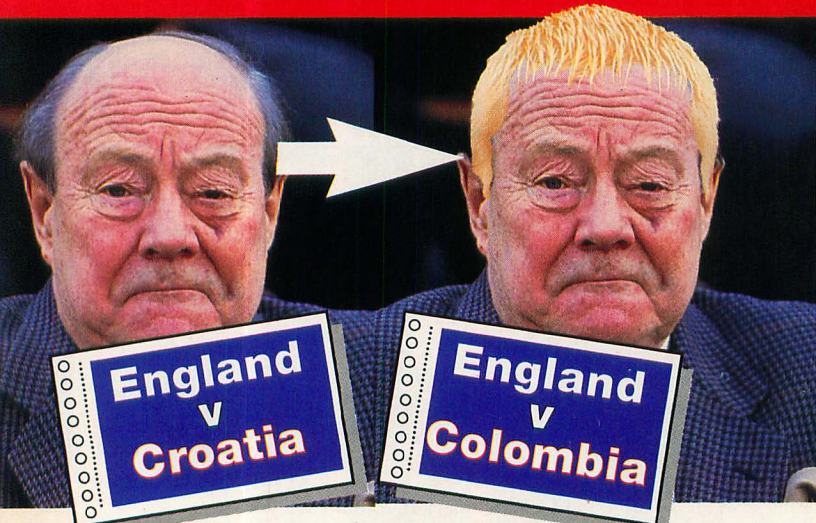


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INSOMNIA

listings compiled by **Keith Howison** edited by **Ben Turner**

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CLUB OF THE MONTH

BRISTOL: TEMPTATION

Lakota, 6 Upper York St. 0117-942-6208. 9.30pm-6am.
FRIDAY JANUARY 12

BRISTOL is often overlooked as one of the UK's club capitals, but speak to any DJ worth his salt and they'll tell you that this area has one of the most up-for-it crowds you will ever encounter. With a strong student population taking in hard house and techno at Lakota, plus the trip hop scene in the local suburbs and the development of labels like Cup Of Tea Records, Bristol really has good reason to party. And tonight more so than ever, with a line-up at Temptation which brings together three of the toughest techno talents from around the world. Lakota is unquestionably the leading venue in the South West and thanks to their open-minded music policy, Temptation has been able to book the DJs they believe in, rather than the ones they feel bullied into booking. This evening is the perfect example. With residents Jody (Way Out West), Shimmy and Leon Alexander providing the regular rotation of killer warm-up sets, the guests spinners seem almost irrelevant. Until you see the strength of them.

Firstly, there is Frankie Bones, the New York king of fastcore beats who not only put pills down Joey Beltram's neck to help inspire the inspirational "Energy Flash", but also supported artists such as Josh Wink long before they became household names. His DJ sets are known to be erratic, but given his fast and frantic style, what more could you expect.

Tonight, Bones is spurred on by Belfast's favourite child, David Holmes, whose current remix of System 7's new single is already causing carnage upon many dancefloors.

And then there's Luke Slater, one of the UK's most overlooked talents, certainly as a producer anyway. Slater's DJ sets refuse to conform to upfront anal grooves, preferring to drop records which fuck with your mind in the early hours of the morning. Something which all of tonight's DJs are more than capable of doing.

If this line-up doesn't lead you into Temptation, Lord Knows what will. See you there.

DIRECT-DRIVE [the next five]

- 2 FINAL FRONTIER - SECOND BIRTHDAY (London, January 12)
- 3 THE SECRET GARDEN (Aberdeen, January 26)
- 4 COOL LEMON (Glasgow, January 20)
- 5 NAUGHTY BUT NICE (Hereford, February 9)
- 6 RHUMBA CLUB - FIFTH BIRTHDAY (Perth, February 2)

Photo: James B.

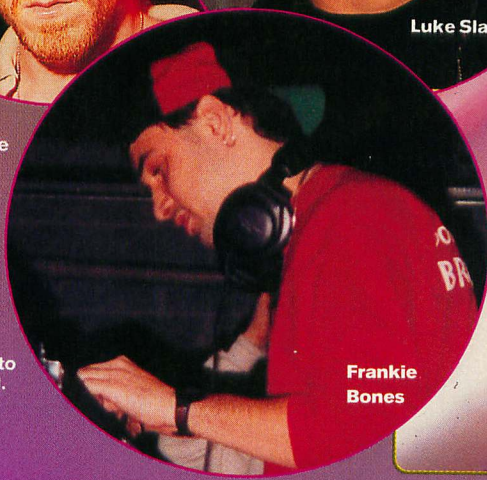
The End, London



David Holmes



Luke Slater



Frankie Bones

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- Rise (Sheffield)
- Shindig (Newcastle)
- Temple Of Sound (Dublin)
- The Secret Garden (Aberdeen)
- Woodoo (Liverpool)
- Wobble (Birmingham)

WEDNESDAY JANUARY 10

LONDON: SPACE - FIRST BIRTHDAY Bar Rumba, 36 Shaftesbury Av, W1. 0171-287-2715. £5/£3. Ralph Lawson and Huggy join Kenny Hawkes and Luke Solomon for the club's first birthday. It was at Space that Ashley Beedle, Dave Hill and Jim Masters were all spotted waltzing in the middle of the bar to Derrick Carter... Paul "Trouble" Anderson hosts **THE LOFT** (HQ, West Yard, NW1. 0181-813-5266. 9.30-3am. £5), where Hippie Torales recently put in a fairly dull performance... Jon Pleased Wimmin and Paul Woods continue to feel **PLEASED** (Velvet Underground, 143 Charing Cross Rd, W1. 0171-439-4655. 10.30-3am. £6)... Nick Dare gets **OVERSEXED** (The Gardening Club, The Piazza, Covent Garden, WC2. 0171-497-3153. 10-3am. £5/£3)... Frankie D and Alex Hazard are at **TECHNOSIS** (Gossips, 69 Dean St, Soho, W1. 9.30-3.30am. £4/£6).

THURSDAY JANUARY 11

DUBLIN: LIVIN' LARGE Temple Of Sound, Ormond Quay, 00-3531-872-1811. 10.30-late. £3. Mark Dixon and Stephen Mulhall.

EDINBURGH: BURGER QUEEN The Wide Awake Club, Cowgate. 11-3am. £4. Craig Drysdale and Huggy.

LONDON: SPEED Mars, 12 Sutton Row, W1. 0171-439-4655. 10-3.30am. £5. Fabio, LTJ Bukem and Kemistry & Storm, following on from Grooverider and Fabio's back-to-back performance... Nick Hanson guests at **ANIMAL HOUSE** (Gardening Club, 4 The Piazza, WC2. 0171-497-3153. 10-3.30am. £5/£3) with resident Steve Lee... **SOLO** (Velvet Underground, 143 Charing Cross Rd, W1. 0171-439-4655. 10-3am. £6) present another of their five-hour solo sets, but don't ever expect to be told of who's playing in advance... **MEGATROPOLIS** (Heaven, Villiers St, WC2. 0171-839-5210. 9-3am. £7) continues to provide the deepest in experimental music. Watch out for very special guests in the coming months.

NOTTINGHAM: THE GARAGE The House, 169 Huntington St. 0115-956-5324. 10-2am. £3/£2.50. Jon Of The Wicked Bitches, Grantham and Wolf... John Kelly spins at **ASK YER DAD** (Deluxe, 22 James St. 0115-947-4819. 9.30-2.30am. £3).

OLDHAM: ESCAPE IN JUNGLE PART 3 Monty's Nightclub. 0402-026-949. 10-2AM. £2.50. Premiere, Steve P and DJ Ayh all spin.

WOLVERHAMPTON: LIFE'S A BITCH UK Midlands, Foxes Lane. 0121-530-2233. 10-2am. £5/£3. Global Groove Tour with Matt Booker and Steve Lawler.

FRIDAY JANUARY 12

ABERDEEN: THE SECRET GARDEN Joy, 1 Regent Quay. 01224-584-334. 9-2am. £5. Jacqui Morrison and Alan Sadler.

BIRMINGHAM: SLAG Steering Wheel, Wrottesley St. 0121-415-4313. 10-2am. £7/£6. Owen Owens, who will set 1996 alive with his rash-mixing of house and hardbag... The influential Scoff Records tour host **FLYING CIRCUS** (Toots, Liberties. 01905-619-069. 10-2am. £5/£4) with Tony Sanchez and Matt Booker.

BRIGHTON: CLUB FOOT Escape, 10 Marine Parade. 01273-606-906. 10-2am. £4.50. Norman Cook, Kenny Fabulous and Marilyn Monroe... Eric Powell hosts **RED** (Zap, Old Ship Beach. 01273-821-588. 10-5am. £7.50).

BRISTOL: TEMPTATION Lakota, 6 Upper York St. 0117-942-6208. 9.30-6am. Frankie Bones (whose store in New York is one of the finest experimental specialists in the city), Luke Slater, David Holmes, Shimmy, Jody, Ian Wilkie and Leon Alexander.

CHESTER: SWEET Blimpers, City Rd. 01244-343-781. 9.30-2am. £6. Russ K Klass, Phil Cooper and guests.

DERBY: THE FRIDAY CLUB Blue Note, 14a Sadler Gate. 01332-295-155. 10-2.30am. £5. Timm & Laurie and guests.

DUBLIN: TEMPLE OF SOUND Ormond Quay, 00-3531-872-1811. 10.30-late. £6. Johnny Moy and Billy Scurry.

EDINBURGH: PURE Venue, 17-21 Calton St. 0131-200-3662. 10.30-3am. £7. Twitch, Brainstorm, The Dribbler and The Bill.

GLASGOW: PHAR-OUT Art School, 168 Renfrew St. 0141-332-0691. 10-2.30am. £2.50. Mike Cawley... Stuart McMillan and Orde Meikle lead the way at **SLAM** (Arches, 27 Midland St. 0141-221-8385. 11-3am. £7)... Michael Kilkie, Scott Mackay, Duncan Reid and Simon Foy all reside at **THE ARK** (The Tunnel, Mitchell St. 0141-204-1000. 10.30-3am. £5/£3)... **THE YARD** (Sub Club, 22 Jamaica St. 0141-248-4600. 10-3am) continues with Gareth Sommerville and Stuart McKrosskin at the helm.

HEREFORD: NAUGHTY BUT NICE The Rooms, Bridge St. 01432-267-378. 9-2am. £5. With John Kelly.

HULL: DEJA VU Room, 82-88 George St. 01482-323-154. 9-3am. £8/£7. Craig Campbell joins John Lancaster, Terry, Richie and Marianne.

KENT: ESSENCE The Old Barn, Stocks Green Road, Hildenborough. 01732-834-444. 9-2am. £6. Fallatio, Steve Stomp, Errol D and guests.

LEEDS: UP YER RONSON Pleasure Rooms, Marriion St. 0113-244-9474. 10-4am. £9/£7. Alister Whitehead (currently one of the most popular DJs in the country), Marshall and Neil Metzner.

LONDON: FINAL FRONTIER Club UK, Buckhold Rd, SW18. 0181-877-0110. 10-6am. £11/£9. Final Frontier celebrate their second birthday with Carl Cox (who reckons this club is just getting better and better), Laurent Garnier, Gayle San, Justin Robertson (look out for a possible Lion Rock live date in the future) and Billy Nasty... Luke Slater heads the field at **MATRIX** (GC, 196 Piccadilly, W1. 10-6am. £9/£7 advance) playing alongside Mark Broom, Craig Thomas, Terry Mitchell, Richard Grey, John Kennedy, Asad, Pat Hurley and Dan Diggs, with Pollution Project and Memory Tree performing live on stage... Harri is guesting at **FRIDAYS R FIRIN'** (Plastic People, 37-39 Oxford St. 01908-270-811)... Make no bones about it, that man Frankie Bones

will play one of the most uncompromising sets **OPEN ALL HOURS** (Ministry Of Sound, 103 Gaunt St, SE1. 0171-378-6528. 11-8am. £12/£8) has ever heard, with John Digweed, John Kelly, Christian Woodyatt and Nancy Noise all there in back-up... Fat Tony, Graham Gold and Darren Payne are at **THE GALLERY** (Turmills, 63 Clerkenwell Rd. E1. 0171-250-3409. 7-7.30am. £10/£8) with Scorpio and Lottie... Tony Foxwell, Joby and Johnny Shags Good mix their own special blend of uplifting house at **THREE SHREDDED WHEAT** (Happy Jax, Arch 5, Crucifix Lane, London Bridge, SE1. 0589-035-156. 10-6am. £3.50)... Steven React, Mrs Woods, Blu Peter and Princess Julia play at **GARAGE** (Heaven, Villiers St, WC2. 0171-839-5210. 9-3am. £7)... Chris & James go completely wild at **WHOOPI UP** (The Gardening Club, The Piazza, Covent Garden, WC2. 0171-497-3153. 11-5am. £8/£6) alongside Lekker, Marks, Xavier and Hook... Brian Norman and Thad entertain the crowd at **GHETTO HEAVEN** (Raw, Great Russel St. 0171-637-3375. 10.30-4am. £7/£6)... Malcolm Duffy, Jazzy M, Murf and Keith Lawrence join Jasper The Vinyl Junkie and Unique at **FLAVOUR** (The End, West Central St, WC1. 0171-379-4770. 10-7am. £13/£10)...

Nick Holloway entertains another guest at **THE VELVET UNDERGROUND** (Velvet Underground, 143 Charing Cross Rd, WC2. 0171-734-4687. 10.30-4am. £10/£8)... Keith, Dodge and Abbey continue at **JAZBAH** (The Square Room, Leicester Sq, WC2. 0171-738-6527. 10-3am. £5)... Paul "Trouble" Anderson, Rocky & Diesel, Hilka and Paul Williams guest at **HANKY PANKY** (SW1 Club, Victoria St, SW1. 0171-287-0705. £10) with Roy The Roach... Rob Blake and Spencer Broughton host **SLINKY** (Legends, 29 Old Burlington St, W1. 0171-437-9933. 10-6am. £8)... Graham Gold, Dave Lambert, Darren Pearce and Craig Dimech are at **PEACH** (Leisure Lounge, 121 Holborn, EC1. 0171-700-6100. 10-6am. £7)... Dodge, Femi Fem and Alex Baby continue at **ROTATION** (Subterania, Acklam Rd, W10. 0181-747-9145. 10.30-3.30. £8)... Ben & Miles play to dressed up crowd at **ATOMIC MODEL** (Iceni, 11 White Horse St, W1. 0171-495-5333. 11-3am. £10).

MANCHESTER: BUGGED OUT Sankeys Soap, Jersey St, Ancoats. 0161-237-3128. 10-3am. £6/£5. Dave Clarke (who cites this as one of his favourite clubs in the UK)... Nipper is joined by Chris Iredale, Lex Loofa and the mighty EFX at **SHINE** (Hacienda, 11-13 Whitworth St. 0161-236-5051. 10-3am. £6/£5/£4) with Dave Rofe and Pete Robinson in the 5th Man.

MANSFIELD: RIPE The Yard, 61 West Gate. 0162-322-230. 8-2am. £5. Nick Rogers, Duncan Betts and guest.

MIDDLESBROUGH: SUGAR SHACK Empire, Corporation Rd. 01642-253-553. £8. Norman Jay and Alan Appleton.

NEWCASTLE: NICE Planet Earth, Low Friars St. 0191-232-5255. 9.30-2am. £9. The Miss MoneyPennies World Tour rolls into town with Boy George joining residents Skev and Hans.

NOTTINGHAM: BOUNCE Deluxe, 22 St James' St. 0115-947-4819. 9.30 till late. With Digs, Pip and Woosh.

PERTH: WILDLIFE Ice Factory, Shore Road. 01382-581-140. 10-3am. £8/£7. Zammo, Gareth Sommerville and Mark Stuart are your hosts.

READING: FULL MONTY The Holy Rumes, Castle St. 01973-522-610. 10-4am. Kelvin Andrews, Fabio Paras, Martin Madigan and Jay Mackenzie.

ROMFORD: MALARKY Hollywood, Atlanta Boulevard. 0860-548-938. 9-6am. £8. Tony Grimley and guests.

SHEFFIELD: RISE Leadmill, 6-7 Leadmill Rd. 0114-275-4500. 9.30-4am. £8/£6. Jeremy Healy, Al Mackenzie, Luv Dup and Mike.

STAFFORD: SWOON Coliseum, Newport Rd. 01785-424-44. 9-2am. £7. Angel and guests.



Trans Musicales Festival, Rennes, France

STOKE: SIN CITY The Academy, Glass St, Hanley, 01782-410-733. 9-2am. £8/£5. Alan Luv Dup, John Taylor and Sanjay all spin.

SWANSEA: UP FOR IT Escape, Northampton Lane. 01792-290-504. 9-2.30am. Danny Slades.

WOLVERHAMPTON: PIMP Picassos. 01902-711-619. 9.30-2am. £5/£4. Alister Whitehead, Lee Fisher and Danny Hussain all man the decks.

SATURDAY JANUARY 13

ABERDEEN: CELEBRATE LIFE Joy, 1 Regents Quay. 01224-584-334. 9-2am. £5. Chris Girran and Nigel Graham.

BELFAST: WISDOM Network, 11a Lower North St. 01232-237-486. 9-late. £8/£7. Eamon Beagon and Mark Jackson.

BIRMINGHAM: FUN! Steering Wheel, Wrottesley St. 0121-622-1332. 10-late. £8. Princess Julia, Roger The Doctor and The Tufty Club... Jeremy Healy and Alister Whitehead star at **MISS MONEYHEADS** (Bonds, Bond St. 0121-693-6960. 9.30-late. £8.50)... Jon Da Silva shakes the floorboard at **WOBBLE** (Venue, Branston St. 0121-233-0339. 11-7am) with Phil Gifford, Si Long, Helen and Skinner.

BLACKPOOL: FEDERATION The Main Entrance, Central Promenade. 01253-292-335. Mark Currie, Rick Bonetti and Dean Bell.

BRIGHTON: WOMAN'S OWN Escape, 10 Marine Parade. 01273-606-906. 10-2am. £6.50. Frankie Foncett and Guy Simpson spin.

BRISTOL: SATURDAYS Lakota, 8 Upper York St. 0117-942-6208. 8.30-6am. With Alister Whitehead, Smokin' Jo, Craig Campbell, Deli G and Rob Atkinson join Grayson Shipley and Ivor Wilson.

BURNLEY: RECESSION BEATER Angels, Curzon St. 0128-235-222. 9-2am. £5. Paul Taylor, John J, Big Danny and Matt Bell.

CANNOCK: SPOILT Annabella's, 83 High St. 0385-245-402. 9-2am. £5. Nigel Dawson, Norman Jay, Paul Chiswick, John Cotton, Heaven and Allan Price.

COALVILLE: PASSION Emporium, Belvoir Rd. 01530-815-278. 9-2am. £7.50. JFY, Tee Smith and guests.

DERBY: PROGRESS Conservatory, Cathedral Rd. 01332-362-266. 9-2am. £9. Jeremy Healy, Boy George and Pete & Russell.

DUBLIN: TEMPLE OF SOUND Ormond Quay. 00-3531-872-1811. 10.30-late. £8. Mark Dixon and guest.

EDINBURGH: YIP YAP La Belle Angele, 11 Hasties Close. 0131-225-2774. 10.30-3.30am. £6. Gareth Sommerville and Dave Brown... Dave Brown is also at **RAW** (Negociants, Lothian St. 0131-225-6313. 10-3am. free) where he joins Neil McDonald... Alan and Maggie are at **JOY** (The New Calton, Calton Rd. 0131-558-3776. 11-4am. £6).

GLASGOW: RENAISSANCE The Tunnel, Mitchell St. 01782-717-873. 10-5am. £10. Claudio Cocoluto, Ian Ossia and Chris & James... Harri, Dominic and Oscar reside at the **SUB CLUB** (22 Jamaica St. 0141-248-4600. 11-4.30am. £8).

HULL: QUENCH Room, 82-88 George St. 01482-323-154. 10-4am. £7. Lenny Fontana, Jeff Ibbson, Alfonso, Bliss and Patrick Garry.

LEEDS: BACK TO BASICS Pleasure Rooms, Marston St. 0113-244-9474. 10-6am. £12/£10. Pete Heller, Mark Dawson, Colin Dale, Ralph Lawson (who rocked Open All Hours on the recent Ken Ishi night), Huggy and Lee Wright... David Holmes guests at **THE ORBIT** (After Dark, South Queen St. Morley. 0113-252-3542. 9-2am. £10/£8) with Nigel Walker and Mark Turner... Daisy & Havoc and Phil Faversham host **VAGUE** (Wherehouse, Summer St. 0113-246-1033. 10-4.30am. £9).

LIVERPOOL: CREAM Nation, Wolstenholme Sq. 0151-709-1693. 9-2am. £10/£7. Laurent Garnier (plays one of his legendary five-hour sets), while Norman Jay, Andy Carroll, James Barton, Paul Bleasdale and Matthews offer back-up... Mr C guests at **VOODOO** (Le Bateau, 62 Duke St. 0151-727-1388. 9-2am. £6) with Skitch, Secret Weapon and Steve Shiels.

LONDON: CLUB FOR LIFE Gardening Club, 2, 186 Piccadilly. 0171-487-3153. 10.30-8am. £12/£10 Life Organ members. Jeremy Healy, Darren Stokes, Laurence Nelson, Danny Keith, Nick Hanson and St Peter & Heaven... Stuart Wells guests at **SEX LOVE & MOTION** (Soundshuff, Charing Cross, WC2. 0161-547-0930. 10.30-3.45am. £8/£7) with Keith Fielder, Paul Tibbs and Russ Cox... Paul Gardener resides at **JUST CAN'T GET ENOUGH** (Gardening Club, 4 The Piazza, Covent Garden, WC2. 0171-379-4793. £12/£10)... CJ Mackintosh, Harvey, Jazzy M, Kid Batchelor and Tim Deluxe are at **RULIN'** (Ministry Of Sound, 103 Gaunt St, SE1. 0171-378-6528. 11-9am. £15/£10)... Rob Sykes and Mark Felton reside with guests at **VANITY FAYRE** (Raw, 112a Great Russell St, WC1. 0171-637-3375. 10.30-5am. £12)... Craig Dimech keeps the house pumpin' at **THE SATELLITE CLUB** (The Colosseum, Nine Elms Lane, Vauxhall. 0171-582-0300. 10-6am. £12)... Breeze, Pete & Russel, Von, Biko and Danny Eke join residents Andy Morris and Arron at **THE LEISURE LOUNGE** (Leisure Lounge, 121 Holborn, EC1. 0171-242-1345. 10-6am. £10)... Tall Paul, Malcolm Duffy and Ton De Vit all spin at **TRADE** (Turmillis, 63 Clerkenwell Rd, E1. 0171-250-3409. 3am-1pm)... Mickey Finn, Kenny Ken, Darren Jay and Randall scratch and spin jungle at the mighty **AWOL** (SW1 Club, Victoria St, SW1. 0171-613-4770. 10-6am. £12/£10)... Craig Jensen and Darren Darling are at **BAMBINA** (Venom, Bear St WC2. 0171-734-7110. 10.30-late)... Tim Westwood plays at **CLUB UN** (415-419 High Rd, Tottenham. 0181-808-0808. 9-7am), and will probably jet off to New York immediately after... Terry Farley, Miss Barbie, Cassar & Delancy, Tom Costello, Paul Motel, Justin Robertson, Andy Morris, Donald and Dez Brolly will all be giving a **PERFORMANCE** (The Rocket, 166-220 Holloway Rd, N7. 0171-700-2421. 10-6am. £12/£10)... Bobbi & Steve reside at **GARAGE CITY** (Bar Rumba, 36 Shaftesbury

Avenue, W1. 0171-287-2715. £10)... Al Mackenzie, Laurence Nelson, Danny Rampling, Mrs Woods, Queen Maxine, Dominic Moir, The Lovely Helen, Sally Dee and Ann Savage are at **UNITED KINGDOM** (Club UK, Buckhold Rd, SW18. 0181-877-0110. 10-8am. £12/£10)... John Kelly, Mark Moore and Breeze do their stuff at **MALIBU SQUARE** (Hanover Grand, Hanover Square, W1 0181-984-9132. 10-4.30am. £12)... Nicky Holloway and Chris Good reside at **THE VELVET UNDERGROUND** (143 Charing Cross Rd, WC2. 0171-734-4687. 10.30-4am. £10).

MAIDSTONE: BABYLOVE Polo Club, Wierton Place, Boughton Monchelsea. 01622-758-257. 9.30-2am. Al McKenzie spins with The Boot Boys and Athos.

MANCHESTER: GOLDEN Sankeys Soap, Beehive Mill, Jersey St. 0161-237-3128. 9-3am. £10/£8. Steve Johnson, David Dunn, Pete Bromley and Dean Wilson... Stu Allan and Nipper are at **LIFE** (Bowlers, Longbridge Rd. 0891-517-499. 8-late. £12)... Graeme Park and Tom Wainwright hold the fort at **THE HACIENDA** (Whitworth St. 0161-236-5051. 9.30-3am. £12) with Bobby Langley and Dick Johnson downstairs in the 5th Man.

NEWCASTLE: SHINDIG Riverside, Melbourne St. 0191-261-4386. 9-3am. £7/£6. Gordon Kaye, Andrew Weatherall, Scott Bradford and Scooby, following the Muzik party here which saw an impressive display from Bradford (dropping Glasgow Underground and A Man Called Adam).

NOTTINGHAM: 100% PURE DELUXE Deluxe, 22 St James' St. 0115-947-4819. 9.30-late. Alister Whitehead, Johnny Fontana, Timm & Laurie... Cleveland City host **THE HOUSE** (The House, 169 Huntington St. 0115-956-5324. 10-late. £8) with Chris Anslow and Arron.

PAISLEY: CLUB 69 Roxy's, 40 New Sneddon St. 0141-552-5791. 9.30-2am. £5. With Martin & Wilba and a special guest.

PRESTON: FEEL Preston University, Fylde Rd. 01772-258-382. 8-2am. £12/£10. Feel celebrate their second birthday with guests TWA, Tom Wainwright, Paul Bleasdale, Lady Bump and a PA by Kathy Brown.

SHEFFIELD: LOVE TO BE The Music Factory, London Rd. 0113-242-7845. 9-4am. £10/£8. Judge Jules, with Angel, Chandrika and Tony Walker.

STOKE: PLATINUM The Academy, Glass St, Hanley. 01782-213-838. 9-4am. £10/£8. With Tony Di Vit, Graham Bold, Sanjay, Nick Sheldon and Craig Brown, while Athletico keep the Lounge pumping, alongside Kirstie McAra, Alex Sparrow and Paul B.

WOLVERHAMPTON: UK MIDLANDS Foxes Lane. 0121-530-2233. 8-2am. £8/£7. John Kelly, Marshall, Ashley James, Scott Braithwaite, Tony Grimley and Rad Rice take turns on the decks.

WORCESTER: WET DREAM Zig Zags. 01905-619-069. 9.30-2am. £6/£4. Patrick Smoove and Tristan Price.

SUNDAY JANUARY 14

EDINBURGH: RED The Music Box, Victoria St. 0131-225-2564. 10.30pm-3am. £5. Sunscreen perform live tonight, while Kevin Jones, Stuart Duncan and Steve Livingston all spin.

GLASGOW: LUSH Voodoo Rooms, Cambridge St. 0141-332-3437. 10-3am. £5. Harri and Oscar's Sunday session, which sadly seems like it's already had its day.

LONDON: SUNNY SIDE UP The Chunnel Club, 101 Tinworth St, SE1. 0181-723-4884. 7am-6pm. £7/£5. Nu NRG for the hardcore clubbers, with DJ Jaycee, Vivien Markey, Trixta, Pete Wardman, Darren Pearce and MCK... Oliver McGregor, Nicky Holloway and Joe Fish are **THE USUAL SUSPECTS** (143 Charing Cross Rd, WC2. 0171-734-4687. 7.30-midnight. £6)... Xavier and Goldfinger reside at **THE RUMPOUS ROOM** (The Albany, Great Portland St. 7-midnight. £3)... Goldie continues to pack them in big-time at **METALHEADZ** (The Blue Note, 1 Hoxton Square, N1. 0171-729-8440. 7-midnight. £7/£5) with special guests playing tonight... Princess Julia is at **QUEER NATION** (Gardening Club, The Piazza, Covent Garden, WC2. 0171-497-3153. £6)... Sadly, **SOCIAL-ISM** is no longer running, having been forced to close down due to police pressure.

SLOUGH: FULL CIRCLE The Greyhound, Colnbrook Bypass. 01753-685-158. 2-6pm. £5. Laurent Garnier and Phil Perry.

MONDAY JANUARY 15

BRIGHTON: KARMA The Paradox, West St. 01273-708-888. 9-2am. United States Of Mind present Laurent Garnier, Fabio Paras, Gayle San, Darius and Slack Sound System.

DUBLIN: LOUNGIN' The Temple Of Sound, Ormond Quay. 00-3531-872-1811. 10.30-late. £3. Glen Bradie and Nic Cann.

LONDON: CHILLIN' Riki Tik, 23-24 Bateman St, W1. 0171-437-1977. 8-1am. Free. Jim Masters and guests (which recently included Fabio playing a funk set)... Phil Brill and DJ Alice host **CLUB TROPICANA** (The Gardening Club, 4 The Piazza, WC2. 0171-497-3153. 10.30-3am. £5/£3)... James Lavelle and Giles Patterson continue to rock **THAT'S HOW IT IS** (Bar Rhumba, 36 Shaftesbury Avenue, W1. 0171-287-2715. £3)... Nicky Holloway and Paul Harris drop party tunes to the student crowds at **WORLD RECESSION** (The Velvet Underground, 143 Charing Cross Rd, WC2. 0171-734-3159. 10-3am. £5), where all drinks are £1 each.

TUESDAY JANUARY 16

LONDON: THE PINCH Gardening Club, 4 The Piazza, Covent Garden WC2. 0171-497-3153. 10-3am. £5/£4/£3. Fabio Paras plays another one of his slamin' five-hour sets.

WEDNESDAY JANUARY 17

BRIGHTON: LOUNGIN' The Beachcomber, Kings Arches. 01273-708-888. 10-2am. £3/£2. The Loungin' crew mix up hip hop, boogie and rare groove.

LONDON: SPACE Bar Rhumba, 36 Shaftesbury Av, W1. 0171-287-2715. £5/£3. Smokin' Jo, Kenny Hawkes and Luke Solomon... Jon Pleased Wimmin and Paul Woods are at **PLEASED** (Velvet Underground, 143 Charing Cross Rd, W1. 0171-439-4655. 10.30-3am. £6)... Paul "Trouble" Anderson attempts to recreate the vibe of **THE LOFT** (HQ, West Yard, NW1. 0171-813-5266. 9.30-3am. £5)... Alex Hazzard and Frankie D are at **TECHNOSIS** (Gossips, 69 Dean St, Soho, W1. 9.30-3.30am. £6)... Nick Dare resides at **OVERSEKED** (The Gardening Club, The Piazza, Covent Garden, WC2. 0171-497-3153. 10-3am. £5/£3) with guest... Jason Martin, Darren Hamlin and Michael Witte host **ON CLOUD NINE** (Club 9, Nine Young St, Kensington. 0378-262-315. 10-3am. £4).

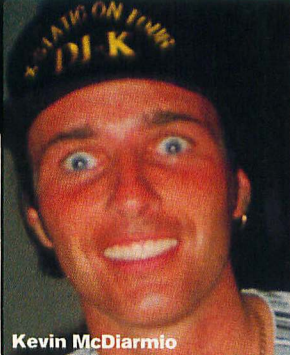
OXFORD: EFFY The Green, Oxpens Rd. 01865-721-620. 9-2am. £5. Gayle San and DJ Lorimer.

BEDROOM BEDLAM
Mix Tape Of The Month

NAME: DJ-K (Kevin McDiarmio).
RESIDENCY: X-Static. (Underground parties held in warehouses and farmhouses in the North West).
CONTACT: 0151-424-0901.
BORN: Liverpool. 7/3/69.
EXPERIENCE: "I first experienced DJing back in 1988 at a local club called Storey's. I started mixing in 1991 at Mr Smith's in Warrington, which led to guest spots at Maxime's in Wigan, various clubs in Ibiza and a residency at The Dance Factory, O'Malley's and a few other short-lived ventures. My musical style has really gone full-circle, kicking off with rave, hardcore, progressive, garage, techno, and finally landing at what I suppose you'd call hardbag."

FAVOURITE DJs: Tall Paul, Sasha, Andy Weatherall, John Digweed, Billy Nasty.
FAVOURITE CLUBS: Club 051 (Liverpool), Es Paradis (Ibiza), Music Factory (Leeds), Voodoo (Liverpool), Ku (Ibiza).
FAVOURITE LABELS: Slate, Movin' Melodies, Cheeky, Bush, R&S.
ALL-TIME FAVOURITE TRACK: Black Riot - "A Day In The Life" (Champion).

CURRENT CLASSIC TRACKS:
Faithless - "Insomnia" (Cheeky), Indica - "Labria" (Movin' Melodies), E'voke - "Runaway" (ffrr), OT Quartet - "Hold That Sucker Down" (white label), Dave Clarke - "Red 2" (Reload/Bush).
FRUSTRATIONS: "There are far too many clubs going so far up their own arses that they'll need a constant supply of Fybogel to be able to shit properly. What next? Ministry of Sound placemats and Cream jigsaws. Don't get me wrong, they're excellent clubs playing decent music. But overkill or what? Another frustration for me is that there's a lot of big name DJs out there and for floor control I'd kick their arses. The ones who I'm pointing the finger at are the ones who dress up to attract attention to themselves to make up for their total lack of mixing ability."
MUZIK'S VERDICT: DJ-K is a man of excellent taste. From the opening sirens and pounding drum beats of "La Luna" through the Italian techno-like synths of "Rhythm Nation" to the high camp of "Runaway", DJ-K serves



up nothing short of a trip to Euro heaven. This is a set which, with its shamelessly melodic, pacey, pumping NRG, would shake the dead. Think Sundays at DTPM, Tall Paul, Tony De Vit or the mighty Patrick Prin, who peppers the special K mix via "Labria", "Green Bottle", "This World" and of course that "Bang! Bang!" cut.

A lot of Dutch house for one D-90, perhaps, but then DJ-K is more than able to seamlessly weave it all into a rich fabric which also foregrounds the flavours of SJ & Baby Doc's "Diosa De La Luna" as well as Nox Alba's "Mambo White" and Trance X's "Sunshine and Drums."

All sound stuff and most definitely worthy of a booking.

CLASSIC clubs

ALTON MILLER, aka Transmat recording artist Aphrodisiac, talks about the highly influential MUSIC INSTITUTE club in Detroit



THE Music Institute was run by three people: myself, George Baker and Anthony Pearson from Prescription Records. The three of us hung out a lot. We did a lot of travelling during the mid to late Eighties, visiting clubs all over the USA, places like the Twilight Zone in Toronto and Paradise Garage in New York, and we wanted to create something like the best of those clubs.

The Music Institute was launched in May 1988 as an after-hours juice bar. We were all 22 years old and wanted a club which would stay open until the last person dropped. We also had a bar opposite the club which finished at 2am and catered for an older crowd. After closing-time they would come across the

street to carry on partying all night.

The club venue was an old three-storey building in downtown Detroit and it was a pretty good size. It had a big dance floor, a huge sound system and a DJ booth upstairs which kind of overhung the crowd, it was about 12 or 15 feet above them. Under the DJ booth was the juice bar. That's all it was, four walls, a monster sound system and good lights. It was really jumping, the place to go. It ran on Fridays and Saturdays and lasted until October 1989.

On Fridays Derrick May and Darwin played. On Saturdays it was myself and Anthony. Derrick and Darwin were doing more techno and interplaying lots of early Chicago/Detroit

stuff. The sound was a little bit raw, it had a real edge to it. On Saturdays it was more house: vocals, edits, classics with a nice energy level. The indie dance music scene needs a home where you can go and hear stuff from the street. People were recording tracks and taking them straight down to the Music Institute.

Everything was fresh and new, what better place to take dance music to? Every Friday night, it was get lacquers, get acetates, get tapes and bring them down to the club. The DJs worked really hard to put on a show. We grafted the whole week to put on music for the weekend. You can't do that if you don't have a home. It's what we thrived on.

EDINBURGH: BURGER QUEEN The Wide Awake Club, Cowgate. 11-3am. £4. Craig Drysdale and Huggy.

LONDON: TOTAL DEFIANCE Turmills, 63 Clerkenwell Rd. 01794-513-690. 9-6am. £7/£5. Blake Baxter, David Holmes, Carl Clarke and Ben Astill. ... Fabio is at **SPEED** (Mars, 12 Sutton Row, W1. 0171-439-4655. 10-3.30am. £5) with LTJ Bukem and Kemistry & Storm. Enough said. ... Laurence Nelson and Steve Lee are at **ANIMAL HOUSE** (Gardening Club, 4 The Piazza, Covent Garden, WC2. 0171-497-3153. 10.30-3am. £5/£3). ... **SOLO** (Velvet Underground, 143 Charing Cross Rd, W1. 0171-439-4655. 10-3am. £6) continues. ... As does **MEGATRIPODIS** (Heaven, Villiers St, WC2. 0171-839-5210. 9-3am. £7). ... Rob Acteson, Kid Batchelor and Linden C play at the opening night of **FLUID** (The Cross, Goods Yard, Kings Cross, N1. 10-5am. £5).

MANCHESTER: DOMINA Hacienda, 11-13 Whitworth St. 0161-236-5015. Eurobeat 2000 take over with Frankie D and Alex Hazzard.

NOTTINGHAM: ASK YR DAD Deluxe, 22 James St. 0115-947-4819. 9.30-2.30am. Jon Da Silva guests. ... Jon Of The Wicked Bitches, Matt Wolf and Dave Grantham are at **THE GARAGE** (The House, 169 Huntington St. 0115-956-5324. 10-2am. £3).

READING: CHECKPOINT CHARLIE After Dark, 112 London St. 0171-486-1877. 9-2am. £6. Darren Emerson, Richard Ford, Pierre and Stripe.

WOLVERHAMPTON: LIFE'S A BITCH UK Midlands, Foxes Lane. 0121-530-2233. 10-2am. £5/£3. Craig Campbell.

FRIDAY JANUARY 19

ABERDEEN: THE SECRET GARDEN Joy, 1 Regent Quay. 01224-584-334. 9-2am. £5. Alan Sadler and various guests.

BIRMINGHAM: SLAG Steering Wheel, Wrottesley St. 0121-415-4313. 10-2am. £7/£6. Owen Owens and local guests. ... Tony Sanchez resides at **FLYING CIRCUS** (Toots, Liberties. 01905-619-068. 10-2am. £5/£4).

BRIGHTON: CLUB FOOT Escape, 10 Marine Parade. 01273-606-906. 10-2am. £5. Carl Cox spins for four hours on three decks. ... Eric Powell resides at **TUFF RED 7** (Zap, Old Ship Beach. 01273-821-588. 10.30-5am. £7) with Tall Paul Newman.

BRISTOL: REVOLUTION Club Leo, 28 Nicholas St. 0831-493-455. 9.30-2.30am. £7.

Nick Warren, undoubtedly one of the finest remixers around, leads the way with guests Boy George and Seb Fontaine. ... Blake Baxter, Mr C and Christian Vogel are at **TEMPTATION** (Lakota, 6 Upper York St. 0117-942-6208. 9.30-4am) with Leon Alexander and Ian Wilkie.

BURNLEY: RETRO VERSES BACK TO THE OLD SKOOL Angels, Curzon St. 01282-352-22. 9-2am. £8/£6. Welly, Rick Jones, Graham Turner and a PA from Umboza.

CHESTER: SWEET Blimpers, City Rd. 01244-343-781. 9.30-2am. £6. Phil Cooper and Russ K Klass.

DERBY: THE FRIDAY CLUB Blue Note, 14a Sadler Gate. 01332-295-155. 10-2.30am. £5. Timm & Laurie plus a special guest.

DUBLIN: TEMPLE OF SOUND Ormond Quay. 00-3531-872-1811. i.d.30-late. £6. Johnny Moy and Billy Scurry.

EDINBURGH: PURE Venue, 17-21 Calton St. 0131-200-3662. 10.30-3am. £7. Twitch, Brainstorm, The Bill, The Dribbler and guests.

GLASGOW: SLAM Arches, 22 Midland St. 0141-221-8385. 10.30-3am. £6. Orde Miekle and Stuart McMillan reside. ... Mike Cawly goes **PHAR-OUT** (Art School, 168 Renfrew St. 0141-332-0691. 10-2.30am. £2.50). ... Gareth Sommerville and McKrosskin spin garage in **THE YARD** (Sub Club, 22 Jamaica St. 0141-248-4600. 10-3am). ... Michael Kilkie, Kevin Mackay, Ried and Foy keep the house pumping at **THE ARK** (The Tunnel, Mitchell St. 0141-204-1000. 10.30-3am. £5/£3).

HEREFORD: NAUGHTY BUT NICE The Rooms, Bridge St. 01432-267-378. 9-2am. £5. Boy George.

HULL: DEJA VU Room, 82-88 George St. 01482-323-154. 9-3am. £8/£7. Alister Whitehead spins along with John Lancaster, Terry, Richie and Marianne.

KENT: ESSENCE The Old Barn, Stocks Green Road, Hildenborough. 01732-834-444. 9-2am. £6. Fallatio, Steve Stomp, Errol D and guests.

LEEDS: UP YER RONSON Pleasure Rooms, Marrion St. 0113-244-5521. 10-4am. £9/£7. Marc Auerbach, Marshall and Neil Metzner.

LONDON: FLAVOUR The End, West Central St, WC1. 0171-379-4770. 10-7am. £13/£10. Stacey Pullen, Jasper The Vinyl Junkie and Tee Harris. ... Harri flies in from Scotland to host **FRIDAYS R FIRIN'** (Plastic People, 37-39 Oxford St. 01908-270-8111). ...

Blake Baxter is at **OPEN ALL HOURS** (Ministry Of Sound, 103 Gaunt St, SE1. 0171-378-6528. 11-9am. £12/£8) alongside Johnny Vicious, Jim Masters, Smokin' Jo and Twilight Zone. ... Fabio Paras, Charlie Hall (whose Midi Circus Projects imprint is currently building up an extremely healthy back catalogue), Steve Johnson, CJ Bolland, Andrew Weatherall and Craig Thomas play at **FINAL FRONTIER** (Club UK, Buckhold Rd, SW18. 0181-877-0110. 10-6am. £11/£9) with Sutra taking over the Shangri-La. ... Laurence Nelson joins Tall Paul Newman, Steve Lee and Lottie at **THE GALLERY** (Turmills, 63 Clerkenwell Rd, EC1. 0171-250-3409. 10-7.30am. £10/£8). ... Blu Peter, Mrs Woods, Steven React and Princess Julia are at **GARAGE** (Heaven, Villiers St, WC2. 0171-839-5210. 9-3am. £7). ... Paul Motel hosts **WHOOP IT UP** (The Gardening Club, The Piazza, Covent Garden, WC2. 0171-497-3153. 11-5am. £8/£6) with Lekker, Joel Xavier, Nick Hook and Terry Marks. ... Brian Norman and Thad spin at **GHETTO HEAVEN** (Raw, Great Russel St. 0171-637-3375. 10.30-4am. £7/£6). ... Breeze, Ritchie Fingers and Scott Woodward guest at **HANKEY PANKY** (SWI Club, Victoria St, SW1. 0171-287-0705. £10) alongside Roy The Roach. ... Jon Pleased Wimmin, Seb Fontaine and Julian Van get on down at **GLITTERATI** (Cross, Goods Yd, N1. 0171-837-0828. 10.30-4.30am. £12). ... Danny Rampling visits **THE VELVET UNDERGROUND** (Velvet Underground, 143 Charing Cross Rd, WC2. 0171-734-4687. 10.30-4am. £10/£8) with Nicky Holloway. ... Ben and Niles reside at **ATOMIC MODEL** (Icen, 11 White Horse St, W1. 0171-495-5333. 11-3am. £10). ... Keith, Abbey and Dodge are at **JAZZBA** (The Square Room, Leicester Sq, WC2. 0171-738-6527. 10-3am. £5). ... Rob Blake and Spencer Broughton spin at **SLINKY** (Legends, 29 Old Burlington St, W1. 0171-437-9933. 10-6am. £8). ... **PEACH** (Leisure Lounge, 121 Holborn, EC1. 0171-700-6100. 10-6am. £7) continues with Graham Gold, Craig Dimech, Dave Lambert and Darren Pearce. ... Femi Fem and Dodge are at **ROTATION** (Subterania, Acklam Rd, W10. 0181-747-9145. 10.30-3.30am. £8). ... **MANCHESTER: BUGGED OUT** Sankeys Soap, Jersey St, Ancoats. 0161-237-3128. 10-3am. £6/£5. ...

The Stickmen from Toronto provide a lesson in hard US house. ... Ben Davies guests at **SHINE** (Hacienda, 11-13 Whitworth St. 0161-236-5051. 9.30-3am. £6/£5/£4) along with Nipper, Dave Rofe and Pete Robinson.

MANSFIELD: RIPE The Yard, 61 West Gate. 0162-322-230. 8-2am. £5. Nick Rogers and Duncan Betts.

MIDDLESBROUGH: SUGAR SHACK Empire, Corporation Rd. 01642-253-553. £8. Jeremy Healy and Phil Faversham join JFK.

NEWCASTLE: NICE Planet Earth, Low Friars St. 0191-232-5255. 9.30-2am. £6/£5. C Smooth, Skev and Hans.

PERTH: WILDLIFE Ice Factory, Shore Road. 01382-581-140. 10-3am. £8/£7. Michael Kilkie joins residents Zammo, Gareth Sommerville and Mark Stuart.

READING: FULL MONTY The Holy Rooms, Castle St. 0973-522-610. 10-4am. Dave O'Neil, Martin Madigan, Jay Mackenzie and Timmy John.

ROMFORD: MALARKY Hollywood, Atlanta Boulevard. 0860-548-938. 9-6am. 8am. Tony Grimley and guests.

SHEFFIELD: RISE Leadmill, 6-7 Leadmill Rd. 0114-275-4500. 9.30-4am. £8/£6. Tony De Vit, Jim "Shaft" Ryan, Luv Dup and Mike The Bike all spin.

STAFFORD: SWOON Coliseum, Newport Rd. 01785-424-44. 9-2am. Angel and guests.

STOKE: SIN CITY The Academy, Glass St, Hanley. 01782-410-733. 9-2am. £6/£5. Tim Lennox joins Sanjay and John Taylor.

SWANSEA: UP FOR IT Escape, Northampton Lane. 01792-290-504. 9-2.30am. Danny Slade and guests.

WOLVERHAMPTON: PIMP Picassos. 01902-711-619. 9.30-2am. £4. Scott Bond, Danny Hussain and Guy Ornadell.

SATURDAY JANUARY 20

ABERDEEN: CELEBRATE LIFE Joy, 1 Regents Quay. 01224-584-334. 9-2am. £5. With Billy Davidson and Phil Cooper.

BELFAST: WISDOM Network, 11a Lower North St. 01232-237-486. 9-late. £8/£7. With Alan Stevens, Mark Jackson and Eamon Beagon.

BIRMINGHAM: FUN! Steering Wheel, Wrottesley St. 0121-622-1332. 10-late. £8. John Kelly, Gary Benneton, Paul Sawyer, Simon Fathead and Bowen. ... Alister Whitehead, Vivien Markey and Andy Morris guest at **WOBBLE** (Venue, Branston St. 0121-233-0339. 11-7am) alongside Gifford, Long and Skinner. ... Dave Seaman guests at **MISS MONEYPENNIES** (Bonds, Bond St. 0121-693-6960. 9.30-late. £8.50) with Jim "Shaft" Ryan. ... Scott Bond is at **REPUBLICA** (Bakers, 162 Broad St. 0121-633-3839. 10-late. £6).

BLACKPOOL: FEDERATION The Main Entrance, Central Promenade. 01253-292-335. £5/£4. Marshall, Rick Bonetti and Dean Bell.

BRIGHTON: WOMAN'S OWN Escape, 10 Marine Parade. 01273-606-906. 10-2am. £6.50. The Fabulous Hutchinson Bros, Paul Clarke and Saunderson.

BRISTOL: SATURDAYS Lakota, 6 Upper York St. 0117-942-6208. 9.30-4am. £9. Danny Rampling, Alex Gold, Al Mckenzie, Ashley Beedle and Ivor Wilson.

BURNLEY: ANGELS Angels, Curzon St. 0128-235-222. 9-2am. £8. With Nicky Holloway, Paul Taylor and Matt Bell.

CANNOCK: SPOILT Annabella's, 83 High St. 0385-245-402. 9-2am. £5. Marc Auerbach, Phil Sagar, Patrick Smoove and John Cotton.

COALVILLE: PASSION Emporium, Belvoir Rd. 01530-815-278. 9-2am. £7.50. JFK and Tee Smith.

DERBY: PROGRESS Conservatory, Cathedral Rd. 01332-362-266. 9-2am. £9. Jon Pleased Wimmin joins Pete & Russell and the Progress band.

DUBLIN: TEMPLE OF SOUND Ormond Quay. 00-3531-872-1811. 10.30-late. £8. Mark Dixon and guest.

EDINBURGH: STRIPPED La Belle Angele, 11 Hasties Close. 0131-225-2774. 10.30-3.30am. £6. Zammo and Kris Keegan. ... Dave Brown joins Neil McDonald at **RAW** (Negociants, Lothian St. 0131-225-6313. 10-3am. free) Alan and Maggie are at **JOY** (The New Calton, Calton Rd. 0131-558-3776. 11-4am. £6/£5). ... Stuart Duncan, Steve Livingston, Colin Cook and Allan Dundas host a resident's night at **HORNY MONKEY** (The Vaults, Niddry St. 0421-452-977. 10-3.30pm. £10/£8).

GLASGOW: SUB CLUB 22 Jamaica St. 0141-248-4600. 11-3am. £8. Harri, Dominic and Oscar. ... Blake Baxter plays at **COOL LEMON** (The Arches, Midland St. 0141-552-6290. 10.30-4am. £9) with regulars Price and Patterson.

HULL: MANTRA Room, 82-88 George St. 01482-323-154. 10-4am. £7/£5/£5. With DJ Tantra, Beige & Murry and Paul Dundee.

LEEDS: BACK TO BASICS Pleasure Rooms, Marrion St. 0113-244-9474. 10-6am. £10. Johnny Vicious, Terry Deja Vu, Luke Slater, Jose Padilla, Huggy and Ralph Lawson. ... TWA are at **VAGUE** (Wherehouse, Summer St. 0113-246-1033. 10-4.30am. £9). ... Glen & Kelly join Nigel Walker and Mark Turner at **THE ORBIT** (After Dark, South Queen St, Morley. 01132-523542. 9-2am. £10/£8).

LIVERPOOL: CREAM Lanton, Wolstenholme Square. 0151-709-1693. 9-2am. £10/£7. Mark Moore, Justin Robertson, Dave Seaman, Andy Carroll, James Barton and Roberts. ... Kris Needs plays at **VOODOO** (Le Bateau. 0151-727-1388. 9-2am. £6) alongside Skitch, Andy Nick, Secret Weapon and Steve Shiels.

LONDON: RULIN' Ministry Of Sound, 103 Gaunt St, SE1. 0171-378-6528. 11-9am. £15/£10. CJ Mackintosh, Dr Dexter, Jo Livly, Disco Kid and Billy Ray Martin live on stage. ... Jon Pleased Wimmin, Laurence Nelson, Phil Gifford, James Mac, Simon Cross and Alex Anderson play at **CLUB FOR LIFE** (Gardening Club, 126 Piccadilly. 0171-497-3153. 10.30-6am. £12/£10 Life Organ members). ... Frankie Foncett, Ricky Morrison, Dean Savonne and Dana Down play garage and house at **PLEASURE AT THE PALACE** (Camden Palace, Camden High St, NW1. 0171-287-0503. 10-6am. £10/£8). ... Paul Gardener is at **JUST CAN'T GET ENOUGH** (Gardening Club, 4 The Piazza, Covent Garden, WC2. 0171-379-4793. £12/£10). ... The Fathers Of Sound and Alex Neri join John Digweed at **THE ITALIAN RENAISSANCE** (The Cross, Kings Cross Goods Yard, York Way, N1. 01782-717-872. 10-6am. £15). ... Luv Dup, Andy Morris, Smokin' Jo, Dominic Moir, Phil Gifford, Arron and Phillippe are at **THE LEISURE LOUNGE** (121 Holborn, WC2. 0171-242-1345. 10-6am. £12). ... Nicky Holloway and Chris Good are at **VELVET UNDERGROUND** (Velvet Underground, 143 Charing Cross Rd, WC2. 0171-734-4687. 10.30-4am. £10). ... Keith Fielder, Paul Tibbs and Russ Cox host a resident's party at **SEX LOVE & MOTION** (Soundschaft, Charing Cross, WC2. 0181-547-0930. 10.30-3.45am. £8/£7). ... Fabio Paras, Keld Tholstrup, Biko, Rob Tissero, Roy Negro, Doc Livingston, Rad Rice, Stu Rising, Steve Conway and David Jones are at **UNITED KINGDOM** (Club UK, Buckhold Rd, SW18. 0181-877-0110. 10-6am. £12/£10) with a PA from Amos. ...

DJ PROFILE

Insomnia puts HARVEY, purveyor of the deepest soulful house, in the frame

WHERE AND WHEN WERE YOU BORN?

London, 1963.

HOW DID YOU START DJING?

I played the drums from an early age. When I first heard breakbeats, it seemed like a natural progression from drumming to cut breaks. Then a few friends started putting on warehouse parties and I began DJing at them. The only DJ I knew the name of at that time was George Powers, who played at a soul club in London.

HOW WOULD YOU DESCRIBE YOUR DJ SOUND?

Good quality dance music. I'm very flexible and I'm willing to take a chance if the crowd will let me. Given the opportunity, I'll move through several styles in one set.

WHAT WAS THE FIRST RECORD YOU EVER BOUGHT?

"Made In Japan" by Deep Purple. It had incredible noises, big, long drum rolls and huge guitar solos.

AND THE LAST?

I've just bought some: "Free Ton

Style" by Dimitri, "Sabu's Jazz Espangnole" on Alegre and "Take It To The Front!" by Vybeon Test Pressing. I think they show how I indulge my taste for different styles of music.

WHAT CHANGES WOULD YOU MAKE TO THE DJ SCENE?

Nightclubs should invest in their sound systems. I've had lots of trouble in the past with bad systems. It's usually because there's too much mid-range, which is very damaging.

WHAT ARE YOUR STRENGTHS & WEAKNESSES?

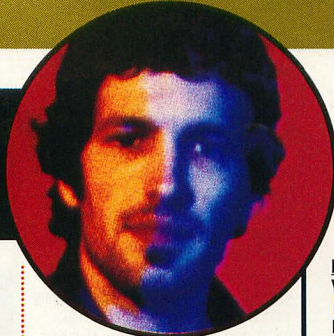
My strength is being able to program over a long period of time. My weakness is playing four 30-minute tracks in a two-hour set!

WHO ARE YOUR FAVOURITE DISCS?

Francois Kervorkian, Coldcut and DJ Marbo from Japan.

AND YOUR FAVOURITE CLUBS?

The Loft in New York (the original disco) and Aqua Booty at The Jazz Rooms in Brighton. The latter gives me the opportunity to play a wide cross-section of music.



WHAT WOULD YOU BE DOING IF YOU WEREN'T A DJ?

I'd be a sculptor or a film director making films like "Rebel", which is all about a mad sculptor. I'd be doing something arty anyway.

WHAT'S NEXT FOR HARVEY?

I'm planning a new release on my Black Cock label, which I run with Gerry Rooney. We've put out three records so far, all in an underground disco style, produced by ourselves under different pseudonyms, mad names like Bob Thompson and Dave Croon. It's fun putting the records out ourselves, we don't have to sell them to anyone so we can do what we want. I might try snowboarding this year, too!

Harvey's 'Late Night Sessions' album and a single, 'The Bone', are both out on Sound Of Ministry in January

Nick Dare invites another guest to **OVERSEXED** (The Gardening Club, The Piazza, Covent Garden, WC2, 0171-497-3153, 10-3am. £5/£3)... Frankie D and Alex Hazzard spin at **TECHNOSIS** (Gossip, 69 Dean St, Soho, W1, 9.30-3.30am. £6).

THURSDAY JANUARY 25

BRISTOL: **DIVINE** Lakota, 6 Upper York St. 0117-942-6208, 9.30-3am. £5.

An AIDS benefit bash with Fat Tony, Tony Di Vit, Jon Pleased Wimmin, Leon Alexander, Captain Samuel, Grayson Shipley and Ivor Wilson.

EDINBURGH: **BURGER QUEEN** The Wide Awake Club, Cowgate, 11-3am. £4. Craig Drysdale and Huggy.

LONDON: **SPEED** Mars, 12 Sutton Row, W1, 0171-439-4655, 10-3.30am. £5. Fabio, LTJ Bukem and Kemistry & Storm... Darren Stokes spins at **ANIMAL HOUSE** (Gardening Club, 4 The Piazza, WC2, 0171-497-3153, 10.30-3am. £5/£3) alongside Steve Lee...

Experimental ambient and techno sounds can be heard at **MEGATRIPODIS** (Heaven, Villiers St, WC2, 0171-839-5210, 9-3am. £7)... **SOLO** (Velvet Underground, Charing Cross Rd, 10-3am. £6) continues... Rob Acteson, Kid Batchelor and Linden C play at **FLUID** (The Cross, Goods Yard, Kings Cross, N1, 10-5am. £5).

NOTTINGHAM: **THE GARAGE** The House, 189 Huntington St. 0115-956-5324, 10-2am. £3. Jon Of The Wicked Bitches welcomes the Global Grooves Records Party... Justin Robertson spins at **ASK YER DAD** (Deluxe, 22 St James St. 0115-947-4819, 9.30-late. £3) with Ian Tatham. **WOLVERHAMPTON:** **LIFE'S A BITCH** UK Midlands, Foxes Lane, 0121-530-2233, 10-2am. £5/£3. Jeremy Healy.

FRIDAY JANUARY 26

ABERDEEN: **THE SECRET GARDEN** Joy, 1 Regent Quay, 01224-584-334, 9-2am. £5. Sister Bliss and Jacqui Morrison.

BIRMINGHAM: **SLAG** Steering Wheel, Wrottesley St. 0121-415-4313. £7/£6. Owen Owens and local guests... Matt Booker plays at **FLYING CIRCUS** (Toots, Liberties, 0190-561-9089, 10-2am. £5/£4).

BRIGHTON: **CLUB FOOT** Escape, 10 Marine Parade, 01273-606-906, 10-2am. £5. Angel Moraes and Kenny Fabulous... Eric Powell resides at **TUFF RED 7** (Zap, Old Ship Beach, 01273-821-588, 10.30-5am. £7).

BRISTOL: **REVOLUTION** Club Leo, 28 Nicholas St. 0831-493-455, 9.30-2.30am. £7. Mark Moore and Norman Jay join Nick Warren... The Shamen perform live tonight at **TEMPATION** (Lakota, 6 Upper York St. 0117-942-6208, 9.30-4am) with Billy Nasty and Eric Powell.

CAMBRIDGE: **RUBBER SOUL** The Junction, 01223-412-600, 10-3am. £6. Bob Jones and Max Rees.

CHESTER: **SWEET** Blimpers, City Rd, 01244-343-781, 9.30-2am. £6. Russ K Klass and Phil Cooper.

DERBY: **THE FRIDAY CLUB** Blue Note, 14a Sadler Gate, 01332-295-155, 10-2.30am. £5. Timm and Laurie.

EDINBURGH: **PURE** Venue, 17-21 Calton St. 0131-200-3662, 10.30-3am. £7. Twitch, Brainstorm, The Dribbler and The Bill.

GLASGOW: **SLAM** Arches, 22 Midland St. 0141-221-8385, 10.30-3am. £6. Orde Meikle and Stuart McMillan... Michael Kilkie, Ried, Foy and Mackay set sail in **THE ARK** (The Tunnel, Mitchell St. 0141-204-1000, 10.30-3am. £5/£3)...

Garth Sommerville and Stuart McKrossin hold fort at **THE YARD** (Sub Club, 22 Jamaica St. 0141-248-4600, 10-3am).

HEREFORD: **NAUGHTY BUT NICE**

The Rooms, Bridge St. 01432-267-378, 9-2am. £5. With Carl Cox and Paul Broughton on the decks.

HULL: **DEJA VU** Room, 82-88 George St. 01482-323-154, 9-3am. £8/£7. Chris Cocco, John Lancaster, Terry, Richie and Marianne.

KENT: **ESSENCE** The Old Barn, Stocks Green Road, Hildenborough, 01732-834-444, 9-2am. £6. Fallatio, Steve Storm, Errol D and guests.

LEEDS: **UP YER RONSON** Music Factory, Briggate, 0113-244-5521, 10-4am. £9/£7. Jeremy Healy, Marshall and Neil Metzner...

Billy Da Kid, Steve Luigi, Pete De Santos, Russ Richardson, Johnny E and Craig Cosway all reside at **OPAL** (The Music Factory, 0385-703-667, 10-4am. £6).

LIVERPOOL: **FULL ON** Nation, Wolstenholme Sq. 0151-709-1693, 10-6am. £10. Hard Times host this night with Armand Van Helden, Jeremy Healy, Carl Cox, Graeme Park, Miles Holloway, Elliot Eastwick, Paul Bleasdale and James Barton.

LONDON: **FRIDAYS R FRIN'** Plastic People, Oxford St, W1, 0181-981-2144, 11-6am. £5. Harri and guest play at London's most promising club night... Mark Spoon, Darren Emerson, Jeff Mills, Gayle San, Daz Saund and the Do-It Sound System are at **FINAL FRONTIER** (Club UK, Buckhold Rd, SW18, 0181-877-0110, 10-6am. £11)... Tall Paul and Lottie are at **THE GALLERY** (Turnmills, 63 Clerkenwell Rd, E1, 0171-250-3409, 10-7.30am. £10/£8) with Fat Tony, Steve Lee and Danny Keith... Woody McBride, Billy Nasty, Jim Masters and the Wobble team from Birmingham can be found at **OPEN ALL HOURS** (Ministry Of Sound, 103 Gaunt St, SE1, 0171-378-6528, 11-8am. £12/£8)...

Judge Jules, Luke Neville and Rob Samson are at **GLITTERATI** (Cross, Goods Yd, N1, 0171-837-0828, 10.30-4.30am. £12)... Blu Peter, Mrs Woods, Steven React and Princess Julia reside at **GARAGE** (Heaven, Villiers St, WC2, 0171-839-5210, 9-3am. £7)...

Joel Xavier, Terry Marks, Lekker and Nick Hook are at **WHOOO IT UP** (The Gardening Club, The Piazza, Covent Garden, WC2, 0171-497-3153, 11-5am. £8/£6)...

Brian Norman and Thad play a pumping mix of swing and rap at **GHETTO HEAVEN** (Raw, Great Russel St, 0171-637-3375, 10.30-4am. £7/£6)...

Jasper The Vinyl Junkie is the **FLAVOUR** (The End, West Central St, WC1, 0171-379-4770, 10-7am. £13/£10)...

Sonique (S-Xpress), Bert Bevan and Dan Clark join Roy The Roach at **HANKEY PANKY** (Soy Club, Victoria St, SW1, 0171-287-0705, £10)...

Nicky Holloway invites another guest to **THE VELVET UNDERGROUND** (Velvet Underground, 143 Charing Cross Rd, WC2, 0171-734-4687, 10.30-4am. £10)...

Graham Gold, Darren Pearce, Dave Lambert and Craig Dimech reside at **PEACH** (Leisure Lounge, 121 Holborn, EC1, 0171-700-6100, 10-6am. £7)...

Rob Blake and Spencer Broughton spin the wheels of steel at **SLINKY** (Legends, 29 Old Burlington St, W1, 0171-437-9933, 10-6am. £8)...

Dodge and Femi Fem provide the funky beats at **ROTATION** (Subterrania, Acklam Rd, W10, 0181-747-9145, 10.30-3.30. £8)...

Keith, Abbey and Dodge are at **JAZBAH** (The Square Room, Leicester Sq, WC2, 0171-738-8527, 10-3am. £5)...

Ben and Andy play at **ATOMIC MODEL** (Iceni, 11 White Horse St, W1, 0171-495-5333, 11-3am. £10).

MANCHESTER: **BUGGED OUT** Sankeys Soap, Jersey St, Ancoats, 0161-237-3128, 10-3am. £6/£5. Colin Dale and Luke Slater...

Judge Jules and Smokin' Jo guest at **MALIBU STACEY** (Hanover Grand, Hanover Square, W1, 0181-964-9132, 10-5am. £12) alongside Seb Fontaine... Tall Paul, Tony De Vit and Malcolm Duffy spin at **TRADE** (Turnmills, 63 Clerkenwell Rd, E1, 0171-250-3409, 3am-1pm)... Kenny Ken, Mickey Finn, Randall, Darren Jay and Gachat cause some jungle madness at **AWOL** (SW1 Club, Victoria St, SW1, 0171-613-4770, 10-6am. £12/£10)...

Craig Jensen and Darren Darling play at **BAMBINA** (Venom, Bear St WC2, 0171-734-7110, 10.30-late)... Life Utopia host a night at **CLUB UN** (415-419 High Rd, Tottenham, 0181-808-0808, 9-7am) with hardstep drum 'n' bass on the menu... Tom Costello, Jeremy Healy, Craig Jensen, Graham Gold, Sally Dee, Queen Maxine, Jo Mills (see Terry Farley's House section), Simeon, Tom J, Sabrina Duncan and Thumper can all be found at **PERFORMANCE** (The Rocket, 166-220 Holloway Rd, N7, 0171-700-2421, 10-6am. £12/£10)...

Check local press for details of **THE END** (West Central St, WC1, 0171-379-4770, 10-7am. £10)...

Craig Dimech pumps up the house at **THE SATELLITE CLUB** (The Colosseum, Nine Elms Lane, Vauxhall, 0171-582-0300, 10-6am. £12)...

Rob Sykes and Mark Felton entertain more top guests at **VANITY FAYRE** (Raw, 112a Great Russel St, WC1, 0171-637-3375, 10.30-5am. £12)...

Frank Tope hosts **MINESTRONE OF SALMONE** (Club 9, 9 Young St, Kensington W8, 10-3am. £7/£5).

MAIDSTONE: **BABYLOVE** Polo Club, Wierton Place, Boughton Monchelsea, 01622-758-257, 9.30-2am. Residents night with the Boot Boys and Athos.

MANCHESTER: **THE HACIENDA** 11-13 Whitworth St. 0161-236-5051, 9.30-3am. £12. Graeme Park, Tom Wainwright, Bobby Langley and Dick Johnson... Justin Berkman, Greg Fento, Kelvin Andrews and Dean Wilson are at **GOLDEN** (Sankeys Soap, Beehive Mill, Jersey St. 01782-821-454, 9-3am. £10/£8)...

Nipper and Stu Allen get a **LIFE** (Bowlers, Longbridge Rd, 0891-517499, 8-late. £12).

NEWCASTLE: **SHINDIG** Riverside, Melbourne St. 0191-261-4386, 9-3am.

£7/£6. Angel and Paul Bleasdale join hosts Scott and Scooby.

NOTTINGHAM: **100% PURE DELUXE** Deluxe, 22 St James' St. 0115-947-4819, 9.30-late. Johnny Vicious, Timm and Laurie... Rob Roar and Tim Lennox guest at **HOUSE** (The House, 169 Huntington St. 0115-956-5324, 10-late. £8) with Dino.

PAISLEY: **CLUB 69** Roxy's, 40 New Sneddon St. 0141-552-5791, 9.30-2am. £5. Martin and Wilba.

PORTSMOUTH: **PUMP** The Grand, Palmstone Rd, Southsea, 01705-655-612, 9-2am. £10/£8. Frankie Bones, Richie Fingers, Drew and AC Trixsta.

SHEFFIELD: **LOVE TO BE** Music Factory, 33 London Rd. 0113-242-7845, 9-4am. £10/£8. Benji Candelario, Tom Wainwright, Buckley and Tony Walker.

STOKE: **PLATINUM** The Academy, Glass St, Hanley, 01782-213-838, 9-4am. £10/£8. Breeze, Sanjey, Nick Sheldon, Craig Brown and Athletico in the lounge.

WOLVERHAMPTON: **UK MIDLANDS** Foxes Lane, 0121-530-2233, 8-4am. £8/£7. Alister Whitehead, Terry Farley, Gareth Cooke, Fabio Paras and Billy Nasty.

WORTHING: **PURE SEX** The Mansion House, 01705-642-764, 9-2am. £9/£7. Nick Warren, Parks & Wilson, The Hustlers Convention, Steve Conway, Stu Rising, Carle Young, Paul C & Justin Turrell, Dave Jones and Craig Bartlett.

SUNDAY JANUARY 21

EDINBURGH: **RED** The Music Box, Victoria St. 0131-225-2564, 10.30pm-3am. £5. Love To Infinity go live with Kevin Jones, Stuart Duncan and Steve Livingston.

GLASGOW: **LUSH** Voodoo Room, Cambridge St. 0141-332-3437, 10-3am. £5. Harri and Oscar at the helm.

LONDON: **METALHEADZ** The Blue Note, 1 Hoxton Square, N1, 0171-729-8440, 7-midnight. £7/£4. Goldie and guest... Oliver McGregor, Nicky Holloway and Joe Fish are **THE USUAL SUSPECTS** (143 Charing Cross Rd, WC2, 0171-734-4687, 7.30-midnight. £6)...

Simon Hill, Chris Martin and Martin Sharp guest at **SUNNY SIDE UP** (The Chunnel Club, 101 Tinworth St, SE1, 0181-723-4884, 7am-6pm. £7/£5) alongside Pete Wardman, Darren Pearce, Drew and MIC K... Xavier and Gold Finger are manning the controls at **THE RUMPUS ROOM** (The Albany, Great Portland St, 7-12am. £3)...

Luke Howard and Princess Julia spin at **QUEER NATION** (Gardening Club, 4 The Piazza, Covent Garden, WC2, 0171-497-3153, 10-3.30am. £6)...

Richie Fingers, C-Smooth, Timmy Magic and Shaun B are all spinning at **NOTHING BETTER** (The Bunker Bar, Bagley's Studios, N1, 0956-858-511, 10-6am. £7/£5).

SLOUGH: **FULL CIRCLE** Greyhound, Colnbrook Bypass, 01753-685-158, 2-6pm. £5. Dean Thatcher joins Phil Perry.

MONDAY JANUARY 22

DUBLIN: **LOUNGIN'** The Temple Of Sound, Ormand Quay, 00-3531-872-1811, 10.30-late. £3. Glen Brady and Adife Nic Cannu.

LONDON: **CHILLIN'** Riki Tik, 23-24 Bateman St, W1, 0171-437-1977, 8-1am. Free. Jim Masters and guest... Phil Brill and DJ Alice are at **CLUB TROPICANA** (The Gardening Club, 4 The Piazza, WC2, 0171-497-3153, 10.30-3am. £5/£3)...

Nicky Holloway and Paul Harris are keeping the party pumping at **WORLD RECESSION** (The Velvet Underground, 143 Charing Cross Rd, WC2, 0171-734, 10-3am. £5).

TUESDAY JANUARY 23

LONDON: **THE PINCH** Gardening Club, 4 The Piazza, WC2, 0171-497-3153, 10-3am. £5/£4/£3. Fabio Paras spins one of his legendary five-hour sets... Ben, Pete and Felix Parker are at **BITCHES BREW** (Venom, Bear St, WC2, 0956-338-278, 10-3am. £5).

WEDNESDAY JANUARY 24

LONDON: **PLEASED** Velvet Underground, 143 Charing Cross Rd, W1, 0171-439-4655, 10-3am. £6. With the divine Jon Pleased Wimmin and Paul Woods... Paul "Trouble" Anderson hosts the excellent **THE LOFT** (HQ, West Yard, NW1, 0171-813-5266, 9.30-3am. £5)...

SPACE (Bar Humba, 36 Shaftesbury Avenue, W1, 0171-287-2715, £5/£3) continues with Luke Solomon and Kenny Hawkes...

Martin Pickard and Nic Loveur are at **SHINE** (Hacienda, 11-13 Whitworth St. 0161-236-5051. 9.30-3am. £6/£5/£4) alongside Dave Rofe and Pete Robinson.

MANSFIELD: RIPE The Yard, 61 West Gate. 01623-222-30. 8-2am. £5. Nick Rogers and Duncan Betts.

MIDDLESBROUGH: SUGAR SHACK Empire, Corporation Rd. 01642-253-553. £8. Seb Fontaine, Phil Faversham and the residents.

NEWCASTLE: NICE Planet Earth, Low Friars St. 0191-232-5255. 9.30-2am. £6/£5. Monthly residents TWA join Skev and Hans.

NOTTINGHAM: BOUNCE/DIY Deluxe, 22 St James St. 0115-947-4819. 9.30-late. Pip, Digs and Woosh.

PERTH: WILD LIFE Ice Factory, Shore Road. 01382-581-140. 10-3am. £8/£7. Zammo, Gareth Sommerville and Mark Stuart.

READING FULL MONTY The Holy Rumes, Castle St. 0973-522-610. 10-4am. Lisa Loud, Paul Bleasdale, Martin Madigan and Timmy John.

ROMFORD: MALARKY Hollywoods, Atlanta Boulevard. 01708-746-289. 9-4am. £7. Tony Grimley, Gareth Cooke and guests.

SHEFFIELD: RENAISSANCE AT RISE Leadmill, 6-7 Leadmill Rd. 0114-275-4500. 9-5am. £10/£8. Fathers Of Sound, along with Ian Ossia, Chris & James, Anthony Pappa and Nigel Dawson.

STAFFORD: SWOON Coliseum, Newport Rd. 01785-424-44. 9-2am. £7. Angel and guests.

STOKE: SIN CITY The Academy, Glass St, Hanley. 01782-410-733. 9-2am. £6/£5. Anthony Pappa, Sanjay and John Taylor.

SWANSEA: UP FOR IT Escape, Northampton Lane. 01792-290-504. 9-2.30am. Danny Slade.

St. 0121-693-6960. 9.30-late. £8.50)

BLACKPOOL: FEDERATION The Main Entrance, Central Promenade. 01253-292-335. £5/£4. Paul Chiswick and Rick Bonetti.

BRIGHTON: WOMAN'S OWN Escape, 10 Marine Parade. 01273-606-906. 10-2am. £6.50. Tom & Jerry Bouthier, Paul Harris, Mike Shaw, Grayson Shipley and Ivor Wilson man the decks.

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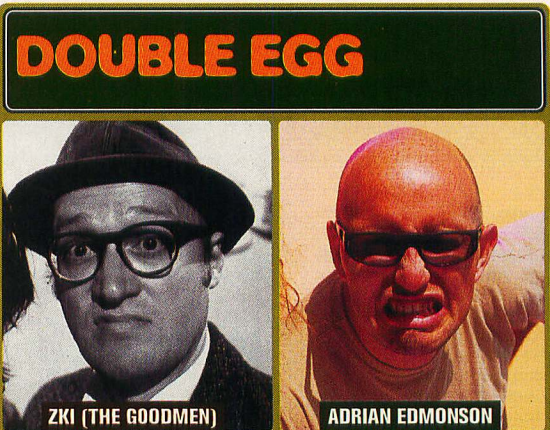
GLASGOW: CREAM The Arches, Midland St. 0891-516-200. 10-4am. £12.

LIVERPOOL: CREAM Nation, Wolstenholme Sq. 0151-709-1693. 9.30-2am. £8. Jon Pleased Wimmin, Boy George, Rocky & Diesel, Alister Whitehead, Andy Carroll and Paul Bleasdale... Billy Nasty spins at **VOODOO** (Le Bateau, 62 Duke St. 0151-727-1388. £6) with Skitch, Andy Nicholson, Secret Weapon and Steve Shiels.

LONDON: CLUB FOR LIFE Gardening Club 2, 196 Piccadilly. 0171-497-3153. 10.30-6am. £12/£10 Life Organ Members. Judge Jules, Lisa Loud, Brandon Block, Vivien Markey, James Mac, Phil Mison and Nick Hanson... James Lavelle, Pressure Drop, Kirstie McAra, Alex Sparrow and Simon Fathead spin at **ATHLETICO** (The Blue Note, 1 Hoxton Square, N1. 01782-201-839. 10-5am. £10) with Law 1 live on stage. And please could the residents actually turn up this time?... Harvey is at **RULIN'** (Ministry Of Sound, 103 Gaunt St. SE1. 0171-378-6528. 11-9am. £15/£10) with Justin Berkman, Roy The Roach and Frankie Faliciono... Nicky Holloway and Chris Good host **VELVET UNDERGROUND** (Velvet Underground, 143 Charing Cross Rd, WC2. 0171-734-4687. 10.30-4am. £10)... Judge Jules, Al Mackenzie, Nick Brown, Andy Morris and James White play at **THE LEISURE LOUNGE** (121 Holborn, EC1. 0171-242-1345. 11-6am. £10)... Seb Fontaine, Luke Neville and Craig Richards are at **MALIBU STACEY** (Hanover Grand, Hanover Square, W1. 0181-964-9132. 10-4.30am. £12)... DJ Cellie from Amsterdam guests at **SEX LOVE & MOTION** (Soundshaft, Charing Cross, WC2. 0181-547-0930. 10.30-3.45am. £8/£7) alongside Keith Fielder, Russ Cox and Paul Tibbs... Bobbi and Steve are at **GARAGE CITY** (Bar Rumba, 36 Shaftesbury Av, W1. 0171-287-2715. £10) with guests... Sister Bliss, Paul Godel, Luv Dup, Paul Kelly, Terry Marks, Gordon Kaye, Tom Costelloe, Arron and Paul Graham all play at **UNITED KINGDOM** (Club UK, Buckhold Rd, Wandsworth, SW18. 0181-877-0110. 10-6am. £12/£10)... Craig Dimech resides at **THE SATELLITE CLUB** (The Coliseum, Nine Elms Lane, Vauxhall. 0171-582-0300. 10-6am. £12/£10)... Rob Sykes and Mark Felton play at **VANITY FAYRE** (Raw, 112a Great Russel St, WC1. 0171-637-3375. 10.30-5am. £12)... Tall Paul, Tony De Vit and Malcolm Duffy spin at **TRADE** (Turmills, 63 Clerkenwell Rd, E1. 0171-250-3409. 3am-1pm)... Mickey Finn, Randall, Kenny Ken and Gachet are at **AVOL** (SW1 Club, Victoria St, SW1. 0171-613-4770. 10-6am. £12/£10)... Craig Jensen and Darren Darling host **BAMBINA** (Venom, Bear St WC2. 0171-734-7110. 10.30-late)... Andrew Weatherall, Fabio Paras, Dee James, Judge Jules, Tom Costello and Graham Gold are at **PERFORMANCE** (The Rocket, 166-220 Holloway Rd, N7. 0171-700-2421. 10-6am. £12/£10) with Jason Griffiths, Simeon, Dez B, Donald and Fade In Fade Out... Call **THE END** (West Central St, WC1. 0171-379-4770. 10-7am. £10) for guest details.

MAIDSTONE: BABYLOVE Polo Club, Wierton Place, Boughton Monchelsea. 01622-758-257. 9.30-2am. Spencer Broughton, Athos and the Boot Boys.

MANCHESTER: GOLDEN Sankeys Soap, Beehive Mill, Jersey St. 0161-237-3128. 9-3am. £10/£8. TWA, Pete Bromley and Dean Wilson... Graeme Park and Tom Wainwright continue at **THE HACIENDA** (11-13 Whitworth St. 0161-236-5051. 9.30-3am. £12) with Dick Johnson and Bobby Langley in the 5th Man... Nipper and Stu



ZKI (THE GOODMEN)

ADRIAN EDMONSON

Allen are at **LIFE** (Bowlers, Longbridge Rd. 0891-517-499. 8-2am. £15).

NEWCASTLE: SHINDIG Riverside, Melbourne St. 0191-261-4386. 9-3am. £7/£6. Jon Marsh (watch out for new Beloved material in the New Year), Charlie Hall and Scott & Scooby.

NOTTINGHAM: 100% PURE DELUXE Deluxe, 22 St James St. 0115-947-4819. 9.30-late. Timm & Laurie and Johnathon... Alex P guests at **HOUSE** (The House, 169-Huntington St. 0115-956-5324. 10-late. £8) with Tony Clarke and Dino.

PAISLEY: CLUB 69 Roxy's, 40 New Sneddon St. 0141-552-5791. 9.30-2am. £5. Martin and Wilba.

PENANCE: NATURAL RHYTHM The Venue, Branwells Mill. 01637-875-096. 9-1am. £6/£4. Grayson Shipley, Simon G and Piers.

PRESTON: FEEL Preston University, Fylde Rd. 01772-258-382. 8-2am. £7/£5. Daniele Davoli, Terry (Deja Vu), George Thompson, Duncan Bruce and Matt Bell.

SHEFFIELD: LOVE TO BE Music Factory, 33 London Rd. 0113-242-7845. 9-5am. £12/£10. Jeremy Healy, John Kelly, Chris Coco, Simon James, Scott Harris and Greg Robinson.

STOKE: PLATINUM The Academy, Glass St, Hanley. 01782-213-838. 9-4am. £10/£8. Martin Pickard, Nic Loveur, Sanjay, Nick Sheldon, Craig Brown, Kirstie McAra, Alex Sparrow and Paul B.

WOLVERHAMPTON: UK MIDLANDS Foxes Lane. 0121-530-2233. 8-2am. £8. Back To Basics night with Johnny Vicious, Boy George, Lee Wright, Ralph Lawson and Huggy.

WORCESTER: WET DREAM Zig Zags. 01905-619-069. 9.30-2am. £6/£4. Tony Sanchez and Mark McKenzie.

Darren Pearce, Drew and MCK... Gold Finger and Xavier play at **THE ROMPUS ROOM** (The Albany, Great Portland St. 7-midnight. £3).

SLOUGH: FULL CIRCLE Greyhound, Colnbrook Bypass. 01753-685-158. 2-6pm. £5. Cellie from Mazzo in Amsterdam plays alongside Phil Perry.

MONDAY JANUARY 29

DUBLIN: LOUNGIN' The Temple Of Sound, Ormand Quay. 00-3531-872-1811. 10.30-late. £3. Glen Grady and Adife Nic Cannata.

LONDON: THAT'S HOW IT IS Bar Rhumba, 36 Shaftesbury Av, W1. 0171-287-2715. £3. James Lavelle and Giles Patterson... Jim Masters is **CHILLIN'** (Riki Tik, 23-24 Bateman St, W1. 0171-437-1877. 8-1am. Free)... Phil Brill and DJ Alice host **CLUB TROPICANA** (The Gardening Club, 4 The Piazza, WC2. 0171-497-3153. 10.30-3am. £5/£3)... Nicky Holloway and Paul Harris reside at **WORLD RECESSION** (The Velvet Underground, 143 Charing Cross Rd, WC2. 0171-734. 10-3am. £5).

TUESDAY JANUARY 30

LONDON: THE PINCH Gardening Club, 4 The Piazza, WC2. 0171-497-3153. 10-3am. £5/£4/£3. Francesco Farfa and Fabio Paras... Femi, Pete and Felix Parker play at **BITCHES BREW** (Venom, Bear St, WC2. 0956-338-278. 10-3am. £5).

WEDNESDAY JANUARY 31

BRIGHTON: LOUNGIN' The Beachcomber, Kings Arches. 01273-708-888. 10-2am. £3/£2. The Loungin' crew mix up the hip hop, boogie and rare groove.

LONDON: PLEASED Velvet Underground, 143 Charing Cross Rd, W1. 0171-439-4655. 10-3am. £6. Jon Pleased Wimmin and Paul Woods... Nick Dare resides at **OVERSEKED** (The Gardening Club, The Piazza, Covent Garden, WC2. 0171-497-3153. 10-3am. £5/£3)... Paul "Trouble" Anderson is at **THE LOFT** (HQ, West Yard, NW1. 0181-813-5266. 9.30-3am. £5)... Kenny Hawkes and Luke Solomon host a resident's house party at **SPACE** (Bar Rhumba, 36 Shaftesbury Av, W1. 0171-287-2715. £5/£3)... Frankie D and Alex Hazzard continue at **TECHNOSIS** (Gossip, 69 Dean St, Soho, W1. 9.30-3.30am. £6).

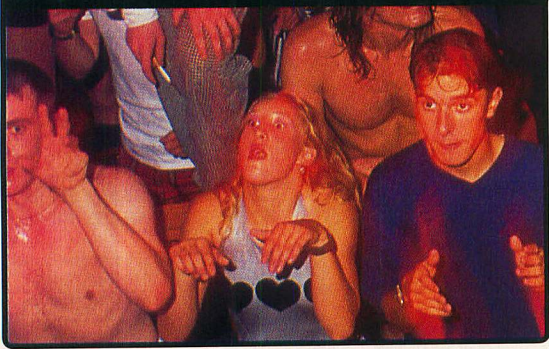
THURSDAY FEBRUARY 1

DUBLIN: LIVIN' LARGE The Temple Of Sound, Ormand Quay. 00-3531-225-2774. 10.30-late. £5. Mark Dixon and Stephen Mulhall reside.

EDINBURGH: BURGER QUEEN The Wide Awake Club, Cowgate. 11-3am. £4. Craig Drysdale and Huggy.

LONDON: TOTAL DEFIANCE Turmills, 63 Clerkenwell Rd. 01794-513-690. 9-6am. £7/£5 NUS. Carl Cox, Stacey Pullen, Carl Clarke and Ben Astill... Fabio is at **SPEED** (Mars, 12 Sutton Row, W1. 0171-439-4655. 10-3.30am. £5) with Keimistry &

GURNER OF THE MONTH
As spotted at Cream in Liverpool



WOLVERHAMPTON: PIMP Palamos Banqueting Suite, Picassos. 01902-711-619. 9.30-6am. £8. Boy George, John Cecchini, The Hutchain Bros and Danny Hussain with a PA from Evolution.

SATURDAY JANUARY 27

ABERDEEN: CELEBRATE LIFE Joy, 1 Regents Quay. 01224-584-334. 9-2am. £5. Austyn Davidson and Chris Morris.

BELFAST: WISDOM Network, 11a Lower North St. 01232-237-486. 9-late. £8/£7. Lee Fisher, Mark Jackson and Eamon Beagon.

BIRMINGHAM: REPUBLICA Bakers, 162 Broad St. 0121-633-3839. 10-late. £8/£5. Scott Bond and guest... Des Doonican and Val O'Connor are at **FUN!** (Steering Wheel, Wrottesley St. 0121-622-1332. 10-late. £8)... Jeremy Healy and Justin Robertson star at **WOBBLE** (Venue, Bransford St. 0121-233-0339. 11-7am) with Gifford, Long and The Lovely Helen... Seb Fontaine and Angel are at the controls at **MISS MONEYPENNIES** (Bonds, Bond

Armand Van Helden, Graeme Park, Tommy D, Matthew Roberts, Gareth Sommerville and Michael Kilkie... Harri plays host at the **SUB CLUB** (Jamaica St. 0141-248-4600. 11-3am. £8) with Dominic and Oscar.

HULL: QUENCH Room, 82-88 George St. 01482-323-154. 10-4am. £7/£6/£5. Steve Dove, Simon DK, Jeff Ibbson, Patrick Garry, Alfonso and Mark Bliss.

IPSWICH: UK Hollywood Nightclub, Princes St. 01473-230-666. 9-5am. £15. Renaissance night with The Fathers Of Sound, Ian Ossia, Chris & James, Anthony Pappa and Nigel Dawson.

LEEDS: THE ORBIT After Dark, South Queen St, Morley. 0113-252-3542. 9-2am. £10/£8. Woody McBride joins residents Nigel Walker and Mark Turner... David Jones and Terry Farley are at **BACK TO BASICS** (Pleasure Rooms, Marrion St. 0113-244-9474. 10-6am) with Huggy and Ralph Lawson... TWA host **VAGUE** (Wherehouse, Summer St. 0113-246-1033. 10-4.30am. £9).



Back To Basics 5th Birthday Party, Leeds

Pic: Jamie B

Storm and LTJ Bukem... Steve Lee gets on down at **ANIMAL HOUSE** (Gardening Club, 4 The Piazza, WC2. 0171-497-3153. 10.30-3am. £5/£3).
NOTTINGHAM: GARAGE The House, 169 Huntington St. 0115-956-5324. 10-2am. £3. Jon Of The Wicked Bitches, Matt Wolf and Dave Grantham... Alistair Whitehead guests at **ASK YER DAD** (Deluxe, 22 St James' St. 0115-9474819. 9.30-late. £3) with residents Ian Tatham and Dave Congrove.
READING: CHECKPOINT CHARLIE After Dark, 112 London St. 0171-486-1877. 9-2am. £6. Armand Van Helden, Richard Ford, Pierre and Stripe.

FRIDAY FEBRUARY 2

ABERDEEN: THE SECRET GARDEN Joy, 1 Regent Quay. 01224-584-334. 9-2am. £5. Zammo and Alan Sadler.
BIRMINGHAM: FLYING CIRCUS Toots, Liberties. 01905-619-069. 10-2am. £5/£4. Matt Booker and Tony Sanchez.
BRIGHTON: CLUB FOOT Escape, 10 Marine Parade. 01273-606-906. 10-2am. £5. Kenny Fabulous and various guests... Eric Powell resides at **TUFF RED 7** (The Zap, Old Ship Beach. 01273-821-588. 10-5am. £7).
BRISTOL: REVOLUTION Club Leo, 28 Nicholas St. 0831-493-455. 9.30-2.30am. £7. Nick Warren and guests.
CHESTER: SWEET! Blimpers, City Rd. 01244-343-781. 9-2am. £6. Russ K Klass and Phil Cooper.
DERBY: THE FRIDAY CLUB Blue Note, 14a Sadler Gate. 01332-295-155. 10-2.30am. £5. Timm & Laurie and guests.

DUBLIN: TEMPLE OF SOUND Ormond Quay. 10.30-late. £6.
EDINBURGH: PURE Venue, 17-21 Calton St. 0131-200-3662. 10.30-3am. £7. Twitch, Brainstorm, The Dribbler, The Bill and guests.
GLASGOW: SLAM Arches, 22 Midland St. 0141-221-8385. 10.30-3am. £6. Stuart McMillan and Orde Meikle... Gareth Sommerville and Stuart McKrosskin are at **THE YARD** (Sub Club, Jamaica St. 0141-248-4600. 10-3am)... Mike Cawley goes **PHAR-OUT** (Art School, Renfrew St. 0141-883-1323. 10-late. £5)... Michael Kilkie, Kevin Mackay and Reid are at **THE ARK** (The Tunnel, Mitchell St. 0141-204-1000. 10.30-3am. £5/£3).
HEREFORD: NAUGHTY BUT NICE The Rooms, Bridge St. 01432-267-378. 9-2am. £5. Graeme Park and resident Darren Price.
HULL: DEJA VU Room, 82-88 George St. 01482-323-154. 9-3.30am. £9. John Lancaster and friends.
KENT: ESSENCE The Old Barn, Stocks Green Road, Hildenborough. 01732-834-444. 9-2am. £6. Fallatio, Steve Stomp, Errol D and guests.
LEEDS: UP YER RONSON Music Factory, Briggate. 0113-244-5521. 10-4am. £9/£7. Alistair Whitehead, Marshall and Neil Metzner... Billy Da Kid, Steve Luigi, Pete De Santos, Russ Richardson, Johnny E and Craig Cosway all reside at **OPAL** (The Music Factory. 0385-703-667. 10-4am. £6).
LONDON: FRIDAYS R FIRIN' Plastic People, Oxford St, W1. 0181-981-2144. 11-6am. £5. Harri hosts London's most essential Sunday night out... Seb Fontaine is at **GLITTERATI** (The

Cross, Goods Yard, N1. 0171-837-8640. 10.30-4.30am. £12) with Breeze and Dave Ryan... Mrs Woods, Blu Peter, Princess Julia and Steven React reside at **GARAGE** (Heaven, Villiers St, WC2. 0171-839-5210. 9-3am. £7)... Lekker, Xavier, Hook and Marks let rip at **WHOOPI IT UP** (The Gardening Club, The Piazza, Covent Garden, WC2. 0171-497-3153. 11-5am. £8/£6)... Brian Norman and Thad are at **GHETTO HEAVEN** (Raw, Great Russel St. 0171-637-3375. 10.30-4am. £7/£6)... Jasper The Vinyl Junkie is at **FLAVOUR** (The End, West Central St, WC1. 0171-379-4770. 10-7am. £13/£10) with Unique... Smokin' Jo, Paul "Trouble" Anderson and Paul Williams guest at **HANKEY PANKY** (SWI Club, Victoria St, SW1. 0171-287-0705. £10) alongside Roy The Roach... Stacey Pullen, Rocky & Diesel and Armand Van Helden join Jim Masters and Brandon Block at **OPEN ALL HOURS** (Ministry Of Sound, 103 Gaunt St, SE1. 0171-378-6528. 10.30-7am. £12/£8)... **FINAL FRONTIER** (Club UK, Buckhold Rd, SW18. 0181-877-0110. 10-6am. £11/£9) continues to rock SW18... Nicky Holloway is at **VELVET UNDERGROUND** (Velvet Underground, 143 Charing Cross Rd, WC2. 0171-734-4687. 10.30-4am. £10/£8)... Brandon Block and Fat Tony guest at **THE GALLERY** (Turmillis, 63 Clerkenwell Rd, E1. 0171-250-3409. 10-7.30am. £10/£8) with Steve Lee and Tall Paul... Graham Gold, Darren Pearce, Dave Lambert and Craig Dimech reside at **PEACH** (Leisure Lounge, 121 Holborn, EC1. 0171-700-6100. 10-6am. £7)... Keith, Abbey and Dodge are at **JAZBAH** (The Square Room,

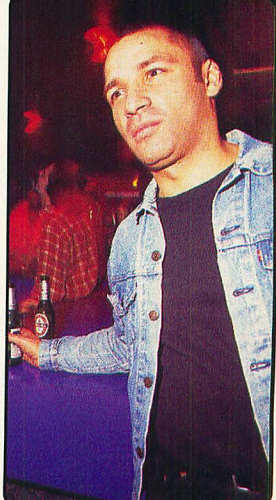
Leicester Sq, WC2. 0171-738-6527. 10-3am. £5)... Spencer Broughton gets all **SLINKY** (Legends, 29 Old Burlington St, W1. 0171-437-9933. 10-6am. £8).
MANCHESTER: SHINE Hacienda, Whitworth St. 0171-261-7518. 10-3am. £6. Nipper and friends... Jockey Slut continue to host **BUGGED OUT** (Sankeys Soap, Jersey St, Ancoats. 0161-237-3128. 10-3am. £6), unquestionably one of the very finest techno clubs in the UK at this moment in time.
MANSFIELD: RIFE The Yard, 61 West Gate. 01623-222-30. 8-2am. £5. Nick Rogers, Duncan Betts and guests
MIDDLESBROUGH: SUGAR SHACK Empire, Corporation Rd. 01642-253-553. £8. Junior James, Steve Bone and Alan Appleton reside.
NEWCASTLE: NICE Planet Earth, Low Friars St. 0191-232-5255. 9.30-2am. £6/£5. Ricky Stone, Skey & Hans.
PERTH: WILDLIFE Ice Factory, Shore Road. 01382-581-140. 10-3am. £8/£7. Zammo, Gareth Sommerville and Mark Stuart.
READING: FULL MONTY The Holy Rumes, Castle St. 0973-522-610. 10-4am. Martin Madigan and Timmy John are joined by guests.
ROMFORD: MALARKY Hollywood, Atlanta Boulevard. 0860-548-938. 9-6am. £8. Tony Grimley, Gareth Cooke and guests.
SHEFFIELD: RISE Leadmill, 6-7 Leadmill Rd. 01742-754-500. £8/£6. Judge Jules, Marc Auerbach, Luv Dup and Mike.
STAFFORD: SWOON Coliseum, Newport Rd. 01785-424-44. 9-2am. £7. Angel and guests.
STOKE: SIN CITY The Academy, Glass St, Hanley. 01782-410-733. 9-2am. £6/£5. Rachel Auburn, Sanjay and John Taylor.
WOLVERHAMPTON: PIMP Picassos. 01902-711-619. 9.30-2am. £4. Phil Gifford, The Lovely Helen and John Kelly.

SATURDAY FEBRUARY 3

ABERDEEN: CELEBRATE LIFE Joy, 1 Regents Quay. 01224-584-334. 9-2am. £5. With Bob Jeffries and Billy Davidson.
BELFAST: WISDOM Network, 11a Lower North St. 01232-237-486. 9-late. £8/£7. Mark Jackson and Eamon Beagon.
BIRMINGHAM: WOBBLE Venue, Branton St. 0121-233-0339. 11-7am. Craig Walsh, Craig Campbell, Phil Gifford, Si Long, Skinner and Helen all spin house through the night... Colin Dread is at **FUN** (Steering Wheel, Wrottesley St. 0121-622-1332. 10-late. £8)... Scott Bond is at **REPUBLICA** (Bakers, 162 Broad St. 0121-633-3839. 10-late. £6) continues... The Ryan Brothers host **MISS MONEYPENNIES** (Bonds, Bond St. 0121-633-0397. 9.30-late. £8.50).
BLACKPOOL: FEDERATION The Main Entrance, Central Promenade. 01253-292-335. £6/£5. Rick Bonetti and Dean Bell.
BRIGHTON: WOMAN'S OWN Escape, 10 Marine Parade. 01273-606-906. 10-2am. £6.50. Paul Clarke and Marcus Saunderson.
BRISTOL: SATURDAYS Lakota, 6 Upper York St. 0117-942-6208. 9.30-4am. Renaissance night with Danny Rampling, Ian Ossia, Chris & James and Nigel Dawson.
BURNLEY: ANGELS Angels, Curzon St. 01282-352-22. 9-2am. £8. Paul Taylor, Matt Bell and Big Danny.
COALVILLE: PASSION Emporium, Belvoir Rd. 01530-815-278. 9-2am. £7.50. JFK, Tee Smith and guests.
DERBY: PROGRESS Conservatory, Cathedral Rd. 01332-362-266. 9-2am. £9. Mark Moore, Owen Owens and Pete & Russell.

ONE OF THE FACES...
Muzik's guide to those clubbers you never see the back of...

KEITH CHURCHILL
Spotted at Sabresonic, Club 69 and back rooms everywhere
Born: 17.1.66. Mile End, London.
Occupation: Computer Consultant.
Would you consider yourself to be a face on the scene?
No. I just go to too many clubs. I'm just infamous, that's all. Most people know me, but I've got nothing to do with the industry. It's the ideal situation.
What are your favourite clubs?
Sabresonic 2 (London), Fridays R Firin' (London), Club 69 (Paisley), The Zap (Brighton), ff (London).
Favourite DJs?
Andrew Weatherall, Francesco Farfa, Richie Hawtin, Laurent Garnier and Dave Angel.
How much money do you spend on records a month?
About £400.
What were the last three records you bought?
FUSE - "Call It What You Want" (Plus 8, America),
Speedy J - "Live" (Harthouse),
Green Velvet - "Flash" (Open)
All-time club classic?
Blake Baxter - "Sexual Deviant" (Logic)
What is your most memorable moment in a club?
The last Sabresonic at Happy Jax. It was the end of an era the club of all clubs. Every time I go back down to SE1, it reminds me of Sabresonic. There really hasn't been a club like it since. The underground vibe was unlike anywhere else in the country. It was a cult club.
What was your worst moment in a club?
Listening to Carl Craig at the Ministry Of Sound last month, and the Metroplex night at Open All Hours in May 1995. Some of those guys are so overrated. They've passed their time. Nothing different was being played, just boring, minimalistic shite. There was no soul in the music whatsoever.
Which DJ would you most like to go to bed with? And why?
Miss Djax. She's rocking. And she's Dutch. Most British women are boring.
Which DJ would you most like Muzik to hang? And why?
Fabio Parass. He thinks he's the Lord Of Techno. I dislike his general attitude towards clubbers. I don't know if he's playing for himself, but that's how it seems. He's one of those DJs whose been around for a long time and has never really achieved anything.
How do you relax?
I don't.





'Have a Belly Full of Fun!'

Liz '94



'Fun! Dripping with Style'

Melissa '95



'Welcome to the House of Fun!'

Donna '95



Saturday 6th January

Upstairs...Jon of the Pleased Wimmin ☆ Matt Booker

Downstairs...John Locke/Phat Phil (Sweet)

Saturday 13th January

Upstairs...Princess Julia ☆ Roger the Doctor

Downstairs...The Tufty Club

Saturday 20th January

Upstairs...John Kelly

Gary Benneton/Paul Sawyer (Menage à Trois)

Downstairs...Simon Fathead/Bowen (Athletic)

Saturday 27th January

Upstairs... "Come Dancing Special" featuring
Des Doonican and Val O'Connor ☆ Mark Jarman

Downstairs...*THE FUNKY BUBS* The Background Boys ☆ DJ Mykal

Saturday 3rd February

Upstairs...Jon da Silva ☆ Matt Booker

Downstairs...Simon Fathead/DJ Del'Acqua (Athletic)

Saturday 10th February

FUN! 3RD BIRTHDAY PARTY

Upstairs...Jon of the Pleased Wimmin ☆ Danny Technici

Downstairs...Andrew Weatherall (TBC) ☆ DJ Mykal

Saturday 17th February

MUZIK MAGAZINE PARTY

Upstairs...Sister Bliss ☆ Paul Chiswick

Downstairs...Bowen ☆ Mister Jib

Fun! @ The Steering Wheel

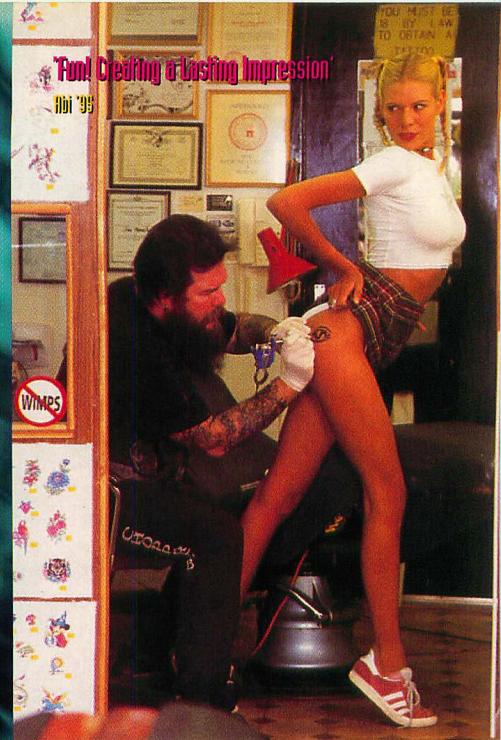
Wrottesley Street, Chinatown, Birmingham.

10.00pm, til Late. Admission £8.00 members £10 non-members

Dress Up or Undress, Enquiries on (0121) 622 1332

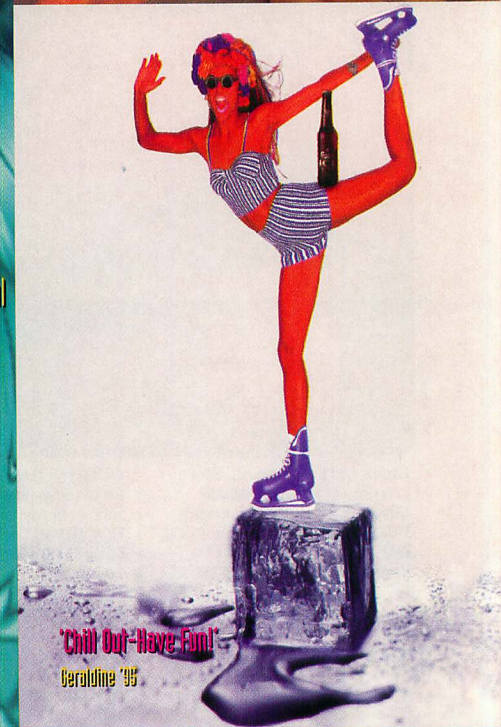


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'Fun! Creating a Lasting Impression'

Abi '95



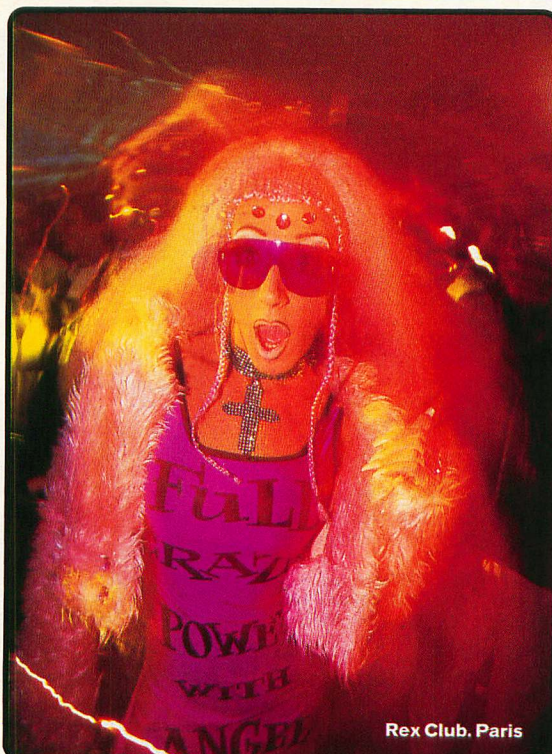
'Chill Out-Have Fun!'

Ceraldine '95



'Fun! Laid in Heaven'

Abi '95



Pic: GOD

Rex Club, Paris

DUBLIN: TEMPLE OF SOUND Ormond Quay. 10.30-late. £8. 📺 Johnny Moy and Billy Scurry.

EDINBURGH: STRIPPED La Belle Angele, 11 Hasties Close. 0131-225-2774. 10.30-3.30am. £6. Zammo and Kris Keegan... The Shamen (tbc) are at **HORNY MONKEY** (The Vaults, Niddry St. 0421-452-877. 10-3.30am. £10c) with Mr C, Stuart Duncan, Steve Livingston, Colin Cook and Alan Dundas... Dave Brown joins Neil McDonald at **RAW** (Negociants, Lothian St. 0131-225-6313. 10-3am. free)... Alan and Maggie are at **JOY** (The New Calton, Calton Rd. 0131-558-3776. 11-4am. £6).

GLASGOW: SUB CLUB Sub Club, 22 Jamaica St. 0141-248-4600. 11-4.30am. £8. Harri, Oscar & Dominic.

LEEDS: THE ORBIT After Dark, South Queen St, Morley. 0113-252-3542. 9-2am. £10/£8. Claude Young, Colin Dale, Nigel Walker and Mark Turner... Fabio Paras is at **BACK TO BASICS** (Pleasure Rooms, Marrion St. 01532-449-474. 10-6am. £12/£10) with Seb Fontaine, Chrissy T, Ralph Lawson, Huggy... Daisy & Havoc reside at **VAGUE** (Warehouse, Summer St. 0113-246-1033. 10-4.30am. £9).

LIVERPOOL: CREAM NATION, Wolstenholme Sq. 0151-709-1693. 9.30-2am. £10/£7. 📺 Andy Barton, Paul Bleasdale, Andy Carroll and guests... Justin Robertson is at **VOODOO** (Le Bateau, 62 Duke St. 0151-727-1388. £6) with Skitch, Andy Nicholson, Steve Shiels and Secret Weapon.

LONDON: RULIN' Ministry Of Sound, 103 Gaunt St, SE1. 0171-378-6528. 11-9am. £15/£10. CJ Mackintosh, Claudio Cocoluto, Eli and Smokin' Jo... Brandon Block, Steve Lee, Tim Jeffries and Matt Frost host **CLUB FOR LIFE** (Gardening Club 2, 196 Piccadilly. 0171-497-3153. 10.30-6am. £12/£10 Life Organ members)... Keith Fiedler, Paul Tibbs and Russ Cox play at **SEX LOVE & MOTION** (Soundshaft, Charing Cross, WC2. 0181-547-0930. 10.30-3.45am. £8/£7)... Nicky Holloway and Chris Good host **VELVET UNDERGROUND** (Velvet Underground, 143 Charing Cross Rd, WC2. 0171-734-4687. 10.30-4am. £10)... Mark Moore, Seb Fontaine and Luke Neville are at **MALIBU STACEY**

(Hanover Grand, Hanover Square, W1. 0181-964-9132. 10-4.30am. £12)... Mark Felton hosts **VANITY FAYRE** (Raw, 112a Great Russel St, WC1. 0171-637-3375. 10.30-5am. £12)... Tall Paul, Tony De Vit and Malcolm Duffy reside at **TRADE** (Turnmills, 63 Clerkenwell Rd, E1. 0171-250-3409. 3am-1pm)... Mickey Finn, Kenny Ken, Darren Jay, Randall and Gachet reside at **AWOL** (SW1 Club, Victoria St, SW1. 0171-613-4770. 10-6am. £12/£10)... Craig Jensen and Darren Darling get on down at **BAMBINA** (Venom, Bear St WC2. 0171-734-7110. 10.30-late)... Call **THE END** (West Central St, WC1. 0171-379-4770. 10-7am. £10) for guest details... Bobbi and Steve host **GARAGE CITY** (Bar Rumba, 36 Shaftesbury Av, W1. 0171-287-2715. £10)... Craig Jensen stays at **THE SATELLITE CLUB** (The Colosseum, Nine Elms Lane, Vauxhall. 0171-582-0300. 10-6am. £12/£10).

MAIDSTONE: BABYLOVE Polo Club, Wierton Place, Boughton Monchelsea. 01622-758-257. 9.30-2am. Dave Jones, Athos and the Boot Boys.

MANCHESTER: THE HACIENDA Hacienda, Whitworth St. 0161-236-5051. 9.30-3am. £12. 📺 Graeme Park, Tom Wainwright, Dick Johnson and Bobby Langley... Stu Allen and Nipper are at **LIFE** (Bowlers, Longbridge Rd. 0891-517-499. 8-2am)... Alister Whitehead guests at **GOLDEN** (Sankeys Soap, Beehive Mill, Jersey St. 01782-621-454. 9-3am. £10/£8) with Dean Wilson and Pete Bromley.

NEWCASTLE: SHINDIG Riverside, Melbourne St. 0191-261-4386. 9-3am. £7. 📺 Flying Records party with Lofty, Farley & Heller, Stacey Tough, Scott and Scooby.

NOTTINGHAM: 100% PURE DELUXE Deluxe, 22 St James' St. 0115-947-4819. K-Tel, John Kelly, Timm & Laurie, Ossie and Johnathan... Jon Of The Wicked Bitches is rocking **THE HOUSE** (The House, 169 Huntington St. 0115-956-5324. 10-late. £8) with Dino.

PAISLEY: CLUB 69 Roxy's, 40 New Sneddon St. 0141-552-5791. 9.30-2am. £5. Martin and Wilba.

SHEFFIELD: LOVE TO BE Music Factory, 33 London Rd. 0113-242-7845. 9-4am. £10. Boy George, Seb Fontaine, Alex P and K-Tel.

STOKE: PLATINUM The Academy, Glass St. Hanley. 01782-213-838. 9-4am. £10. Kirstie McAra, Sanjay and Alex Sparrow with guests.

WOLVERHAMPTON: UK MIDLANDS Foxes Lane. 0121-530-2233. 8-2am. £8. Fat Tony, beat-baron Tony Sapiano, Craig Campbell and Ashley James.

SUNDAY FEBRUARY 4

EDINBURGH: RED The Music Box, Victoria St. 0131-225-2564. 10.30pm-3am. £5. Sheffield's Rise host with Luv Dup, Paul Chiswick, Stuart Duncan and Steve Livingston.

GLASGOW: LUSH Voodoo Rooms, Cambridge St. 0141-332-3437. 10-3am. £5. Harri and Oscar. Look out for the Rub-A-Dub boys at the Blackfriars pub.

LONDON: QUEER NATION Gardening Club, 4 The Piazza, Covent Garden, WC2. 0171-497-3153. 10-3.30am. £6. Princess Julia and special guests, who have recently included Mone and The Absolute... Goldie entertains another guest DJ at **METALHEADZ** (The Blue Note, 1 Hoxton Square, N1. 0171-729-8440. 7-midnight. £7/£4)... Oliver McGregor, Nicky Holloway and Joe Fish continue at **THE USUAL SUSPECTS** (143 Charing Cross Rd, WC2. 0171-734-4687. 7.30-midnight. £6)... Xavier hosts **THE RUMPUS ROOM** (The Albany, Great Portland St. 7-12am. £3)... Richie Fingers, C-Smooth, Timmy Magic and Shaun B are at **NOTHING BETTER** (The Bunker Bar, Bagley's Studios, N1. 0956-858-511. 10-6am. £7/£5) with Mystic Matt... Pete Wardman, Darren Pearce, Drew and MC K host **SUNNY SIDE UP** (The Chunnel Club, 101 Tinworth St, SE1. 0181-723-4884. 7am-6pm. £7/£5).

SLOUGH: FULL CIRCLE Greyhound, Colnbrook Bypass. 0181-899-5935. 2-6pm. £5. Steve Ross joins Phil Perry.

MONDAY FEBRUARY 5

LONDON: THAT'S HOW IT IS Bar Rumba, 36 Shaftesbury Av, W1. 0171-287-2715. £3. Join James Lavelle and Gilles Peterson for a mixed night... Jim Masters is **CHILLIN'** (Riki Tik, 23-24 Bateman St, W1. 0171-437-1977. 8-1am. Free)... Phil Brill and DJ Alice heat things up at **CLUB TROPICANA** (The Gardening Club, 4 The Piazza, WC2. 0171-497-3153. 10.30-3am. £5/£3)... Nicky Holloway and Paul Harris host **WORLD RECESSION** (The Velvet Underground, 143 Charing Cross Rd, WC2. 0171-436-1659. 10-3am. £5).

TUESDAY FEBRUARY 6

LONDON: THE PINCH Gardening Club, 4 The Piazza, WC2. 0171-497-3153. 10-3am. £5/£4/£3. Fabio Paras holds the fort... Ben and Pete are at **BITCHES BREW** (Venom, Bear St, WC2. 0956-338-278. 10-3am. £5).

WEDNESDAY FEBRUARY 7

LONDON: PLEASSED Velvet Underground, 143 Charing Cross Rd, WC1. 0171-439-4655. 10-3am. £6. Jon Pleasid Wimmin and Paul Woods... Nick Dare is your resident at **OVERSEKED** (The Gardening Club, The Piazza, Covent Garden, WC2. 0171-497-3153. 10-3am. £5/£3)... Paul "Trouble" Anderson continues to spin garage down at **THE LOFT** (HQ, West Yard, W1. 0181-813-5266. 9.30-3am. £5)... Catch Luke Solomon and Kenny Hawkes at **SPACE** (Bar Rumba, 36 Shaftesbury Av, W1. 0171-287-2715. £5/£3) plus guests... Frankie D and Alex Hazzard are at **TECHNOSIS** (Gossips, 69 Dean St, Soho, W1. 9.30-3.30am. £6).

OXFORD: EFFIGY The Coven, Oxpens Rd. 01865-721-620. 9-2am. £5. 📺 Darren Emerson guests alongside DJ Lorimer.

THURSDAY FEBRUARY 8

DUBLIN: LIVIN' LARGE The Temple Of Sound, Ormand Quay. 10.30-late. £5. 📺 With Mark Dixon and Stephen Mullah.

EDINBURGH: BURGER QUEEN The Wide Awake Club, Cowgate. 11-3am. £4. Craig Drysdale and Huggy.

LONDON: SPEED Mars, 12 Sutton Row, W1. 0171-439-4655. 10-3.30am. £5. Fabio, Kemistry & Storm and LTJ Bukem... Steve Lee resides at **ANIMAL HOUSE** (Gardening Club, 4 The Piazza, WC2. 0171-497-3153. 10.30-3am. £5/£3)... **MEGATROPOLIS** (Heaven, Villiers St, WC2. 0171-839-5210. 9-3am. £7) continues... **SOLO** (Velvet Underground, Charing Cross Rd. 10-3am. £6) host a five-hour set.

NOTTINGHAM: GARAGE The House, 169 Huntington St. 0115-956-5324. 10-2am. £3. Jon Of The Wicked Bitches, Matt Wolf and Dave Grantham... Graeme Park visits **ASK YER DAD** (Deluxe, 22 St James' St. 0115-947-4819. 9.30-late. £3).

FRIDAY FEBRUARY 9

ABERDEEN: THE SECRET GARDEN Joy, 1 Regent Quay. 01224-584-334. 9-2am. £5. 📺 Jacqui Morrison and Brian Hutcheon.

BRIGHTON: CLUB FOOT Escape, 10 Marine Parade. 01273-606-906. 10-2am. £5. Kenny Fabulous and guests... Eric Powell reside at **TUFF RED 7** (The Zap, Old Ship Beach. 01273-821-588. 10-5am. £7. 📺).

BRISTOL: REVOLUTION Club Leo, 28 Nicholas St. 0831-493-455. 9.30-2.30am. £7. Revolution celebrate their second birthday and, in doing so, must be one of the few clubs not to charge a few extra bob for the sake of it. Respect. Tonight, Nick Warren is joined by Judge Jules, Jose Padilla and a very special guest.

CHESTER: SWEET! Blimpers, City Rd. 01244-343-781. 9-2am. £6. Phil Cooper and Russ K Klass.

DERBY: THE FRIDAY CLUB Blue Note, 14a Sadler Gate. 01332-295-155. 10-2.30am. £5. Timm & Laurie and guests.

DUBLIN: TEMPLE OF SOUND Ormond Quay. 10.30-late. 00-3531-872-1811. £6. 📺 Johnny Moy & Billy Scurry.

EDINBURGH: PURE Venue, 17-21 Calton St. 0131-200-3662. 10.30-3am. £7. Twitch, Brainstorm, The Bill, The Dribbler and guest.

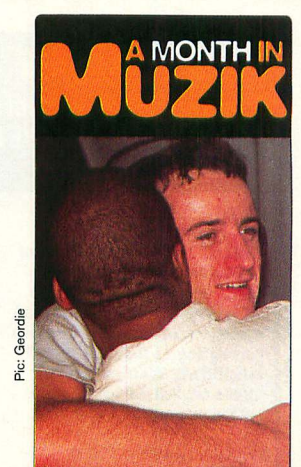
GLASGOW: SLAM Arches, 22 Midland St. 0141-221-8385. 10.30-3am. £6. Orde Miekle and Stuart McMillan... Gareth Sommerville and Stuart McKrosskin spin in **THE YARD** (Sub Club, Jamaica St. 0141-248-4600. 10-3am)... Mike Cavley goes **PHAR-OUT** (Art School. 0141-883-1323. Renfrew St. 10-late. £5)... Michael Kilkie, Simon Foy, Duncan Reid and Scott Mackay are at **THE ARK** (The Tunnel, Mitchell St. 0141-204-1000. 10.30-3am. £5/£3).

HEREFORD: NAUGHTY BUT NICE The Rooms, Bridge St. 01432-267-378. 9-2am. £5. Farley Jackmaster Funk.

KENT: ESSENCE The Old Barn, Stocks Green Road, Hildenborough. 01732-834-444. 9-2am. £6. Fallatio, Steve Stomp, Errol D and guests.

LEEDS: UP YER RONSON Music Factory, Briggate. 0113-244-5521. 10-4am. £10. Marshall, Ward and Metzner... Billy Da Kid, Steve Luigi, Pete De Santos, Russ Richardson, Johnny E and Craig Cosway reside at **OPAL** (The Music Factory. 0385-703-667. 10-4am. £5).

LONDON: FRIDAYS R FRIN' Plastic People, Oxford St, W1. 0181-981-2144. 11-6am. £5. Harri and guest... Smokin' Jo is at **GLITTERATI** (The Cross, Goods Yard, N1. 0171-837-8640. 10.30-4.30am. £12) with Luke Neville and Tim Richards... Blu Peter, Steve React and Mrs Woods are at **GARAGE** (Heaven, Villiers St, WC2).



Pic: Geordie

Sam Mollison (left) and Sasha at Louise "Shiva" Dean Tribute Night



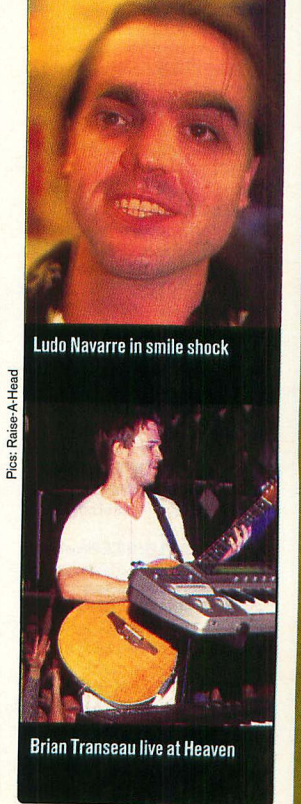
Pic: Jamie B

Dave Beer (left) and Eddie Banks at Basics



Pic: Raise-A-Head

Masters At Work



Pic: Raise-A-Head

Ludo Navarre in smile shock

Brian Transeau live at Heaven

SATURDAY NIGHT FEVER

RICHARD FORD, resident DJ at **CHECKPOINT CHARLIE** and boss of **DISTINCTIVE RECORDS**, guides us through a Saturday session

HOW DID YOU FEEL WHEN WOKED UP? WHERE HAD YOU BEEN?
LIKE shit! I'd had three pitchers of Bloody Mary, Scotch, wine and beer. I left work and went to the Pillar Of Hercules pub, where I had a couple of drinks of Life's - seven per cent lager! They only serve it in half-pints. We tried hard to force a few full pints out of them, but they weren't having any of it.
WHAT DID YOU GO ON SATURDAY?
 I woke up, watched a bit of television and then did the classic - I went for pie and mash at Manze's on Walthamstow High Street Market. It's rocking. Manze's is decked out in authentic 1908 furnishings, there's loads of East End birds in there and the

food is proper stodge. I've been going for pie and mash on Saturdays for nearly six years now. My Saturday wouldn't be complete without it.
WHICH CLUB WERE YOU PLAYING AT? WHAT WAS IT LIKE?
Club For Life in London. It was my 26th birthday, so I went up there with a load of friends. I played from four until six and got extremely large. The big tune of the night for me was **DJs Rule**, which me, Brandon Block and Darren Stokes all played. The club was fairly busy, and everyone was pretty up for it.
WHERE DID YOU GO AFTERWARDS?
 I went back to mine with a few people and got even more messy.

And then conked out. We just sat around listening to music.
TELL US ONE FUNNY THING WHICH HAPPENED THAT NIGHT?
 The cab driver who took us home was really weird. The whole way back he kept asking me directions, claiming that he'd never been over that way. Anyway, having directed him all the way to my door, it turned out he lived two streets away.
HOW DID YOU FEEL ON SUNDAY MORNING?
 I didn't see much of it. I woke up in the afternoon and went straight to the local pub, **The Rose And Crown**. I sat in there until closing and then went back home. It was a pretty typical weekend for me.



GOLDEN (Sankeys Soap, Beehive Mill, Jersey St. 0161-261-7518. 9-3am. £10) with Pete Bromley on the decks.
NEWCASTLE: SHINDIG Riverside, Melbourne St. 0191-261-4386. 9-3am. £7. Guests Ashley Beedle, Justin Robertson, Scott and Scooby.

NOTTINGHAM: 100% PURE DELUXE Deluxe, 22 St James' St. 0115-9474-819. Timm and Laurie. Dino is at **THE HOUSE** (The House, 169-Huntington St. 0115-956-5324. 10-late. £8) with guests.
PAISLEY: CLUB 69 Roxy's, 40 New Sneddon St. 0141-552-5791. 9.30-2am. £5. Martin and Wilba.

PRESTON: FEEL Preston University, Fylde Rd. 01772-258-382. 8-2am. £7/£5. Al McKenzie and Rob Tissera with Matt Bell, George Thompson and Duncan Bruce.

SHEFFIELD: LOVE TO BE Music Factory, 33 London Rd. 0113-242-7845. 9-4am. £10. Victor Simonelli and Smokin' Jo.

STOKE: PLATINUM The Academy, Glass St, Hanley. 01782-213-838. 9-4am. £10. Sanjey, Alex Sparrow and various guests.

WOLVERHAMPTON: UK MIDLANDS Foxes Lane. 01902-450-011. 8-2am. £8. Tall Paul, Darren Emerson, Chris Hounslow and Daniel Davoli.

WORCESTER: WET DREAM Zig Zags. 01905-619-069. 9.30-2am. £6/£4. Andy Carroll and Tony Sanchez.

SUNDAY FEBRUARY 11

EDINBURGH: RED The Music Box, Victoria St. 0131-225-2564. 10.30pm-3am. £5. Kevin Jones, Stuart Duncan and Steve Livingston are your hosts.

GLASGOW: LUSH Voodoo Rooms, Cambridge St. 0141-332-3437. 10-3am. £5. Harri and Oscar.

LONDON: QUEER NATION Gardening Club, 4 The Piazza, Covent Garden, WC2. 0171-497-3153. 10-3.30am. £6. Princess Julia and guests... Goldie resides at **METALHEADZ** (The Blue Note, 1 Hoxton Square, N1. 0171-729-8440. 7-midnight. £7/£4)...

Xavier and fine, downtempo guests are at **THE RUMPUS ROOM** (The Albany, Great Portland St. 7-12am. £3)... Richie Fingers, C-Smooth, Timmy Magic and Shaun B are at **NOTHING BETTER** (The Bunker Bar, Bagley's Studios, N1. 0956-858-511. 10-6am. £7/£5) with Mystic Matt... Darren Pearce, Pete Wardman, Drew and MCK are at **SUNNY SIDE UP** (The Chunnel Club, 101 Tinworth St, SE1. 0181-723-4884. 7am-6pm. £7/£5)...

Oliver McGregor, Nicky Holloway and Joe Fish continue playing host to **THE USUAL SUSPECTS** (143 Charing Cross Rd, WC2. 0171-734-4687. 7.30-midnight. £6).

SLOUGH: FULL CIRCLE The Greyhound, Colnbrook Bypass. 0181-898-5935. 2-6pm. £5. With Phil Perry and Claude Young.

MONDAY FEBRUARY 12

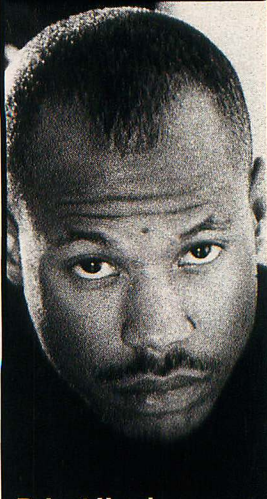
LONDON: THAT'S HOW IT IS Bar Rhumba, 36 Shaftesbury Av, W1. 0171-287-2715. £3. James Lavelle and Gillies Peterson continue to spin at this mixed night... Jim Masters keeps them **CHILLIN'** (Riki Tik, 23-24 Bateman St, W1. 0171-437-1977. 8-1am. Free)... Phil Brill and DJ Alice keep it hot at **CLUB TROPICANA** (The Gardening Club, 4 The Piazza, WC2. 0171-497-3153. 10.30-3am. £5/£3)...

Nicky Holloway and Paul Harris are at **WORLD RECESSION** (The Velvet Underground, 143 Charing Cross Rd, WC2. 0171-436-1659. 10-3am. £5).

TUESDAY FEBRUARY 13

LONDON: THE PINCH Gardening Club, 4 The Piazza, WC2. 0171-497-3153. 10-3am. £5/£4/£3. Fabio Paras holds the fort.

THOSE WHO ROCKED IT



Robert Hood

- Robert Hood at Voodoo, Liverpool, and Club 69, Paisley
- Saint Germain at Trans Musicales, Rennes, France
- Scott Bradford at Muzik/Shindig, Newcastle
- Mighty Bop at Trans Musicales, Rennes, France
- Daft Punk at Trans Musicales, Rennes, France
- Harri at Fridays R Firin', London
- Derrick May at Sub Club, Glasgow
- Danielle Davoli at Time & Space, Newcastle
- Sasha at Cream, Glasgow
- Angel at Naughty But Nice, Hereford
- Alex Knight at Sabresonic, London
- CJ Bolland at Sabre-Tooth Dog, Birmingham

THOSE WHO LOST IT

- Hippie Torrales at The Loft, London

THOSE WHO FAILED TO SHOW

- Diesel at Shindig, Newcastle. "Because of a nasty little rash"
- Darren Emerson at Full Monty, Windsor
- Carl Cox at Bugged Out Birthday, Manchester
- DJ Shadow at Trans Musicales, Rennes, France
- Miss Djax at Trans Musicales, Rennes, France

THOSE WHO WERE LATE

- Elliot Eastwick at UK Midlands, Wolverhampton

● If you feel you've been let down by a DJ or a club, then call the MUZIK complaints desk on: 0171-261-7518

0171-839-5210. 9-3am. £7)... Lekker, Marks and Nick Hook are at **WHOOPIE IT UP** (The Gardening Club, The Piazza, Covent Garden, WC2. 0171-497-3153. 11-5am. £8/£6)... Thad is resident at **GHETTO HEAVEN** (Raw, Great Russel St. 0171-637-3375. 10.30-4am. £7/£6)... Jasper and Unique continue at **FLAVOUR** (The End, West Central St, WC1. 0171-379-4770. 10-7am. £13/£10)... Roy The Roach hosts **HANKEY PANKY** (SWI Club, Victoria St, SW1. 0171-287-0705. £10) with Tom & Jerry Bouthier, Phil Asher and Dan Clark... Claude Young makes an appearance at **OPEN ALL HOURS** (Ministry Of Sound, 103 Gaunt St, SE1. 0171-378-6528. 10.30-7am. £12/£8) with resident Jim Masters and John Kelly... Call **FINAL FRONTIER** (Club UK, Buckhold Rd, SW18. 0181-877-0110. 10-6am. £11/£9) for guest details... Nicky Holloway is at **VELVET UNDERGROUND** (Velvet Underground, 143 Charing Cross Rd, WC2. 0171-734-4687. 10.30-4am. £10/£8)...

Tall Paul, Steve Lee, Danny Keith and Lottie are at **THE GALLERY** (Turnmills, 63 Clerkenwell Rd, E1. 0171-250-3409. 10-7.30am. £10/£8)... Graham Gold, Darren Pearce, Dave Lambert and Craig Dimech reside at **PEACH** (Leisure Lounge, 121 Holborn, EC1. 0171-700-6100. 10-6am. £7) with guests... Keith, Abbey and Dodge host the **JAZBAB** (The Square Room, Leicester Sq, WC2. 0171-738-6527. 10-3am. £5)... Miles and Ben host **ATOMIC MODEL** (Iceni, 11 White Horse St, W1. 0171-495-5333. 11-3am. £10)... Spencer Broughton is at **SLINKY** (Legends, 29 Old Burlington St, W1. 0171-437-9933. 10-6am. £8).

MANCHESTER: SHINE Hacienda, Whitworth St. 0161-261-7518. 10-3am. £6. Nipper and friends... Jockey Slut host **BUGGED OUT** (Sankeys Soap, Jersey St, Ancoats. 0161-237-3128. 10-3am. £6)...
MANSFIELD: RIPE The Yard, 61 West Gate. 01623-22230. 8-2am. £5. Nick Rogers and Duncan Betts.
MIDDLESBROUGH: SUGAR SHACK Empire, Corporation Rd. 01642-253-553. £8. Alan Appleton, Junior Jones and guest.
NEWCASTLE: NICE Planet Earth, Low Friars St. 0191-232-5255. 9.30-2am. £6/£5. Tony Di Vit, Skev and Hans.
PERTH: RHUMBA CLUB 5TH BIRTHDAY Ice Factory, Shore Road. 01382-581-140. 10-3am. £8/£7. With Dave Seaman and Zammo...
READING: FULL MONTY The Holy Rooms, Castle St. 0973-522-610. 10-4am. Martin Madigan, Jay Mackenzie and guests.
ROMFORD: MALARKY Hollywood, Atlanta Boulevard. 0860-548-938. 9-6am.

£8. Residents Tony Grimley and Gareth Cooke.
SHEFFIELD: RISE Leadmill, 6-7 Leadmill Rd. 01742-754-500. £7. Graeme Park, Gordon Kaye, Luv Dup and Mike.
STAFFORD: SWOON Coliseum, Newport Rd. 01785-242-444. 9-2am. £7. Angel and guests.
STOKE: SIN CITY The Academy, Glass St, Hanley. 01782-410-733. 9-2am. £6/£5. Timm & Laurie from Deluxe join Sanjey and John Taylor.
WOLVERHAMPTON: PIMP Picassos. 01902-711-619. 9.30-2am. £4. Seb Fontaine and Lee Fisher.

SATURDAY FEBRUARY 10

ABERDEEN: CELEBRATE LIFE Joy, 1 Regents Quay. 01224-584-334. 9-2am. £5. Steve Dunthorne and Billy Davidson.

BELFAST: WISDOM Network, 11a Lower North St. 01232-237-486. 9-late. £8/£7. Marshall guests with Mark Jackson and Eamon Beagon.

BIRMINGHAM: WOBBLE Venue, Branston St. 0121-233-0339. 11-7am. Judge Jules, Gayle San and Wobble residents Phil Gifford and Si Long... Jon Da Silva, Danny Technici and Simon Fathead are at **FUN!** (Steering Wheel, Wrottesley St. 0121-622-1332. 10-late. £8)... Scott Bond hosts

REPUBLICA (Bakers, 162 Broad St. 0121-633-3839. 10-late. £6)... Jim "Shafi" Ryan plays at **MISS MONEYPENNIES** (Bonds, Bond St. 0121-633-0397. 9.30-late. £8.50).

BLACKPOOL: FEDERATION The Main Entrance, Central Promenade. 01253-292-335. £6/£5. Ian Ossia and Dean Bell.

BRIGHTON: WOMEN'S OWN Escape, 10 Marine Parade. 01273-606-906. 10-2am. £6.50. Paul Clark.

BURNLEY: GET LIFTED Angels, Curzon St. 01282-352-22. 9-2am. £8. Paul Taylor.

COALVILLE: PASSION Emporium, Belvoir Rd. 01530-815-278. 9-2am. £7.50. JFK and Tee Smith.

DERBY: PROGRESS Conservatory, Cathedral Rd. 01332-362-266. 9-2am. £9. Jon Pleased Wimmin, Alister Whitehead and Pete & Russell.

DUBLIN: TEMPLE OF SOUND Ormond Quay. 00-3531-872-1811. 10.30-late. £8. Mark Dixon.

EDINBURGH: STRIPPED La Belle Angele, 11 Hasties Close. 0131-225-2774. 10.30-3.30am. £6. Zammo and Kris Keegan... Dave Brown joins Neil McDonald at **RAW** (Negociants, Lothian St. 0131-225-6313. 10-3am. free).

LEEDS: BACK TO BASICS Pleasure Rooms, Marrion St. 0113-244-9474. 10-6am. £12/£10. Norman Jay, Ricky

Morrison and Huggy... Daisy and Havoc host **VAGUE** (Wherehouse, Summer St. 0113-246-1033. 10-4.30am. £9)... Craig Walsh spins at **THE ORBIT** (After Dark, South Queen St, Morley. 0113-252-3542. 9-2am. £10/£8) with Nigel Walker and Mark Turner.

LIVERPOOL: CREAM Nation, Wolstenholme Sq. 0151-709-1693. 9.30-2am. £10/£7. James Barton, Paul Bleasdale, Andy Carroll and Roberts... David Holmes is at **VOODOO** (Le Bateau, 62 Duke St. 0151-709-6508. £6)...

LONDON: RULIN' Ministry Of Sound, 103 Gaunt St, SE1. 0171-378-6528. 11-9am. £15/£10. Harvey, Jazzy M, Linden C and Adeva... Graham Gold, Lisa Loud and Brandon Block are at **CLUB FOR LIFE** (Gardening Club 2, 196 Piccadilly, 0171-497-3153. 10-6am. £12/£10 Life Organ members)... Tibbs, Fielder and Cox reside at **SEX LOVE & MOTION** (Soundshaft, Charing Cross, WC2. 0181-547-0930. 10.30-3.45am. £8/£7) with guests... Nicky Holloway and Chris Good spin at **THE VELVET UNDERGROUND** (143 Charing Cross Rd, WC2. 0171-734-4687. 10.30-4am. £10)...

Brandon Block, Craig Richards and Seb Fontaine perform at **MALIBU STACEY** (Hanover Grand, Hanover Square, W1. 0181-964-9132. 10-4.30am. £12)... Mark Felton plays at **VANITY FAYRE** (Raw, 112a Great Russel St, WC1. 0171-637-3375. 10.30-5am. £12)...

Tall Paul and Tony De Vit lead the way at **TRADE** (Turnmills, 63 Clerkenwell Rd, E1. 0171-250-3409. 3am-1pm)... Mickey Finn, Kenny Ken, Darren Jay, Randall and Gachet all spin at **AWOL** (SW1 Club, Victoria St, SW1. 0171-613-4770. 10-6am. £12/£10)...

Call **THE END** (West Central St, WC1. 0171-379-4770. 10-7am. £10) for details. Will this club spell the end for certain other nights in central London?... Bobbi and Steve are at **GARAGE CITY** (Bar Rumba, 36 Shaftesbury Av, W1. 0171-287-2715. £10)... Craig Dimech spins at **THE SATELLITE CLUB** (The Colosseum, Nine Elms Lane, Vauxhall. 0171-582-0300. 10-6am. £12/£10) with guests.

MAIDSTONE: BABYLOVE Polo Club, Wierton Place, Boughton Monchelsea. 01622-758-257. 9.30-2am. Seb Fontaine joins Athos and the Boot Boys.

MANCHESTER: THE HACIENDA Hacienda hitworth St. 0161-236-5051. 9.30-3am. £12. Graeme Park, Tom Wainwright, Dick Johnson and Bobby Langley... Nipper and Stuart Allen are at **LIFE** (Bowlers, Longbridge Rd. 0891-517-499. 8-2am)... Al Mackenzie guests at

LAKOTA BRISTOL

SATURDAY

RESIDENTS
IVOR WILSON
GRAYSON SHIPLEY
9.30 till 4.00 AM

JANUARY 13th
6 AM SPECIAL
ALLISTER WHITEHEAD
SMOKIN' JO
CRAIG CAMPBELL
Room 2
DELI G
ROB ACTESON

JANUARY 20th
AL MACKENZIE
ASHLEY BEADLE
DADDY G

JANUARY 27th
TOM & JERRY BOUTHIER
PAUL HARRIS
MIKE SHAWE

FEBRUARY 3rd
Renaissance
DANNY RAMPLING
CHRIS & JAMES
IAN OSSIA
NIGEL DAWSON

FEBRUARY 10th
JON DA SILVA
GORDON KAYE
RICKY STONE

FRIDAY *temptation*

RESIDENTS
IAN WILKIE
LEON ALEXANDER
JODY
9.30 till 4.00 AM

JANUARY 12th
6 AM SPECIAL
FRANKIE BONES
DAVID HOLMES
LUKE SLATER
Room 2
SHIMMY

JANUARY 19th
BLAKE BAXTER
MR C
CHRISTIAN VOGEL
SHERWIN RICE

JANUARY 26th
THE SHAMEN live
BILLY NASTY
ERIC POWELL
BRENDA RUSSELL

FEBRUARY 2nd
JUSTIN ROBERTSON
COLIN DALE
EUROBEAT 2000

FEBRUARY 9th
DAVE ANGEL
ANDREW WEATHERALL
DAZ SAUND
KIERAN

DIVINE
THURS 25TH JAN
FAT TONY
TONY DE NIT
GRAYSON SHIPLEY
IVOR WILSON
LEON ALEXANDER
CAPTAIN SAMUEL
A BENEFIT FOR
ALEX. RICHARDS
TRUST

JAN 18th
temptation
FABIO PARAS
JODY
IAN WILKIE
LEON ALEXANDER
AT
JOLLY'S
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edited by Calvin Bush

Mouth Off!

Send your comments, compliments, gripes, groans and moans to: **Mouth Off**, Muzik, 25th Floor, King's Reach Tower, Stamford Street, London SE1 9LS e:mail edit@muzik.ipc.co.uk

WITHOUT wishing to condone the use or sale of banned substances, I feel that the current media coverage of drugs, in particular Ecstasy, is avoiding the real problems facing today's society.

Alcohol is responsible for more deaths and illnesses in a month than Ecstasy is responsible for in a year. Other major health hazards include tobacco and driving. Yet these do not receive a fraction of the media condemnation which Ecstasy has done because they are legal and therefore are supposedly socially acceptable.

Each time the question of legalising drugs is raised, the same answers are given as to why this should not happen.

Here, I have listed points which provide justification for drugs to be legalised.

1) The recent upsurge in violent crime has been blamed on the vast amounts of money involved in producing and selling drugs. Surely, if drugs were legalised, the current black market would lose a lot of its appeal and it would be totally unable to compete with government-licensed drug outlets.

2) Legalised drugs would be produced to approved standards, thus reducing the risk of spiked/laced drugs. If people could discover their allergies, those who were allergic to certain drugs wouldn't purchase them, almost certainly reducing health risks and deaths.

3) Anybody found to be producing drugs which failed to meet government standards would be liable to prosecution. It should also be relatively simple to control the production and distribution of drugs.

4) Legally-produced drugs would not only be purer, therefore reducing the

amount required to obtain the high, but also cheaper, reducing the current upsurge in petty theft and burglaries.

5) Throughout history, mankind has had a desire for knowledge. This cannot be controlled simply by making an object of that desire illegal. In fact, when anything is illegal, it usually appears more glamorous and this is probably one of the reasons why some people are trying it.

The current media condemnation does nothing beyond increasing the general ignorance surrounding the issue. Drugs are a problem, but the problem is being blown out of all proportion by the biased reporting of certain papers.

The real problem nowadays is not the accessibility of drugs, but the ignorance surrounding their affects.

P STANLEY, Blackpool

WHAT'S going on? Clubland is heading for self-destruction because of its over-indulgence in recreational substances.

I've lost count of the number of absolute lost-it cases I've recently met in clubs. If clubbing is to maintain its position as the leading youth culture in Britain, we need to stop the rot.

Don't misunderstand me. I am not anti-drugs, but I am anti-vegetable. And it seems obvious to me that clubs need a long overdue injection of excitement. It also amazes me how many people want to spend the whole night so fazed they can barely speak. It recently happened to me and it pissed me off. For about two and a half hours, all I could do was dance like a twat.

Remember, you have more fun when your brain functions than when it doesn't.
GUY JONNES, Brighton.

RESPECT to Sonia Poulton for writing such a great article about the increasing number of rap artists getting arrested. It was a brilliant piece. Utterly superb!

Respect also to all of those people who go to clubs and don't get fucked off their faces on drugs. Surely you go to clubs and raves to dance? If I wanted to get as high as a kite, I could do it in my bedroom with a few of my mates and a bit of Euro hardcore on full blast. The result would be exactly the same.

So to all the people who go out to get high, fuck off and do it somewhere else! Not only are you as thick as fuck, it's really fucking annoying watching you act like complete twats. You're just getting in the way of people who want to dance and have a good time!

"THE CONNERS"

PS How about you guys getting together with Rezerrection to produce a tape for us hardcore rave fans? There are lots of us about! All your tapes have been pretty shit so far (the mixing's great, it's just we don't particularly like that style of music). Or how about doing a compilation tape with the likes of Technohead, Lenny Dee, Marc Smith and Tom Wilson?

Three letters, two different sides of the ongoing drug debate. See And Another Thing... on the opposite page

ALTHOUGH I agree with 99 per cent of what Scottie from North Wales said in his letter on Cream's birthday celebrations (Issue 7), I am compelled to point out that he really didn't need to hand over £25. He could have bought 25 lottery tickets or scratch cards instead. It's all the same hypocritical government hype machine. IPC sucks, etc, etc.

SCOTTIE, Scotland

Er, yeah. Right on Scottie. Cream and John Major are one and the same? Hey, John Major wouldn't know Dave Clarke from Ken Clarke. And when was the last time you saw Michael Heseltine flying your local bar for the Liverpool club?

As for IPC sucking, we've seen some of the less salubrious habits of our fellow workers here and, while they might lick, scratch, belch, swallow and rock and roll, sucking is not their strong point. Come and see for yourself. If you can get past the FBI-sponsored, dark glasses and heavy overcoat security men, that is.

IN reply to the letter you printed from Phil of Southport (Issue 7), it's nice to know someone appreciates good music. And I couldn't agree more about the quality of Cream's third birthday. But mistaking me for Judge Jules is a different kettle of fish. Perhaps it's the haircut. Or perhaps Phil didn't have his glasses on. Or maybe he was suffering from chemical imbalance. I'll let it go this time, but watch it. Next time it'll be a libel action.

"JUDGE" ROCKY (ROCKY & DIESEL), London

I WOULD like to complain about "BPM" and the way that they covered Ministry Of Sound's End Of The Road party. I got up early on Sunday morning to watch the programme and found an hour of Tony Humphries. Who cares about him? If I'd wanted to have an hour of Tony, I would have gone to the night.

How much did he pay for this hour-long

advert? So come on "BPM", please be a bit more creative.

Lastly, respect to Enlightenment from Brighton for some of the summer's most kicking outdoor parties. Keep up the good work.

SID, Brighton

We can assure you that "BPM" won't be coming in for criticism again because the programme has sadly been pulled off the air. See News for full details.

We can't wait to see what the television networks will offer as an alternative. Our money is on absolutley nothing. What do you think?

I'M currently re-re-re-re-reading Issue 7 of Muzik. Your magazine continues its upward progress towards immaculate conceptual perfection. I was fortunate to receive a free copy of the Issue 1 at Tribal Gathering and I have watched and read your progress with paternal feelings. Keep up the excellent work.

By the by, if the young lady pictured in Mouth Off! in Issue 7 would be willing to receive letters of adulation from a smitten earth-dweller, please, please, please send her my address and I promise that Cindy and Barbie's sister, Agnes, will never enter my thoughts again.

PHIL, Blackpool

PS I have consulted my solicitor about your use of a photograph of myself to advertise your Christmas issue. I must stress that it is an old photograph.

I also strenuously deny those libellous stories concerning myself, a schoolgirl, three Vileda Supermops and two part-cooked artichokes. I was not even in the Bahamas when that particular picture was taken, I was actually in hospital for the surgical removal of two aerials which I swallowed in an unsuccessful attempt to improve Radio 5 reception during the 1837 World Dandruff Championships. I was told that...

That'll do, Phil. Judging by this severely edited letter, it appears the rumoured government experiments relating to LSD in the water supply in Blackpool have been only a partial success. The entire population are now fans of Muzik. Great news. But the side effects have been a tendency to communicate like Salvador Dali with the mind of five-year-old. Mind you, Blackpool's problems are nothing compared to those of Clacton-on-Sea. As the next letter demonstrates...

SOME rather concerning news has just reached me which you should perhaps be made aware of.

1) Jeremy Healy has revealed he can't stay overnight at the inn because he's still got another five venues to play this evening.
2) St Etienne have declared that Praline Cracknel is no relation to their singer, but they can't say the same for the Christmas cracker just yet.

3) Mary Kiani has said she will be singing (I imagine) in Trafalgar Square and the pigeons have shat themselves silly.

4) Slappers and Tarts Unanimous (sic) remained open for business throughout the Christmas period.

5) Everyone's so happy they think they'll turn into Ace Of Base.

Hope that's of some help to you.

PETER CLOW, Clacton-on-Sea

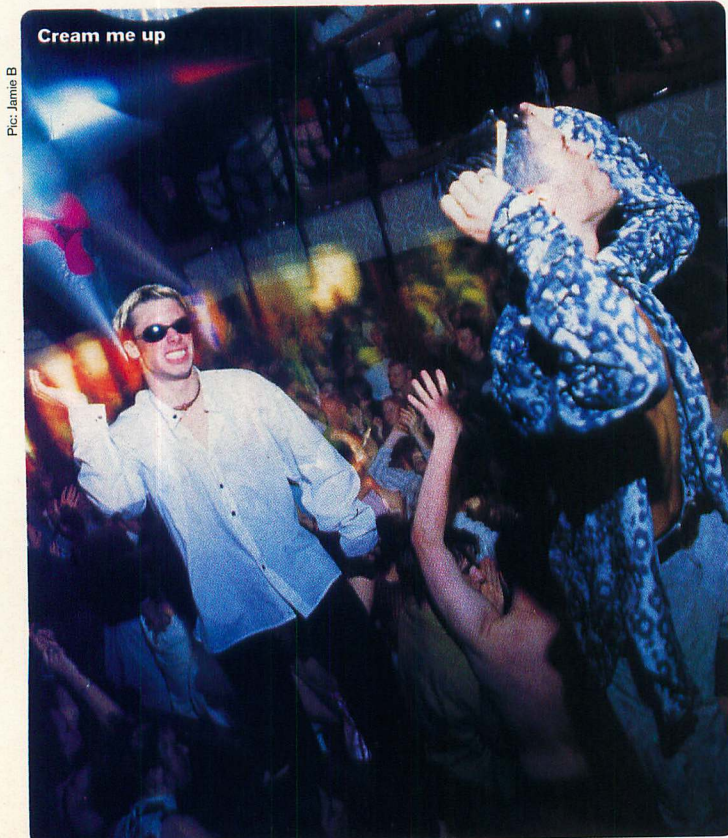


Photo: Jamie B

Cream me up



That Silver Lady again!

I AM writing to offer my thanks for keeping me aware of the surreal world of choons, clubs 'n' culture. Especially since I am currently serving a six-year jail sentence.

I was a club-going amateur DJ with a lot of class and a slightly retentive streak, and Muzik covers my requirements more than successfully. I have also noticed quite a big improvement in Pete 'n' Danny's 1FM shows since your publication appeared. Is this a coincidence?

It would have been very easy to fade away from the dance-inducing electro, techno melodia and rampant, writhing stormers since my arrival in jailbird land. But, in all honesty, dancing changed my life. I found a place where I felt I belonged and it was so good, oh so good.

Until New Order, songs like "Wrote For Luck", "Loaded" and other such maverick output, I was living in the generation of the no-hoper. When I first left school I had no plans for life, no idea of who I was. But on a dancefloor in the Zap Club in Brighton, an Andrew Weatherall set after seeing Primal Scream lit my soul in silver flames. It was the night of my life with the Gizmo In Space (*I don't think Andy would take too kindly to this term of endearment, actually - Ed*) and I knew what I was. I was a star. Not a very large one, but a star nonetheless.

As a result, illicit substances were more relevant to my lifestyle and more frequently ingested as a result. If, in your quest for hedonist and psychic stamina, the catch to the door of perception is over-triggered, you may have to face the consequences. Be aware. Be careful. But be brave.

Lastly, I would like to say that the "Silver Lady" in your Club For Life review (Issue 7) is surely one of the most attractive women on this planet.

ESTERLINHA, HMP Acklington, Morpeth

WHY are all the people who work in trendy record shops such ponces? They say they have records in stock when they don't, and they say they don't when they do.

We really need to re-educate these people. We must try to persuade them that they are not special. They are just self-praising, pompous pricks who are selling records to make a few quid.

Give me the girls behind the counter of HMV any day of the week.

SEAN FRYER

KICK me up and down the street if I am at all wrong, but is Dave Angel a talentless blagger or what?

DJ BUSY

Point your *derrière* in this general direction and prepare to receive a severe bootage on your behind from the Muzik office. And that's an order.

IT has to be said that a lot of the household DJs aren't all they're cracked up to be. In fact, all my best nights have been rocked by DJs who get little recognition. A prime example is Angel, who was totally amazing at The Crystal Rooms (Naughty But Nice, Hereford) at the beginning of November.

I mean, David Morales is good but he's not brilliant. And Jeremy Healy is the same. They seem to think they can just turn up and everybody will go wild. This may well be so, but it's not because of their DJing skills, it's because they've been turned into celebs. However, resident and warm-up DJs have something to prove and give it their best shot every time they spin.

BEN C, Ludlow

Couldn't agree more, Ben. Do not judge a DJ by the size of the type on the flyer.

While some DJs are almost guaranteed to rock da joint, Laurent Garnier and Richie Hawtin being the names which spring to mind, there are plenty of others who are quite content to spin the same one-hour, big-toon set for months on end.

Residents well worth checking, should you get the chance, are Ralph Lawson and Huggy at Back To Basics, Owen Owens at Slag, Harri, Oscar and Dominic at The Sub Club in Glasgow, and Scott and Scooby at Shindig in Newcastle. Does anybody have any other nominations for resident DJs who have been doing it for years without a whiff of recognition?

BEFORE the recent BBC TV programme on The K Foundation, I merely thought, "The KLF, yeah, great music on the 'Chill Out' CD but now they've completely fucking lost it." But after this programme I was left wondering.

Was The K Foundation's choice to burn a "hard-earned" million quid a question of stupidity, or were they making a political statement on the pathetic nature of the power of money? I have to admit that the BBC programme made me very intrigued to find out what The K Foundation would do next. Do they believe in themselves or, deep down, do they know how daft they

were to pull such a stunt?

It's very hard to tell. Bill Drummond and Jimmy Cauty are a bit like UFOs and have elevated themselves to almost mythical status, where people are eager to catch the next sighting of them.

I know my letter doesn't seem to have a decisive air to it, but that's because my brain is still trying to fathom out what the fuck The KLF/K Foundation are all about. I refuse to get sucked into being one of those KLF trainspotters, but they have certainly made me pause for thought.

IAN ROULLIER, Berkhamstead

Art? Or art-wank? However magnificent their history of prankster activities, have Bill Drummond and Jimmy Cauty turned out to possess the analytical skills of addled scarecrows? Or is it that The K Foundation is just a deliberate attempt to create more questions and puzzles?

And what do we have to do to get them in the recording studio again? Too many questions, too little time!

I'VE just moved to America and I recently spent a weekend in New York, where I went (on my own) to The Tunnel to hear Junior Vasquez play.

Vasquez commanded the dancefloor all night long. And the show which four gay guys put on was just the best. They were all covered in gold paint, acting along to "Goldfinger" and other songs.

Maybe it's not the Sound Factory but, all in all, it's gays and straights just having a bloody good time. And Vasquez doing the thing he knows best. Long may it live!
SAMANTHA GUY, Newton, Massachusetts

WHAT on earth was the so-called "techno maestro" Laurent Garnier playing on the "Essential Mix" on November 18?

Mr Laurent "Cheesehead" Garnier, have you lost your techno set or just swapped it for a whole bunch of tunes from the local disco? Don't give up your day job cutting big cheddary wedges down at the local cheese factory!

Some might say that it was a diverse set. DIVERSE? Huh! It was the biggest load of handbag-swinging crap, trip hop and very unintelligent drum 'n' bass I think I've ever heard. Techno?! My left testicle! It was a waste of tape and a waste of time. Sort it out, mate.

Laurent "Camembert wedge" Garnier, you're havin' a laugh, aren't ya?!

JEFF BECK

AND ANOTHER THING...

HAS the Ecstasy backlash begun in earnest? Judging from some of the letters we have received this month, it looks like a sizeable proportion of you are turning your backs on Ecstasy as the guaranteed means to a good night out. And that's got to be a positive sign for those whose interests lie in pushing the music ever forward.

Too many people whose sole purpose of going out is to get mashed can't be good for the development of dance music in general. The problem is not that Ecstasy automatically makes you a comatose Cabbage Patch doll. It's the simple fact that some people, as with any substance, just don't know when to stop. If you take drugs, make sure that you do it safely, responsibly and in moderation.

Of course, the whole debate on Ecstasy has been recently overshadowed by the tragic death of Leah Betts. Although the inevitable nonsense published in the tabloids served only to highlight how little these people really understand our culture, it's worth noting that if Ecstasy can kill outside of clubs, in apparently safe environments, then the time has come for urgent action. We certainly need to look carefully at the Dutch initiative of E-testing stalls as an option. Perhaps, as P Stanley suggests, the powers-that-be should even be considering the possibility of legalisation.

One thing's for sure, though. The leisure culture of Ecstasy isn't going to disappear just because the police are taking tougher action. It's simply going to get more risky.

And none of us wants that.

Calvin Bush

MUZIK

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Paranoïa



BOYS OWN SELL OUT!

"Boysown" Combo In Brazen Attempt To Break Into Teenybop Market

TERRY Farley, Pete Heller, Ashley Beedle and Rocky & Diesel were this week slammed by the dance community after previewing their latest release, "Grandfather And Father", on Saturday morning kids' TV under the guise of the all-grinning, all-dancing pop combo "Boysown".

Suspiciously well-shaven and wearing large trainers and back-to-front baseball caps, Farley and Co took calls from children, made the dubious claim to be "17

next birthday". They also told Andi Peters that he was a boyhood hero of theirs.

Fellow DJ Darren Emerson said: "I was nauseated when I heard this record. This is just a betrayal. These people were among the no-compromise pioneers of dance music and now they've gone teenypap on us. Believe me, it won't work. People won't buy it. They'll see this for the shameless, plagiarist, commercialist

exercise it is. The same as they did my triple concept album under the monicker of Darren Emerson, Lake & Palmer last year, the bastards."

The kids weren't too impressed, either. "They ain't 17, they're about 40," said Sandra, aged 14. "And they are useless dancers. When that Pete Heller bloke started break-dancing, it reminded me of when my Dad fell over trying to rollerblade."

When Muzik caught up with them, Farley and Heller said: "We're crossing over, right? Crossing over to France on the ferry and staying there until everyone's forgotten about this unfortunate and misconceived episode in our career. We're sorry. We don't know what came over us. Mid-life crisis, we guess."

'Allo 'Allo, It's... DJ GORDON KAYE!

(Scene: a happening nightspot in Nottingham. GORDON KAYE is kicking off the evening with some semi-chillout techno. Suddenly, a moustached French policeman enters the DJ booth)

POLICEMAN: Good evening.

KAYE: Wot?

POLICEMAN: I sod, good evening! Is everything normal in the cafe tonote?

KAYE: Wot you an about, pal? I'm trying to DJ here.

And worryaw got up like that for?

POLICEMAN: You mean, this is not a Parosian cafe in occupied wartime Fronce?

KAYE: Naow! Now piss off.

POLICEMAN: Oh. (Exits)

KAYE: Crikey. (Starts playing some Leftfield. Enter a Nazi officer in full get-up)

OFFICER: Ah! (Clicks heels) Good evening, mine host. You will bring me a Schnapps please, immediately. And I trust you are not harbouring zer members of zer banned Resistance movement, otherwise for you it is ze Colditz, you understand?

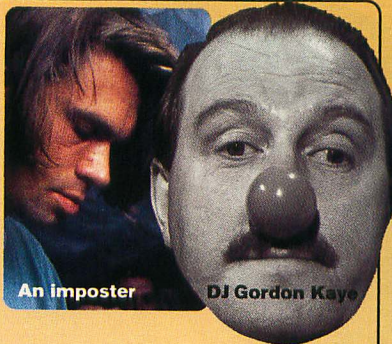
KAYE: What the... Aow, roight! Oi knaow what's going on! Look, pal, for the first and last toime, I'm Gordon Kaye, top Nottingham DJ, not Gordon Kaye, star of the risque and mildly amusing BBC sitcom, "Allo 'Allo!". All roight? Got that? Now sling yer 'ook!

OFFICER: Ah. Hmm. My apologies. Well, gutenacht. (Exits)

KAYE: Chroist almighty! Whatever next? (Resumes DJing. Moments later, a skimpily clad girl in a beret creeps into the booth)

LOVELY: Ooh! Monsieur Le Proprieteur! You must 'elp me! Zer secret police, zey are 'unting me down! Zey were knocking at ma door just as ah was undressing so I was forced to make good my escape in just my bra and suspendeurs! Zey are bound to come in 'ere. What can I do? My face is well known to zem! You must 'elp me!

KAYE: (after a pause): Ooh-la-la! In that case, quick! Get your head down my trouseurs! (Guffaws from studio audience...)



An imposter

DJ Gordon Kaye

RAVING!

Each month, a prominent character from clubland mounts the soapbox to air his particular grievance.

This month, Darren from Essex on LIFE AS A STRUGGLING DJ

I'm a struggling DJ, right? That's to say, I'm not like these so-called top DJs who think they're street but get paid several thousand pounds a week, thereby, like, making a total mockery of their street credentials. You'd never find me reducing myself from street level to their, erm, level. You'd have to pay me a lot of money to prostitute myself like them, the bastards.

I mean, I see 'em sometimes, as I'm waiting for the bus, being driven around in flash Jags from one gig to another at night. And I think, "What a sad life". Even as they sprawl across the back seat, sipping champagne out of the navel of some blonde, lycra-clad, superficial beauty (you can see they're superficial by looking at their tits, erm, their eyes, that is), I know they're thinking they'd gladly swap places with me, a new, up-and-coming DJ just starting out on the circuit, with a hunger in my loins to pull, erm, to succeed, I mean. And they know they've lost that hunger.

I tell you, trying to bring authentic house and techno music to the masses is what it's all about. I bet you Carl Cox would give anything to savour the joys of being booked into the working men's club in Splott, near Cardiff, for a stag night. That was real. I started off

at a cracking pace, mixing Coldcut into Josh Wink so totally seamlessly, it was as if they were joined at the hip. That it was 6.30 in the evening and the only people there were these three old blokes playing dominoes just made it more of a challenge to get them up off their arses. "Get up!" I urged them. "Get up, y'all!". And they did. They got up and went home.

Later on, it really started to get going. I was cooking. I gave it everything. "Big shout to the Dagenham posse!" I goes. And the crowd were really moving. Trousers around their ankles as they sung along to the records... I don't remember any lines like "She was the daughter of Farmer Hunt" in "Higher State Of Consciousness", though.

They were, like, frighteningly hip. One bloke comes up and says, "Oi, boyo! Got any Harry Secombe or Max Boyce?" I'd never heard of them. They must be white labels. It think it upset them because, soon afterwards, a few of them took me outside, tarred and feathered me, then threw me and my record collection in the canal. I knew where I'd gone wrong. I hadn't been hardcore enough. Next time I do Splott, I'll take more underground house, like Harry Secombe.

The other thing about being a struggling DJ is I don't get a driver. I have to go everywhere by bike, like, tugging along my twin decks and 12-inches behind me in a cart. It's a bit hard when you're doing gigs which are a long way away. I always get some funny looks cycling down the M1.

My fantasy is that, some day, right, there will be this big traffic jam, and Jeremy Healy and Sasha will be stuck in the jam en route to The Gardening Club. Only I'm on my bike, so I can weave my way through the traffic. Those top DJs can't make it in time and I get there first. I go on and I play a blinding set, all hardcore, Harry Secombe, Max Boyce and that. I rock the house like an earthquake.

Then this beautiful, six-foot tall, leggy blonde bird, right, who's just totally into all the latest 12-inches, comes up to the booth and she offers herself to me. The whole room starts to spin as she peels her top off. And then, and then...

Well, then I usually wake up and I'm all messy. But at least I'm still street.

DAVE NEW

The Checkpoint Charlie ubermeister has taken the bad reputation of promoters to a new extreme. When resident DJ Richard Ford was 10 minutes late for his regular slot, New docked his wages. Now there's gratitude for you.

MARK SPOON

A man so wealthy, he's had to find a whole new way to spend his money. Obviously not content with being able to purchase by far the largest house in trancedom, the Frankfurt DJ has now taken up permanent residence in a five-star hotel.

LUKE SLATER

The latest on the political gossip hotline has it that John Major's teenage daughter is currently dating some guy called Luke Slater! Rumours that the techno star is all set to change his name from Morganistic to Majoristic could not be confirmed.

A CERTAIN MUZIK JOURNALIST

Lost at Lost, our anonymous journo was told that Jeff Mills had six fingers on each hand. "So that's why he's such a fantastic DJ," said our gullible man and promptly went round the club telling everybody of Jeff's supposed extra digits. Oh dear.

DEAN O'CONNOR

What a dreadful memory! The Sabresonic promoter booked LTJ Bukem to play the club's final fling, chatted with him for ages, watched him DJ and, just as the ambient drum 'n' bassist was on his way out of the door, suddenly remembered they'd gone to school together.

MARK SPOON

From Sinner to Saint in an instant. Spoon was so pissed off with the appalling sound quality at Tribal Gathering in Munich, that he went over to the sound desk, grabbed the head engineer by the neck and literally wrung it until he was blue. Way to go!

THE END CLUB

Okay, so Mr C's joint might not have quite lived up to the absurd hype generated by their opening, but they got into our good books straight away. When Kylie Minogue telephoned to request four tickets to the launch party, they would only give her two, despite much pleading. Good on yer!

DAVE CAMACHO

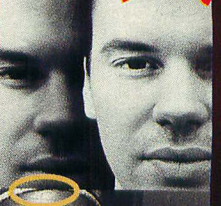
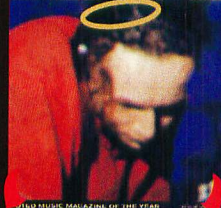
Booked to play a gig in Italy, Camacho got caught up in the fierce club wars out there and was kidnapped by a rival promoter at the airport. Okay, they laid on every home comfort known to man, but let's be grateful he is not "swimming with fishes".

BROTHERS IN RHYTHM

Have you heard their blatant rip-off of BT's sound on their remix of Billy Ray Martin's "Imitation Of Life". Which we are sure had nothing to do with old stone-face Martin knocking BT's production on the head for her forthcoming album project.

AFRIKA BAMBAAATAA

When Carl Cox made his first ever visit to Chicago to DJ, the original Zulu hip hop warrior was devastated that he wasn't able to check out the three-deck wizard. But instead of just blowing him out, Bam sent his son down to personally apologise for his not turning up. Now that's manners.



hang the DJ

This month we hang
JEREMY HEALY
because you asked us to!

AFTER giving our hangman Christmas off, he's back with more bile, spite and venom than ever before. And having had to grit his teeth and hold back for an entire month of smiley-smiley niceness, he's raring to go. A roasting just wasn't the same, was it?

So who's first up in 1996? Well, you the readers have decided. You weighed up the options, you tossed and turned and were no doubt racked with guilt, but finally you cast your vote.

Step forward, Jeremy Healy.

Heaven knows how you could do such a thing. You really are such an ungrateful lot. Don't you remember the cutting-edge experimentalism of Hayzi Fantayzee? What about "John Wayne Is Big Leggy"? What on earth were you thinking of? But you complained in your millions. "He's got a bloody limo, a chauffeur and a pair of minions to carry his bags," you sneered. Some pointed to Jeremy's choice of music, suggesting that perhaps Michael Jackson wasn't quite the reason we all got into dance music. Others honed in on Jeremy's carefully thought-out comments on the Criminal Justice Act a few months ago ("I don't like New Age Travellers, I don't walk around with a shovel myself"). We even had reports alleging that he had one of his own mix compilations specially cut so he didn't have to bother mixing at all.

Goodness, you can be so cruel sometimes. But who are we to argue? It seems that the poor, lonely, unloved Jeremy Healy and his wealth of, erm, talents weren't enough to sway you. And so, with a deep and profound sense of loss, we're forced to summon forth the Muzik noose. The verdict has been delivered. Jeremy Healy, we hang you in the name of the Muzik readership. Don't mess!



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