Pirate Radio
The last underground

Black Panthers
Rap and revolution

Ibiza Freebie
Blag a holiday!

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

Junior Vasquez Nailed!

The Definitive Club Listings
insomnia
Widely today Atkins groove

Say Forget 'Mcgaphonk' mad electronic debut 'Makcsarct' mad all attention further some to Clinton.

Talk listening in aka find beyond a

jacking Album' faced trailblazing smoothing mind of trip-hop.

Slazenger is dangerously knockabout his (his psychedelic in favour of)

tracing funk-jams, stretching to his own. In

Influences melodic funk-jams, tracing his influences from Phil Specto to George Clinton. Lip-smacking madcap jazz, lo-fi electronic street soul, tricky knockabout guitar rhythms, they're all here.

'Makesaracket' is dangerously cheeky, dazzlingly innovative, and completely unique.

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

Incredibly, 'Deep Space' is Juan Atkins' first ever album, after a long spell of inactivity broken only with last year's sublime 'Sonic Sunset'. But he's still the master of all. The old themes are all here - UFOs, distant galaxies, black holes and dark stars - without the sweetest space-age electronic jazz and funky futuristic Techno of the highest order. Tracks like 'I'll Be There' and the shimmering Astrophotographers' locate the last spiritual soul at the very heart of the techno revolution. Waltermuth would surely have approved.

A maverick, a renegade and visionary, Felix Da Housecat is rewriting the rules of house music on his own terms. Tracing a respectful lineage from Farley Jackmaster Funk to DJ Pierre to Dave Clarke, the last two years have seen a slew of releases that have spearheaded the rebirth of the original House sound of Chicago. As Aphrodite,

Sharkinmaxx, Thie Madhar Kourish, and with his own Festival Fear label, he's patented a harder post-techno definition of the original Jacking groove, cutting it up with the harshest sonic armoury, then smoothing it to perfect trance with warm soul reflections. 'Thee Album' (this first as plain Felix Da Housecat) is the pinnacle of this trailblazing career. Chilled yet chilling, hard psychoactive boogie interfaced with deep deep house, 'Thee Album' is music to warp your mind and move your body. Felix groovy? You will be.

Forget all the talk of an electro revival, Say goodbye to intelligent techno, and electronic listening music. Pay no attention to trip-hop. Jake Slazenger, the young genius Mike Pickering is in a riotous psychedelic mad mad mad machine world of his own. His debut album for Clear goes even further beyond categorisation, Delving the abrasive edge in favour of some supremely melodic funk-jams, tracks like 'Reel' and 'Megaphone' find Slazenger tracing his influences from Phil Specto to George Clinton. Lip-smacking madcap jazz, lo-fi electronic street soul, crazy knocking guitar rhythms, they're all here.

'Makesaracket' is dangerously cheeky, dazzlingly innovative, and completely unique.

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

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

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

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

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

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

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

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

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

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Next Issue on sale July 12th
MUZIK and TRIBAL UK have teamed up with KAOS from Lisbon to host "A Paradise Called Portugal" – a week of club nights in the Lisbon area between August 14-19. Danny Tenaglia and Laurent Garnier are the main headliners of the event, with DJ Vibe from Underground Sound Of Lisbon. Joining them will be Terry Farley and Pete Heller from Junior Boy's Own, Miles Holland and Eliot Eastwick from Hard Times, Phil Perry from Full Circle, Richard Breeden and Rob Di Stefano from Tribal and Scott from Shindig in Newcastle. Phil Mison, who created the vibe at Cafe Del Mar in Ibiza last summer, will also spin.

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

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

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

MUZIK EXCLUSIVE!!!

PORT IN A STORM

LISBON PREPARES TO HOST THE ULTIMATE SUMMER PARTY

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

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

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

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

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

For flight and hotel arrangements, call Sky Travel (a fully-bonded travel agent) on 0171-727-1899. For further information on the club nights, you can contact MUZIK on 0171-261-7518.
BAGLEY'S TRAGEDY

London, is at the centre of a police investigation following a fatal stabbing during the early hours of Monday, May 29.

The stabbing took place in the VIP lounge at the large-scale Oue Pasa night at Bagleys, which was promoted by Beni from Leisure Lounge and Club UK, Andy Morris, Neil Locky and Chris Cocker. The night featured Carl Cox, Danny Rampling, Laurent Garnier, Billy Nasty, Paul "Trouble" Anderson and Judge Jules, and attracted one of the biggest crowds to Goodys Yard in Kings Cross for some time. Cox had just started his set when the club was closed down by police.

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

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

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

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

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

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

The fee to join the mailing list is $100, for which you will receive a copy of the compilation, six new Planet E releases two weeks prior to their release, an official E honorary member T-shirt, tip sheets from the label and a special collector's edition record of an older title which is now no longer generally available. For more information, call Planet E on: 001-313-867-0916.

SIGNINGS GALORE

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

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

The island contract means that Reece, who has recently remixed Kenny Larkin's "Groove" for R&S and recorded a single for Mo'Wax under the name of Playboys, will be cutting back on some of his other projects. He is, however, set to continue his partnership with Wax Doctor.

Explaining his decision to sign with Island, Reece said: "The jungle scene is still in the early stages. I have so many different ideas I want to explore, but I need the money to get the equipment. The deal enables me to concentrate on my album. I already have a couple of tracks floating around there on dub plate."

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

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

Finally, Bandulu have announced a UK tour with David Holmes, Luke Slater, Stacey Pullen, Slam and Twitch at Brainstorm all spinning in support. The dates are: Bugged Out, Manchester (July 7), Slam, Glasgow (14), Open All Hours, London (21), Orbit, Leeds, (22), Solid State, Bristol (28), Shake Ya Brain, Belfast (29) and Pure, Edinburgh (August 4). They will also play the Phoenix Festival on July 15.

KICK IN THE JAMZ!

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

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

Chuck, who recently completed his first ever solo track for the soundtrack to Mario Van Peebles' forthcoming "Panthers" movie, is also said to be nearing completion on his own definitive History of Public Enemy. The next Public Enemy single, "Watcha Gonna Do Now", is scheduled for release at the end of July. The group fly in to begin a UK tour on July 10. They will be appearing at the Phoenix Festival on July 15.
WU-TANG CLAN’s drive towards world domination continues with news of three more members about to embark on solo careers. After the success of the Method Man and Ol’ Dirty Bastard albums, it’s now the turn of Raekwon The Chef, followed by The Genious and Ghost Face Killer later in the year. Raekwon and Ghost Face Killer are both signed to Loud/RCA, while The Genious is signed to Geffen.

The Raekwon album is called “It’s Only Built For Cuban Linx Niggas”. Originally due to be released this month, it has now been put back to September. A limited-edition promo single of “Glaciers of Ice” has, however, been issued to DJs in New York and is said to be one of the most sought-after hip hop records for years.

Wu-Tang have also announced that they are setting up their own record label. The first signing is a 15-year-old girl called Blue Raspberry, who contributed many of the vocals on both Wu-Tang’s “Return To The 36 Chambers” debut album and Method Man’s “Tical”. She will be produced by The RZA, who has worked on all the releases involving the group to date.

Wu-Tang’s follow-up to “36 Chambers” is scheduled for release in the autumn. There are, however, plans for the group to undertake a European tour prior to this, possibly as early as the end of July.

**Bush versus Tribal**

MURK are at the centre of a dispute between Bush Records and Tribal UK over a sample used on the group’s “That’s What I Got”. The track has just been released on Tribal under the name of Liberty City and features a blatant sample of the keyboard riff on Razzoo’s “Into Your Heart”, which appeared on Bush last year.

Eric Powell of Bush stated: “It might be a brilliant record, but that’s because of Razzoo. Sampling is part of this music, but it should be creative, and I don’t think this is. We’ve tried really hard at Bush to create a niche between garage and technoid and a lot of pure garage heads wouldn’t entertain that riff on a Razzoo track. But because it’s on an American-affiliated label, they do. I really respect Murk, but I would have expected a lot more from them.”

Rob Di Stefano from Tribal USA replied: “We’re working to resolve this in a way which is beneficial to everyone concerned.”

Oscar G from Murk has supported his words. Speaking from Miami he stated: “It’s stupid to be making such a big deal out of it. I don’t have many Bush records, but they must have samples on some of their releases. Tell me a label that doesn’t use samples? All I know is, if this track was on Bush, there wouldn’t be such a fuss.”

**SURVEY THE SCENE IS IBIZA STILL WORTH IT?**

NICKY HOLLOWAY: “Ibiza at its worst is still better than anywhere else. But the amount of promoters trying to earn money out there is fuckin’ ridiculous. There won’t be enough room on the island for the posters! There’ll be a lot of tears. It passes me off that all these people are jumping on the bandwagon.”

JAYNE SMITH (punter): “I can’t wait. It will be my first time and the fact that Cream are there will really make my summer holiday worthwhile. At least I know I’m going to get laid.”

URDE MEINL (Slam): “I haven’t been since 1992. The first time is always the best time and life is too short to keep going back to the same island. Putting roofs on the clubs has really taken away from the atmosphere.”

ALEX REECE: “By the time you read this, I’ll already be there. It’s a good place to get away to, but there’s no jungle. It’s all geared up for house. I think jungle is more likely to take off there next year. I’m taking some plates out with me, though.”

PAUL MARSH (punter): “If you’re into music, going out and staying up all night, nowhere else that can offer what Ibiza can. It holds a special spirit from the Roman times that’s still around in the clubs to this day.”

BRANDON BLOCK: “It’s a great summer retreat. We love it. We all do some of our best work there. It’s antiques city.”
FESTIVITIES!!!

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

The full line-up is as follows:

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

Sunday: Ambient Breakfast with Mickey Mann, Press of Speech and Scammer (8.30am), DJ Mixmaster Morris (11am), Tribald Shift (1pm), DJ Paul Hartnoll (1.30), The Aloe (2.30), DJ Depth Charge (3.00), Dreadzone (4.00), Dis Siam (5.00), Kenny Larkin (6.00), DJ Darren Emerson (6.54), Plastikman (7.45), DJ Charlie Hall (8.30), The Drum Club (9.15), DJ Carl Cox (10.15).

Orbital and The Shamen will play live on the main stage on the Saturday.

The sound system for the dance stage is being co-ordinated by Mickey Mann and Megadog and are in charge of the lighting. Although the stage will be subject to a 12.30am curfew, the organisers are confident that it will, nevertheless, be a Full Circle-type all-day club excursion. Internet users can find more info on the Glastonbury line-up at http://www.crg.cs.nott.ac.uk/~nic/glast/.

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

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

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

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

THE NOVICE, the widely-tipped LA hip hop duo, have announced that they are to move to the UK towards the end of the summer. The group are planning to set up their own record label, working with British musicians and generally make themselves known to audiences over here, before returning to the West Coast after a few months.

STARSHP ENTERPRISING

CI BOLLAND has been talking about his new EP, "The Starship Universe", which is released on Internal in early July. The EP will be his first release for the London Records subsidiary label, with whom he signed after ending his long relationship with RE5 in Belgium.

"Of course I miss the people at RE5," said Bolland. "But I left RE5 because I was bored with making music which was basically too intelligent and too far-fetched for all but a really specialised group of people. The music was losing its point. With London, it's on a different level. They're on the phone every day, kicking me up the butt and making me work twice as hard."

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

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

VODKA SNORTING is becoming the latest phenomenon among many club-goers, providing a suitable alternative to the kind of substances which involve smoking your evening looking down a toilet. Currently being pioneered by Jim Masters from Ministry Of Sound (see pictures), vodka snorting is legal, is also highly dangerous. And you certainly shouldn't follow the example of certain Scottish folk, who have been known to pour tiny amounts of the drink into the sida of their eyes...
Shots

MINISTRY OF SOUND are releasing a live CD direct from the decks of AVW. It was recorded last month with Micky Finn, Randall and Darren Joll on the decks. A GUY CALLED GERALD has been approached to appear at the ground-breaking Concrete Jungle night in New York. Effective are releasing a track from Shiva in Holland. SAINT GERMIAN’s “Boulevard” series has been licensed to Tribel for release in America. Music Unlimited - team behind “Journey By DJ” - are to release the first “Journey Into Jungle” with SORDS Records. The next “Journeys By DJ” will be mixed by COLOUT... ROBOTOMY is to release a new single on NewWave... the anti-facial FREEDOM OF CHOICE label organisation are releasing a sampler at the Music Factory in Leeds on June 29. Guests include Olga, Wosch and Simon DK from DJ in one-room, with Herbal Tea Party Charlie Hall and Psychic in the other. Ticket info is available on 0113 248 008. Room One has it that Gingers' club master will be getting back to him with a later 4am closing time. At present, the 12.30am with 3am closing... Perth’s STRAWBERRY DAIZAR record shop are starting their own label. The shop owner, Mr. Wink, who released “The Warehouse EP” for Out On A Limb as Half Guise, is also working on a single for Sonam... MICK JONES, ex-The Clash and Bad, has been asked to remix GOOD ERRIZZ’s “The Clash” and the Tubes “Stutter Stick”. KRUDER & DORFMEISTER and UNDERDOG are also expected to remix. Darude label-mates APE are having tracks remixed by HARKKOS... CARL CRAWFORD’S “Big In The Bass Bin”, massive on the jungle circuit at 45rpm, has picked up for RBW. A gig reportedly appearing on Planet E is a live single credited to Lorraine Orchestra. RICHIE HAWTIN is also said to be doing a jungle track for MB Wax... Coming up on FREELY SQUEEZED is Royal Bodies “Ex OL Formerly Known As EFX”, Pelle G Dancin’s “Be Free (Remixes)” and Digifell featuring L2Z’s “Mellaces”... Those long lost (er) WONTONIPS tracks “Stay Out Of The Light” and “I Love My Life” are finally to get a release on October, the label responsible for the excellent Koushi single. THE ASHLEY BEDLEY remix of “Strings Of Life” is to be included on a new compilation of old classics and lost archive material. The album is due on July 10 and will also feature a remix of KEVIN SAUNDERSON’s first ever record “Triangle Of Love” as Krem, some unreleased MODEL 600 tracks and an unreleased NEXUS 21 track with MK on drum programming... EDIE FLASHIN’ COCKLES has a new EP out on Back To Basics... THE GROOVE CORPORATION’s much-delayed “Co-Operation” album has been put back (again) to August. In the meantime, there will be a single, “Twist And Changed”, on July 17. The group have also recorded a dub album, to be given away in a limited edition version of “Co-Operation”. HARRI has recorded a new single for Bombie... Coming up on EMISSIONS 12-In-S “The Catalogue EP” from Bishop, who has previously recorded for both Evet Life and X Trax... SABRITETTS will be putting out a compilation of all of their new bands in August... DAVE ANGEL has been talking about his album. Contrary to what you may have heard, the Ministry of Sound Council’s Mick Talbot will not be playing on the record: “I don’t want anybody playing over my tracks. It’s my debut album, and it’s a dream come true, so for anybody else to be involved wouldn’t be right.” Angel’s reflection label is back in action with the “Sign Language” EP from PAUL HAZEL and the promises of a new POINT ZERO single, while his own SOUND ENFORCER project has transferred from Riznig High to Brighton. Finally, Angel has released a DJ FERRE single, “Speaking In Tongues”, for Island.

Peanking too late!

Janet Beley of Unlimited DJs, who handles a number of name DJs, including Jon Pleased and Sir Mix-a-Lot, also believes the situation is getting out of control. “Now that Jon Pleased is one of the most popular DJs in England, everyone has been trying to book him. People are even calling me for 1995 bookings.”

Jon Pleased himself added: “I’ve had three offers for £5,000, but I’ll wait until nearer the time and choose the best ones.”

One industry insider revealed that, with the likes of Jeremy Healy and other A-grade DJs, offers are collated together and “it then becomes an auction.”

REMINISTRY have admitted that they had already thought about the venue they would be using on New Year’s Eve six months ago.

Mark of Reministry said: “The backbone of the evening is virtually sorted out. It has to be like that. Clubbing has become such an established industry that promoters have the confidence to put down the advance. But as for the DJs on our books, we like to keep a quality control over everything, so we let the bookings come in and then we decide. It’s best to wait for the quality offers. Anything can happen in this arena.”

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

BETLEMANIA

THE PRODIGY are headlining the 1995 INTERNATIONAL NO WORRIES BEETLE BASH, a three-day festival which takes place at Avon Park Raceway, Stratford, on the weekend of July 7-9. The festival is in honour of Volkswagen’s ultimate style mobile.

The Prodigy will perform at an open-air rave, alongside DJs Dougal, Slipmat and Seduction, while Jon Pleased and Jonn Ristuston play in the Full Moon Tent. Other attractions include a cinema, a theatre and a fun fair. Plus, of course, more Beetles than a “Herbie” film. What’s more, we have five pairs of VIP tickets to this event to give away.

Just answer the following:

Which famous playwright was born in Stratford?

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

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

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

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

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

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

**DAVID ALVARADO**
**BORN:** Los Angeles. 7.7.1964.  
**HISTORY:** "Working at Bomb Records and doing production for Stickman gave me a profile in America. Los Angeles has always lived in the shadow of other cities, and I've always wanted to do something major for the place. So many things are working against LA that it's often hard to keep up the motivation. But I'm getting the urge to make a lot of people creative."  
**WHAT PROJECTS ARE YOU CURRENTLY WORKING ON?** "I'm still doing my thing for Strictly. I'd love to do another Stickman project and I'm hoping Derrick Carter will do some more records for me. I'd just like to pull some more people out from the LA talent pool."

**FAVOURITE DJs:** Graeme Park ("I don't play too many vocals, but he does it so well"), John Acquaviva, Lil' Louie Vega, Derrick Carter, Pierre.  
**FAVOURITE TRACKS AT THE MOMENT:** Ron Trent - "A Dark Room And A Feeling" (Subwoofer), PJ "Unitled" (Stickman), Womina - "In A Trance" (acetate), Evin Hall - "Reach" (DJ Exclusive), DJ Duke - "Releases The Tension" (Power Music).  
**ALL-TIME CLASSIC:** Cookie Watkins - "I'm Attracted To You".  
**WHERE DO YOU SEE YOURSELF GOING MUSICALLY?** "I'm really into the Josh Wink sound and I think Armand Van Heiden's progressive house edge because it injects a different flavour to everyone else. It's futuristic and that's the way I want to go."  

**THE ULTIMATE RIP-OFF?**

"The Ultimate House", along with similar ragga and techno compilation CDs, is as far from the real deal as Elton John's hair. Remember those hilarious Seventies "Top Of The Pops" albums, which the latest hits were covered in a cheese-tastic instrumental style by a second-rate pop orchestra? Well, the Ultimate House" is the Nineties equivalent.

Released by Tring International, the album has not one second of any of the original tracks on it. As Tring’s label manager, Michael Infante, explained: "They’re all cover versions made by session people. There are whole production teams working on this type of stuff. Some we license, some we commission. It’s a thriving industry. Nevertheless, the albums seem to be causing a great deal of confusion, as music fans seeking copies of original house classics fail to notice the CDs are comprised entirely of rehashed cover versions. In time, they may end up desirable items of kitsch desirer, but for the moment, you’ve been warned. Like all dreams, "The Ultimate House" is too good to be true.

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

**BYTE BACK**

**Wisdom, Weisrackets and Waffle**  
"My next Wink tune is coming out as a... Winc. Or is it WInx? Man, I'm getting confused.

Josh Wink, who needs to look at the label twice. Perkins his crowds. Or is it not?  
"You want to lay off the E. It's really dangerous stuff. It makes people think they can dance."  

Leony Henry, failing to realise that most people are taking additive-free tablets for the last two years  
"By the way, the new God is Josh Wink."  

Junior Vasquez on the Marn Of The Moment...  
According to a manager.

"Ben Turner, you should change your name to Ben Dover, Ben Dover and kiss my arse.  
You Junior arse-tickler."  

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

And KENNY LARKIN’s ‘Loop 2’ for RAS... Coming soon on Cologne’s Force Inc is IAN POOLEY’s ‘Celtic Cross’, which will have remixes by DJ Sneak, Don Garvin and Substance 88. New singles are also promised from SUBSONIC 808 and BIOCIPC... REDMAN ASCENT’s new album, ‘Music For Particles’, will be released on Rising High this summer. -... THOM the Latin American importer and retailers, have started a dance label called Torri Dance. Two CDs are planned so far. The first is "Wamani Weapon", which features recordings of the last time Hand Of Jacob played at a party in the US. The second CD, "Inf Baby", has Peruvian chants remixed by SURS OF NIAGA, U-ZO, POWER and PSYCHIC... Volume Four of the DJ KOKES is running soon, with ELODIO, FAVIAN, RESOLUTION, and PABLO’s EYE on the case for the Swan label. July sees the release of a CD compilation of the first two volumes of the series, with the promise of albums from RAMAP GAG’s Coup project and label manager COLIN NEWMAN to come later... Uncertainty still surrounds this year’s LOVE PARADE festival in Berlin. Tentatively scheduled for July 6 it’s the subject of dispute between several big name record labels and the council (who don’t)... The wanderer chic cyber-star JIMJIM TENOR release’s his‘Europe’ album on Sakha subsidiary PDU in August. -... the mysterious SCHATRAX singles will soon be released on a 12” compilation with a limited edition vinyl version... Liberty Grooves are set to issue DJ NOIZE’S "The Whole Mess", a 12-inch single with a free 10-minute mix tape. The London label and record store are also to launch a new clothing line, LSS... Moving Shadow’s latest signings, DEAD CALM from Bristol, have their debut single, "Urban Style” "Searching” out soon, with a remix package courtesy of DJ MIKIE to follow. Also coming out are a single from HARMONY, PULS, a new ONNO TUNIO single, "Nu Birth Cool" and TREND 66’s "Free La Funk"...Universal Heroes... CLAUDE YOUNG releases another Brother From Another Mother in July on Seventh City shorty, it’s entitled “Acid Wash Conflict”... AXS 11 will be JEFF MILLS “Purpose Maker”. Richy, however, will be preceded by AXS 12 (a MILLSTAFF single) and 13 (MILLS and ROBERTDON mix of "K-100"). Ashanti types DAD and COX are already well set up for release by HEXONIC. Also, HEXONIC are releasing a single from JOHNSON. You could also look out for the NEXT LANDSTROM album soon... This summer’s releases on NINA TUNE include a new 12-inch by HERBALASS and a DJ FRIDOM remix package with AUTOMICE’s contribution called “Sox Bits”, MLO working "Dark Blood" and JUJU/JEMMYMAN turning over "Yahweh". Journeyman has his own single, "Goca’s Parts 1 and 2", out on July 15, which re-shuffles the N-Time label. Finally, NEX are finishing off the Nina Tune computer game. It’s based around a record-throwing Ninja character who has to fight off the forces of Babylie. Apparently... DEEP DREAM have released DAVEY’S "Day By Day" for Relief and are "The Need Track" for Tibe. The KRUDER & DORTMURDT remixes of BOMB THE BASS’ "Bug Powder Dust" are not released this month, Island have decided to concentrate on looking for a chart-hit single instead. PRESSURE DROP are recording a single for Hard Hands. Also, on the label is a six-track EP from VINYL BLAIR (Billy Nasty and Stevie Dus). Copies of the WALL OF SOUND, "The News You Need To Know", are changing hands for up to £30... TTP have a PLUTO album scheduled for a July release. ANGEL MORGAS has recorded a track with UNDERGROUND SOUND OF LISBON for release on Tribal UK... Official MANIC WAX’s merchandising can be seen in Izba Izla and Bar M. Fake T-shirts and club stuff are already doing the rounds..."
MEET ME OUTSIDE MCDONALD’S IN Crystal Palace. I’ll be there in 10 minutes.” The voice on the mobile phone belongs to the man behind Energy FM, one of London’s longest-running pirate radio stations. He has agreed to talk about his activities, but only on the condition that his identity and the location of his studio are kept secret. The Crystal Palace rendezvous is the end result of a two-hour tour of south London’s council estates.

The guy from Energy is not cautious without good reason. The maximum penalty for anyone convicted of “being involved in unlicensed broadcasting” is two years imprisonment and an unlimited fine, and the Department Of Trade And Industry (DTI) have a team of over 120 staff working tirelessly to control what they describe as the “menace” of pirate radio. Last year alone, the DTI carried out 570 raids in the UK. Most London pirates expect to be busted about once a month.

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

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

PULLING up in a blue Escort after a little more than the 10 minutes he had promised, Energy FM’s supremo is surprisingly friendly. He’s an enormous black guy with big gold rings in both ears. Having introduced himself, another tour ensues – this time of the area’s taller tower blocks. As one of the highest places in London, Crystal Palace is a prime location for pirate radio transmitters and a prime target for the DTI investigators. Energy have been broadcasting on and off from here for over three years and the station’s boss knows the area intimately.

Tower blocks are central to pirate radio mythology because their height provides stations with the widest possible catchment area. Most hide their transmitter in a lift shaft or a drainage pipe within cable reach of an aerial placed on top of a block. Energy’s transmitter is sufficiently high to enable their programmes to occasionally be picked up in Luton, which is some 50 miles away.

Contrary to popular belief, however, it’s not true that pirate DJs actually perform in high-rise buildings. A station’s studio can be situated anything up to a couple of miles from their transmitter, to which they send signals via infra red midlinks. Easily located by the DTI’s tracking vans, it is the unattended transmitters which are most often seized during raids. They cost a minimum of £300 to replace and represent a continual drain on pirates’ resources. Energy lost no less than three a couple of weekends ago, forcing them off air for several days.

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

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

“I love being a pirate because of the audience,”
Dodgy addresses, secret identities and the threat of two years imprisonment... but they remain undeterred.

Is PIRATE RADIO the last bastion of the underground?

words Jonty Adderley pictures Andy Catlin

says Marie, who is one of half a dozen or so female DJs working at the station. Marie has been spinning on Energy for around 18 months and her two-hour show concentrates on techno. Since starting her DJ career in pirate radio, she has gone on to play at numerous clubs, including Eurobeat 2000 and the VM nights in east London. One of her colleagues at Energy, Dave, has also found club work as a result of joining the team. He first became involved by chance. "I was working in a record shop and a friend of mine came in and asked if I was interested in having a go at playing on the radio," he explains. "I wasn't particularly bothered at first, so I started off with a graveyard slot. At that time, the station was mainly playing jungle and hardcore, and I was the only person here playing house music. They then gave me a proper time slot on Sunday afternoons and I really started to enjoy it. I've since had the opportunity to develop my style and my mixing skills."

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

Dave pauses for a moment, a dreamy smile creeping over his face. "I really love my show," he adds.

I also wanted to play loads of mixes. At that time, most of the other stations didn't cater for mixed music at all. A lot of them had good disc jockeys, but I felt that the music they were playing was pretty boring. As far as I was concerned, the only other interesting street station was LWR."

Not that Gordon initially housed any real long-term ambitions. "We were just a normal pirate station. We had an engineer who made transmitters for us and we mainly broadcast from Crystal Palace or Swiss Cottage. Most of the DJs had day jobs to enable them to survive."

Colin Dale, for example, used to divide his time between DJing on Kiss and earning a crust with Barclays Bank. Like Gordon, he was initially simply pursuing a hobby rather than dreaming of fame and fortune. "Kiss certainly had quite a lot of impact as a pirate, but we never sat down and thought: 'We're going to follow this or that strategy,' " he recalls. "We didn't really set out to do anything but play the kind of music we wanted to hear. Getting to the stage we're at now just happened naturally."

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

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

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

The arm of the DTI responsible for enforcing the laws and making the arrests is the Radio Investigation Service (RIS). The Deputy Director of the RIS is Colin Richards, who notes that he is a keen fan of "heavy metal and mid-period jazz". Colin Richards' main concern is that the pirates interfere with others existing on the wavelengths. "The pirates interrupt the emergency services and authorised broadcasting services," he states. "And however much they try to avoid it, the fact is that they're doing it on their own means they cannot plan frequency use in the way that we can for authorised services. They may tune in to a frequency and hear nothing there, but that doesn't mean to say that the frequency is not being used or that there isn't a harmonic on it. Planning is a complicated technical process."

Although the DTI devote the bulk of their time and energy to tracking the countless London pirates, they operate nationally through a network of 20 regional offices. At the end of last year, for example, they raided Power FM, a Nottingham station specialising in pumping house. "They raided our transmitters just before Christmas," explains Cas-Roc, the station's programmer. "They also hit two other stations in the area - Globe FM and Heatwave - at the same time. As of yet, Heatwave is the only operation which has managed to get back up and running. But while we've been off air we've thrown house parties every single week and each party has drawn a crowd of over 500 people. It's from these parties that a whole new set of DJs is starting to emerge."

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

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

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

From his position as a pluggers he now sees a scene which is powerful but frequently fragmented. "There is a general sense of community, but there has also always been an in-fighting. It really depends on the genre of music. Some of the reggae pirates in London have a strong sense of unity, whereas all the stations in Birmingham fight like mad with each other. But when they're up against the authorities everyone is into the unity of being a pirate."

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

Pirate radio has also been a springboard for a hugely unrepresented pool of talent - women DJs. At Dream FM, the leading pirate in the Leeds area, they have been using female DJs since the start, even dedicating whole days to the ladies under the appropriate title of Dream Girls' Days. Alice, who now DJs at Bar Basics, the pre-club bar for Back To Basics, learnt her craft via the Dream airwaves. "I know it sounds terribly tied and cliched but, three years ago, there weren't any women who were DJs," she says. "And even though I considered myself to be very liberated, it never occurred to me to do it. I was far too busy going out and listening and having a good time myself. Then I thought: 'Hang on, I'm devoting my life to going out and mixing with DJs, why don't I try doing it myself?'"

Annabelle, who is taking a television broadcast course at Leeds University, has also changed her career plans since joining Dream FM. "I want to carry on playing the music that people want to hear. Studying television is fairly interesting, but I really want to work in music now."

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

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

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

A belief in and a love of whatever music they're playing is the common trait of all of the pirates. As with all activities which are centred in inner-city areas, there are certainly one or two genuine criminal elements around, but the vast majority of pirates are otherwise law-abiding citizens with enough character to be able to cope with the risks. Britain has a long and distinguished history of bold individuals challenging laws which they believe to be unjust. The pirate radio stations are part of that rich tradition.
CD, Cassette, Vinyl. Initial copies of CD&M are available in polytube format.
THE winter of suffnss and
tuffness, direct beats and flash
action grooves is passing...

We're sitting in the bay window
of KRUDER & DORFMEISTER'S first-
floor flat, somewhere in the Turkish
district of Vienna. The sun is going
down, the shades are on and we're
blissfully stoned. The gentle chirrup
of twilight rendezvous and young-
love gatherings floats past. This is
day suffused with a lument glow,
viewed through a smeared lens.

Contentment never felt so good.
Petter Kruder and Richard
Dorfmeister's "G-Stone" EP is
playing in the background—
achingly beautiful funk and
gloriously hazed flashback grooves
which sound so sublime and soaked
in memory, you wonder how you
can ever go back to oh-so-
uncompoal London.

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

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

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

In Vienna, everything is also
"cool" and 'groovy'. Except
when it's "quite-cool" and "super-
groovy", Which it frequently is in
the w()rld of Peter Kruder and
Richard Dorfmeister. Not in some
cheeky, retro-camp style, but rather
the consummate redefinition of
slck, chic and stoner sasseness.
The cover shot of the "G-Stone"
EP, their debut release of last year,
saw the duo posed in a smooth
take on Simon & Garfunkel's
"Book Ends". But the music—
an achingly poignant wander
through neon sleaze joints and
tripped-out bass-abandonment
—was lethally original, working
flutes and Fender Rhodes into
head-nodding nu-jazz.

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

These days, the duo are on the
most-wanted list of every remix
project going. Theirs is a world
where the sleek cut of fashion and
art collides with scuzzed acid jazz,
where Dorfmeister's classical guitar
and flute frolic in the same sound-
pit as Kruder's hazing analogue
gear. Seen and scene, they hang
out with photographers and artists.
One of them used to cut supermodels'
hair and the other has a girlfriend
with the sexiest scar in the world.
As DJs, they mix from Lalo Schifrin to
DJ Nut Nut to Little Axe to Antonio
Carlos Jobim. Like Portishead, they
share a love of soundtracks, battered
organs and grnny snapshots of
Sixties black and white action.
"We like really rough things, but
in a sophisticated way," agrees
Kruder. "We use a lot of dirt, real
destroyed stuff."

They go to know each other
through Vienna's arch-precincter,
Constantine of Abuse Industries
and, like so many of Vienna's
premier seestyers, they refuse to
lapse into po-faced indulgence.
"Yes, we are mad here," grins
Kruder. "Nobody is serious. It's
tue. The again, if you take yourself
seriously, you're even more mad."

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

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

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

Krudcr & Dorfmeister's remix of
Bomb The Bass' "Bug Powder Dust" is
out now on Stoned Heights

words Calvin Bush
picture (top right) Piers Allardyce
He’s his first UK artist to sign to Tresor.
He’s the one and only CRISTIAN VOGEL

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

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

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

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

“lfve always been into unpredictable music,” says Vogel. “I like the idea of people hearing
something they didn’t expect.”

So much so that there’s a sense of freestyle anarchy at the heart of his work. More at home with
your Saks and Air Liquides, it is, however, no surprise to learn that Vogel is about to graduate from
a university course in 20th Century Music.

“We study everything from Stockhausen to Boulez to Cage. It really has taught me a great deal about
musical structures.”

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

“I've been DJing a lot recently, so I’ve started to understand the way that a whole night works,” concludes Vogel.

“The highs and the lows, and what to drop when. “Absolute Time” is a reflection of that. A map across a micromos
with the common thread of the four-four drum.”

A positive education indeed.

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

words Calvin Bush  picture Piers Allardyce

ROYAL RUMBLE

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

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

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

In King Just’s case ‘that sound’ means a track
with cool guitar licks, insistent horns and a beat
which leaves the loop-simpletons in its slipstream.
On top of this, he lays down a dipping, diving rap,
skipping and stumbling over references to shaolin swords,
jojo, sneakers, Figaro, Captain Hook and Big Foot.

“My style is off-the-wall hip hop. It’s like the mentals,
you know what I’m saying? It’s like thoughts wandering,
talking it to the next level.”

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

“The East is bringing it back and I want to prove how
versatile I am. How I’m coming in all flavours.”

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

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

‘Warrior’s Drum’ is out now on Ruffness/XL

words Will Ashon
Sky Dyed

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

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

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

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

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

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

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

words Jake Barnes picture Paul Hampartsoumian

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

Flying Tonight

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

TECHNO has endured some highs and lows over the years, but has emerged strong and stable. Now it can have some fun. It can take a few chances with its 4/4 boom. Which is where DOI-ONG come in.

DOI-ONG is not a new name. The duo, Nick Hale and Gaz Dewar, are both in their late Twenties. Hale trained as a musician, Dewar as a sound engineer. Both found comfortable employment in the sound and vision media (MTV, Sky, Virgin), but have been unable to resist the siren call of nighttime beats. They first released tracks in 1991 on The Brain Club’s Brainahik label and, over the next two years, delivered quality cuts such as ‘Chunky’, ‘This Is The Way’ and ‘Wiggle One Time For The Judge’ (recorded as The Oval Five) as pounding responses to the pulsating scene.

“You’d go to a club, come back buzzing and want to re-create that storming sound at home,” says Hale. “It was an immediate and exciting period.”

DOI-ONG rode the tail end of the late Eighties/early Nineties house boom, giving people what they wanted. But as the E-generation has entered a new decade (“Drugs are a huge part of the scene,” admits Hale), the pace appears to have changed. It hasn’t so much slowed down as become more thoughtful. And so have DOI-ONG.

“There’s only so far you can go making strictly dancefloor records,” notes Dewar. “We definitely feel a need to do something deeper, more subtle. That’s why there’s a mixture of influences on our new ‘Airport’ EP. One track is quite garage-like and another has a lot of ambient overtones. We’ve also sampled some Alabama prison songs from the Fifties.”

“It’s very layered music and we think people will get into it when they’re having a smoke at home,” laughs Hale. “Mind you, we’re a bit concerned that it will be too detailed for DJs. We’ll probably have to strip it down for the clubs.”

words Jake Barnes picture Matt Bright

The ‘Airport’ EP is currently available on Ministry Of Sound

UPPERS

- Fabio and Grooverider for dropping Carl Craig’s “Bug In The Bass Bins” at 4.35pm for the past three years. It’s been the Speed anthem for months
- Breakdancing in clubs – at the Sound Factory Bar to Louie Vega, Wobble’s Boat Party to Huggy & Ralph Lawson, and at Maxximus To Son Of Noise
- Snorting vodka. Safer and more effective than drugs
- Mel & Sue, comedieness of the future, for taking the piss out of upper-class ravers
- Phuture 3.03 at the Muzik/Pass The Bong. For showing all other artists around the world how to perform a live PA
- Dim-Mi at Renaissance. Back on form and back to stay
- Everyone sorting it out and signing to major labels. Alex Reece, Bandulu, Spooky, Kruder & Dorfmeister...
- Daylight clubbing at Back To Basics, Renaissance, Trade, Scuba, Club For Life and Full Circle
- Freedom FM. London’s gay pirate radio station. We need more of them
- Girls wearing trainers in clubs once again

DOWNERS

- American DJs bidding for the equaliser. Doodle don’t Yankees!
- Virgin Club awards. They say nothing to us about our social lives
- DUB Tribe and Danny Tenaglia blowing out UK Tribal Gathering. The only two artists we really cared about seeing
- Sawing down tracks in a “French Kiss” style. You know who you are, Nash!
- Binny from “Endtimers” going to Ibiza for the summer. Still, we’ll see you there soon!
- Compilation albums which use the name “Sound”. “The Sound Of New York”, “The Sound Of Tribal UP”. Enough is enough!
- Leaving dark clubs for the daylight. At almost everywhere in London and anywhere else that closes after 4am
- Patrick Prin’s remix of Felix’s “Don’t You Want Me”. No mate, we don’t fuckin’ want you!
- Girls still wearing lace-up knee-length boots in clubs

UPPERS & DOWNERS

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ENERGY FLASH

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

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

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

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

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

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

The other side of the record, "Leave My Body", reminds me of The Residents or Lost Eighties band The Very Things. The sinister, slowed-down vocals are reduced to a sickening leer. Astral projection to higher levels of bliss, this is definitely not.

"I've never even heard of the stuff you're talking about," he says. "Oh. But do you have out of body experiences?"

"I guess I do, all the time. I just don't know I'm doing it!"

words Calvin Bush

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

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

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

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

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

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

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

'Direct To Disc' is available now on the Stickman label
Phuture framed!

The first legal outdoor event for three years, TRIBAL GATHERING truly was a uniting of the tribes, bringing together artists, DJs and 27,000 ravers from all over the world in a field in Oxfordshire. For some it was a flashback to forgotten times, for others it pointed the way to the future. For those who rocked it, lost it or failed to show, here are a few pictorial highlights...
STRAIGHT FROM THE HEART

Spearheading the electro revival from the heart of Detroit, welcome to the world of DIRECT BEAT

W e desperately wanted to get back to the roots of Detroit music. Everything was kind of rovey - it was just as fast and as noisy as you could make it. We were very frustrated, so we decided to ease out of the scene and only release other people's material. Then, when the music started to have a bit of style again, we thought, 'Okay, it's time to go back and do what we have always done' - Laurence Burden, who runs Detroit's 430 West label and its groundbreaking DIRECT BEAT electro/techno offshoot with his brothers, Leonard and Lionel, is on the line from the Motor City. Classically-trained musicians who started messing about with keyboards and drum machines in the mid-Eighties, their first disc, "I Believe", was released under the name of Octave One on Derrick May's prestigious Transmat label in 1987.

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

"We're Like The Heart" by Aux 88, a two-track single that captures the spirit of early Detroit electronic funk. The latest cuts are Aux 88's "My Aux Mind" and DJ KFs "Experience The Bass".

"We're just trying to get back to what's real. When we released the first Direct Beat record it was already two or maybe three years old. We sat on it for that long because we didn't think anyone else would get into it. Now the rest of the world has caught up with what we're doing."

Aux 88's "My Aux Mind" and DJ KFs "Experience The Bass" are available now on Direct Beat

words Dave Mothersole

POWER TO THE PEOPLE

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

"There's not a jungle beyond the forbidden zone," ponders a reflective Sian in the "Planet Of The Apes" film, as sampled in T POWER's "The Elemental".

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

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

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

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

"I used to be in a band called Bass Selective and we devoted ourselves to mindless hardcore," recalls Marc. "We went through a real drug abuse state. Flowered Up's 'Weekender' summed it up."

Those days are well behind him now. "Taking a journey into the consciousness and intellect" is on the agenda instead. The hypotheses of trance wrapped around the synthetics of drum 'n' bass at its most delicately manipulated. Under the name of Atomic Dog, tracks such as "Step Into The Light" and the forthcoming remix of "Natural Born Killaz" cut from hard step to light soul with grace and ease, while Marc promises that a future T Power album will be a 50-minute musical journey through emotional moods."

A symphony for the devils and the angels among you.

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

words Calvin Bush picture Pat Pope
Present

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THE REECE PROJECTS

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

ONE of the most sought-after dubplates around right now, ALEX REECE's "Pulp Fiction" is not quite as you might think. The movie of the same title was the last thing on Alex's mind. "I didn't call the track 'Pulp Fiction'," divulges Alex. "It was Fabio. I needed a title and Fabio, who had just been to see the film, said the tune was just like it."

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

Alex discovered breakbeat while he was engineering for Basement Records. It was here he first met fellow junglist, Wexdoctor, who implored him to release the jazzy "Basic Principles" as his first solo breakbeat outing a year or so ago. Not that he is a jazz enthusiast. "I've never been into it," he says. "You now hear a lot of tunes which sound just like 'Basic Principles', but I think the time has come to move away from jazz and into a new style.

I want to embrace a wider range of music."

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

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

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

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

YOUR music has a lot of soul. Do house and techno have soul?

"I'm not really familiar with house or techno music. If I had to answer that question, I'd probably have to say no, not really. I don't think soul is about a musical form or structure, it is to do with emotion and expression. And as far as I can tell, house and techno is all machine-made and is designed for a very specific purpose, namely to get large groups of people dancing.""Can you remix the blues? "No, you can't fuck with the blues. Look at Eric Clapton. That guy is running scared."

So what about your Jon Spencer Blues Explosion's "Remixes" project? Did you choose the remixers for this? If so, why did you pick them?

"Some of them were sort of chosen by default. The original idea was to get real straight rap DJs or producers to do the stuff, but none of the people we were fans of and admired were willing to do it. They either didn't like the fact that we were a five band and they weren't interested, or they wanted too much money. That was a little depressing.

In the end, the only real rappers we had were Genius and Killer Priest [from Wu-Tang Clan] and, frankly, I was disappointed with what they came up with. Helmet once asked Hank Shocklee to do a remix and nobody liked it. I think there may be problem when rock acts ask rap artists to do something, because they kind of hold back. It's like they're trying to second-guess what the artist is looking for. In my case, I wanted them to just mess it up.

Imagine you are forced to make hip hop records. Do you protest? "Yeah, I would. It's simply not in me, so it's not right. I was at a party the other night and this guy wanted to take a photograph, and he said, 'Come on, give me a A-boy stance!'

"I mean, it's not me. I'm a great fan of rap, but I don't think I have it in me."

Has electronic music damaged rock 'n' roll in the same way that the electric guitar did acoustic music?

"No, not at all. I would strongly disagree with both statements. You should use anything you need to get across what you want to get across. I'm not a purist. That's why I'm not a fan of house or techno. To me, they seem to be very strict types of music."

Portishead make the rain music for the coffee table. Discuss "I don't know. Someone was telling me that guy didn't even have a theremin and the theremin sounds on their album are sampled. For the coffee table? I don't know..."

Do people play air theremins at your gigs? "I haven't seen it, no."

Did they "nack" for the man? "Er, no, but he certainly tried. There's that crazy photo of him shaking hands with Nixon. He wrote Nixon a letter saying he thought he could help with the drug problem because of the special relationship he had with the youth of America. It's an incredible letter, but they weren't going to listen to some drugge out rock 'n' roll singer. Elvis was a big fan of law enforcement. He even collected police badges."

Name five essential style items. "[In a severely painted voice] No, I can't. Maybe readers could send me some suggestions. I need help with that."

Tell the world about Jack O'Fielld. They're a band from Austin, Texas, with a guy called Tim Kerr, who used to be in The Big Boys. I've never seen them live, but they've made some good records. There's one 10-inch they did with a kind of horror movie picture on the front. That was great."

You are Noah. As the flood waters rise you have time to save two acts. Who gets the run rations and who sucks ocean? "Oh Jesus! Two of them, huh? I guess I'd go for Billy Childish and maybe Skinned Teen. [Long pause] Oh, I should have saved The Fall. But they'd probably have survived it anyway."

Jon Spencer Blues Explosion's 'Remixes' is available now on Matador
Zion Train Present

Zion Train On Tour In June

Wed 14th - The Cooperage, Plymouth
Thurs 15th - Malap, Bristol
Sunday 18th - After Dark, Reading
Saturday 24th - Glastonbury Festival, Nr Shepton Mallet

Homegrown Fantasy
CD • Cassette • Limited Edition Vinyl
Few junglists have taken their innovative bent quite as far as PHOTEK. Here’s to the sound of the shag-pile carpet

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

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

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

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

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

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

“Then got some of the crackles on their own and started reversing them, twisting them and putting them over the top of the strings.”

It’s a startling attention to detail.

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

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

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

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

“Every waking hour, I’m making music,” he laughs.

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

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

Welcome to tomorrow, people.

Words Rupert Howe  picture Pat Pope

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

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

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

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

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

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

RENEGADE SOUNDWAVE

SMOKING! No, make that SMO-O-O-OHKIIIN! (a la Jim Carey in ‘The Mask’). It’s the only word to describe RENEGADE SOUNDWAVE, those masters of real deep punk-funk and gangster riddims. It’s what they spend all of their leisure hours doing. And it’s what their music sounds like. Medical services have recently been advising anyone listening to their “In Dub 2 – The Next Chapter Of Dub” album to have a fire engine on stand-by. It’s that hot.

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

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

Just solve this unforgivably dumb riddle:

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

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

PHOENIX FESTIVAL

SUMMER’S here and the festival season is in full swing. The time is right for lying face down in a field full of bovine swarms, while the distant hum of some disputable musical rabble puts a smile on your sun-kissed face. Festivals: lost it at one, lost it at ’em, eh?

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

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

Just answer this unavoidable straightforward teaser:

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

Please mark your entries “Phoenix Competition” and include your telephone number so you can be contacted immediately.

NATIONAL EXPRESS
Almost 10 years after he sparked the acid revolution, Spanky is returning at the head of PHUTURE 303. But he's by no means the only original hero of house music making a comeback...
Spanky, the founding member of Phuture together with DJ Pierre and Herb Jackson, is hooked. No matter what he does, no matter how he makes his money, house music will always be his first love.

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

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

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

BACK TO THE PHUTURE

MUZIK's Guide To The House Pioneers

FRANKIE KNUTTLES
NICKNAMED "The Godfather Of House", Knuckles enjoyed a production role on early releases like James Principle's "Baby Wants To Ride". But it was at Chicago's legendary Warehouse club, where Knuckles DJed from 1979 until its closure in 1983, that the foundations of house music were laid. He later moved back to his native New York, where he DJed at the Sound Factory and forged an incredibly successful production and remix partnership with Dave Morales.

Still rocking the Sound Factory Bar every Friday, Knuckles' "Welcome To The Real World" album, reflecting his love of soul and R&B, has just appeared in a blaze of promotion. On the down side, he's also Janet Jackson's favourite DJ.

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

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

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

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

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

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

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

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

DURABILITY RATING: 7/10. Assuming that is, the great fiddle come round keeps restricting him to house music. Currently working part-time, but "Sceneries Volume 2" is due to be released in late 1996. 'Sceneries Volume 3' is almost finished.

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

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

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

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

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

"Rip me off?" laughs Pierre nonchalantly.

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

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

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

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

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

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

TYREE

ALTHOUGH he's the original Chicago master of hip-house, Tyree Cooper is best remembered for the 808-fired "Acid Over", a massive underground hit in 1987. He moved over to hip-house at the suggestion of Rocky Jones, the boss of DJ International Records, and worked with rappers Kool Rock Sadda and JMD, as well as fellow practitioners, Fast Eddie. From there, he gradually switched to traxx-style house, most notably with "Soul Revival Part 2".

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

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

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

DURABILITY RATING: 8/10. Too long without any serious attempts at trying to elevate the red carpet treatment. That said, the reputation of Cosmic will certainly help.

CLASSIC TRACK: "Acid Over" (DJ International, 1987)

FARLEY JACKMASTER FUNK

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

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

KEY QUOTES: "Of course I'm 'The Godfather Of House'! Who else could be?"

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

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

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

CLASSIC TRACK: "Love Can't Turn Around" (DJ International, 1987)

JOE SMOOTH

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

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

KEY QUOTES: "I think that what's going on with the underground scene can only go so far. A lot of people are getting more into vocals, but I don't want to lose the sound of music than just a mechanical feel."

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

CLASSIC TRACK: "Promised Land" (DJ International, 1987)

BAM BAM

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

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

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

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

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

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

CLASSIC TRACK: "Where's Your Child?" (Westbrook, 1988)
**MINISTRY OF SOUND**

**Fridays**

**OPEN ALL HOURS**

**RESIDENTS**: DARREN EMERSON & JIM MASTERS  
23/6 UNDERWATER NIGHT  
DARREN EMERSON  
JON 'PLEASED' WIMMIN  
DARREN PRICE - AMPO - FLYING RECORDS in the bar: TERRY FARLEY MICK HALL SIMON DUNMORE JO MILLS  
30/6  
FRANCESCO FARFA  
LIVE - THE JOI  
RAD RICE - D.O.R. (KEVIN HURRY & KEVIN SWAYNE)  
MONKEY PILOT - JUSTIN BERRMANN  
7/7  
DERRICK MAY (DETOIT)  
STEVE BICKNELL  
LAWRENCE NELSON - BREEZE  
14/7  
K - HAND (DETOIT)  
ANGEL MORAES (HOT & SPICY, NYC)  
PHIL PERRY - ALFREDO - DOMINIC MOIR  
21/7  
BANDULU (LIVE)  
STACEY PULLEN (DETOIT)  
LUKE SLATER  
KELVIN ANDREWS - JON 'PLEASED' WIMMIN

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

**Saturdays**

**Rulin'**

**RESIDENTS**: CJ MACKINTOSH & HARVEY  
24/6  
LESBIAN & GAY PRIDE  
TERRY FARLEY & PETE HELLER  
JEFFERY HINTON - LUKE HOWARD - DAVE HENDRICK - TIM LENNOX - QUEER NATION & FLESH (in the v.i.p)  
1/7  
"BG" - BRITISH GARAGE NIGHT  
LIVE - C&C MUSIC FACTORY FEATURING "ANNA MARIE"  
KID BACHELOR - RICKY MORRISON - ROB ACTESON - LINDEN C - BOBBI & STEVE  
8/7  
UNITED STATES OF MINISTRY  
RALF (COCO RICO, ITALY) "LITTLE" LOUIE VEGA (NYC) T.B.C  
LUKE HOWARD - PRINCESS JULIA  
15/7  
BILLY CARROL (ROXY, NYC)  
LIVE - KATHY SLEDGE T.B.C  
SIMON DUNMORE - SMOKIN' JO  
22/7  
TONY HUMPHRIES  
29/7  
TODD TERRY

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Vienna

words Calvin Bush
pictures Piers Allardice

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

Those ULTRAVOX MEMORIES.
Who could forget them?

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

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

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

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

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

It may only be the start of summer, but a clammy heat-haze is already smothering the city. Head for the tiny Eissalon Galioli for a much-appreciated mango-ice cream or lunch on a Mozzarella toastie outdoors at Panino's, and you'll sit with crookster promoters, posh fashion victims, mewing kids and grumpy grandmas. We are told that these are big pick-up places. People-watching at its very finest, we reckon. Again, it's that insouciant mix of styles and ages you don't find in Britain. The breakdown of cultural barriers also makes Black Market one of the best record stores around. Passing through a Siam City-style clothes shop (which reveals Study, Dready and Vans to be just as popular here), you find yourself in a huge space with a cafe on one side and vast racks of vinyl and CDs on the other. Imagine Fat Cat, Daddy Kool and Eastern Bloc rolled into one. From techno to rare groove, it's all here, including old Mark The 45 King breaks albums to die for. Alongside the more house-orientated 33 1/3, it's also the place for club info. Around the corner is another local hang-out, a basketball court where east Afro-Americans and local black kids banter in New York slang.

Something for the weekend, sir?
Vienna

THE language is German, but Austrian people take great lengths to ensure they are not left out and their neighbours as dour, damp squibs. In fact, they go to often ridiculous lengths. At times, it seems like the daddies never really went away, they simply relocated to Vienna to run record labels and parties. A few days before a arrival, for example, Cafe Stein hosted a party to protest at the Austrian equivalent of the BBC changing its test card transmission. Then there are the legendary scams of Abusive Industries (run by one man, known only as Constantine), including flyers for parties which don’t exist and his infamous “Lucky Bags”, handed out in clubs and stuffed full of tiny rag-dolls, religious paraphernalia and old sweets. And let’s not forget the city’s weird fixation with VW Beetles, to the extent that Mexico is now the most popular holiday destination for young Aussies just because it’s the only country in the world still manufacturing them. There’s also Vienna’s labels themselves. Orel is the man behind most of those cut ‘n paste, Seventies-style chic plz-takes which readily identify almost every release from the city touched by Pulssinger or his partner, Tunakan. Theirs is a world where lurid porn, film-star fantasies, beaver-moustaches, low-cost advertising and cheesy slogans all collide in a hysterical counterblast to the miserablist tendencies of techno. The Mego imprint, in the meantime, puts out records which seem to largely consist of recomposed fringe noises. “We smoked a lot here,” laughs Richard Dorfmeister’s girlfriend, Sarah, accounting for a good 50 per cent of the zaniness on offer. “Maybe too much.” To prove the point, she even found a hardcore rave sponsored by Rizla. The rest is just the plain lackadaisical individualism. But luckily, between the pranks and myths, some great music is being made and played.

THERE is no central meeting place for Vienna’s clubbers because, with the city being divided into 23 districts (the district number coming at the beginning of the address and the street number at the end), there is no concentrated location for pre-sweating activity. Some gather in Tlonius Monk, a jazz-cocktail bar decorated like a sleek, art-deco cruise liner, while others prefer the sounds down at Blue Box or The Roxy. DJ Pita’s Electronic Lounge-style avant-garde forum at the latter is the place to peruse the local music bods. It’s usually open until at least 2am, sometimes through till daybreak. Liberal licensing laws, a wide variety of sounds and free entry make the likes of The Roxy a common choice for a whole night out. A good alternative is to go to one of the city’s numerous Heurigen – traditional wine cellars, where the vino is doled out by the half- pint to thuggish-slap and old hucksters in satinine surroundings. On the food front, most restaurants offer the usual Euro-capital global mix out, with the pound now strengthened to about 15 schillings (it was 17 a few months ago), both drinking and eating out will probably seem quite expensive.

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

At the weekends, people generally start heading for the clubs at around midnight, when the efficient tram and underground networks begin to close down for the day. Viennese authorities have given permission for free reins, and a lot of the most talked-about parties shift from venue to venue, from the gas-works on the city outskirts to unnamed downtown cellars, making it hard to keep a tab on the scene. One name to watch out for is Pomelo, the stamp of authority of Dan Lodig, the DJ everybody is tipping for a great future. Anything associated with Patrick Pulssinger is also probably worth a risk, although there’s not too much evidence of consistently cool happenings, except perhaps the nomadic Happy parties. One-offs take place every weekend and, for details of these, it’s best to check the flyers in Black Market or 33:45. The dominant club on the circuit is U4, with Friday night’s Rise, organised by the Memory Machines duo, standing as the city’s premier hardbeat and techno haven. The interior darkness is punctured only by the odd UV light, the dancefloor is solid polished metal and the sound system is amazingly loud and clear. Gay couples mix with students and reformed Goths – there are none of the obvious cliques you expect in Britain – and if Ectasy is on the agenda, it’s not a way of life. There’s no crazy gurning or clutching at water bottles, just passion, dancing and whooping, and forays into jungle and trip hop are fairly well received.

One word of warning, however. Not only are the U4 drinks obscenely expensive (£4 for a bottle of beer), but the barmaid with the blue plaids consistently tries to rip punters off. Just ask our photographer, who found himself extorted for a tip with the threat of violence for non-payment. Despite the focus of attention currently falling on U4, another worthy club is Turbulence at Kunstwerk, which hosts some excellent parties for those veering towards the harder side of techno. WUK, a government-sponsored arts centre, is also occasionally used for special events, but the barren interior makes it a difficult venue to really set rocking.

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

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

Thanks to Richard and Sarah for kindness, company and chauffeuring. Honourable mention also to Patrick, Katya, Erden, Dan and Chris Envelope
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**Rollo & Sister Bliss**

"The house tracks the general public hears are often the saddest, most manipulative bollocks"

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

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

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

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

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

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

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

Why not?

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

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

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

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

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

sound on this or that track and then we'll go: "Let's copy it. Plagiarism is the name of the game."

With a lot of enthusiasm and passion thrown in. It's reflected both in the way Rollo and Bliss talk and the music they produce. Walk onto any dancefloor which is reeling with "Get Off Your High Horse" or Sister Bliss' "Can't get a man Can't get a job (Life's A Bitch)" and we're talking a vibe, a feeling, an emotion which you'll remember midsong through Monday morning when you're back at that shit job with another boring week ahead of you. We're talking a peak experience. We're talking magic moments. Yeah, that was me and you on Saturday night, that was. We were truly alive!

"Songs are important," agrees Rollo. "That's my problem with drum 'n' bass, acidy, Chicago-y, Detroit-y tracks. I could make music like that, it's so simple to do. I know it works on some floors, but I don't see what's so brilliant about hi-hats, drum and bass, and a bit of 303. It's being mythologised and I just think, well, if you're not a DJ... Are you going to fork out five quid for that?

And the thing is that people don't buy those records, they don't sell many copies, because they don't give you a huge amount of emotional input. You don't remember them at the end of the night. You remember..."

whatever, but more thoughtful, more substantial.

"House has a very bad name with a lot of people. They say there's no substance, no content, it's just good-time music. The art for me, like, yes. It's just good-time, because it's made to dance to, but if you buy the record and listen to it at home, you could get a bit more out of it. Particularly the songs. It's only the tempo which guides what you have to do. If Bob Dylan was writing house tunes people would take them more seriously, but everyone wrongly assumes this music has nothing to say. I know a lot of house songs are walking cliches, but I wish people wouldn't lump them all together.

"The problem is that most house songwriters are in their mid to late Thirties and are writing for people like Deuce. So the house tracks the general public hears are often the saddest, most manipulative bollocks. It's all well and good Roger Sanchez saying it's about songs, but then you hear the songs he writes for Kathy Sledge and they're cliché after cliché. The same goes for Frankie Knuckles and Adeva. That's what puts people off house. It would be great if more proper songwriters were into house. Not the middle-aged ones, but those with something to say!"

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

"I think we've made it a bit of a left turn with "Salva Mea," says Rollo. "It's a serious record, it's about angst and wanting to get away from yourself. The chorus is, 'Just below my skin I'm screaming', and I think that sums up what a lot of people feel sometimes." "Salva Mea" is about the fear and inevitability of death and raises questions of a spiritual dimension. It addresses existential angst and the nature of the human condition against an epic musical backdrop which goes from Wagnerian atmosphere house to deep, dark hip-hop, and back again. It's very sobering. Although, needless to say, it will first be heard by hundreds of thousands of sweaty, off-it clubbers and the poetic beauty of the lyrics will only sink in after a few plays at home.

Below your skin you may be screaming, but, hey, while you're waiting for your number to come up, at least there's Rollo and Bliss to show you how to have a good time.

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JUNE 16th 1989
Cosmic Love
Low Spirit Records (London) presents
Westbury, Kurushu
Hand Sequencer, Nick
Tribal Temple
Andrew Weatherall
Jan Mclaren (Manchester)
Julian Colesno
Nick Brown
Shampoo La
Eurisant 2000 presents
Frankie D's Birthday Special
Axis, T23, Alex Hazzard, Frankie D

JUNE 23rd 1989
Cosmic Love
Colin Dale
Dave Angel
Jim Tin
Matt Tungsten
Tribal Temple
Justin Robertson
Charlie Hall
Jonathan Cooke
Danny Slade (up for it)
Shampoo La
Silverfish Sound
Nils, Murf, Oz

JUNE 30th
Cosmic Love
Carl Cox (Techno Set)
Frank Lumberg Amos (Frank Lumberg)
Mr. Oz
Medicine Drum - Live
Tribal Temple
Gayle Surr
Carl Cox House Set
Phil Perry
Kieran
Shampoo La
Pagan present
Mark Ellen, Takomui Suzuki, Chris Bo, Lee, Jazz

JULY 7th 1989
Cosmic Love
Robert Armari (Detroit)
Sandro Guilla (Milan)
Ricardo Rocci (Milan)
Tribal Temple
Big U (San Francisco)
Ruck (San Francisco)
Andy Morris
Shampoo La
Sex, Love & Motion w/Hit
Russ Cox, Keith Fielder, Paul Tibbs, Stuart Troublesome
THE EGG

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

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

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

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

Simon Reynolds
MUZIK PRESENTS OPEN ALL HOURS

Ministry of Sound, London

SO this is how far we’ve come.

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

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

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

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

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

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

Calvin Rush

USU/ESSENTIAL MUSIC FESTIVAL

Stamper Park, Brighton

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

The next day is Dub day. Early attractions as diverse as the frenetic Dreadzone and the battle-hardened Linton Kwesi Johnson get the audience moving. Later comes The Mad Professor, taking the stage with various associates and trying to create the hi-fi feel in front of a crowd of thousands. It just about works, the climax being a huge dub echo cut relentlessly, disorientating across a jungle beat. U-Roy, one of the dub DJ originators, floats through his set in the largest white hat he could wear and still look stylish, while Jah Shaka replaces all the lights in the club tent with bass cabs and keeps the rhythms booming.

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

If it’s Perry’s constant edginess which gives his set strength. The audience can be forgiven for pulling back when Perry brandishes a knife for purposes only he understands. Even when he says: “I love you as much as I love myself!” it sounds like a threat. At one point, he also declares that “God is a scientist”. Perry, of course, is the scientist of the Jamaican sound. Figure it out for yourself: “I am hell am he...”

Will Ashan
AZYMUTH
The Jazz Cafe, London NW1
AZYMUTH are Brazilian fusionists, much loved on the jazz funk scene, particularly for a track called “Jazz Carnival”. They’ve been going for almost 20 years and have recently released their 13th album. They were mature when they put out their classics and they’re extremely mature now. Tonight, the three guys are also tanned, sporting a variety of pot bellies and moustaches, and playing a two-set show to a fairly modest mixture of the young, the middle aged and the middle class. With a sprinkling of Buppies thrown in for good measure.

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

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

Ike Barnes

REJUVINATION
The Ormond Centre, Dublin
It starts with “Fantastica”, a slice of high octane hard house which hits both the hands-in-the-air posse and those who are here to hear Rejuvenation’s musicality. As does “Phase Transition”, which takes the spirit of Detroit and adds analogue action to create the big band techno sound Jim Muontone and Glenn Gibbons have long championed. The maudlin groove of “Dr Peter” slows the pace, but the crowd stays patient, sapping up the beautiful melodies. They’re rewarded with the rollercoaster ride of “Synchophantasy”, by which point Jim is a lost cause, his glasses off and his face contorting with perspiration.

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

John Collins

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

It’s Bank Holiday Sunday and, this being Glasgow at 2am, there’s the usual mix of sad gangster cool, student sweat and baby-doll pouting. The place is rammed, but not everyone has music on their minds. It’s no coincidence that the Voodoo dancefloor only occupies a beer-like space in the club. There are more important things to think about. Like getting drunk, falling over and not going home alone. Which doesn’t make it easy for The Stickmen. Greg opens with some seriously soulful deep house, peaking with Hardfloors’ bongo-frenzied “Mahogany Roots”. He makes way for Zak, muttering: “He’ll play a little harder”,

and it’s an accurate prognosis. Before long, we’re working our way through Wink’s “Higher State”, more Hardfloor and some blistering breakdown Euro tunes. But attention is wandering, for only because two girls on the dancefloor have removed their tops. By the time we reach Size 9’s record-breaking mid-section, as fine an ending as you could ask for, too many minds have been lost. The reaction is some way off what we’re used to. Hedonism has its price. And judging from The Stickmen’s reception tonight, it’s being paid in full.

Calvin Bush
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LOADED PARTY
Le Queer, Paris

"Are you here for the show?" asks the young queen at the door.

"No, I'm the DJ," answers Tim Jeffery, Loaded Records' blazing supernova. Indeed he is. Jeffery has been invited to drop a set at France's leading gay club by Loaded's latest signings, Impulsion, and the FG 82 Pres radio station (so we'll have stories of a gay kiss - now there's a thought!). And the gig just so happens to fall on the same night that Arsenal are playing Zarragosa.

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

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

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

Matt Higginbottom

PORTISHEAD
Usher Hall, Edinburgh

CARAVAGGIO couldn't have done it better.

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

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

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

There's something in the way they move you, the way their guitars reverberate with a Sixties shimmer, the way Beth wraps herself around her microphone, the way the haunting threnodic sound of "Mysterons" echoes the call of the sirens...

Somewhere, Portishead reprise the quality of "Numb" and the fact they are doing it five makes for a night of transfixation. Geoff's scratching is merciless, the drums roll straight off a military funeral and the double bass is exquisite. They work their way through the classics ("Glory Box", "Wandering Star", "Mysterons") and offer a couple of new tracks which make me wonder if I will ever tire of their sound. The one called "In The Fire" (?) is a generational lament of anthropic proportions. By the time that "Soup Times" is wrecked apart by a rock-out breakdown, Beth resorting to growling in desperation, I'm speechless.

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

Cabin Bush

COOL LEMON
The Arches, Glasgow

Robert Armani got the date wrong. Pete Heller picked Miami over Glasgow. And the venue is open for two hours less than advertised. It's a very good start for this ambitious night organised by those long-time Scottish promoters, Cool Lemon. Regardless of such tedious teething problems, the venue rocks. The massive brick arches have always made this place pretty formidable, but tonight's opening up of yet more archways, never before used for a club event, adds to the appeal. There are two substantial spaces and two vibes, Rocky & Diesel sorting out the main room with a good slab of hard house and occasionally slipping in the odd bit of cheese to make sure that we're paying attention. Armand Van Helden's working of Jimmy Sommerville rates a Gorgonzola 10. While they mount the peaks and recover the lows, the back vault offers a set from David Holmes. Hidden by a rack of bass bins, he takes a straightforward (but still interesting) path from trance, through acid-tinged techno, to aggressive electronic dancefloor assaults.

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

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

Free for all

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

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

BLACKALICIOUS/HUSTLERS HC
Subterranea, London
HUSTLERS HC, a pair of Asian rappers, deliver low-slung tracks which are cut, like their clothes, in the latest New York fashion, but on stage they're just two hefty blokes in turbans. And although they deal with consciousness issues, like being black in Britain and misogyny, their best tune is called "Boxer Shorts Are Better Than Briefs".
There's a 20-minute wait before Blackalicious stumble on. Produced by DJ Shadow, their debut album, "Melodica", came out on Mo' Wax and was as notable for its radical instrumental tracks as the syllabic flip-flop of the rappers. Tonight, however, it's obvious that Blackalicious' chic lies in their wild sound, not their physical presence. Live hip hop is a precarious concept. A music sculpted by black boxes and electronic trickery can often be a bit dull in the naked atmosphere of the performance arena and, on stage, Blackalicious are just three hefty blokes from the West Coast of America.
The amorphous and self-doubt which needles through their introspective raps makes Blackalicious the polar opposites of Snoop Doggy Dogg, Dr Dre, Warren G and the rest of the hip hop gangsters. They don't even demand their audience to throw beer at the crowd. They don't do encores, either.

Jake Barnes
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**LOVE BOUTIQUE**

The Arch, Glasgow

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

This month’s ultra-special attraction is Jon of The Pleased Winmin, a regular guest and personal friend of the Boutique. Arriving in a jet-black Rolls Royce, he fake-fucks the promotor against the door and sweeps into the club with a box full of hardbag and a Joan Collins video for the projector.

**AUTECHRE/SEEFEEL**

U4, Vienna

CONFUSION reigns. Seefeel are walking barefoot on scorched coals: the punters are wrenching and the wall of feedback on “Filter Tip” is incredibly inhospitable. Darren raises his bass aloft and gesticulates threateningly, but the crowd at Vienna’s premier techno hotbed just look perplexed. They’re ignored, and rightly so. This is Seefeel rejecting their static, isolationist tendencies of late to pump up a white noise warmth into their “Quique”-era catalogue. It’s an awesome return to form.

**SON OF NOISE**

Maxim’s, London W1

SON Of Noise are a London rap group who have been in operation since 1991 and this excellent event is to launch their new album, “Access Denied”, on the Little Rascool label. To bump the night up a bit and cover all different bases of hip hop culture, they have organised breakdancers and a graffiti backdrop by Mode 2 of The Chrome Angels. The jam is distinctive for its friendliness.

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

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

Jake Barnes

**U-ZIQ/SLUTS ‘N’ STRINGS & 909/David Holmes**

Pure at Barrowlands, Glasgow

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

Sluts ‘N’ Strings & 909 appear exactly half way through the night and start this, their first ever UK live set with a locked- groove loop. From there, T Raises, Tunakai and Patrick Puleinger slip into furiously funky breaks, acid cycles with hard 303s stabbing deep, jazzy basslines. Their final diversion into disco electronica are all exclusive to the Pure crowd. The last out, “Gay Ranchero”, a beautifully laid back, melodic affair, is due to be their next single. Meanwhile, downstairs, Mike Paradinas of U-Ziq sites surrounded by samplers and synthesizers, his Atari and sequencer laid out on the padded bar of the cocktail lounge. His set combines both ethnic and industrial noises, with some tribal beats thrown in for good measure, and reaches a peak with “Phat2” and “Mega Phunk”. The easy-listening xylophones of the former are overlaid with pebble-dashed drum patterns, while the latter is just a track warped by the Paradinas touch.

Tonight is not as wild as Pure’s previous events. There are less piercings and light sticks and more girls in baby-dolls and guys with tans. But the eclecticism of Pure’s DJs, Twitch and Brainstorm, who vear from the jazz-funk percussives of Gemini’s “Le Fusion” to the drum ‘n’ bass soundtrack of PfM’s “Western Tune”, says it all.

Rory Wetter
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Freedom fighters, terrorists, or just a bunch of teenagers hoping to change the world? Who were the BLACK PANTHERS and why are they eulogised in rap?

words Sonia Poulton

American ‘Panther’ written minute themselves of.

The was words movie city anyway. America was in the throes of a tremendous passion, as students of all races came together in the name of Civil Rights. “All Power To The People” was the essence of their motions.

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

FORMED in Oakland, California, in the autumn of 1966, the movement at the heart of this social and political struggle was the Black Panther Party for Self-Defense. The story of the Black Panthers is told in “Panther”, a film directed by Mario Van Peebles which is due to hit British cinema screens later this summer. The American premier of the movie might have been picketed by people waving boards proclaiming “Panther is A Two Hour Lie”, but a generation of 20-Somethings are discovering some things about themselves that they never knew.

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

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

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

“Panther” couldn’t be more timely. Black culture – and the selling and marketing of it - is big business. Rap music, in which the spirit of the Panthers lives on - is the biggest-selling type of music in America right now. The Number One hit record in the USA was Black Panther Party tapes for May and of this year were hip hop entries.

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

The vocal version of “Freedom” boasts an army of some 80 R&B artists, scattered among which are Mary J. Blige, Queen Latifah, TLC, SWV, Salt ‘N Pepa, P.M. Dawn, and Alkahol. The rap version, meanwhile, features a slicker line-up, with MC Lyte, Left Eye from TLC, Yo Yo, Dr. Dre and Nelly even saying their bit for sisterhood in general, and black people as a whole.

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

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

“We want full fledged membership in the Black Panther Party and none of that ‘Okay sugar, as long as you play in…’

The funeral of Black Panther, George Jackson, killed in an attempted jail escape in 1971.
Black Panthers

the background gittin' my beer and rubbin' me feet' bullshit. They did not

So runs Alma's introduction to the Panther party men. Neither is it exactly in reality:

"We have a lost generation because shit has been buried. Here we are, fucking left-over slaves in America, and nobody wants to deal with angry niggaz. It's like being told that your father of 20 years is not your father at all! Naturally, that will create a strong reaction."

J Tarika Lewis, who at the age of 18 was the first woman to be arrested at the Panther party, worked as technical consultant to the movie. She initially met Mario and Melvin Van Peebles in 1993, when she gave them a guided tour of historical Panther activity sites in Oakland. Her intention was to show why young men and women were prepared to put everything on the line to defend their community.

"What I tried to show was how dangerous love is," says Lewis. "How we fought for basic principles - freedom, full employment, decent housing, an end to police brutality and the murder of black people."

THE catalyst for the formation of the Panthers was the lack of a set of traffic lights on the corner of 55th and Market in downtown Oakland, the scene of numerous young pedestrian fatalities. Despite repeated requests from the local community, nothing was done. It was final confirmation that nobody cared, that the poor - and to a large degree black - were being neglected. It was time to do it for self. An early part of the "Panther" film depicts a peaceful protest which turns violent when the Oakland police intervene.

In October 1966, two Oakland boys - Huey P Newton and Bobby Seale - both of whom had benefited from a college education and a knowledge of law, were charged with "police brutality". The Black Panther Party For Self-Defense was born.

Anybody seeking admittance to the Black Panthers had to adhere to its rigorous ground-rules. Drugs and liquor - the traditional suppressants of the ghetto - were strictly no-no, and programmes such as free education and health care were "Politicized". The Community were introduced. In the years that followed, the organisation ran and funded schools, free milk schemes and sickle-cell anaemia testing.

Digital Underground's Money B attended a Panther-run school and believes his father was a member of the movement.

"I can always remember police busting in when we were watching movies," says Money. "I went to school one morning and found horse manure all over the walls. We always had police helicopters flying around the school and anything we did - like going on field trips - we'd get harassed."

THE psyche of the struggle was enhanced by the regulation uniform: black clothes, black sunglasses and a black beret. This idea was later emulated by Public Enemy's S1W's. Guns were issued to counterbalance the police's right to bear arms - and often useful use of them. Drilling was introduced to encourage a group attitude.

Another media innovation was the use of trigger-happy rappin' rappers. The sight of young black men carrying guns frightened racist America and the fact that the organisation was so named because a Panther is reactive and not pro-active fell on deaf ears. The requisite clenched fist held aloft (as demonstrated by sprint champion Tommy Smith at the 1968 Olympic Games) did little to ignore whites who thought the Panthers were anything but uppity negroes who were positively lethal in charge of their own weapons.

This reputation reached a dramatic climax in May, 1967, when Seale, Newton and 25 armed Panthers rushed the State Legislature Assembly Chamber and made national and international headlines with their "Right To Bear Arms" protest. Panther membership soared as a result.

But it wasn't just the Panthers' guns which displeased the US authorities. The movement's educational outreach programmes were so rigorous that qualified blacks who could recite the Constitution and apply it to their own advantage.

Prior to this, the government had been able to count many black people out of the voting system by de-fault. A knowledge of the Constitution was required to qualify for registration and, up until 1960, few American blacks had received the education they needed to fulfill this criteria.

The Panthers certainly had enemies in FBI Chief J Edgar Hoover and, by extension, President Richard Nixon, who allowed Hoover's Cointelpro operation - "neutralise black activists" - to proceed. The FBI dubbed the organisation "Public Enemy Number One" and the "Panther" film

THE MUSICAL LEGACY

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"Sly & the Family Stone - 'There's A Riot Goin' On"

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"The Philadelphia All-Stars - 'Clean Up The Ghetto"

"Body Count - 'Cop Killer"

"War - 'The World Is A Ghetto"

"Overlord X - '14 Days In May"

"NWA - 'Fuck Tha Police"

"Glenn Scotton - 'The Revolution Will Not Be Televised"

"Brother Beyond - 'Beyond The 15th Parallel"

"James Brown - 'Soul Power"

"Cypress Hill - 'Pigs"

"Onyx - 'Throw Your Guns In The Air"

Mario Van Peebles' 'Panther' will be released in British cinemas in August

Fonda contributed £20,000, Leonard Bernstein held a fund-raisers party and Sammy Davis Jr was also reported to be an avid supporter of the movement.

The 'Panther' film finishes before the decimation of the organisation, preferring to concentrate on what the Panthers were trying to achieve, rather than what, through external pressure and internal power-struggles, they had become.

In the true Panther spirit, Bobby Seale and Eldridge Cleaver have no say in the movie. Cleaver, now retired to France, quit the party in 1971. Leadership wrangles with Newton and a period of exile in Cuba after escaping a prison sentence (he had been arrested, half-naked, in 1968, during a police shoot-out with which Panther member L'il Bobby Hutton was shot and killed in the cross-fire) served to reinforce a yearning for a more peaceful existence.

Huey Newton also escaped to Cuba after he was charged with the murder of a policeman and a youth prostitute in 1974. Five years later, he surfaced in Canada - via China - and was extradited back to the United States to face trial. Following a protracted trial lasting almost two years, he was released when the judge declared a mistrial. In a tragically ironic twist, L'il Bobby Hutton was killed by a drug pusher in Oakland in 1989.

Bobby Seale, similarly disenchaeted with politics, retired to Southern California in 1974. A year earlier, he had unsuccessfully run for Mayor of Oakland. He too had faced arrest on numerous occasions. In 1969, he was charged with murder, although the case was dismissed a year later because of "inconsistent evidence". At one point, he was forced to sit bound and gagged in the courtroom.

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

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

So what relevance "Panther"? This:

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

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

"Inciting" anything is wrong. The police is wrong. The whole world is wrong. The only thing the police is guilty of is arresting us - nothing more. We're not going to let the police have our freedom again, we're going to get our freedom back from them."

-- Bobby Seale
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The closure of his Sound Factory club has robbed JUNIOR VASQUEZ — the biggest name DJ in the world — of his heart and home. On the eve of the re-release of his classic ‘Get Your Hands Off My Man’ he chews the fat for the first time since the club shut closed to the edge.

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

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

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

OUR 12-hour session with Vasquez begins at his third-floor loft in downtown Manhattan. Located minutes from SoHo, it’s surreal to walk down a street of boutiques and karaoke bars, and suddenly find his name on a doorknob. Stepping straight into his living room from the lift it’s even more surreal to be greeted by the glamorous DJ patterning about in his boxer shorts. Junior is remarkably relaxed, if a little wary of allowing strangers into his domain something which Sasha will testify to, after being thrown out of the Sound Factory DJ.
booth last year. He lives alone with just his black and white cats, Louise ("She's as old as the hills") and Christina, for company. His living room sports a carefully selected CD collection, with Madonna, Cyndi Lauper and a signed Diana Ross disc on display like the window of a high street record store. His bedroom has a small bed with black sheets, black lights and His & Her designer dolls on the pillows, while a painting of Madonna hangs above the bed, her beautiful face staring knowingly down at the duvet. It says much about Junior. As does the ladder which leads up to a hidden platform, where a second bed awaits those very special occasions. Though there aren't many of those these days. "I gave up six years ago," he says. "I'm just so fucking scared."

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

Junior is currently looking for another venue for Sound Factory with his partners, Flavio, G rant and Steven Pastor, having stripped the original of its turntables, sound system and bar. What's left is a desolate space. A venue which looks like it's been gutted by fire. Junior's name is no longer above the door and you can't help pitying the fool who thinks he can come along and follow in his footsteps. The caretaker of the building is, however, confident that another promotor will do just that.

So could the loss of Sound Factory have been something to do with who, rather than what, was involved? "I don't think it was a conspiracy. I haven't heard any bad vibes. That was just the way God planned it. And I don't know if there will ever be another Sound Factory..."

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

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

AFTER two years at the top, Junior Vasquez deserves respect for being so loyal to Sound Factory and sticking to his decision to never spin in the UK or outside New York. As soon as the club shut, every promotor believed they could lure him over. But they failed to realise that Sound Factory was the space, the sound system, the atmosphere, the lights and the DJ booth - a booth Junior built up through the years with special equipment to enhance his sound. Maybe some of it disguised his natural talent, but it's deeper than that. Who the fuck wants to hear him play some soulless UK venue, with hordes of straight people who are more concerned with watching his every move than partying to his music? He would destroy his own myth.

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

Junior mentions Miami as somewhere he'd love to live. But he's adamant that he won't do anything just for the money. He recently turned down an offer of $30,000 to spin in Japan.

"Sure, I could buy my Mercedes and a house, but it isn't about that. Sound Factory was everything around me. It was like an old pair of shoes. Through years of practice, I knew exactly what worked. I was in total control. If you spin anywhere else, you just don't know what to expect."

But everyone else in the world has to face up to that. Isn't it all part of being a resilient DJ?

"Well, sort of. When I played the first Roseland party, I proved that I could play in a strange place, but I've come from a routine of six years in the same booth, with my own paraphernalia and little toys around me. It was like being at home – I even had a bathroom and a kitchen downstairs. So it's just really hard for me to play somewhere else..."

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

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

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

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

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

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

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

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

"I've been to the top and now I've had to come back down and re-invent myself. I always felt that Sound Factory and Junior Vasquez were the same thing. I've been enormously humbled."

JUNIOR on MADONNA and CYNDI LAUPER

"In the same way that me, Frankie Knuckles and David Morales are the geniuses in this business, so it is with Madonna and Cyndi. For 10 years they were out there doing their thing while we were doing ours. They were hanging around the streets of New York making records. It's great that we finally came together."
"I don’t live a gay lifestyle. But as I’m getting older, I like guys who’ve got their shit together. Nice bodies, nice jobs – ‘nice products’ as we call them. It’s hard being gay because the world still refuses to acknowledge us. We just want to live our lives… anyone else. But when you’re boxed in somewhere, you tend to live that lifestyle. That’s why most gay people move to Chelsea or St Christopher Street – because the rest of the world doesn’t accept them. People seem unable to get on with each other. It has nothing to do with being gay or straight – it’s about being different. It’s just a shame anything with a gay vibe is closed down.

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

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

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

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

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

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

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

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

“For the longest time, everyone was complaining that I didn’t play enough vocal tracks,” he recalls. “I was busy playing tribal, tribal, tribal, but that was because I couldn’t find any vocal records that I liked.

And when everyone got on a tribal groove, I went out and remixed all the vocal records in my style. I made them for Sound Factory and, all of a sudden, you have this hard groove down against vocals everywhere.”

JUNIOR’S love for life outside of music is reflected in his friends and social life.

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

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

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

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

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

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

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

It’s getting on for 20 weeks since the loss of Sound Factory and nothing has come close to replacing it. New York needs Junior back. And, for the snowball effect his support seems to have on house music, so does the rest of the world.

It’s as if, with every passing Saturday night, house music suffers a little more. So much can happen in 12 hours of music and right now, for Junior, every 24 hours seems like an eternity. But his best is yet to come. He just needs to get rougher and tougher. Just think of those “Dream Drums.”

*Get Your Hands Off My Man* is out on Tribal UK on June 26
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THE TOP 50 MUZIK SWEEP

1. HOT FLUSH .............................. Red Snapper (Flaw)
2. LEAVE HOME .......................... Chemical Brothers (Junior Boy's Own)
3. THAT'S WHAT I GOT ................ Liberty City (Tribal UK)
4. RADIKAL BITCH (FARLEY & HELLER REMIX) ...... Armando (Radikal Fear)
5. CONFUSION ............................ Pump Panel (Hrr)
6. EXOTIKA ................................ Skylab Vs Dom T (L'Attitude)
7. WHERE'S THE FEELING? ............. Kylie Vs Aphrodite (deConstruction)
8. SPACE COWBOY (MORALRES REMIX) .. Jamiroquai (Sony)
9. IT'S OUR FUTURE .................... Floor Control (Plastic City/Unity)
10. MAHOGANY ROOTS (REMIXES) .... Hardfloor (Harthouse)
11. LOVE LOVE LOVE .................. Rolo Goes Mystic (Cheeky)
12. BEYOND ............................... Glenn Underground (Causal)
13. MINUS 61 IN DETROIT .............. David Holmes (Go! Discs)
14. ODYSSEY ............................... Percy X (Soma)
15. NOD TO H2O ......................... The Grid Vs Rainer (Gutterhouse)
16. FILLING UP WITH HEAVEN (HARDFLOOR REMIX) . Human League (east west)
17. PORTAMENTO TRACKS ............. .Green Velvet (Relief)
18. KEEP YOUR LOVE DJ .............. Misjah & DJ Tim (X-Trax)
19. WATER MARGIN ...................... .Photek (Photek 4)
20. WE CAN MAKE IT ..................... .Mone (AM-PM)
21. EYE TO EYE ............................ Kosmic Messenger (Pink Plonk)
22. STRINGS OF LIFE (BEEDLE REMIX) .... Rhythm Is Rhythm (Network)
23. IS THERE ANYBODY OUT THERE? (HARDFLOOR REMIX) . Bassheads (deConstruction)
24. CRY INDIA .............................. Umboza (Limbo/Positiva)
25. AGRAFHOIA (REMIXES) ............. LA Synthesis (Pink Plonk)
26. MIDNIGHT .............................. D-Influence (east west)
27. CRY ..................................... Keyboard Money Mark (Mo' Wax)
28. BITING THE DRAGON'S TAIL ....... Octagon Man (Electron)
29. LOST IN LOVE (SASHA REMIX) .... Up Yer Ronson (Hi-Life)
30. INTERFERENCE EP ................... The Advent (Internal)
31. PATRICK KRAUT .............. David Holmes Vs After Ego (Harthouse)
32. IMAGINARY MAN ..................... Iziz (Island)
33. AIRPORT ............................... .Doi-Oing (Open)
34. CREDO ................................. Pentatonik (Deviant)
35. HIDEAWAY .............................. Delacey (Slip 'N' Slide)
36. EAST REMIX .......................... Rabbit In The Moon (Rising High)
37. THE CLUB ............................. Digital Express (X-Trax)
38. WARRIOR'S DRUM .................. King Just (Ruffness)
39. INDEX MAN ............................ Neil Landstrumm (Peacefrog)
40. 298 STEPS ............................. Outside (Dorado)
41. THIS OLD HOUSE ..................... .Technique (Sound Of Ministry)
42. JAZZ THNG (REMIXES) ............. .Roni Size (V)
43. DO ME RIGHT .......................... .Butter (Emotive)
44. DANCE MF ............................. Grant Nelson (Nice 'N' Ripe)
45. SWEETEST DAY IN MAY ............ Joe T Vannelli (Positiva)
46. ALPHABETICAL ONE ............... The Brotherhood (Bite It)
47. SUBETHER .............................. Endemic Void (Language)
48. DETROIT – TECHNO CITY ......... Various (430 West)
49. STEP BY STEP ....................... Marshall Jefferon & Curtis McClean (Freetown)
50. STONEAGE ............................. Floorjam (Profile)

The chart was compiled from the following DJ sessions: C.J. Bolland, Alex C, Mr. C, Ambient Soho, Sister Bliss, Nick Brennan, DJ Cathe, Gavin Campbell, Carlos Cavaco, Jim Charlton, Lady Eva, Chris & James, Mix Clarke, David Colley, Simon Copse, Stochytton, Simon Fielding, Scott Fergusson, Nick Ferrouk, Keith Feidler, Rob Fletcher, DJ Flash, Andy Ford, Phil Gifford, Girls 2 Gether, Jon Graps, Van Hallwen, Tim Hamblin, Tim Hancock, Alex Handley, Piers Hay, David Hill, Ken Hill, Jo Hiller, Chris Jones, Mario Cantis, Mark Keys, DJ Merry, Jon Marsh, Angeles Malteson, DJ Miqsz, Mitsu T, Garrett Morgan, Tony Morley, Simon Mu, Guy Oldham, Graeme Park, Pip, Bruce Overhall, Danny Ramping, Nik Rain, Jamie Robertson, Pete Robinson, Stephen Pitsa, Jim Shott Ryan, Simon Scott, Mike Slater, Andy Sherman, Stuart Simpson, Danny Stacey, Patrick Smoove, Tenza, Tasha, Twitch & Raimstorm, Killer Pursuits, Anthony Treadwell, Dean Thakker, Paul Trouble Anderson, The Egg, Paul Thomas, Three Beats, Paul Tabb, Johnny Walker, Warlock, Andy Williams

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

**PAUL McCLUSKEY**  
(East Kilbride, UK)

1. **PEANUT BUTTER BREATH** (Peanut Butter World) (Hey Day)
2. **BIZARRO** (Kote & Me) (Electro Music Department)
3. **HI-TECH JAZZ** (Galaxy 2 Galaxy) (Underground Resistance)
4. **MAUROZIO** (Maurizio) (Basic Channel)
5. **AMBIDEXTROUS LESSONS** (Ambidextrous Lessons) (Grass Green)
6. **THE MEMORY FOUNDATION** (M-Plant) (M-Plant)
7. **DISCO 2000** (Submerged)
8. **FROM WITHIN** (Pete Namlook & Richie Hewson) (Fad)
9. **ALIEN FM** (MJR)
10. **ICON** (Rhythms) (Transmat)

**RADIO CHART**

**KISS 102** (Manchester, UK)

1. **MAUDHARY ROOTS** (Hardfloor) (Harthouse)
2. **LEAVE HOME** (Chemical Brothers) (Virgin)
3. **FILLING UP WITH HEAVEN (REMIX)** (Hardfloor) (east west)
4. **DA FUNK Dutt Punk** (Soom)
5. **GOT ME BURNING UP** (Maurice West)
6. **SEABASS Spit & Spit** (Cyber)
7. **WHERE'S THE FEELING** (Kylo Vs Afrohead) (DeConstruction)
8. **PRIDE DANCE** (Karl Kani) (Virgin)
9. **RADICAL BITCH Armando** (Radikal Fear)
10. **PHASE TWO** (Audiotech) (Metrplex)

**HOME-LISTENING CHART**

**ARMAND VAN HELDEN**

1. **LOVE TO LUX** (Safe) (Epic)
2. **RETURN TO THE 36 CHARMS** (Def Jam) (Elektra)
3. **RAGGA IN THE JUNGLE** (Various) (Epic)
4. **THE NEW CHICAGO HOUSE** (Various) (Cajual)
5. **RANDALL HYPE A JUMPIN' JACK FROST** (Kiss FM tapes)
6. **TICAL** (Method Man) (Def Jam)
7. **DOWN DEEP & DARK** (Various) (Strictly Rhythm)
8. **BACK TO BASICS** (Various) (Instinct)
9. **JUNGLE RENEGADES** (DJ Randall) (Astro-Noise)
10. **GREENLEAFS SAMPLER** (Various) (Epic)

'Break the Wind' by Armand Van Helden as Male People is out now on Strictly Rhythm

**TOP 30 SALES**

**12-Inch Dance Singles**

<table>
<thead>
<tr>
<th>Week</th>
<th>Track</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>DREAMER</td>
<td>Livin' Joy (Undiscovered)</td>
</tr>
<tr>
<td>2</td>
<td>SCATMAN</td>
<td>Scatman John (RCA)</td>
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<tr>
<td>3</td>
<td>THIS IS HOW WE DO IT</td>
<td>Montell Jordan (Def Jam)</td>
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<tr>
<td>4</td>
<td>YOUR LOVING ARMS</td>
<td>Billie Ray Martin (Magnet)</td>
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<tr>
<td>5</td>
<td>LIFTING ME HIGHER</td>
<td>Gems For Jem (Box 21)</td>
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<tr>
<td>6</td>
<td>WORK IT OUT</td>
<td>Shiva (FRR)</td>
</tr>
<tr>
<td>7</td>
<td>DON'T LAUGH</td>
<td>Winx (XL Recordings)</td>
</tr>
<tr>
<td>8</td>
<td>FREAK LIKE ME</td>
<td>Adina Howard (east west)</td>
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<tr>
<td>9</td>
<td>DIRECT ME</td>
<td>Reese Project (Network)</td>
</tr>
<tr>
<td>10</td>
<td>IF YOU ONLY LET ME IN</td>
<td>M.N.S (Columbia)</td>
</tr>
<tr>
<td>11</td>
<td>MY GIRL JOSEPHINE</td>
<td>Super Cat F.T. Jack Radics (Columbia)</td>
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<tr>
<td>12</td>
<td>SURRENDER YOUR LOVE</td>
<td>Nightcrawlers (Final Vinyl)</td>
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<tr>
<td>13</td>
<td>IF YOU LOVE ME</td>
<td>Backstreet Ports (MJJ)</td>
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<tr>
<td>14</td>
<td>LOVE CITY GROOVE</td>
<td>Bobby Brown (MCA)</td>
</tr>
<tr>
<td>15</td>
<td>TWO CAN PLAY THAT GAME</td>
<td>A Tribe Featuring Roger (FRR)</td>
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<tr>
<td>16</td>
<td>HIGH AS A KITE</td>
<td>Underworld (Junior Boy's Own)</td>
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<tr>
<td>17</td>
<td>BORN SLIPPERY</td>
<td>Dreadzone (Virgin)</td>
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<td>18</td>
<td>ZEPH YOUTH</td>
<td>A G Whitehead Bros (Motown)</td>
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<tr>
<td>19</td>
<td>FORGET I WAS</td>
<td>Real McCoy (Logic)</td>
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<tr>
<td>20</td>
<td>LOVE &amp; DEVOTION</td>
<td>Mark Morrison (WEA)</td>
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<tr>
<td>21</td>
<td>CRAZY</td>
<td>Björk (One Little Indian)</td>
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<tr>
<td>22</td>
<td>ARMY OF ME</td>
<td>Aaliyah (Jive)</td>
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<tr>
<td>23</td>
<td>DOWN WITH THE CLIQUE</td>
<td>Eurogroove (Avex UK)</td>
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<tr>
<td>24</td>
<td>MOVE YOUR BODY</td>
<td>Wildchild (Hi-Life)</td>
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<td>25</td>
<td>LIGHTENZ OF THE DARK BLACK - PT 2</td>
<td>Marc Almond (Mercury)</td>
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<tr>
<td>26</td>
<td>ADORED &amp; EXPLORED</td>
<td>Michelle Gayle (RCA)</td>
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<tr>
<td>27</td>
<td>FREEDOM</td>
<td>Part Two (Effective)</td>
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<td>28</td>
<td>THE 4-PLAY EP</td>
<td>Jermaine Jackson (Epic)</td>
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<td>29</td>
<td>TITS FOR ALRIGHT S.A.I.N</td>
<td>Truth (Virgin)</td>
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<tr>
<td>30</td>
<td>24-7-365</td>
<td>Charles &amp; Eddie (Capitol)</td>
</tr>
</tbody>
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Chart details on sales information supplied by CIN. CIN copyright

**TOP 20 SALES**

**Dance Albums**

<table>
<thead>
<tr>
<th>Week</th>
<th>Track</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>CREAM OF THE CROP</td>
<td>Various (deConstruction)</td>
</tr>
<tr>
<td>2</td>
<td>THE HOUSE COLLECTION - VOLUME 2</td>
<td>Various (Fantazia)</td>
</tr>
<tr>
<td>3</td>
<td>MINISTRY OF SOUND - THE SESSIONS 4</td>
<td>Various (Sound Of Ministry)</td>
</tr>
<tr>
<td>4</td>
<td>THE INFAMOUS</td>
<td>Various (Virgin)</td>
</tr>
<tr>
<td>5</td>
<td>FROM THE BOTTOM UP</td>
<td>Brownstone (MJJ)</td>
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<tr>
<td>6</td>
<td>RED LIGHTening</td>
<td>DJ Daniel (Planet Dog)</td>
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<tr>
<td>7</td>
<td>LAST TRAIN TO LHASA</td>
<td>Adina Howard (east west)</td>
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<tr>
<td>8</td>
<td>DUMMY</td>
<td>Aphex Twin (Warp)</td>
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<tr>
<td>9</td>
<td>DO YOU WANNA RIDE</td>
<td>Various (Virgin)</td>
</tr>
<tr>
<td>10</td>
<td>'I CARE BECAUSE YOU DO</td>
<td>Naughty By Nature (Big Life)</td>
</tr>
<tr>
<td>11</td>
<td>STREET SOUL</td>
<td>Montell Jordan (R&amp;B)</td>
</tr>
<tr>
<td>12</td>
<td>POVERTY VS PRIVILEGE</td>
<td>Mobb Deep (Loud)</td>
</tr>
<tr>
<td>13</td>
<td>THIS IS HOW WE DO IT</td>
<td>Def Jam (FRR)</td>
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<tr>
<td>14</td>
<td>PROTECTION/NO PROTECTION</td>
<td>Mass Appeal (Wild Bunch)</td>
</tr>
<tr>
<td>15</td>
<td>RETURN TO THE 36 CHARMS</td>
<td>Leftfield (Hard Hands)</td>
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<tr>
<td>16</td>
<td>LEFT EM</td>
<td>Montell Jordan (Def Jam)</td>
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<tr>
<td>17</td>
<td>ALL THAT MATTERS</td>
<td>Portrait (Capitol)</td>
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<tr>
<td>18</td>
<td>ON A DANCE TIP 2</td>
<td>Various (Global Television)</td>
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<tr>
<td>19</td>
<td>NEW JERSEY DRIVE 2</td>
<td>Various (Tommy Boy)</td>
</tr>
<tr>
<td>20</td>
<td>CLUB TOGETHER 2</td>
<td>Various (EMI)</td>
</tr>
</tbody>
</table>

Chart details on sales information supplied by CIN. CIN copyright

**PRIME CUTS:**

*music for the new electronic generation*

Volume 2

**REMAKE UNO**
**SMOK**
**CALLIGRAF**
**ODYSSEY BOOSTER**
**TIME & SPACE EAST REMIXES**
**FUNKY BASSLINE YOU DON'T SEXY**
**EXCITER**
**REMOVED**
**BATTLESHADE**

**PAPERCLIP PEOPLE**
**EMODOR**
**PERCY X**
**PLANETARY ASSAULT SYSTEMS**
**THE YOUNG BRAVES**
**RABBIT IN THE MOON**
**TESOX**
**ALIEN RACE**
**SI VENDE DISTO**
**DUMB DUMB**
**WOODY McBRIDE**

**OUT NOW**
GLOBAL COMMUNICATION CHART

MARK BROOM (London, UK)
1. EYE 2 EYE
2. PLANETATION
3. 20 FT SCALF
4. SISTER BLISS (London, UK)
5. JUST WHISTLE
6. MR C (London, UK)
7. THE NUCLEUS
8. DJ MIJAAR (Rotterdam, Holland)
9. THE MIX
10. UNCHAINED

KEVIN BEADLE (London, UK)
1. FLY
2. NATURAL BORN KILLAZ
3. ALPHA WAVE
4. SAX 4 TWO
5. BURSTING AT THE SEAMS
6. 8 CRISIS & SWAN
7. Locked In Time
8. SURFACE
9. SCHLAM ME
10. TRAK BIZARRES

CJ BOLLAND (Antwerp, Belgium)
1. INTERFERENCE EP
2. MENTAL MIST
3. WAVYFARER
4. VENTOL
5. CONNALE BLUE
6. NEXUS 8
7. ME AND MY SHADOWS
8. MOON DUST
9. TRANSVERSE WAVES
10. UNCHAINED

TWITCH & BRAINSTORM (Glasgow, UK)
1. WHAT SEE
2. PORTMONTAGE TRACKS
3. AS ABSOLUTE TIME GOES BY
4. KEY SCALERS
5. VOLUME TWO
6. ANTi MG SONGS
7. JUST WHISTLE
8. DAS TELEON
9. TAKE ME BABY
10. UNCHAINED

NICK FIORUCCI (Toronto, Canada)
1. WHITE WATER
2. BRIGHTS
3. MALLY
4. LUV CONNECTION
5. SYSTEM EP
6. WEVE GOT LOVE
7. HARD TIMES MARCH
8. LIFT UP YOUR HANDS
9. GOD'S AN ASTR-0
10. SISTER BLISS (London, UK)

MR C (London, UK)
1. PLANTATION
2. EYE 2 EYE
3. AM
4. REFLECTIONS
5. HIDDEN ROOMS
6. AGRAPHIA (FKRIN REMIX)
7. CLIMAX (YODORI REMIX)
8. MERIDIAN (OCTAVE ONE)
9. ULTRASOUND
10. NUCLEUS

FLOOR CONTROL
THE SPECIALIST SHOP CHARTS

EIGHTBALL (New York, USA)
1. VOICES
2. GOOD NIGHT
3. MARY
4. SAD & LONELY
5. I'LL BE YOUR FOR YOU
6. OUTSIDE 80
7. LOVE & DEVOTION
8. SATISFIED
9. KEROS
10. CELLULAR PHONE

TAG (London, UK)
1. DRUM EXCITING EP
2. PROTEN
3. JUICE REMIX
4. FORERUNNER
5. KENNY'S ARMS
6. DIGITAL CONCERT
7. PORTAMENTO TRACKS
8. AGRAPHIA (KENNY LARKIN REMIX)
9. ARKED
10. ALL TRACKS

RUB-A-DUB (Glasgow, UK)
1. GODFELLA
2. THE BAD PROJECT
3. DYNAMITE DOLL (REMX)
4. THE WHOLE MESS
5. FOR MY NIGGA
6. BIT BACK RELAX
7. WHAT'S YOUR NAME
8. GOODTIMEPER
9. LEFT RIGHT & RAW
10. ALL TIME REMAIN HARD CORE

RECORD TIME (Detroit, USA)
1. CELLULARPHONE
2. PORTMONTAGE TRACKS
3. SPIN
4. GUITAR GROOVE
5. HIGHER
6. ALL TRACKS
7. ELEEPER
8. ALL TRACKS
9. LIQUID METAL MONSTER
10. THE JONEZ IN EP

Out Now:
Mr Scruff ‘Hocus Pocus EP’
Bad Man Wagon ‘Do You Love Reggae Music?’
Gold Coast ‘The Rink’
Red Seal ‘Upturn’
THE DEFINITIVE SOUND OF THE UNDERGROUND

EXCLUSIVE MIX OF
HERE COMES
THE HOTSTEPPER

EXCLUSIVES OF T POWER WITH MC DET

IT'S ONLY ROCK'N'ROLL

IT'S NEW ROCK 'N' ROLL

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

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

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

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

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

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

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

DJ MISJAH & DJ TIM
Keep Your Love
Mo's Music Machine
SIZE 9
I'm Ready
Ovum/Virgin
HOLLAND's Misjah & Tim are infuriating. They may be the biggest producers on the hard house tip, but the way they've achieved their status stinks of a sell-out. However, despite being clinical, their productions are effective and the way they insert scraps of vocals means their work goes down well with certain handbag DJs. Which is why Virgin have drafted them in to remix "I'm Ready" by Josh Wink's Size 9.

Reviewed by BEN TURNER with TIM TAYLOR and DAN ZAMANI
Tim: "Misjah & Tim are well cheeseey, but they fucking deliver. They have a British sound which they’ve charged up and given more of a Euro feel. What they’re basically doing is taking Hardfloor at their best. Their style is nothing new and the compulsory vocal puts me off a bit, but I can’t deny that it works."

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

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

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

Tim: “Dave stands out as one of the best UK artists around right now. Good productions and good emotions – he always delivers. Unlike Carl Craig with his remixes, Dan’s not really into this sort of stuff. He’s more into playing Beatles records backwards.”

Dan: “I honestly don’t know how Carl Craig gets away with it.”

David Holmes Versus Alter Ego
Patrick Kraut
Harthouse
WORKING with other producers seems to bring out the best in David Holmes. It makes him go that step further, be it with the music or the drink. And with this exceptionally tight production, he shows Germany’s Alter Ego just how to do both. Another once-sober foreign act is corrupted by the hedonistic spirit of a British DJ. They’re dropping like bombs in the Blitz.

Tim: “This is the one they recorded when they were totally wrecked, so I was expecting it to be pretty mad. But it’s actually very DJ-friendly and funky. I love the simplicity of it.”

Dan: “I love that acid doorbell sound!”

Tim: “Who do you think had the most input? I’d say it was the engineer. The artists were probably down the pub. What with this and the recent Luke Slater remix of Alter Ego, Harthouse are trying to be a whole lot cooler these days.”

Yantra
Purple Vicar EP
Music Man, Belgium
STRINGS are truly the essence of life – they’re the element which will decide whether a record reaches your heart or your dustbin. And nobody is better at strings and fucked-up frequencies than Taylor and Zamani, who abstain from commenting on the merits of this track for obvious reasons.

Tim: “One of the tracks, ‘Dalai’, was recorded by Dan on a hot night in New York with the headphones on. It was done at the same time as the first Yantra track. We knew it would eventually see the light of day. Yantra are cool to unwind when we’re really pumped out, but we actually feel more comfortable making aggressive music.”

SK-1
Deep
Subculture, USA
ALTHOUGH Laurent X is on the production here, this really is an incredibly poor attempt at creating a Robin S for 1995. Something has gone badly wrong and Tim Taylor is clearly amused that such an influential figure could have made such a bad record.

Tim: "Laurent X’s ‘Machines’ is one of the greatest acid tracks ever made, but someone has stolen my copy. You have to pay £20 for one now. I don’t understand why he’s done this. It’s really bad.”

Dan: “This is a bag of old spanners. He must have done it because he’s skint. He’s obviously not getting enough remixes.”

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

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

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

Tim: “I love Armani. He’s really rough. I love his solid kicks and hard claps. I love his hi-hats and grizzly noise. I like some of Dave Clarke’s music as well, but he just talks too much.”

Iberian
Toni Mono
EP: 12/CDmaxi
St Germain
Boulevard/The complete series. 12/CD

Nova Nova
EP: 12/CD
Featuring Zarahoutra.

Scan X
Intrinsic Mind EP: 12/CDmaxi

Alaska
Deuxieme EP: 12/CDmaxi

After E, comes F

Info F Communications, 11, rue de Clichy 75009 Paris Fax: 33 1 44 63 08 83, e-mail: fcomm@worldnet.net
MARSHALL STAX
Rok Star
Distinctive
SIGNED by Richard "White Gloves" Ford to his Distinctive imprint, this is the work of Nick Muir, who has half-inch and an extremely suspect guitar riff from Ozric Tentacles and thrown in a few dance beats. This is truly the worst record since the bagpipes-driven "Acid Folk".

Dan: "I rather like Ozric Tentacles' early stuff. They used some fantastic sounds. I really don't recognise this sample, though."
Tim: "You should do, you've tried to sample them yourself. You need to grate your cheese properly in this business. If they want good guitar riffs, I have plenty they can use."

COsmic Traveller
7th Dissol Vance
Models Inc, Italy
DESPITE being offered the chance to get stuck into a jungle remix of Anita Baker, Tim swears he would much rather review this experimental record which he has brought along with him. And quite rightly so, it's the work of S Longo, a man who could show Patrick Pulsinger a thing or two about being weird.
Tim: "S Longo is also responsible for all of the muzak stuff in Italy. They don't sell many records, and that's the whole point. I really like Pulsinger, but I like this guy a lot more. He's even more out-there, if that's possible. He's not following what's going on in Chicago or in the UK, and you've got to admire that. This is a really atmospheric track."

CARL CRAIG PRESENTS "PCP" PEOPLE
The Climax (Remixes)
Touchka, Holland
HAVE Touchka lost the plot? Yes, this is an amazing track, but this is the third time it's been out in three years and, sadly, Dobre & Jamez have been influenced by those cheap DJs who only want to play the whistle part of the track. Shit, if Carl Craig had wanted it played like that, he would have made it that way himself.
Tim: "I loved Carl when he was recording for Transmat, when he was really experimental. I have the original of this on a white label, but it has already sold so many copies and had so much exposure that I really can't see the point of this release."

TECHNIQUE
This Ole House
Sound Of Ministry
AS sad as traffic wardens on motorbikes, it's hard to believe that this abysmal ABC of how to make a house record is being played by people like DJ Sneak. He really should know better.
Dan: "This gets a five... In the Bag Of Spammers section! I thought people had run out of cheap gimmicks for this music."
Tim: "The barrel obviously isn't empty yet. There's lots more where this came from."

ECTOMORPH
Subsonic Vibrations
Interdimensional Transmissions, USA
THE so-called electro revival moves up a notch with this Detroit composition. While Direct Beat have been taking most of the credit, this rough, stunted cut displays all of the merits which first made electro such a revolutionary form of music.
Tim: "Electro is one of my favourite types of music, so I'm critical of anything which claims to fit in with that in 1995. The Direct Beat pressings are crap. They sound like they've been recorded in a garage. Mad Mike is the only person who has really been cutting it with this style. But having said that, this is cool as it doesn't have those bloody robot vocals on it. Yeah, I'd say it's one of the best records I've heard today."

BOO WILLIAMS VERSUS GLENN UNDERGROUND
Motion Sickness
Mada, USA
HERE: two of Relief Records' chief chaps come together for a spot of sampling and cutting up, which is what they do best. Everybody is talking about this double-pack, but that's more because of who is involved than the bite of the tracks. It definitely could not be described as original.
Dan: "It sounds like most of this track has been lifted from a sample CD."
Tim: "It has two samples from Mr Fingers and I'm sure they could have done a lot better with those sounds. The Chicago hype is definitely not justified. I'm not convinced of it at all. The hard stuff is really not doing well in the UK now because people are incredibly fickle."

Jodeci
Freak 'N You (LTJ Bukem Remix)
MDA
THE jungle scene has opened itself up by focusing on musical sounds rather than just beats. Pump Panel point out that this sound isn't jungle. No. It's more than that. Having last year remixed Michelle Gayle, LTJ Bukem's fascination with jungle music now continues via this reworking of Jodeci. Starting with a delicate piano line, "Freak 'N You" promises the world. And delivers with frantic drum 'n' bass, aquatic frequencies and a sublime, beautifully-warm feeling. "Freak 'N You" doesn't have peaks and troughs, it's more subtle than that. If you get taken in, you really will come out with a different perspective on everything around you. Melancholic, calm and more florid, exquisite, Turkish Delight skylines, who would have imagined a Summer of Love to drum 'n' bass? Well here it is.
Dan Zamani: "Steve Hillage went to see Bukem at Speed the other week and was blown away. Now the whole of Butterfly Studios has gone a bit funny and they're all saying jungle is wicked. Jungle has some good ideas and is becoming experimental, but the breaks are still way too fast. This isn't really jungle, though."
Tim Taylor: "We did some breakbeat tracks a couple of years ago and, although I like the sounds, it's just not funky at 160bpm. I like some of the ambient jungle, though. We'll explore the drums a lot more with Planet Of Drums, but there won't be any sub-bass. You know, hoover noises. All this music is getting people's attention and the 303 bonging stuff is being ignored. But I can't say I don't like this."
The album, "There Will Be No Armageddon", encompasses the duo's philosophy of music to be enjoyed both at home as well as in clubs. As a result ambient soundscapes are blended with a concoction of world rhythms, ethnic vocals and mind bending sounds. These lie side by side with storming club classics and acid laden psycho-trance to produce over 75 minutes of unequivocal brilliance.

Wildchild's debut album featuring underground classics from the Wildtrax series including 'Jump To My Beat', 'Bring It Down', 'Keep It Going' and more.

Available through 3MV / Sony (0171) 378 8866 On C.D., Cassette and DMM Double Pack Vinyl
SAINT GERMAIN

Boulevard

F Communications

GONE are the days when everybody under 40 associated jazz with Bob Keer’s Whoopee Band and little else besides.

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

France, the home of Ludovic Navarre, the man behind the Saint Germain monicker, is a country with a long and distinguished tradition in jazz. Maybe it’s because it reflects the poetic, passionate and complex – occasionally to the point of being downright difficult – nature of the French. Whatever, it all comes back down to depth. And you’d be hard-pressed to find anyone quite as deep as Ludovic Navarre. However big your snorkel. He’s even called the opening track of this, his debut album, “Deep In It”.

Recorded with the help of a handful of French jazz musicians, “Boulevard” offers a glorious tapestry of billowing saxophones, breezy pianos, rolling basslines, crisp percussion and soft house beats. Sometimes sexy, sometimes sad, but almost always soulful. It’s easy to see why Navarre’s work has been compared to that of Larry Heard, the original jazzmeister of house, even though Heard is not namechecked with the likes of DJ Pierre, Frankie Knuckles, Todd Terry, Roger Sanchez and Smack Productions on the ultra-chunky “What’s New?”.

From Chicago to Detroit to New York to Paris. In the context of “Boulevard” it makes damn near perfect sense. It’s not all house music, though. “Forget It” is bedded in large hip hop beats and “Dub Experience II” is a reggae cut. The latter doesn’t particularly work, but the beautifully slow mo scats of “Street Scene” make for more than adequate compensation. Listen carefully and you’ll hear snatches of chatter in the background. It would make a great soundtrack to a film set on the pavements of Harlem in the Fifties, Or Chatelet in the Nineties.

Harlem crops up again in the brilliant “Easy To Remember”, a track inspired by Malcolm X. The hypnotic groove and the rich voice talking about the Muslim leader – “Did you ever talk to Brother Malcolm? Did he ever touch you? Did you ever have him smile at you...?” – are simultaneously warming and moving. Together with the bluesy, semi-submerged vocals and plaintive wah-wah harmonica of “Thank U Mum (4 Everything You Did)”, it suggests that Navarre has an empathy with black American culture which is quite startling.

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

Physical and cerebral, poetic, passionate and complex, Ludovic Navarre is to music what Eric Cantona is to football. Scotland.

Yes, that deep.
JAKESLAZENGER
looking

The crack
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"Shake
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THE

Formula
CHEMICAL
Brothers
Their

Alive

DJ

The

the

It's

the

Guru's

D-Influence

Prayer 4 Unity

east-west

The various members of D-Influence
came together at live funk jams and
capital was getting down to static-laden Seventies funk and
first waves of electronic house. It's this combination of the new and the old
which lies at the heart of "Prayer 4 Unity", the multi-racial quartet's follow-up
to "Good 4 We", their third album.

D-Influence string a line from The
Carpenters and Rufus through to Blaze
and Loose Ends. The base line is
Ledgendary, but the group are
regularly at pains to point out that
their raredelic eccentricity is uniquely
British. Appropriating Cuban,
Caribbean and Brazilian stylises,
they then put old trick of adding a dash
of reggae to the vibrant R&B cocktail,
transforming an essentially American
invention into a UK triumph.

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

Jake Barnes

VARIOUS ARTISTS

The Single Book: Intelligent Minds
DJ Jungle

Reinforced

A GUY called Gerald once noted that
there was one shining beacon among
hardcore labels which had calibrated the
evolution of drum 'n' bass via their
fiery snare and voluptuous b-lines.
Reinforced. If you wanted to know
about the state of hardcore during a
certain period, all you had to do was sift
through their back catalogue.

Pure hyperbole? Penned inside their
north London depot since the beginning
of the decade, Reinforced have always
hatched future music machinations in
their sonic netherworld. They've
managed to determine each new
millenium album. The aim, especially on the tracks
featured on this, their third label profile,
has been on obliterating composition
stipulations with an army of
splatter snarez, hairy pitches and
sequences which are revelations.
Every single one of the contributors, however,
new wave artists such as
The Vanguard elite like Manx
and Doc Scott, dynamically promote this
edict. And the remixes are something else.
Taking the original tracks to new
dimensions, they are actually better
described as progressional pieces.
The detonated realigning of the "Guru's
Energy" and 4 Hero's "Heartbreak Love",
for example, sees their reverie-waiting
grooves stripped away to reveal
a dense, beat-desicated undergrowth.

Unbelievable, but true. Reinforced have
slammed down their trump card.

Will Ashen

JAKE SLAZENGER
Makeasrackel
Clear

JAKE Slazenger is yet another
pseudoynom for Mike Paradinas,
better known for his releases on
Nu-Style Club Music.
RUSS GABRIEL
Future Funk Volume 1
Input Error

THE past year has seen Russ Gabriel strike a considerable underground following with the minimal techno-phunk missives from his Percus label. He and UK duo Funk get the trousers twitching with few ingredients and little fuss, while outings under his own name weave more textures, twists and turns into his sparse arrangements.

Gabriel's first album-length excursion is released on GPR's new offshore and features six cuts over four sides. Ranging from the Basic Channel-esque shimmer of "Digitec 727" to the percolating acid of "Steamroller", old school flavours lurk amid the rolling beats, while synths are mainly content to riff away in the engine room. Gabriel's house is rarely overtly mad - he is more content to insert a carefully-placed hose and gradually ease into the pressure.

Although essentially another sprouting from the bedroom techno-ethic, "Future Funk Volume 1" is nevertheless a fine example of how this over-subscribed genre is able to grow for work of maturity and depth.

Kris Needs

FUNKDOOBIEST
Brothers Doobie
Immortal/Epic

"BAM BAM BAM Doobie" is the second album from the multifaceted rappers aligned with the blunted Cypress Hill/House Of Pain West Coast power axis. The fact that they are comprised of Latinos and native Americans makes Funkdoobiest a novelty in the world of rap, but they are also notable for two other things: Firstly, they are backed by DJ Muggs from the aforementioned Cypress Hill, whose impressive studio skills gives the group a wicked low-blown sound. In fact, Muggs' bass and drums are a clean counterweight to the sloppy G-Funk which rules the rest of their sunny home region (see Warren G and MC-Eiht). Secondly, as their 1995 debut album, "Which Doobie UBP?", clearly showed, Funkdoobiest are three porn fendi with a hairy line in obacene lyrics. Hence "The pussy just farto char the walls just parted" ("Pussy Ain't Shit") and a track entitled "Super Hoes". Explicit, stupid and occasionally frightening, Funkdoobiest are destined to remain marginalised freaks. To hear them at their best, track down the soon-to-be-released Muggs remix of "Rock On", a spray of summer vibes which is sure to be a modern classic. Otherwise, if you must hear what is going on out West, get with the Hill.

Jake Barnes

WESTBAM
Bam Bam Bam
Polyester

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

To expect anything more from "Bam Bam Bam" than purest cartoon rave (the perfect accompaniment to fairground rides and office parties) would therefore be ridiculous and it doesn't disappoint. Mostly sounding like the kind of pre-gabba happy hardcore (Eye Q and Frankutt). Beat were knocking out years back, this is eyeball-rolling Euro-cheese. "Celebration Generation", "Raving Society" and the totally hopeless "Escapists" are designed for those 3-Es-peaking-and-don't-give-a-damn-rush-times. Artistic innovation simply doesn't even enter into it. Dumb-ass hardcore breakdowns, pumping synth riffs and tearaway Euro-beats are the rule. Ver kid will love it for at least a week - there's more bright pop insanity here and insanity than a million Take Thats or Deuces. Maddeningly poptastic and really not worth getting your head around.

Calvin Bush

VARIOUS ARTISTS
Cafe Del Mar: Volumen Dos
React

IBIZA will never go away. However hard you try to pull yourself away from the Great White Island, you're always lured back. One of the main reasons for this is Jose Padilla's Cafe Del Mar, where the view from behind the DJ booth is the best in the world. Calming seas, golden sunsets, beautiful people... You can see how Jose gets his spiritual sound. Despite the odd lager lout infiltrating the beach. Following on from the success of his first "Cafe Del Mar" compilation, Jose has now selected a further 14 tracks to teleport you to Ibiza. While the first chapter featured the people who have supported him throughout the years, this time he's been braver and selected tracks which reflect the different moods of the Del Mar. From a late afternoon chill (the in The Nursery reworking of Sabres Of Paradise's "Haunted Dancohal"), to an early evening drink (Marks & Henry), to that time when your mind starts to run away from you (D'Note's truly astounding "Devotion"). Without other club capitals like Lisbon and we will emerge this summer, the only place to chill is Cafe Del Mar. Everywhere in the world. Wherever you want to be. Only one place has it.

Ben Turner

RED SNAPPER
Reeled And Skinned
Raw

THE course title gives away nothing of the deep, cerebral jazz tones of this album. Then again, jazz is too easy a label to slap on this five-piece, whose combination of live instruments and the applied handywork of techno expands the possibilities. Occasional bass notes have their own aesthetic place in Red Snapper's sound. "Reeled And Skinned" brings together the group's three EPs to date on a single compilation CD, plus Sabres Of Paradise's previously unreleased double-length remix of "Hot Flash". The original has been flipped up and around to create a kind of club version of Lonnie Liston Smith's "Expansions" classic. The haunting vocals of Beth Orton on "In Deep" - "Speak what you're speaking and freak what you're freaking" - captures the impromptu mood of the album. Original copies of the Red Snapper EPs are a right pain in the arse to find these days, but "Reeled And Skinned" successfully fills the gap before an album of new material appears later this year. Put this band in a pigeonhole too soon and you might just miss the future.
SOUND PATROL

Ben Turner on this month's cutting compilations

The Italian house revival is well under way and on "United Sound Of Italian DJs" the likes of Gioccolotto, Alex Natele, Massimino and Montanari display the spiritual garage sound which makes them rich. But only really justified here by the 96 pen shots of the contributors on the sleeve (2...). Kris Needs has compiled his own "Greatest Harthouse Trouser". Some of his choices are surprising, but you wouldn't expect anything less. Funnily they didn't ask him to mix it, though (2...). The dark house sound of the Definitive label is presented on the title's "Definitive", with John Acquaviva providing a great mix (3...). "UK Tribal Gathering 96" is a lazy attempt to represent the artists from the event, as most have moved away from the sounds here. Take Fabio Paras, whose DJ set is now a continent away from his "Hypnotic Eastern Rhythm" (3...). Someone is earning too much money at GGS in France, judging by the packaging of "Going Global Series: Voila!", a concertina of CDs from their back catalogue. But if you don't already own the Resistance D and Hardfloor overhauls of Mary Kante, or Justin Robertson's work on Rachid Taha, you must have been in a Thai jail for the last two years (5...). The latest Kudos album, "The Kudos Digest: Issue A (Is For Apple)", offers the finest in underground UK techno via labels like ITP, Scharz, Ifach, Spin and Irhul 3...". Likewise UK trip hop, with Glamorous Hoodigan, Darkglobe and Fatboy Slim showing how inventive they are on "The Cream Of Trip Hop" (3...). Jon Pleasened Wimmin has made a grand job of the mix of "Club X-Press", mainly because his selections work together (3...). Unlike Judge Jules' mix of "Havin' It Dancefloor Classics". But it was always going to be a struggle to link Marc Kinchen's 4th Measure Men, Dee Patten, Gats Decor and The Source (2...). "Trance Central 2" will shift copies for Minjah 'n' Tim alone, but it's Mark NRG whose Euro-techno really glows (3...). And thumbs up for "Prime Cuts 2", which sends you to heaven from the opening chords of Carl Craig's "Remake Uno". A truly diverse representation of today's dancefloorers (4...). Loaded continue to impress with "The Best Of Wildtracks", where the overcast house sound of the Wildchild Experience is perfect for late-night DJs home (3...). Ranel, Groovericide, Kenny Ken and Hype are all on the mix of "Radio Dreamscape", where sublime pianos and an unfeasible MC make up for the rough recording (3...). Steve Bug is set for big things and here he joins Farja's mammoth interpretation of Caspar Pound's "House" on "Secret Life Of Trance 5". But isn't time labels worked harder for some exclusive cuts on compilations? (2...). "The Future Sound Of Jazz"? Who could argue with Pulangger, Tenor and Luke Worn combing their musical route with a locked-up mentality. But how else can we chill out? (4...) Certainly not to "Hardcore Terror", isn't this the soulless stuff which gave hardcore a bad name? Moty apparently takes this to bed with him (0...). It's hard to judge where Hydrogen Jukubes have been coming from, but the title of "Machino Weedor" says it all. And, while most of this doesn't deliver, the first five minutes of Globo's "Adult Channel 1-3" is a blow to terminal clubbed-out depression (2...). That's it for month again...

CHECKLIST: "United Sound Of Italian DJs" (Disco Mix, Italy) - "Greatest Harthouse Trouser" (Harthouse) - "Definitive" (extreme) - "UK Tribal Gathering" (NRG) - "Havin' It Dancefloor Classics" (Havin' It) - "Going Global Series: Voila!" (GGS) - "The Kudos Digest" (Kudos) - "Cream Of Trip Hop" (Equator) - "Club X-Press" (Irhul) - "Trance Central 2" (Kicks) - "Prime Cuts 2" (Prime) - "Best Of Wildtracks" (loaded) - "Radio Dreamscape" (Dreamscape) - "Secret Life Of Trance 5" (Rising High) - "Abstract Expressionism" (Pilaggio) - "Future Sound Of Jazz" (Compost) - "Hardcore Terra" (Rumour) - "Machino Weedor" (Hydrogen Jukubes)

REJUVINATION

Introduction

Soma

SOMA have always been noted for the quality of their singles. But with this, the long-awaited debut album from Rejuvenation, they are clearly moving up into a different league. It's equally obvious that Jim Muirton and Glenn Gibbons have spent a lot of time and thought on "Introduction". To grip the listener for more than an hour from start to finish is quite an achievement. The epic journey never falls back on formulas or fillers.

The duo begin in ambient mode, with drifting electronics and funky beats over the first two sides. It's here they take in the melancholic "Dr Peter", finally hitting the four on the floor near the close of "Till Death". "The Conflict" and "All That Glitters" go up a gear into analogue heaven and the realms of deep techno, while "Phase Transition" is a rich reading of the Chicago future-disco stomp. They go out with their recent single, "Don't Forget Who You Are" and the syrup-expanding climax of "Sychophantasy".

I hate to use the phrase "intelligent techno". It conjures up horrific images of bookworms and boffins. But there are two truly brilliant musical minds at work here. As well as some fine basic instincts and the purest of souls.

??

Kris Needs

THE OUTHERE BROTHERS

Polish, 2 Biscuits And A Fish Sandwich

WEA

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

If the calculated assault on your PC sensitivities seems a bit weak, you could take some comfort in the music itself. If you can bear to listen. For the most part, we're talking the kind of pounding, minimal, jack-crazy beats Dance Mania and Relief have made their own. Even the Muggs-style beats of the token hip-hop track, "Phat Phat Phat", kick like Godzilla in Dos. And, hey, DJs ranging from George Morillo to the Pure boys have at some time succumbed to all of the silliness. Dumb and dodgy, but eminently danceable.

ACT OF FAITH ONE VISION

The debut album

Includes the singles - Lost on a Breeze

Love You Not Love & Lite up your Life

See them live at the 'Jazz Cafe' 13th June

CD/ MC/ LP.
perhaps The Brothers just need a stern mother to wash their mouths out with soap.

Calvin Bush

KEYBOARD MONEY MARK

Mark's Keyboard Repair Shop

Mr Wax/Love Kit

NIRVANA were always far too het-up to be the voice of a post-punk generation. For the authentic sound of mid-Nineties slackerdorn, you should look no further than Keyboard Money Mark, the Beastie Boys' organ player.

A king of straight-faced pastiche, Money Mark takes all of the popular music of the last 40 years and puts it through a thanatoid mangle. In the Money Mark universe, James Brown meets Stevie Wonder meets muzak meets cocktail jazz meets Sixties hippie nonsense. And so on.

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

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

Will Ashen

M PEOPLE

SEARCH FOR THE HERO

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Raven Maize - Forever Together
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**SINGLES**

**KYLIE VERSUS APROHEAD**

Where's The Feeling (Acapella) - Kylie, //MA/ A funny disco track which goes for every cliché in the book but still sounds fresh. Out of New York City, "Hipshingles" is one for those who like fun (sic) with their house music.

**JUDY ALBANES**

That Ain't Right - Magn, //MA/ A funky disco track which goes for every cliche in the book but still sounds fresh. Out of New York City, "Hipshingles" is one for those who like fun (sic) with their house music.

**OUTSIDERS**

Doe-Man - Big Trax, //USA/ Doe-Man is one of many new kids on the block, turns an average Jerky vocal track into a much deeper and darker affair. The "tribeca hump Dub" is so deep you could almost drown in it.

**PROFESSOR TRANCE AND THE ENERGISERS**

Drumming Circle Island - Allied Forget about the title, this is the Mr Oneand remix which is making crowds scream when this bomb is dropped. Percussive and funky in the current dark New York style, this is a must for househeads who want to hear the future.

**THE UNDERGRADUATES**

Hipshingles - Big Trax, //USA/ A funky disco track which goes for every cliché in the book but still sounds fresh. Out of New York City, "Hipshingles" is one for those who like fun (sic) with their house music.

**MONE**

We Can Make It AM/PM - Vital Single

Starting off as a decade buddy good (but not great) garage track, this changes halfway into a groove of huge, motherfucking proportions. The vocals are looped into a continual swirl of sound and everything goes off, Deep disco-Style. A must for garage-heads, this is a perfect to start off your Sunday (or the other weekend).

**LOVE AND SEX FEATURING DARRENA (Boyfriend)**

Swank - Equal, USA

Featuring samples of Dam Bams's "Give It To Me" and with London drag queen Darrena doing her "Get Him" Roxy thang, this pumps in a big way. Again, it's one for the club kids and the DJs.

**MAURICE**

Burning Up - Strictly Rhythm, USA

DR Pierre hooks up with younger brother Maurice to create another piece of wild pitch perfection.

**DAJAE**

Get Up Off Me GIjal, USA

The Chicago scene just gets bigger and better. Dajae does what the girl does best, as Cajmere pumps it up almost Murk-style. While house heads everywhere wait for the release of Dajae's "Day By Day" single with bated breath, this fills in the gap very nicely.

**BB BOOGIE ASSOCIATION**

Five/Street Music Basement 282 - Mayfair, USA

More disco-boogie ruff cuts from the Ladbroke Grove posse of POWA. Four tracks of a quality Joey Negro would stand up for - they even slice up "Streetplayer" and make it fresh. Wicked London house music.

**MOREL'S GROOVE**

Part B: Officer Where's Your Brother Strictly Rhythm, USA

The fabulous George Morel gives us this summer's "Get Your Friends Off Your Back". With hilarious camp vocals from Nate Hudson and Melvin Watson, and a monster Morel groove, this has immediate pop potential, maybe even chart potential if a major get behind it. Why, even Jeremy Healy could play it. Fun without the music: "The kids are gonna talk about this..."

**QUIKMAN**

Slam on U-Star - Carolina, USA

Another truly brilliant piece of nu-London house. Produced by Quikman and the Idjut Boys, this minimal groove has been driving people crazy for weeks. A ruff-ass-luck joint which sounds like it came from a Chicago bedroom 10 years ago. One for the Tactics. There's even a Peter Cook a cappella thrown in for good measure. Don't ask me...

**CHUCKPHULASOUL**

The Jonezin EP Definitive, USA

A funky as fuck track for black music lovers everywhere. "Jaco & Chuck" is a Seventeen-style baseline and groove track with wah wah sounds laid over the top, while "Manik Sax" sounds like classic Felix Kati afro-dance music. One for all you Phunixes and Ralph Lawsons. Brilliant.

**DANIEL DIXON**

I Saw The Future Nile Grooves, USA

Danniel Dixon comes up with the fabulous Roy Davis Jr to create another piece of deepness. Phuturie funk'n East coast heaven.

**GERIDEAU**

Reaching A Love... - Peak

The brilliant Gerideau is back and, although the vocals mix just ain't doin' it for me, Tommy D turns out his best mix yet by keeping the voice and giving it a real bottom-heavy drum 'n' bass section.

**TERENCE FM**

Feeling Kinds High Jointed, UK

Terence sings the praises of a "Phat one" over a great drum 'n' bass rhythm section. One for the puritans (in other words, I wouldn't put hands in the air at Moss新品omens) and lovers of great guff.

**ROACH MOTEL**

Work 2 Go Junior Boy's Own

I'm not going to review a mix by Pete Heller and myself, so it's straight to the "Danny Tenaglia R/B". Using the camp vocals of DMTP's Kenny C, Danny hits the spot - unlike Ben Tamer's review of Danny's performance at the recent Boy's Own party. If playing tracks from Gill Scott Heron, Kool & The Gang and War alongside today's favs isn't a musical journey, then it's back to the student union for you. Where's the Hang The Journalist page?...
**JAZZ JUICE**

Detroit

Precious Vinyl

**VITAL SINGLE**

Aside from the title, this track could have been “Motor City” on the country of origin lineup. But although Detroit’s technocracy should be making tunes like this, they aren’t. So it’s up to those who have been influenced by the scene out there to seize the gauntlet thrown from across the Atlantic. Which is precisely what this outfit have cut with their Derrick May-like interlude of unearthing harmonies and residual vibraphonics. Here is instrumental poetry at work. 🌟🌟🌟

**SINGLES**

**HIDDEN AGENDA**
Is It Love?

Motown

This track rolls backwards. Scissored snares are decanted into a beat-infested forest before they stumble into rare groove eloquence. This is way too hip to bow down to America. Stuffed with clips recailing the cheesiest of number records, the record then levitates back into the hardback thang. Once heard, never forgotten. 🌟🌟🌟🌟

**EXTREME POSSIBILITIES**

**Wagon Christ/Beyondman Mixes**

Ninja Tune

Wagon Christ and Beyondman deserve real credit for their neue. Especially as Beyondman’s Wagon Christ removes drum ‘n’ bass from its traditional Amen thoroughfare and chucking it into a sea of sonic pandemonium. For open minds only. 🌟🌟🌟🌟🌟

**DEADLY D**

Listen Dis Flex

There are basically two versions of this, one of which is definitely in the premier league when it comes to armchair raving. Ditching the hardstep assault to float into the realm of symphonic sure, this is a pure daydream get-away. 🌟🌟🌟🌟🌟

**PESHAY**

Futurauna

Futurata

With an introduction circled by aquatic pants and digital ticklings, Peshay synergises his watery b-layer samples into garage vocals. This may have been recorded a year ago, but his bass conductor has a sixth sense when it comes to constructing melodies. 🌟🌟🌟🌟🌟

**WAXDOCTOR**

The Detroit Drum Metalhead

Drum ‘n’ bass goes techno. Kicking off with a snare-trip which is Detroit-esque in character, metal chips fly from Waxdoctor’s best furnace throughout “The Step”. “Spectrum”, however, is a different story. Set in much calmer tones, the mellow vibrations are disturbed by only the slightest of string breeches. Mesmeric. 🌟🌟🌟🌟🌟

**SIMON BASSLINE SMITH PRESENTS INTENT**

Natty Music

Rogue Trooper

This ballistic powerhouse is about to explode. The intro has an articulated lory of a pulsation to head the percussive convoy after. That you can predict the journey—keysty synchronisation, weaving modulations and plenty of snipping scuffles. Old ground has been turned around. 🌟🌟🌟🌟🌟

**ATOMIC OOG**

**Step with a Smile**

Deep Thought

A welcome relief. T-Power’s alten ego finds him cruising into mind diversionary territory. Compared to his first “Natural Born Killah” EP, he hasouded his new blueprint in slapppy intonations, solo pianicas and colliding polyphonies. The whole effect is totally hypnotic. 🌟🌟🌟🌟🌟

**ROZ**

U Can Be My Lover XI

The drum ‘n’ bass workout may lower electroxud awingvote into a snare-fest, but the concept simply doesn’t work. It’s like an example of how a drum ‘n’ bass mix is now the expected practice. 🌟🌟🌟🌟🌟

**PHOTEK**

The Seven Samurai

Phutik

Continuing to be driven by the idea of limitless possibilities, Photek looks to the Orient and emerges with a granite break simulation of “The King And I”. Reversed oscillations untire their cymballic antennae as a going clangs in the distance. Forsaking the lyrical washes of previous offerings, Rupert Parkes forges new dimensional hardcore, both rough and dark. 🌟🌟🌟🌟🌟

**CHECKLIST**

JAY MAJIK – “Needlepoint May” (Mutehead)

ADAM F – “Enchanted (DJ Kruz Remix)” (Section 5)

PESHAY – “On the Warpath” (Bawsterplay)

Majic – “Timeless” (U (Landed)

JUNGLE

Reviews by VEENA VRIDH

**ENDEMIC VOID**

**The Whole World EP**

**Language**

The new kids on the block. Not many people know they’re a thrite, but they’re part of the fraternity blasting out futuristic, sub-technical transmissions. Released on Tony Thorpe’s still young Language Impulse, this EP fans plentiful brass sections into muted stereophonics, digging deep into Endemic Void’s own sonic.“’n’”s” (less) tin can alloy loops and hi-hat stuttering. Endemic Void are just waiting to be discovered. 🌟🌟🌟🌟🌟

**KING JUST**

Warriors Drum (Foul Play Remix) XI

Time to rally around the totem pole. With red Indian-like yodeling wafting above the tom-tom beat, the big chiefs, Foul Play, pummel hip hop locations into a fractured, sonic matrix. Weighted with two-ton drum arrangements, Foul Play give the incantations the Micas Touch. 🌟🌟🌟🌟🌟

**THREE THIEVES AND A LIAR**

Hold Tight

Bruit尹

If not quite original, but the sound juxtapositions work. With an electronic DNA composed of contagious hooks alloyed in a Louis Armstrong fanfare, this cut belongs to the here and now. Marinated in these circuited ingredients, it’s a definite summer hit. 🌟🌟🌟🌟🌟

**THE ICONS**

Aspects and Aspirations

Proton Material

As drum ‘n’ bass begins to mature, the Icons, aka Blame and Justice, nudge away from the minutes of recycled breaks. Enrolling elliptical loops, the buoyant cadences and protractive outbursts make “Aspects” well worth hearing. 🌟🌟🌟🌟🌟

**SONS OF ARGIA**

Goulindo’s Dream (A Guy Called Gerald Mix)

Aria Sound

Whenever Gerald is Master Of Ceremonies, you can bet he will discard percussive sounds in favour of authenticity. And this remix is one of the best examples of him eschewing typical aesthetics for diatonic effects and shambolic orchestration. 🌟🌟🌟🌟🌟

**TEK 9**

We Bring Nobody Down

Dread

Mixing a slew of shifty horns into rude bwoy squatches, interfacing beats and being as allegorical as Tek 9 erect a sound which is totally body-motivated. The real shiver is “It’s London”, which takes a transient trip into Seventies funkland. An aural rebellion. 🌟🌟🌟🌟🌟

**ALBUMS**

**VARIOUS ARTISTS**

DJ’s Delite Volume 2: DJS S

Rogue Trooper

The disease of compilations is endemic and will only be cured by DJs starting to diversify their selections. DJ’s S doesn’t completely fall into break dogmatism, as he packs in plenty of releases from his own Formation label. The trouble is that Formation records tend to crop up pretty much everywhere these days. The overall result is a case of more of the same. 🌟🌟🌟🌟🌟

**VARIOUS ARTISTS**

Dreamscape Parts I & II

SRD

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

**VARIOUS ARTISTS**

Hardcore 7 Presents Jungle Dub 3 Kizit

At last, a record paying attention to the more underground breakers. If there is a compilation which should be purchased, even though the tracks are just fleeting interests by cause-celebrare, it’s this one. From Deadly D’s “Listen Dis” to the ethereal outpourings of Roi Z and the chordless sumptuosities of Tek 9, this album is forlorn ahead of any others there this month. 🌟🌟🌟🌟🌟

**IN THE BAG!!**

**KEMISTRY & STORM**

**on their current playlist**

“I first gem in our selection kicks off in more ways than one. Jay Majik’s ‘Needlepoint May’ opens ingeniously enough with a cool, wispny intro, but then in skip the fastest syncopated breaks you’ll ever hear. The intro swells, before a breathtaking full-length to prepare you for the 150-foot drop into Jay’s organised mayhem of surround-sound bass and beats. Brilliant.

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

“Peshay’s ‘On the Warpath’ proves that less is more. Tight and teasing, the beatmaster is back with a track which demands attention on the dancefloor.”

The arrangement leaves the bassline hook until the back end of the tune. A bonus indeed. “Another good one is ‘Blackknots’, where Dillinja trips the jazz fantastic with live vocal edits and shuffling percussion, transporting you to the world of speakeasies, though his unmistakable driving bassline is never far away. “Finally, Goldie’s ‘Timeless’ album. Opens your mind to a previously unexplored idea of drum ‘n’ bass. From ‘T3’, a powerful lesson in hardcore and innovative drum patterns, to ‘Sensaaf’, a rich and sumptuous tapestry of musical mastery, Goldie guides the listener through uncharted territory. A new discovery is made with each track. And as the odyssey unfolds, ambient jungle becomes the furthest cliche from your lips.”

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**SINGLES**

**AUDIOTECH**

Pharoah Tew/Tecno City '95
Metroplex, USA

In the thick of it once again, here Juan Atkins remixes his 1983 masterpiece, "Techno City," and although I'm not really a fan of remixes, I have to say that it's a must. Strippped down to the bare essentials, the "95 version rides a simple 808 drum pattern and, of course, the wonderful "Ooh ooh Tecno City" vocal remains intact. Juan in a million.

---

**ESSA 3**

Recorded Time
Zee Mapli, USA

An immaculately produced and packaged EP of deep, mid-summer techno blues from San Francisco's most mysterious imprint. Featuring two down-tempo cuts on one side and two clubber versions on the other, all are important if you have them all. One of the very best. Zee Mapli tracks, they're absolute bastards to mix out.

---

**VARIOUS ARTISTS**

*Otherworld Recordings*

Otherworld

The first release on the newly established Otherworld imprint showcases four acts: Stasis, Kapellein, Paul W Teebrooe and Phenomena. The highlights are all cut with a slightly soothing feel: "Out Of The Unknown" and Teebrooe's breakbeat-flavored, string-laden "A Faca At The Window," a label to watch.

---

**UNDERGROUND RESISTANCE PRESENTS...**

City Of Fear

UL, USA

Another tip-top release from the most original imprint in the world. The main track is the magnificently simple but strangely uplifting "Inversions," which is so emotional, it almost makes you cry. As the title suggests, this music reflects the difficult times instead of hiding from them.

---

**TEKNOTKA**

Spears From Outer Space/Binocs 2000

Submerge, USA

"Spoores..." is the tune on this one, a full-on floor-shaker which is so raw, it's almost scary. The drum pattern is of a housey nature and the haunting strings are a direct lift from Roger Sanchez's 1990 classic, "Ego Trip." More Chicago-influenced than anything from Detroit for a while, but none the worse for that.

---

**WATERMAN**

Blue Windows

Aqua

Japan may well shape the techno sound of 1995, but it's important to remember that for every Ringo (see this month's Vital Single) there are at least two Watermans waiting to flood the market with sub-standard carbon copies. "Blue Windows" sounds like a lazy Dave Angel, "Drops" is Damon Wild on vacum, and the other two tracks are a poor imitation of Carl Craig's EBC after-ego. Not good.

---

**CRISTIAN VOGEL**

Absolute Time

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

---

**RINGO PLANTATION**

Sehine, Japan

Back in 1987, I saw a Japanese DJ spin an astounding set of old school house at a Goa beach party, and was so impressed I couldn't wait for the Japs to start producing their own music. Now, some eight years later, the owners of The Rising Sun has gone techno bankers. What's more, they are of the forefront when it comes to innovation, as "Plantation" proves. With six tracks spread across two discs, it has Detroit-y strings, great acid sequences, loads of sub bass and occasional, yet tasty drum fillers all delivered in a remarkably fluent manner. This is, quite simply, a landmark.

---

**ALBUMS**

**UNION JACK**

There Will Be No Armageddon Plaguelot

This progressive trance/nu-energy business might be the sound of Young Europe, but it's only a bugger away from "No Armageddon" sticks to the formula - you know, long intros, spiralling builds and fuck off drops - but it just reminds me of (at best) Sven Vath and his Harthouse crowds, and (at worst) Snap. And the more laidback tracks make me think of Enigma.

---

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---

**ORGANISATION**

The king of easy listening is Klaus Wunderlich, a German bloke who records these strange organ renditions of well-known songs. They're quite complex, but they sound like cheesy Abba covers. Tony Hatch also does a brilliant line in easy listening, and Martin Denny is a good one for exotic music. He made his band members make bird noises while they were playing. Anything by John Barry (the man responsible for the incidental music in the James Bond films) is well worth checking out, as is the 'Movie Themes Cha Cha' album, which has themes like 'The Magnificent Seven' in cha cha formation.

I honestly don't know why there's a resurgence of this music at the moment. It's all very bizarre. What I really like about it is that it can be very emotive, but there's a lot of humour in there at the same time. I always played an hour's worth of easy listening records at The Big Chill a little while ago. It's really funny watching people's faces when you put something like the theme to 'The Pink Panther'. You see smiles going up all around you. It's a good challenge beside the speaker kept laughing the whole way through, giving me the thumbs up every now and again."

---

**PHIL HARTNOLL**

Orbital

Fighting Talk

from Orbital
come out of the
closet to talk
about his
love of
mu
z
k and
easy
listing
records

I’ve been in music for a long time. When I was about 17, I went to loads of warehouse-type department stores, like the MFI, trying to find tapes of the kind of music they played in there. One store directed me to a company called Ready Fusion, who were situated in a building with 'The World’s Largest Background Music'...
**CELEBRATION TIME!**

**Russell Simmons**, the president and co-founder of Def Jam, dons a party hat to celebrate the 10th anniversary of the best hip hop label ever.

**DEF Jam had the first 10 Number One hip hop albums. We had three in a row from EPMD and three in a row from Run DMC, we had the LL Cool J records and we had the Beastie Boys records. Without selling them out in any way at all, we helped all those artists to reach a much bigger audience. I guess we saw the obvious. We kept it real. You know, the expression in New York right now is 'Keep it real'. That's exactly what we did.** "When Run DMC did 'Walk This Way', it wasn't the label which found that Aerosmith record. They brought it to us. They wanted to do that. They were a hit band, that's why they thought that the group were called Toys In The Attic. "Yeah man, we want to do this record by Toys In The Attic." 'Really? Who are Toys In The Attic?' "Yeah, this group Toys In The Attic have this record we've been scratching for five years.' 'Really? What is it?' "It's called 'Walk This Way'. That's the name of the record, yeah, but Toys In The Attic are the group." How long have you had this record in your fucking box, stupid? It isn't Toys In The Attic, it's Aerosmith... "They really didn't know. And they didn't give a fuck. They just did what they did. In some ways, we were slightly more sophisticated than the artists and we simply told them what we thought without making too great an assessment, without being too insightful. Because when you do that, you fuck up."

**ALBUMS**

**VARIOUS ARTISTS**

**Best Foot Forward**

Pussyfoot

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

**VARIOUS**

**Blackmarket Unreleased Volume 1**

Freeze

It's as if every teenager in the USA wants to be a DJ on MC. As such, there's far more material being recorded than can ever possibly be released, so top marks to Freeze, who have had the good idea of producing compilations of some of the droplets from the torrent. The result is a collection of rough and ready beats, where East sits next to West, glitch-lore sits next to anti-gun challenges, and true talent next to mediocrity. Diversity is what hip hop is all about and, anyway, most of the tracks here have something to recommend them. "Cub-Lin's back-to-basics approach to the gunslingers, the Jigmastics' eclectic "incongruous" flow and superfluous scratching, and Shadow's new, opaque dicing and boosting are among the highlights.

---

**SINGLES**

**Dangerous**

The System/Same MCs

One Drop Inner Order

Despite the excellent production of IG Culture, this doesn't work particularly well. Dangerous is only 16 and it shows in his attacks on the "System" and in his MC with a Yank accent-style.

**I Cue**

Twisted Joint Volume 1

New Breed, USA

I Cue joins the host of US hip hop DJs and producers making beats records with a dopey panas to barns and blunts. Timeously thorough in its pugilistic obsessions, it is rescued by "Bong Hit", a surprisingly upbeat number.

**Eusebe**

Captain Of Love

Man's Yard/EMI

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

**Smooth**

Mind Blewvin

Jive

Swingbeat combined with female rap raps and diverse references to 'fucking loki' and giving it to Mrs Smooth like you know you really should. This is dull, class and not half as risqué as Mr Smooth would probably like to think it is.

**Dj Krush**

Alim/Mc Wax

"A Whim" finds Krush going to ground somewhere between the nightmare futurism of "Strictly Turntabilized" and the jazz-based funk of his debut, but it's Shadow's '899 Mega Mix' which hits the button. The turntable skills of his nine-minute reworking of Krush's LP will make you want to weep.

---

**Kitachi**

Spots In Pastic

A crunching instrumental given that something extra by a hom riddim which makes you feel like you're leaping the forces of the Federation Of Free Dubsters on a bad. Remember kids - Darth Vader don't dance.

**Dj Noize**

The Whole Mess

Liberty Cleet

Scratch DJing is set to be the sound of 1995 and DJ Noize, a young Dane who has caused a storm at recent DMCs with his lyric cutting, is well placed to benefit. Skits to go.

**First Priority**

Pure Artimetic

Give Gas

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

**Alien Ethnik**

Respect

Virgin

A special piece of tackle of Suck MC New York hip hop, enthralled by Special free-associating rap: "I'm pumping like Donovan plus i'm a little wavy/ eat MC's 'cos they delicious".

**Chopper**

Bung

Skat

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

**Special Ed**

I Need A Back Profile

Chiswick

A special piece of tackle of Suck MC New York hip hop, enthralled by Special free-associating rap: "I'm pumping like Donovan plus i'm a little wavy/ eat MC's 'cos they delicious".

**Sunz Of Man**

How Are You?

Wu Tang, USA

Has the Wu Tang bubble burst? Could well be. This, the first release on their own label, features five sub-Wu Tang lyrists rapping about evil dead babies, scabies and so on, over sub-Wu Tang music. Shaolin? Shoddy, more like.

---

**Grand Puba**

2000

Electric

Grand Puba's main interest, his raison de rap, is sex. "2000" may look forward to the next millennium, but it's also a fairly accurate estimate of the number of genital references linking these 10 tracks. Unlike so many other dick brains, however, the former member of Brand Nubian has the skills to carry the subject - his flow is complex and his rhymes are funny and off-beat. Furthermore, although he talks about sex all the time, he's well aware of the risks. "You won't pull me out on a string/But on my second head and put my first head in bed". Two tracks in particular grab the attention for sheer quality - the slinking, vibraphone-led love theme "Little R (I Wanna Be Where You Are)", which is also available as a 12-inch import, and "Change Gonna Come". And for those snickering Brits brought up on toilet humour, he even calls himself "Po".
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BLUNTED
This month’s forgotten classic album is the sublime Journey With The Lonely” by Lil’ Louis

Lil’ Louis injects: a soulful freedom which is missing from so many other records. On “Aahhh!”, for example, he goes AWOL with a throbbing bass, backward beats and the murmurs and groans of sax. The track comes to a climax with the funkiness of wah-wah guitars.

A creative genius, Louis is set to re-emerge with a new label called Bootleg. The imprint will operate via Strictly Rhythm and put out house cuts on one side of their releases and R&B on the other. Hopefully in a similar manner to this classic.

Michael Morley
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ATLANTIC STARR - Love Crazy • CAMEO - Sparkle
GLENN JONES - Stay • TASHAN - Read My Mind • SYLVESTER - Here Is My Love

LP EVL 20 • CD EVL 20 • MC EVL 20

Sensual Loving

NICOLE JACKSON

A Little Dab • I Like • Sensual Loving • Nobody But You • Tell Me How You Like It
Don't Make Me Wait • Love Come Down • Temporary Love • Make You Mine
Just In Case • Good Thang • Sooner Or Later • Family

XELP 4 • XECD 4 • XEMC 4

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Electric Relaxation (Relax Yourself Girl) LP VERSION-A TRIBE CALLED QUEST
Wreckx Shop-WRECKX 'N' EFFECT POSSE DEEP MIX • Ghetto Red Hot HIP HOP REMIX • SUPERCAT
C.R.E.A.M (Cash Rules Everything Around Me) LP VERSION • WU-TANG CLAN
Chief Rocka RUMBLIN' MIX • LORDS OF THE UNDERGROUND • '93 TILL INFINITY LP VERSION-SOULS OF MISCHIEF
Down With The King RUFFNESS MIX-RUN DMC • Make Room LP VERSION-THE ALKALOIKS
Zulu War Chant The Funky REMIX-AFRIKA BAMBATAA presents TIME ZONE
The R Remains STREET MIX-GANG STARR • Danger LP VERSION-KEITH MURRAY
The Best Kept Secret 45 KING REMIX-DIAMOND D & THE PSYCHOTIC NEUROTICS
Murdered Ova Nuthin' SNEEZE REMIX-HOODRATZ • Shit's Real 12" REMIX-MIC GERONIMO

CD EVL 19 • MC EVL 19 • LP EVL 19

distributed by SONY/JMV
FRANKIE KNUCKLES & ADEVA

Welcome To The Real World

Virgin

Okay, I admit it. Whenever there's news of a fresh album from the big man, even this soulfly takes note. "Welcome To The Real World" offers a great mixture of uplifting melodies and soulful dance beats, a couple of sweet ballads thrown in for good measure. The soundtracks will love it, but there is something here for everyone. Vocalised by Adeva, who seems to have become Frankie Knuckles' unofficial partner, and also featuring a little help from Ricky Dillard's Chair, this is so, so good.

DADDY BUG talks through his current playlist

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

You can catch Daddy Bug on Kiss 100 (Tuesday, 10pm) and at 'Jug Quine' every Thursday at The Blue Box, London NW, Soul Base, The Fantom Post in Besley Heath.
MOBY
INTO THE BLUE

19th June 95
CD / Remix CD / MC
Includes mixes by
The Beatmasters, Jnr Vasquez,
Phil Kelsey & Jon Spencer Blues

D.J.U.N.G.L.E. FEVER PRESENTS
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FORCE OF
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A MULTI LAYERED VOYAGE OF RARE &
PREVIOUSLY UNRELEASED MATERIAL WHICH
EPITOMISES THE UNEQUALLED INNOVATIONS OF
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a contemporary collection
of ambient hip hop and eclectic dub.

the cream of
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11 TWISTED CHUNKS OF
TRIP HOP SYMPHONIA,
PLUG IN, LAY BACK &
CHECK OUT A SERIOUSLY
ECLECTIC EXPERIENCE.

GLAMOROUS Hooligan COSMIC TRIGGER HAPPY
SMALL WORLD SMALL WORLD
DEPTH CHARGE SHAOLIN BUDDHA FINGER
9 LAZY 9 ELECTRIC LAZYLAND
RHC FEATUREING PLAVKA MOVE YA (BORN FREE MIX)
FATBOY SLIM SANTA CRUZ
JURYMAN KNOW KNAME (DOWN)
HIP OPTIMIST ANALF (HIPHOPJAZZJAMLUVEMIX)
DEEP FREEZE PRODUCTIONS SHOWDOWN AT VOODOO CREEK
COLD CUT ONMISSION
DARK GLOBE SHADIEST BREEDS

2XLP/CD/CASSETTE/RELEASE DATE 12/6/95
SINGLES
HALO
Ecliptic (UFO Remixes)
MMV, Sweden
The Sheffield metal machine gun creates the latest project from former Wire man, Graham Lewis, down the local Ambience R Us store for a full-killingout. The "Growth Mix" thrashes gorgeously, but it’s the acoustic "Emmerson Mix", a pulsating epic mesh of plucked guitar and harp knolubars, which steals the show. Finely chiselled and tuned, it takes Eastern perfection.

INNERSPHERE
Out Of Body (Remixes)
Sabrettas
A two-record package, featuring remixes of the lifting ambient dub of "Out Of Body" from the discogonad "Body Works" album. The Sabres continue the Mutant Son Of Shaft theme they recently used on "Strip Snapper", and The Orb wobble bakstaccatistically, but it simply sounds like a storm in an E-cup. Meanwhile, David Hendon’s "Quad-9" is an uneasy-listening stomp in a sheer metal factory.

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

PENTATONIK
Credo/Zeliggeist
Davids
When Pentatonik’s Simeon Bowering is on form, it’s like hearing "The Last Post" on some lonely moon and being absolutely choked. And these are two of his finest symphonic slabs yet. An intricate, fragile, hollowed beauty which is not afraid to mix scraping violins and vapidous guitar into the distorted beats. Let it lap gently around your sensitive cranial parts.

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

THE WISEGUYS
Nill By Mouth
Wall Of Sound
The follow-up to "Ladies Say Owl" and another killer record from this label which produces chicstoner grooves with appealing frequency. "Nill By Mouth" mets airy clarinets into a sweet top hop rhythm, but the real winner is the flip side, "To Easy" – a goodtime ear-slasher washed out to a funky beat and irresistibly folksy strumming.

KUSHTI
Freestyle EP
Octopus
Winner of this month’s Expect Dazzling Genii award. From a group featuring Gil Helley, ex-Black Dog, the best cut is "Stromboli", a delicious blend of samba piano riffs spread neatly across rhythms which make drum ’n’ bass to rolling electro. Even Castro could tap a cigar to it. Flip the record over and you’ll find the incredible multi-cultural dub-collage of "Réalité" and the bassist bossa nova of "O R Allstars". Innovation beyond the call of duty.

BEAUMONT HANNANT
Pair-Boys
SPR
Hamant’s assorted mixes take in feathery acid, obuse piano (madhouse) and, on the "Moon In Motion" version, surprisingly autony, trancey techno. Elsewhere, Autechre hit 12 on the distortion pedal as they rip the track to shreds in a punking funk-rock style, while Richard Brown comes over all Phuturistic. A truly mixed bag. Feeling lucky?

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

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

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

ALEX PROOPER
Regular Music
EPES Software, Holland
Music without equipment? Atmospheres without a human touch? Ambience sans twiddling?

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

What would be the promoter?
Simian Whistle. He promotes for James, The Chemical Brothers and the Mo’ Wax clan. Why him? Because he’s always mad and I can relate to him. He never sleeps, but he’s still totally together.

What is your fee?
One snowmobile.

What are your top 5 albums?
"The Fourth Way", "Regular Music" and any of the stuff by Alex Prooper. As for the rest, I can’t be bothered/interest.

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

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

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

What is your best record you have ever played?
I’d open with "Come Together" by Herbie Mann - a gorgeous 12-minute instrumental version of the Beatles’ song. And I’d close with "Return Of The Original Art Form" by Major Force. It’s a collection of live beats from 1988 mixed together by DJ Mixo and is the most exciting piece of music I’ve ever heard.

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

What is the venue?
"Best Foot Forward", a compilation of material on Howie B’s Puzzlyfoot label, is not now

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

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

Will you put it?
I’d put it on top of this huge glacier in Iceland. I can’t remember what it’s called, but it’s the biggest one in Europe. I went there when I was DJing in Reykjavik. And the dream date would take place in summer, because then it would be 24-hour daylight.

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

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

What is your fee?
One snowmobile.

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

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

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

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

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What is the venue?
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D:REAM

Shoot Me With Your Love

The New Single Out 26th June On 12", CD and Tape

With Mixes by Loveland, D:REAM and Vasquez
TONY DE VIT talks through the highlights from his recent 12-hour set at Trade.

URING the first hour I dropped the Todd Terry mix of Bizarre Inc’s ‘I’m Gonna Get You’, a track which always makes me think of Trade DJ Malcolm Duffy. I heard it the first time I went to Trade and the place exploded. Another early record was Artimix’s ‘Hey Man’, a deep, driving house tune. I’ve never heard anyone else play it and it really does the business! “One track I couldn’t possibly forget to play was ‘Krazy Noise’ by Numerical Value. It’s sexy-as-fuck, uptempo house music and it is the best record Malcolm has ever made. From there, I moved on to another gear with Calvin Rotante’s ‘I Believe’. It’s a hard house tune with an amazing break that sends everybody crazy.

“I suppose it must have been somewhere around half-way through the set that I dropped the original version of 99th Floor Elevator’s ‘Hooked’. I was well into the happier stuff by this point. ‘Hooked’ is an excellent hands-in-the-air tune, and the same goes for ‘Bite W Pieces’ by Artemisia. Tracks like these are what I would call real Trade records. “Control’s ‘Time Of The Mumpf’ is an utter, utter bandage tune which I love, while Scott’s ‘NHS Surgery’ is a classic techno cut from the early days of Trade. Around this time, I also played quite a few records on the Rabbit City and Edge labels – this is the kind of banging techno Trade

SINGLES
99TH FLOOR ELEVATOR FEATURING TONY DE VIT
Honoria Label: Dance
This anachronistic, italo-style cheese- grind is going to be enormous. Popular at Trade for the last three months on acid and already being hammered by Pete Tong, it’s one of those phenomenal feelgood tunes which makes everybody behave like Chrisie Cahn on E. It’s sure to accompany many a summer’s early morning.

SPACEBABY
Free Year Mind
Label: China
Another one with “cross-over” stamped all over it, a girl crooning “You’ve got to free your mind” is juxtaposed with some spacious trippy-dippy keyboards and a wailing, no-nonsense rhythm section, especially in Tall Paul’s mix. It makes you feel like reaching for the stars.

THE SHAKER
Strong To Survive
Ugly Bug
Label: Rave
Pete Burns offers another irresistible party tune which is big on atmosphere and short on pretension. This uptempo love monster is bound to have them rocking in the aisles!

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

ENDIVE
The Feeling
Label: VTT
Head straight for the dub, a hi-octane hoedown which is a bigger hit than Cheryl Stark in some of Britain’s clubs at the moment. A chunky, sparkly and very, very funky Nush production.

PLEASANT CHEMISTRY
Sa Rex
Label: VTT
This is a vibrant, uptempo party animal which has been astounding many with its brass neck. Groovy enough to give anyone the horn!

REAL MCOY
Runaway (Remixes)
Arista, USA
The Vasques mixes were fabulous and now Armando offers up all his usual glorious trademarks for these American reworkings. Apart from the Todd Terry-esque keyboard pads and the driving kick drum, the looped vocal has more hooks in it than a fisherman’s hat.

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

SARA PARKER
My Love Is Deep
Sharp
This fab ‘Armand Dub Of Doom’ mix which appeared on the import is included here, but it’s the two new Sharp mixes that are currently making the beat barons wet their knickers. The vocal version has a huge piano breakdown and an underground edge, while the ‘Sharp Dub’ is a nine-minute orgasm. Further proof that even React and George Mitchell are one of the freshest remix teams around.

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

TOP KAT
Bend Over
Top Kat
You can smell Times Square on this record. An awesome kick

JOI CARDWELL
Jump For Joi
Eighth Ball
This absolutely delightful gran-griister finally receives a domestic release after shimmering on import for nearly six months. The voice behind many of T.I.T.S. most exquisite moments and last year’s salacious “Little Body” on Tribal, the saucy Joi Cardwell here delivers one of her finest moments with a track which is melodic in the sense of for the handbag brigade, but deep enough to make even the most hardened purist moon with pleasure. Sheer magic.

JX
Son Of A Gun (Blu Peter Versus Trigger Remix)
JX
More pumping than Johnny Farnters after a chicken and lentil vindaloo, Blu Peter and Trigger aka Ben “Bizzz” have sped up the original and added some juggernaut-style b-lines. They have also cunningly stitched in the “Bitch, motherfucker; bastard” line from George Morel’s “Morel’s Grooves Part 3”, which suddenly leaps out at you. A falsetto of a batchet knife and twice as nasty. A record worthy of veneration – these boys don’t fire blanks!

ALBUMS
VARIOUS ARTISTS
Preska 2
Real
This is the second album compiled and mixed by Rachel Aubern, the resident DJ at London’s Garage club. And with a selection of uplifting corks such as Soapy’s “Horny As Funk”, Happy Clapper’s “I Believe” and Tail Feathers’ “radiator” by Kool World, it’s one which self-respecting party animal will want to be without. Roll back the clock, give your nan some earplugs and invite the neighbours round for a night old Russell Harty.

VARIOUS ARTISTS
Journeys By DJ Volume 7: Rocky & Diesel
JX
Rocky & Diesel don their Vasquez masks to provide what could well be the best of the “Journeys By DJ” series so far. From the opening bars of Aphrohead’s “Tunnel Vision” to Emerson’s epic remix of Shakespeare’s Sister to the enervating finale of their own mix of “Garden of Earthly Delights” by D-Note, we’re talking large pools of blood and sweat oiled along the way. This is seamlesslyucked-up tento-funk, pieces together with equal portions of careful planning and fist-pumping zeal.
Grass Green

Where's that Powell?

Grass Green imprint is doing it for the house kids. Grass Green is the first of three subsidiaries to Powell and Gooden's Bush empire. Launched some 18 months ago, with the debut release from Housey Doings, Bush has since also added an experimental offshoot, Field Recordings, and are now set to start Ambush, a label which Dave Clarke and Laura-Jane, formerly of Magnetic North, will APL. Right now, however, despite the relatively non-existent profile of the label, the attention is focusing on Grass Green.

Grass Green is a direct result of the Manchester pair's refusal to be stuck with any style of music. Powell has already proved this with his DJing — adapting to both house and techno clubs and pretty much cleaning up all floors along the way. Gooden, meanwhile, is the experienced songwriter behind Temper Temper, who is now closely involved with Joe Roberts and Melanie Williams.

"Bush developed a profile of its own and people soon associated it with a particular sound," explains Powell. "We didn't want to mess with that, so we decided to launch an alternative outlet for other music which turned us on."

BUSH began when Powell and Gooden finally met up after seeing each other's faces in Manchester clubs for over a year. "I always wondered who that little guy was — the one who kept stealing other people's girl friends," says Gooden.

They became best mates, Powell had the idea of setting up a label, and together they launched Bip. But the duo's sleeping partners in the label relished being in the music industry so much, it wasn't long before they had to take over. Gooden: "We were done over, but it was something we needed to experience. We've now learned that unless you have the controlling interest, you're always going to be vulnerable."

Powell: "We went in with nothing and by the end we'd lost £150,000. We spent 18 months working out how we could get even and then realised that the only way to do it was to be successful on our own terms."

Which is exactly what they have done. Despite being misunderstood by practically everyone around at the time the house scene divided, Bush have since appealed to those who grew bored of the two extremes. The label united a lot of people, providing them with a plethora of rauous tracks with a house tempo. Then came Dave Clarke's "Red" series, and the rest is history.

As a result, Bush material has been pillaged by everybody from Munk to Armand Van Helden to Satosch Tomae. Powell: "It took a while because the bass drum was too hard and the hi-hat was distorted, but now everyone's using Clarke's sound. People haven't sampled us creatively, though, they've just taken bits and put them on their records."

But the real turning point came when American DJs such as Roger Sanchez and Tony Humphries arrived in the UK supporting Bush releases. Suddenly, people who had categorically ignored their tracks came begging — something the two Enics seem to thrive on. This total change of fortune basically comes down to them having created a niche of their own.

Gooden: "It's like people who sell clothes. Something comes along which doesn't sit in comfortably and it creates a unique market. People actually giggled at Dave Clarke's record because they thought there was no real market place for it! But it developed one for itself and now you can hear loads of derivatives of that track."

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

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

"I just wish people would give the records a chance. It would take a very brave DJ to base his whole night round Grass Green tracks because an audience needs to be re-educated before they can get their heads around what we're doing.
GRASS Green is set to diversify even further in the future, with Powell and Gooden hinting at plans to release tracks with conventional song structures and vocals. As Powell states: “You can’t beat an incredible vocal.”
Gooden is equally pleased to see this happening, feeling that it will help to broaden the minds of people who buy records on the strength of the labels rather than on the music. Particularly as the Grass Green packaging is the most attractive on offer at the moment. Their promotional policy has also helped their profile to steadily grow, despite the fact that there is no mail-out policy, as such.
Powell: “People who expect to get records in the post aren’t the people who go into shops to buy them. We haven’t pushed Grass Green because I’m not into selling things to people who aren’t prepared to listen. I’d rather they came across it more naturally than receiving it in a package alongside a Human League record.”

It’s thanks to the two Eric’s exceptional working relationship that the Grass Green policy is so carefully thought out and followed through.

Gooden: “We’re similar in many ways, except that Eric’s shorter than me!”
Powell: “And he’s a liar! No, I respect him totally. The beauty of us two is that if we fall out, we make up really easily.”
Gooden: “Yeah, there aren’t many people I can kick off with and then phone up one hour later to apologise! The subject of apologies, something should be said about the way the rest of the industry has ignored one of the most creative and progressive British labels around.
Powell: “Well, if you’re just going to play five seconds of one of our records on a turntable, you won’t hear a thing. I think people are starting to open up to it. Really believe these are all quality tracks that everybody will come back to.”

Right now, Grass Green is the real dope. Let on it.

words: Ben Turner pictures: Rip

GRASS GREEN DISCOGRAPHY

HOUSEY DOINGS
“Brothers” (BB 1001)
“This is a melodic and very subtle house track which came straight out of Leatherhead,” says Eric Powell. “We loved the fact that it was structured in a really musical way. We told them there was no market for it, but they were still incredibly cool!”

MFP PRESENTS MICROGROOVES
“Jackanory” (BB 1002)
“It’s funny that electro is taking off again at the moment. Jackanory was 18 months ahead of it all. We loved the approach of this because it was so different from anything else around. We had a particularly excellent reaction from the gay clubs in America.”

VVVV
“The Callin’” (BB 1003)
“Eric Gooden wanted this for Bush because of the groove and the stunning strings. But although one track was ideal for Bush, the overall feel was Grass Green. John Truelove did a mix which preceeded what Tony De Vit has been doing recently.”

HOUSEY DOINGS
“More Housey Doings” (BB 1004)
“More from these guys – we just love what they’re doing. They don’t rely on huge riffs, but it’s super-light and very musical. Housey Doings are going to develop into something real special.”

THE SCALLYWAGS
“What We Need” (BB 1005)
“This came from Terry Francis from Housey Doings and one of the boys from Swag Records in Croydon. They gave me a DAT with a Stickmen remix already on it, which was great and very subtle, unlike a lot of their other work.”

DADDY MACK
“Pimp In My Brain” (BB 1006)
“Pimp In My Brain” was clearly influenced by Todd Terry and is perhaps the most accessible record to date on Grass Green. The direction of the label isn’t really changing, although we do want to include more vocal tracks. But we still feel this is very underground.”

All Grass Green records are distributed by Network
**Screen And Heard**

**SOMEONE on a recent episode of** "The Little Picture Show" **talked about a short film which featured live footage of THE SHAMEN. What was this film and is it available on DVD? Also, does any other live footage of The Shamen exist?**

**SHARON CAUDER, Aberdeen**

The film was called "Notes From Underground". Shot during 1991-92, the clip was directed on The Shamen and metal-bashing performance artists Test Department. The live footage of The Shamen, which included versions of "Move Any Mountain", "LSI" and "Coming On", was captured at the Livingston Forum on their Progeny tour.

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

There was talk of a Channel 4 screening but, due to copyright problems, this has not yet been scheduled. These problems also mean that it is unlikely to appear on video in the foreseeable future. Some reports do suggest, however, that the only other video footage of The Shamen is a performance of "Make It Mine" filmed in Chicago in 1991. This can be found on the "Boss Vid" video compilation (Virgin Vision, VOD 853).

**Ford Of The Realm**

**CAN you tell me if BABY FORD’s “Oochy Koochy” single is still generally available? Will you also provide a discography of Peter Ford’s IFACH label?**

**TOPPER, Lincoln**

One of the first British acid tracks, Baby Ford’s “Oochy Koochy” (PU Babacou Yeh Yeh) (Rhythm King 12-inch/CD, BFORD 1-12/CD) initially appeared in the summer of 1988, but has long been deleted. The one-sided 12-inch, the flip of which featured a strange mix from beyond the vinyl, it is now a collector’s item. The track can, however, be found on the "Acid Flashbacks" compilation album (Rumour LIPCD, TRIPLPICD 1).

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

**IFACH 001: "Monolene"/"Dead Eye" (released March 1994. No artist credited)**

**IFACH 002: SYMPLECTIC – "Space 4-2"/"No Name" (May 1994)**

**IFACH 003: VOYECTRA – "Companions"/"Charm" (July 1994)**

**IFACH 004: ECO TOURIST – "Penguins"/"Magelonic" (August 1994)**
Freshly Squeezed
HAVE you any idea what has happened to the legendary
DOUG E FRESH?

NEIL COOPER, Cardiff
ONE of the earliest hip hop heroes, Doug E Fresh was the original human beatbox, his ability to imitate instruments and effects first gaining him widespread attention in 1984.

The following year, after hooking up with New York's Get Fresh Crew and Slick Rick, he signed with Reality Records in the US and Cooltempo in Britain. His debut single, "The Show" (12-inch, COOLX 116), was so popular that, at one point, it was said to have been played by American radio stations every 15 minutes, 24 hours a day.

Fresh's first LP, "Oh My God" (CUT 470), an old skool classic, appeared at the end of 1986, but he inexplicably dropped by Cooltempo soon after. His 1988 follow-up LP, "The World's Greatest Entertainer", was picked up in the UK by Fantasy (F 9658), but it wasn't a success and no more was heard from Fresh until a single called "Light (Alright)" came out in 1993 on Gee Street (12-inch, GEET 59). The track was produced by New York DJ Funkmaster Flex. Since then, he has once again fallen silent.

However, Doug E Fresh remains signed to Gee Street and has spent the last few months recording an album with the working title of "The Next Level". Word has it that it includes contributions from DJ Hollywood, Lovebug Starski, The Coldcrush Brothers and The Furious Five, Grandmaster Flash's old crew. The album will hopefully be in the shops by the end of the year.

The First Cut
EVERYWHERE I look, DJs are charting records as ACETATES or DUB PLATES. What are they?
Are they like white labels? And can you buy them in the shops?

CRAIG BOLDER, Hayes

ACETATES are produced at the start of the manufacturing process of a record, when a set of master lacquers are cut from the original recording. A separate lacquer (which is a sheet of metal coated with plastic) is made for each side of the disc. By a complex process (which involves dipping it in acid and spraying it with silver nitrate) matching positive and negative lacquers are cut. It's from these that the records are pressed.

When a label or an artist wants to have an early idea of what their tracks will sound like on vinyl, they are cut directly onto an acetate, producing a unique recording which can be played immediately. Acetates are much heavier than a normal record, but made of softer material, meaning that they can only be played 25 or 30 times before the sound quality starts to deteriorate.

Dub plates, which originated on the Jamaican reggae scene in the mid-Seventies, came from the DJs' desire to obtain exclusive versions of tracks. Often, they wouldn't even bother setting the recording-making process in motion, preferring instead to have repeated dub plates cut straight onto an acetate, without a lacquer actually being made. That way, there was no danger of bootlegging.

As dub plates now cost only £30 a time, some record companies prefer to supply a few DJs with exclusive copies in order to gauge crowd reaction. If the tunes are popular, the full process goes into operation. If not, the dub plates may be the only copies in existence. So it's rare for them to be available to the public, but second-hand records shops sometimes reveal discarded DJ copies.

David Holmes' debut LP, 'The Film's Crap, Let's Slash The Seats', is released by Go! Discs on July 10.
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SOLUTION - FEELS SO RIGHT
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THAT KID CHIS - KEEP ON PRESSIN ON
JIMI POLO - BETTER DAYS (SAHSA REMIX)
ROBERT OWENS - I'LL BE YOUR FRIEND
ASHA - 10 TRIUMPH (ORIGINAL)
CE CE ROGERS - SOME DAY
REMAKE - BLADE RUNNER
ANNADIN - ANGEL
KYM MAZELLE - WAS THAT ALL IT WAS
FRANKIE KNUCKLES - YOUR LOVE
LIL LOUES - FRENCH KISS
SASHA - HEAVENLY TRANCE
FINGERS - CAN I PEFIL IT (VOLCAL MIX)
KING BEE - BACK BY DOPE DEMAND
ROBERT OWENS - I'LL BE YOUR FRIEND
LEFT field - NOT FORGOTTEN (REMIX)

NICK - ANTHEM
JUNNY - KEEP WARM
VIRTUAL (LIMBO) - MIND PLASTIC
FRANKIE KNUCKLIES - TEARS
ACAPPELLA ALBUMS 1, 2, 3 & 4
MIK WENDAL - PERFECTO REMIX
MARIAN CAREY - DREAMOVER (MORALES)
ALISON LIMBERICK - WHERE LOVE LIVES
LA LUMA - BANG 2 THE BEAT OF THE DRUM
CHICAGO - STREET PLAYER (RUCKSTEADS)
SUDO LATINO - SUIDO + MAYDAY REMIX
SULTANA - TE AMO
GAT DECOR - DEGREES OF PASSION
EMP - THEY'RE HERE (DREAM MIX)
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THIS IS YOKO TAKEMURA, REPORTING LIVE FOR BBC-1 AT THE UK LIASON'S OFFICE OF THE UNITED EARTH MILITIA.

WHERE A RADICAL CELL GROUP OF PRO-LAHAR TERRORISTS HAVE SEIZED THIS OFFICE, THE EARTH MILITIA ATTACHE AND HIS STAFF.

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

WHAT'S THE SITUATION?

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

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

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

THANKS, HELENE.

NO COMMENT.

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

WE NEED THE OL' DANGER GIRL MAGIC.

NO PROBLEM, TANISHA.

NEXT: FUCKING WICKED!
**Scanners**

Edited by MARTIN JAMES

**CANED AND ABLE**

Comedian, novelist and regular clubber ROB NEWMAN talks about his kind of nightlife

It's rare for me to hit that right mix of a good club, playing the right music for my mood, with the right combination of Benelux and alcohol. Do I take many drugs? Like I said, it's Benelux and alcohol for me. Now that I'm 30 and I can't keep up like I used to. The heat of a club hits me a lot harder and I need longer to recover.

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DANNY RAMPLING (Sat, 7pm)

THE ESSENTIAL MIX (Sat, midnight):

June 10 - SASHA
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ANNE NIGHTINGALE'S CHILL OUT ZONE (Sun, 2am)

STEVE EDWARDS (Sun, 2pm)

ANDY KERSHAW (Sun, 7pm)

MARK TONDERAI (Sun, midnight)

NOW THAT'S WHAT I CALL JUNGLE (Sun, July 2 - 7pm)

AFlying-wallplop through the drum 'n' bass phenomenom as a showcase for

People often tell me I'm like a fatty, older version of that ROB NEWMAN bloke, only more tired-looking.

"I reckon I'm the only person around who's stupid enough to buy water from the bar. I can't be bothered with smuggling a bottle into a club, in my trousers and then fumbling with the taps all night. But clubs are great for helping me get rid of the lustful thoughts which follow me everywhere.

For me, clubbing is much less of a sexual thing than it seems to be for other people. I mean, I hate full-on sex tracks, where there's some diva screaming 'Hey baby, come over here.' That never happens in real life. Not to me, anyway.

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

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

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

"I actually only go out a couple of times a week, but if I'm starting to get a reputation as a clubber I suppose must be going to the right places. And I must be getting that combination of Benelux and alcohol right... or, to be more specific, two measures of Largactyl to two measures of whiskey."

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

with the boys from Streets 3, Circuit Child and 1016. Special guests include Juan Atkins, Mike Banks of Underground Resistance, Carl Craig and Dave Clarke.

**REGIONAL RADIO**

**ABERDEEN:**

Fri 9pm: PETE GEORGE - 102.4 FM

Sun 7pm: DAVE EDMOND - 103.7 FM

**BIRMINGHAM:**

Sat 7pm: THE WYBERFORCE - 100.7 FM

**Glasgow:**

Sun 9pm: THE JUDGE - 97.2 FM

**LONDON:**

Fri 7pm: THE JUDGE - 103.7 FM

**EXPERIMENTAL FM**

1pm - DADDY BUG: Soul, jazz and R&B

7pm - STEVE JACKSON: The house chart

8pm - COLIN FAYER: Techno and house

Wed 8pm: THE WYBERFORCE: House mix

7pm - MAX LAX AND DAVE VJ: Featuring the hip hop chart

9pm - THE JUNGLE SHOW: Offering an excellent selection of Di's Thursdays

1am - GREGG 'UP' Featuring an ever-changing mix of house

7pm - TREVOR NELSON: Street soul

6pm - COLIN DALLEY: Techno and upfront house

Fridays

1am - AMBIENT AND EXPERIMENTAL DUB: Hosted by COLIN DALLEY and PAUL THOMAS

7pm - JUDGE JULES: Euro and garage cuts

Saturdays

1am - FAT FREDDIE'S M: Soul and swing

**Tuesdays**

1pm - DADDY BUG: Soul, jazz and R&B

7pm - STEVE JACKSON: The house chart

8pm - COLIN FAYER: Techno and house

Wed 8pm: THE WYBERFORCE: House mix

7pm - MAX LAX AND DAVE VJ: Featuring the hip hop chart

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7pm - JUDGE JULES: Euro and garage cuts

Saturdays

1am - FAT FREDDIE'S M: Soul and swing

**SUNDAYS**

4pm - ANGIE DEE: Soul and reggae

7pm - GRAMH GILD: With the Official Dance Chart

10pm - PETE KIRKWOOD: Upfront house

4pm - JUDGE JULES: Euro, house and garage (Energie Mix)

9pm - PAUL "TROUBLE" ANDERSON: Garage, house and disco

11pm - SARA HB: Garage and house

**ON THE BOOK SHELF**

"We have been working so hard for the last two years that we seem to have lost our ability to read books. When we have the time, we both enjoy sci-fi books. Unfortunately, all we're reading at the moment are manuals for the latest keyboards and effects."

**IN THE FRIDGE**

Leftover Fridge, fridge, fridge...

We have a small one in the studio and it's always pretty crammed. There are usually lots of fruit juices and ice creams, for a start. We often work anything from 12 to 18 hours a day without a break, so a full fridge is essential."
DRUM 'N' INK

A quick flick through “JUNGLISTS” reveals a vibrant book to match a vibrant sound

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

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

Why jive? “Junglists” completely reinventing itself. And it’s only in Britain that you have that fusion of the reggae, the hip hop and the jazz influences. Only in Britain.”

“Junglists” is currently available in paperback from BoxTree Publishing

Jacket Barnes

BALKET HOO!

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

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

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

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

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

Pas moi, mate.

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

Martin James

London: 8pm - 10pm
Ray Bradshaw (Mon to Fri, 6pm)
Crumpet Brown (Fri, 5pm)
Manchester: 8pm - 10pm
Monday to Friday: 2am - KONTINUOUS KISS
Non-stop, nocturnal grooves
6am - Gary Burton’s Breakfast Show
9am - KONTINUOUS KISS
10am - The Kiss List
Manchester’s club scene gets a good going over
7am - KONTINUOUS KISS
Monday to Friday: 8am - Da Intalex Drum and Bass Show: Tuff drum ‘n’ bass sounds courtesy of XTC, plus Marcus serves up a serious underground vibe
Tuesday: 6pm - Tim Lenoxx Manchester’s gay scene in an upfront mix
Wednesday: 6pm - Techno: With John Barrie
Thursday: 8pm - Judge Jules

Fridays
7pm - Kiss Energy: Non-stop h/r
8pm - Something for the Weekend: Hosted by BoBe State
Saturday: 4pm - Alpha Waves: Electronic with a twist from Stuart James
10am - Paul Webster
2pm - Paul Anthony
6pm - Joe Bloggs’ Dance Chart
10pm - Kiss at the Hacienda: Sundays
1am - Up All Night: Nev Johnson presents essential house and garage
4am - AutheCher
6pm - Paul Webster
10am - 100% Dance Sunday
2pm - Mellow Grooves: Including the Upfront Dance Chart Update at 5pm
6pm - Graham Gold
9pm - Matt Thompson’s Aura
10pm - First Priority: Mark Rae and Ross Clark with phat and jazz bass
Midnight - Naya Aguedo
Manchester: 9pm - 10pm
Stu Allen (Sat and Sun, 8pm)
Manchester: 6am - 6pm
Mike Vitti (Mon to Fri, 3pm, and Sat, 5.30pm)
9am - KISS Mix
Manchester: 6am - 6pm
Matthew Wright (Fri, 7pm)
The Phoenix: 10pm - 11pm
Neil Jackson’s House Party: (Mon to Fri, 6pm)
Northern Soul Convention: 10.45 am - 11.45 am
Candy Divine (Mon and Tues, 10pm, Fri, 6pm, Sat, 12.30pm and Sun, 10pm)
Jerry Lang (Wed and Thurs, 10pm)
Nottingham: Heatwave - 073 FM - and Eire - 107 FM
Both stations broadcast non-stop, 24 hours a day
Nottingham: Trent FM - 107.4 FM
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Plymouth: Plymouth Sound - 106.3 FM
The Rhythm Show: (Sat, 6pm)
Scottish Broadcast: Borders - 106.4 FM
Kevin Young (Mon, 4pm)
The Dance Experience: (Sat, 6pm)
Wales: Red Dragon - 104.3 FM
Kris Hilt’s Hit Mix: X95 (Sat, 6pm)
Wales: Swinderby Sound - 104.6 FM
James Lewis (Sat, 6pm)
West Country S. Wales: Galaxy - 101 FM
The Breakdown with DJ Miranda: (Mon, 6pm)
Classic with live mixes from... Way Out West (Monday) The future sounds of house. DJ Dido (Tuesday) With quality swing and soul. The DJ Selection (Wednesday) Full Cycle (Thursday) Present...
Ronnie Size & Krust: Reggae Rockers: (Fri, 8pm)
Louie Martin Soul Show: (Sat, 9pm)
The Touch: (Sat, 8pm) With Del Gino
The 3pm Experience: (Sat, 10pm)
DJ Lynx, and MCS Krissy Kriss and KLZ with live hip hop and rap
The Sound Lab: (Sat, 1pm) Tic, Tic with specialist dance from jazz to dub and beyond
West Yorkshire: Paradise - 105.1 FM
The Bassline Show: (Sat, 3pm)
Ranges from soul to hardcore
Yorkshire: Ministry - 104.7 FM
Stuart Kinghorn: (Sat, 6pm)

Sofa Report
Reviews by Martin James

The Harder They Come
Directed by Perry Hazel Arthouse Productions
Reggae hero Jimmy Cliff stars as Ivan in this classic tirade against racial injustice in the music business. From the street-cruising hustlers of Kingston, Jamaica, to the high-rise rip-offs of the industry, Ivan challenges them all – and watches his promising career go down the pan in the process. The soundtrack’s massive as well.

Shaolin Martial Arts
Directed by the Chang Cheh Shaw Brothers
Made In Hong Kong
Kung fu kitsch of the highest order, “Shaolin Martial Arts” (aka “Five Fingers of Death”) is stuffed to the gills with supremely tacky action. Over-determined choreography is a nuclear bomb (as usual with such films), but it follows the Shaolin school’s attempts to stop the evil Manchu clan from ridding China of all kung fu rivals. Grasshopper, what have you learned today?

Atmosphere
Hardcore/jungle ‘zine
Fax: 01709-344-384
On the loose for some three years, the Southend-based “Atmosphere” takes the world of hardcore jungle magnificently. The A3 format is packed with news, views, interviews and contributors such as Roni Size. DJ Hype and Slippmat provide invaluable assistance in capturing the energy and vibrancy of the underground. Highly recommended.

Shout ACV ‘zine
Fax: 00396-780-6719
An Anglo/Italian zine published by the ACV and distributed to like-minded people across the world. A veritable goldmine for fans of all things technological, “Shout” explores the outer reaches of creative electronics with special attention given to the musical genres which exist at heart of the hi-tech lifestyle.

National Television
MTV Dance (MTV, Thursdays, 5pm)
You know what’s all about – happy hardcore, Euro house and a potstastic baby heaven
The Beat (TV, Thursdays, 11pm)
Unwrap the indie cover and inside there’s a thin layer of dance music
Euro Trash (C4, Fridays, 11pm)
Can you understand what they’re on about? You can? Living in Europe is so much fun.
Unfortunately, “Euro Trash” seem to make no sense every time
MTV Dance (MTV, Saturdays, 4pm)
Yo! Raps (MTV Saturdays, multicoloured)
Gangsta rap, beast poets, G lurkers and some style
T.U.L.P of MTV (MTV, Sundays, 11pm)
Live in Action presents the sweetest of soul sounds
BPM (TV, Saturdays, times vary)
Set your VCR for BPM’s magazine style reports and regulars into the heart of clubland
A Guy Called Gerald goes ga-ga in the analogue haven of the Museum of Synthesiser Technology

You make music with your own Midi set-up. You want to sound cool and groovy. You have been trying to track down a Roland TB303. You find one, pay upwards of £500, and then have to fork out another £20 for a Midi retrofit. You are quite clearly mad.

You are not, however, half as mad as Martin Newcomb. In a massive bunkered away in deepest Hertfordshire, Martin has amassed the most staggering collection of vintage synthesizers known to man. Walking down the stairs into the Museum Of Synthesizer Technology, it's difficult not to gasp in awe at the sight of several hundred keyboards set out in an easily negotiated maze, all wired up and ready to play. Well-known workhorses sit beside obscure one-offs made in Russia and virtually every Moog made is represented. So are dozens of giant modular systems, most of which weigh several tonnes.

Gerald Simpson, aka ambient jungle man A Guy Called Gerald, who has come to test out some of the museum's gear, is delighted. "Oh man," he whispers, "I think I've died and gone to synthesizer heaven."

It all began as a hobby just four years ago. Newcomb had made a stack of cash as a foreign exchange dealer in the City. A job he retains to this day, and was looking for something interesting to spend it on. "I'd been into electronic music since the late Sixties," he recalls. "I was a big fan of people like Klaus Schulze, Tangerine Dream and later Emerson, Lake And Palmer. I'd always dreamed of owning one of Keith Emerson's SCs, which is basically how the ball started rolling."

The first pieces in Newcomb's collection were a decidedly un-vintage JD800 and a Proctor X with an Atari. To these he added an ARP 2600, a small EMU Modular, a Mini Moog and a Memory Moog, by which point he had embarked on a period of frenzied collecting. Many of the synths came via a contact in America, who cruised the country armed with the knowledge that there was an English headcase willing to pay top dollar for items which were rare enough to command enough respect. As the collection grew, people started turning up to look at it, and chez Newcomb mutated into a fully-fledged museum. It was officially opened a little under a year ago by none other than Dr Robert Moog, with Youth and Underworld's Rick Smith among the dozens of famous names on the guest list.

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

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

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

SQUANK! Squidge!! Wibble!!

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

"I think I’ve found the one they used for Star Trek," laughs Gerald. Next on Gerald’s tour is the Oberheim 8-Voice. The four-octave keyboard is tiny, but the control panel stretches way out. It’s huge and is festooned with more knobs than a ‘Colour Climax’ video. Originally manufactured in 1976 and selling for a whopping £7,500, it boasts almost endless permutations. After a note too subtle to twiddle of the frequency and resonance in the VCF, it offers up the mezzoforte, fattest bassline you’re ever likely to hear.

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

Let’s cut to the chase. How much has this lot cost?

"I’m not saying," laughs Martin Newcomb. Go on, we won’t tell anyone.

"Some estimates have put it at about £100,000 and others at closer to £1 million," he answers, coyly. Looking around, the latter would seem to be closer to the mark. Like everybody else, Newcomb is unimpressed with the cost of vintage gear in recent years.

I really can’t believe what people have to pay for, says, a TR909. It’s becoming a joke. A few years ago, you could pick them up for £200, then sell them on for £400. Now they’ve doubled in price again. It’s crazy. Three years ago, I bought an EMS VCS 3 for £500. Now you see them for £1,500.

Part of the reason is that much of this equipment has not stood the test of time, ending up in skips as the musos of the early Eighties embraced the digital glory of Yamaha’s DX7. To probe the point, at a recent music fair where Newcomb had a stand, a visitor recognised the modular gear on show as being similar to one which a friend of his had bought in a jumble sale 10 years earlier. It was still boxed up in his garage. Newcomb had to tell him it was worth £3,000.

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

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

"Those machines are in demand because they feature today’s club music sounds, but that popularity probably won’t last forever," he says. "They could well be back down to £100 in a few years. By contrast, classics like the Mini Moog and the ARP 2600 will always be highly sought-after."

Gerald is shaking his head in a mixture of disbelief, admiration and jealousy, with a little nostalgia thrown in for good measure. Visiting the Museum Of Synthesizer Technology has revived memories of the time when he spent hours fiddling with a Korg MS-20 in Manchester’s A&O music shop.

"I used to get lost in the sounds, and you would never get the same noise twice," recalls Gerald wistfully. "These days, I usually delve deep into the Akai S550 for my sounds, but now and again I’ll go back to the old synths and layer them on the Akais."

When he does work with synthesizers, Gerald has the choice of a JD800, a Jupiter 8, a Juno 106, an SH 101, a couple of 303s, one of which was the first instrument he ever bought, and a TR808. He’s a man who spent years triggering two 101s and a 303 off an 808 because he couldn’t afford any new midi gear, a technique which can be heard to blinding effect on his “Voodoo Ray” single, Gerald Simpson knows his analogue onions. But he has to tip his baseball cap to Newcomb’s museum, and he’ll certainly be back for more.

"I recently brought a friend of mine down from Manchester to work in my studio in London," says Gerald. "I’m teaching him programming and recording," and it’s the get him down here. All the modern equipment, even the Akai S2000, has the same basic principles as the old synths. It’s brilliant to see how and where it all started."

A Guy Called Gerald’s ‘Finley’s Rainbow’ single is out on Juice Box on June 26.
The Museum Of Synthesiser Technology opens most evenings between 6 and 8pm. Visits cost £20 and must be booked in advance. Hiring out the entire museum and using the recording facility starts at £300 for a 12-hour day. You will also be given a free day beforehand to set up the gear you want to use. The more days you book, the cheaper it becomes.

For further details, call Martin Newcomb on 01279-771-619/771-328 or write to The Museum Of Synthesiser Technology, PO Box 36, Ware, Hertfordshire, SG11 2AP.
EQ puts TECHNICS’ SL1200 turntables under the spotlight

The Technics name continues to dominate the DJ turntable market. Let’s face it, where would you be without a pair of SL1200 Mark IIIs? DJ limbo-land, that’s where.

It comes as no surprise to learn that Technics is a part of a Japanese corporation, Matsushita. But not, however, just any corporation. Matsushita, which also owns Panasonic, is the largest consumer electronics company in the entire world.

Technics launched in the UK in 1972 as an upmarket hi-fi brand and had developed the SL1200 turntable by the mid-Seventies. Back then, hi-fi buffs were a notoriously hard-to-please bunch. They could detect wow and flutter blindfolded at a 100 paces and wanted a turntable which could deal with the quadruphonic version of Mike Oldfield’s “Tubular Bells” and all four sides of Yes’ “Topographic Oceans”. The SL1200 was, as Technics’ product manager Peter Larwood puts it, “Over-engineered”. It was designed for heavy use, although rarely found this in sitting rooms. However, DJs soon discovered that they could abuse an SL1200 in all manner of unmentionable ways and it would keep coming back for more.

Among the most important features which initially made the SL1200 the stalwart of the club scene was pitch control, which was as essential to matching bpm’s and keeping people on the dancefloor as the Seventies’ disco boom was as it is now. Another feature which made the Technics deck the number one choice of DJs, back when they were rightly known as disc jockeys, was the direct-drive motor. This starts the turntable at precisely the rpm it is set to, unlike belt-driven decks, which take a spin or two to work up to the right speed.

As disco gave way to electro and hip hop during the late Seventies, DJs like Grandmaster Flash and Red Alert started developing startling new sounds and collages with scratching and nifty wrist action on the mixer. The SL1200 as an essential piece of street equipment had arrived and, in direct response to this, in 1984 Technics sponsored the first World DJ Mixing Championships. They still sponsor the competition today, witnessing firsthand the treatment their decks have to withstand in the six-minute slot competitors are given to impress the crowd.

The company has since introduced the SL1200 Mark II, which offers a different colour and an adjustable height tone-arm, so that DJs can fit any number of different cartridges. Wisely adhering to the “if it ain’t broken, don’t fix it” philosophy has meant that the turntable has maintained its popularity. Technics have occasionally tinkered with the concept over the years, adding a digital pitch control with an LED indicator and separate plus and minus buttons for example, but ideas such as these came and went pretty quietly.

Further testament to the enduring popularity of the SL1200, which currently retails at around £450, is the existence of a whole range of counterfeit versions. Imitation is, after all, the sincerest form of flattery. Try remembering that when your bargain pair of £50 “SL1200’s” melt as soon as you plug them in.

A user’s guide to the latest gadgets on the market

■ A new series of monitors are available from Yamaha (01908-386-700). The S15’s feature 80 watts of continuous power handling and sell for £99 a pair, while the heavier duty S65’s handle a mighty 140 watts and are priced at £179. Both boast Yamaha’s new “wave-guide horn technology”. They look good, too.

■ Sound Foundation (0181-461-3131) are introducing a Kill Switch for DJs. Hook it into your set-up and the three-band EQ will enable jocks to kill the bass on one deck while retaining the higher frequencies and bringing in the bass from the second deck. The cost is £149.

■ Time And Space (01442-870-681) have released a new batch of sample CDs, each retailing at £59.95. “LA Riots 3” is a double collection of breakbeats and basses, while “The Bomb” offers all you need for reggae tracks. For R&B and hip hop, try “Fat And Funky”, another double set, which includes a midi file on floppy disk, or “Chronic Horns”, with a full horn section playing swells, hits and riffs in every key imaginable.

■ New from E-Mu (0121-653-6556) is the Emulator E64. With 64-note polyphony and expandable to 64 meg RAM, it’s a stripped-down version of that sampling behemoth, the Emulator 4, although it features exactly the same software and outputs. And it’s a mere £2,690.
THESE ARE THE NEW STYLES THAT MAKE PEOPLE DANCE. INNOVATIVE DEVELOPMENTS THAT RIVAL AGAINST THE COMMERCIAL MACHINATIONS AND TIRED FORMULAS OF TECHNOID DANCE. TECHNO NATIONS AS ALWAYS STRIVES TO OFFER THE ALTERNATIVE GUIDE, AND AS THIS LONG STANDING TECHNO COMPILATION NOW EMBARKS ON VOLUME 4, THE HOSTS FOR THE SHOW ARE TRULY THE TALENT OF TOMORROW.

LUKE SLATER > PATRICK PULSINGER > ROLAND CASPER > DAMON WILD & TIM TAYLOR > BANDULU > MISS DJAX & JIMMY CRASH > PLUS TWO UNRELEASED CUTS FROM DETROIT’S EDDIE ‘FLASHIN’ FOWLKES > AND LONDON’S THE ADVENT.

TECHNO NATIONS 4 TAKES OFF WHERE VOLUME 3 LEFT OFF. FROM SHEER MINIMAL TECHNO TO THOUGHTFUL ACID AND SLAMMIN HARBEBEAT, THE MATERIAL IS TRULY GLOBAL. SOURCED FROM THE NEW YORK > DETROIT > BELGIUM > HOLLAND > ITALY > GERMANY & AUSTRIA > AND OF COURSE AN UNRIVALLED SELECTION OF MATERIAL FROM WITHIN THE SHORES OF THE UK.

LP > CD > & Mix Tape by 'The Warlock'

ON TAPE, CD AND 12" Debut single out June 26th

Including mixes by Charley Casanova Jody + Alex
MAIN ROOM
LISA LOUD
TERRY FARLEY
STEVE LEE
VIPER ROOM
STUART Mc MILLAN
AMPO
BACK ROOM
MOONBOOTS
HUTCHINSON BROTHERS

MAIN ROOM
KEVIN SAUNDERSON
JON PLEASED WIMMIN'
MARK WILKINSON
VIPER ROOM
MARTIN PICKARD
ROCKY & DIESEL
BACK ROOM
GIRLS 2 GETHER
ANDREW (BROTHER 2 BROTHER)
BANJO & JONATHAN

MAIN ROOM
BRANDON BLOCK
ALEX P
PHIL MISON
VIPER ROOM
KELVIN ANDREWS
CRAIG WALSH
ADAM ARK
BACK ROOM
CLIVE HENRY
MOONBOOTS
FREDDY (BACK TO BASICS)
WEDNESDAY JUNE 14


LIVERPOOL: HERBAL TEA PARTY Crazy House, Wood St. 9-2am. £7. The Drum Clublive, Psyche, Hall, Fletcher and Monomaster Mona.


THURSDAY JUNE 15


CORK: SWEAT Sir Henry, South Main St. 10-2am. £3. Greg Dowling and Shane Johnson spin dubby American house.


LONDON: SPEED Mars, 12 Sutton Row, W1. 0171-439-6465. 10-3.30am. £5. Bukem, Fabio and Chemistry & Storm continue to host this night of avant-garde jungle, where everyone goes from Goldie to Lady Miss Ker to the Hawaiis to A Guy Called Gerald to Dorrell to Morrakes to Cu Mackintosh to bloody Pete Tong can be found lingering at the bar. .. Mr C spins at SKIZM (Torrinills, 63 Clerkenwell Rd, EC1. 0171-490-3053. 10-3am. £5) with Broom and Gray... Campbell and Danny Keith are at ANIMAL HOUSE (Gardening Club, 4 The Piazza, WC2. 0171-997-3133. 10-3am. £5). . Chris & James are no longer residents.... Lux Dup spin for five hours at SOLD (Cross, Kings Cross Gds Wd, V1. 0171-769-6049. 10-3am. £3). Bob Jones hosts SHAKETT LOOSE (St Bisham, 36 Shadwellbury Av, W1. 0171-297-2715. £3).

FRIDAY JUNE 16

NEWCASTLE: BLOATER Riverside, 57-59 Newcastle St. 0191-232-9729. £5. Justin Robertson (recently heard dropping two hours worth of jungle at Final Frontier) and Denton.

NOTTINGHAM: ASK YER DAD Deluxe, 22 James St. 0115-947-0619. Garese Park and Ian Talham.

BIRMINGHAM: CRUNCH Venue, Bramall St, B12-472-623. 11.00am-4am. Second birthday party with Des Doonican, Val O'Connor and Tony De Vit... Mistress Mo and Danny Jones are at STRAIGHTS LESSHAMS AND GAYS (Streets Wheel, Whitley SL, B12-922-3365).

BRIGHTON: RED Zep, Old Ship Beach. 01727-827588. 11.30-4am. £5. Paul Newman has left his residency here to launch The Gallery in London, leaving Powell, Randall, Fleming and Weatherby at the helm... Graham Beesly guests at DANCE 2 RECORDS (Oriana, Seafront, 01273-326-499. £2.50).

Steve Murray is at CLUB FOOT (Escape, 10 Marine Parade. 01273-860-866. 10-2am. £4.50).

BRISTOL: SOLID STATE Lakota, 4 Upper York St, 0117-942-5282. Josh Wink (who recently teamed up with Richie Hawtin at an After Hours party in Germany, where Josh did the mixing and Richie did the DJing at the same time) and Robertson...
**ABERDEEN**
BUNGALOW BEATZ, 17 Market St. 01224-385-667. 10-2am. £2. The Allof live with Dean Thatcher and Paz Poboa on the decks.

**BELFAST**
WISDOM Network, 11a Lower North St. 0122-618312. 8-1am. £7. Patrick Smoove.

**BIRMINGHAM**
FUN Sheering Wheel, Wollaton St. 0121-822-1333. 11-3am. £3. Jon Pleaseed Winmin (dropping Marshall Stax) and Smoove... Macey and DJ Dick from the Original Rockers are at GORDON (On, Anderson Rd. 0121-223-0004. 10.30-2am)...

**HANIADI**
(Banks, Bond St. 0121-330-387. 2-10am. £2.50) continue to pack them in... Seaman and Ryan Roach are at WOBBLE (Venus, Branson St. 0121-643-0338. 11-7pm) with Gifford, St Longan and The Lonely Heaven... Davenji joins Scott Bond at REPUBLICA (Bakers, 102 Broad St. 0121-223-3229. 11-9am. £5).

**BOURNEMOUTH**

**BRIGHTON**
ESCAPE 1 Marine Parade. 01273-666006. 10.30-3am. Norman Cook displays a spinning technique which many barfly puts most other house jocks to shame. Judge for yourself.

**BRISTOL**
ROVOLUTION Lakota, 6 Upper York St. 0117-4032200. Auerbach and Angel.

**BURNLEY**
ANGELS Nightclub, Caron St. 01254-322-922. Roger Sanchez and Boy George.

**CARDIFF**
THE HIPPO CLUB 3-7 Prudential Rd. 01222-341453. 8-4am. £300. The THC boys.

**DERBY**

**DUBLIN**
TEMPLE OF SOUND O'Connell Quay. 10-16.30. £2. Heller and Domino.

**EDINBURGH**
COLOURS Vaults, Middy St. 0131-229-7296. Michael Kilkee, Harri and Tocayo lives... Un Moebius plays live at PUSHPUSHER (Arena, Oswald St. 0131-638-0770. 11-30am. £8). Juan Atkins, Ian Paterson and Trevor Price... Unit Mooobius plays live at PUSHPUSHER (Arena, Oswald St. 0131-638-0770. 11-30am. £8) with the infamous Terry and Jason... Oscar and Domatic continue at...

**LEICESTER**
HIGH SPIRITS

**LIVERPOOL**
CREAM Nation, 22 Jamaica St. 0151-246-4800. 11-4.30am. £3). Where Mekie and McMillan recently made a very unexpected return behind the turntables.

**LONDON**
HALLUM 52-88 George St. 0102-235154. 10-4.3am. £7. Ferry B, 0115-948345. Seaman, McCready and Roar... Ramping (dropping the Hardfloor remix of Baby Doc) and Perez are at PASSION (Empireum, 67 Belvoir Rd. 0151-615-276. 07.56).

**LOSING YOUR BOTTLE (UK Midlands, Wolverhampton)**

**Walsall**
Squires, 01922-783-183. 9-7am. £2. Oakden, McMillan, Mekie, Bles sedale, Barton and Carroll... Holmes is at VODDOO (Le Balas). 0121-723-3182. 9-2am) with Swift and Nicholson... Dawson and Rusty are at CLUB 651 (Mount Pleasant, Liverpool City Centre. 6-9am. £7).

**LONDON**
RENNES, Off York Way. 0171-722-7772. 10-6am. £15. Renaissance now have Fathers Of Sign signed exclusively for the UK, while Digweed, Dovil, Whitehead and Oas is are tonight at the helm of yet another impressively presented club night. It's a shame others don't make the same effort at this venue...

**LONDON**
JAMESWORTHEN, 0121-789-1833. 9-7am. £2. Oakden, McMillan, Mekie, Bles sedale, Barton and Carroll... Holmes is at VODDOO (Le Balas). 0121-723-3182. 9-2am) with Swift and Nicholson... Dawson and Rusty are at CLUB 651 (Mount Pleasant, Liverpool City Centre. 6-9am. £7).

**WOLVERHAMPTON**
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THE GALLERY

Resident Artistes
Tall Paul Newman
Darren Stokes

63b Clerkenwell Road, London
10pm-7.30am — £8 B4 11.30pm & £10 thereafter
For further information — 0171 250 3409

June 23rd
Paul Oakenfold
Laurence Nelson
Lottie

June 30th
Jon Pleased Wimmin
Danny Keith
Scorpio

July 7th
Steve Lee
Jon Cecchini
Danny Keith
Lottie

July 14th
Boy George
Alistair Whitehead
Malcolm Duffy
Limited Tickets only

July 21st
Laurence Nelson
Danny Keith
Lottie

July 28th
Fat Tony
Jon Cecchini
Danny Keith
Lottie

THE HUMAN LEAGUE FILLING UP WITH HEAVEN

Available on 12" vinyl from June 19 (Y9Z44T)
Contains FILLING UP WITH HEAVEN mixes by HARDFLOOR
and JOHN CLEESE, IS HE FUNNY?
mix by SELF PRESERVATION SOCIETY (Dave Valentine)
Also available on CD1, CD2 and cassette

Jungle Heat 95

Deep in the Jungle

TRINITY DJ SWIFT LION MAN CLOUD 9
AREA 39 (Feat CORELLE) RONI SIZE DJ KRUST
JON-E-2-BAD TEK 9 COOLHAND FLEX (Feat MICHELLE
THOMPSON) DYNAMIC DUO STAKKA & K.TEE
BLACKMAN THE DUB HUSTLERS ANTIX THE GUVER
CD - MC - LP
**TUESDAY JUNE 20**

**LONDON:** THE PINCH (Gardening Club, 4 The Piazza, WC2, 01-977-3513. 16-18.30. £15. James and Nicky Posy.)

**MANCHESTER:** ANGELICA BARRI (Hacienda, Whitworth St, 0161-236-3601. Langley, Dunne and Motif celebrate Angela Mattox’s (manager of the Hacienda) 38th birthday.

**SHEFFIELD:** Leathead, 5-7 Leathead Rd, 01246-275-400. Silverhead.

**SUNDEVEN:** FAVOURITE (Party Barge, 9-30-2am. £5. £7.50. Bremen, 01433-761-238. 2-4am. £7.50. Zap, 01707-6806. 10.30-3am. £5.)

**DUBLIN:** LIVING’ LIVELY Temple of Soul, O’Connell St, 01-972-1811. 19.30-11.30. £3. Djon and Muhealth.

**THE BIG CLUB**

**TUESDAY JUNE 21**

**BATH:** DIG THE NEW BREED (Guelph, 01793-355253. Damin and Jed from DIY join Gerard, Nathan and Tim.

**BRISTOL:** MINISTRY OF SOUND University of West England, 0117-221-2241. Mackintosh and Humphries.

**MANCHESTER:** FULL LENGTH (The Factory, 0161-236-3601. Leathead, 5-7 Leathead Rd, 01246-275-400. Silverhead.)

**VERDICT:**

*Start off slowly by suffering a Victor Simonelli scalpula from 1980's Underground Committee’s “I Know A Melody” over the deep, easy groove of Giuseppe Gemini’s “I Know A Melody”.

*Paul smoothly segue into MACE’s “Super Melody” remix. His set is main-laced with the occasional dub dropped in, like Karen Pelhat’s “Reach Out To Me”.

*His choice of tunes is very upfront and intriguing, with the highlight being the instrumental of Giant Stars “Trust Yourself”. You can pick up Paul’s tapes from Uptown Records, which is where I stumbled upon this super.

**SUNDAY JUNE 19**

**BRIGHTON:** FULL CIRCLE Hop on Prod, 01273-281-983. 10-3am. £5. Phil Perry.

**LOCAL WISH CHILLIN’**

**SITTINGBOURNE:** 17 Market St, 01227-565617. Cristian Vogel and Pazz Pooza.

**BIRMINGHAM:** DANCE PLANET Aston Villa Leisure Centre, 0121-726-9018. 7-6am. £3. Bar, Kenny Ken, Hyde, Frost, Roland, Ricky Finn, Slipmatt, Fabio, Grooverider, Vibes, Douglas, Bunji, Bass Generator and a host of others... friends and family are on STRANGERS IN LONDON: LESBIANS AND GAYS (Stereo, West Bromwich, 0121-622-3385.)

**BRIGHSTONE:** FABRICATION Escape, 10 Marine Parade, 01273-20080. 10-6am. £5. Ollie. Darren Emerson (still spinning Acid Jesus “Move My Body”).

**BRIGHTON:** CLUB OPTO Escape, 10 Marine Parade, 01273-20080. 10-6am. £5. Ollie. Darren Emerson (still spinning Acid Jesus “Move My Body”).

**LONDON:** DANCE RECORDS (Brixton, Seaford, 01273-325-099. 25p.)

**DUBLIN:** CLUB LOGO Club Luck, 84 Pikes Creek, 01-801-2250. 10-6am. £5. Kevin Kelly and Ivor Wilson are at TIKO DANCE RECORDS (Brixton, Seaford, 01273-325-099. 25p.)

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Please send your mix tapes and a photo of yourself to: Ben Turner, Muzik, 25th Floor, King’s Reach Tower, Stamford Bridge, London, SE1 9LS.
THOSE WHO ROCKED IT

Josh Viik

- Josh Wink and Richie Hawtin together at Normal, Heidelberg
- Owen Owens at Cream, Birmingham
- Felix Da Housecat and Phuture 303 at Musik/Open All Hours, London
- Liquid Sky at Egg, New York
- Baby Ford playing “Scochie Koochie” live in Manchester

and Angel... Dom T spins at ATOMIC MOOG (Tequ, 11 White Horse St, W1. 01-715-4533. 11-1am. £5) with Belfman and Preston... Tall Paul Newman and Darren Stokes host THE GALLERY (Turkis, 53 Clarkeswell Rd, W1. 01-724-2209. 10-7am. £1), where Newman recently celebrated his birthday with Ramping on the decks. Tonight, Gakenfold, Lottie and Lawrence Nelson are the guests... Jules and Kelly host QUIETATI (Cross, Dudd-Y, N1. 01-717-3038. 10-4am. £10) with Neville... Johnny No-Mates (one of your named hot DJs in here) is at SUNKY (Legends, 29 Old Burlington St, W1. 01-427-9833. 9-6am. £8) with Eiko and T Brown... Gold and Lambert reside at PEACH (Leisure Lounge, 121 Holborn, EC1. 01-701-6010. 10-6am. £7) with Gareh.

MAIDSTONE: SOUTHERN EXPOSURE Alemics, Hart St, 01-218-3535. 9-2am. £2. Smokin Jo, Blika, Nick Brown and Chris Davies.

MANCHESTER: SHINE Rareacne, 11-13 Whitworth St, 01-236-1545. 9-30am. £3. Todd Terry joins Roff and Robinson... Roc & Kato spin at CODE (Cod, 13-13 New Walkfield St. 01-237-3720. 10-6am. £10) with Davis and Lev Dup... Josh Wink is BUGGED OUT (Sankeys Soup, Jersey St, Ancoats. 01-237-3219. 10-3am. £2) with Holyoke... Lee Arkinstall is at YOUNG, GIFTED & BLACK (Dry Bar, 28 Ghislain St. 01-237-3219. 7am-1pm).}

NEWCASTLE: NICE Planet Earth, Law Friers St, 01-232-5055. 9-30am. £3. Absolut Records night with Fredrick, Sled and Hans.

NOTTINGHAM: BOUNCE Deluxe, St James St. 0115-9472180. 16-2am. £3. Linden C, Simon DK, Pewz and Bean.

ROMFORD: CULTURE SHOCK Hollywoods, Atlanta Boulevard. 01708-742-294. 9-4am. £7. Culture Shock celebrates its third birthday with Jules (four out for Jon Pleasured Winmin filling in for him on his Kiss 100 FM show in the next month), Lev Dup, Manston, Garry, Bryn and Cooke.

SUFFIELD: RISE Leadmill, 0-7 Leadmill Rd. 0114-275-4500. 9-4am. £6. Progress party with Chiswick and DJ Mike.

SUNDERLAND: BUSTY Madison's, West St, Cronkwear. 0191-466-3293. 9-2am. £3. Cleveland City join residents Allen and Pritchard.

STAFFORD: SYRUS Collium, Newport Rd. 01785-42444. 9-2am. £7. Da Silva joins Pete & Russel from Progress and residents Angel and Rowley.

STOKE: SIN CITY Academy, Glass St. 01782-418793. 9-2am. £5. Tony De Vlt.

STEIGNS: LOVE TO BE A MANAGE A TRIPSA Mansion House. 01773-768-403. Daikov, McKenzie (on a mission, as always) and Walker.

SWINDON: THE FRUIT Club In the Round, Farleigh Rd, Swindon. 01795-337-394. 9-3am. £7. Lev Dup, Kenny Ken and Swave-E.

SUNDAY JUNE 24

BELFAST: WISDOM Network, 11a Lower North St. 02822-319122. 1-12am. £7. Sarah Chapman

with residents Jackson, Beagon and Newbery.

BIRMINGHAM: FUN Steering Wheel, Wrottesley St. 0121-222-1323. 10-10. £1. Fontaine and The Tufti Park... Max Mystery, Digi and Kaye join Gfifford, Long and The Lovely Helen at VODUBL (Yeon, Bransom St. 0121-433-0938. 11-7am)... MISS MONEYPENNYES (Bonds, Bond St. 0121-433-5397. 10-30. £2). speaks for itself... Scott Bond is joined by Sister Bliss (who appeared at Jon Pleased Winmin's birthday bash) and Lee Fisher at REPUBLICA (Hawes, 162 Broad St. 0121-330-3300. 10-6am. £5).

BOLTON: GOLDEN YEARS Academy, Thyme St. 01204-877-547. 9-2am. £6. Nipper, Danne and Gay Oldhams.


BURNLEY: LET LIFTED Angels, Darwen St. 01254-3222. Carl Cox and Judge Jules (who spent New Year's Eve together in Australia).

CORNWALL: LOVE Yen, Bramwell Mkt. 01827-270203. 9-6am. £6. Parker & Wilson and Simon G.


DUBLIN: TEMPLE OF SOUND Ormond Quay. 01-472-1611. 10-3am. £8... Johnny Moy and Ashley Beedle.

EDINBURGH: COLOURS Vaults, Muddy St. 0131-226-2876. £6. Amoeba, Mancini and Boney.

GLASGOW: SUB CLUB SUMMER SPECIAL 22 Jamaica St. 0141-240-4059. 11-2am. £5. Donal, Conor, Henri and Derek May.

HULL: SCUBA Room, 82-46 George S. 01482-25155. 10-4am. £7. Absolute Records with Cliff D'Lish, Frederic, Pork, Beag, Bliss and Isbbon.

ILFORD: TELEPATHY Island. 0831-387933. 19-7am. £5. Randall, Grooverider, Femi, Clipper, Raymond, Devious (St. & Rn), Brockie and Andy C and Rap.

LEEDS: HARD TIMES Music Factory, Briggs. 0113-2470368. 9-3.30am. Heller, Farley, Chessman, Holloway, Eastwick and Boardman... Femi El hosts BACK TO BASICS (Pleasure Rooms. Marion St. 01325-49474. 10-6am) with Roar, Roar (who played at Checkpoint Charlie's after-hours party in the back of a chip shop in Reading). Huggy (tearing up the basement last month with the appearance of Cococulo) and Lawson... Farnham guests at VAGUE (Wheatsheaf, Summer St. 0113-2419133. 10-430am. £3) with Pascals Bongo Massive.

LICHESTER: PURE FILTH Echus, Biggin. 01509-293784. Williams and Jim Shaft Ryan... Dimirl and Lev Dup are joined by Davie, Kelly and Tom & Jerry at 1995 EURO SOUNDCLASH (University, 1112-471815. 9-late. £5).


LONDON: CAB 051 (David Plessam, 0113-709-9056. 9-2am. £3) celebrate Dave Graham's Birthday Orge Soire... Charlie Hall is at VODUBL (Loe Ballet. 0181-772-3700. 8-5am. £5) with Skitch and Nicholon.

LONDON: LESBIAN & GAY PRIDE 1995 Victoria Park, Hackney. 3pm-16.15pm. 0801-3104898. Free... After Danny Tenaglia's memorable daytime set in a sweating Ministry Of Sound tent last year, this is an essential date in the clubbing diary. Robert Oxvile, Paul "Trouble" Anderson, Harvey, Farley, Heller, Juliet Roberts, Yoji Working and Adeva are all in the Ministry Of Sound tent. De Vit and Malcolm from De Ouss are in the Trade tent and do check out the Women Only tent. Most other gay clubs in the capital also host their own tents. Check local press for details of one of the year's finest clubbing weekends. Further details could not be obtained, due to the fact that it's Sunday afternoon and most of this crowd are still out caring it... THE POST PRIDE PARTY (Ministry Of Sound, 133 Garant St. SE1. 0171-775-655. 11-10pm. £5) features Mackintosh, Harvey, Chantika, Beedle, Farley and Heller. Patrick Lilley hosts the VIP... Newman and De Vit host Heaven's GAY PRIDE NIGHT (Heaven, Villiers St. 0171-308-3993. 7pm.)... De Vit also joins Ramping and Smokin' Jo at BAMBII & BO (Cross, Goods Yd, R1. 01-237-6030)... Logan, Hepholloogin and De PA set the EVENING STANDARDS (Plastic People, 37 Oxford St, W1. 0171-437774. 13-6am. £6)... Bobbi and Steve host Garage City (Der Rumba, 36 Shaftesbur Ar, W1. 01-297-2715. £10) with Eddie Perez. Colonel Abrahams (one of Ludovic Navaire's biggest...
Leisure Lounge in London
every Saturday night, at 121 Holborn, London EC1 0171-2421345

July 1st
Judge Jules
Steve Proctor
Paul Kelly
Jean Stratten
Andy Lewis
Michael Andrews

July 8th
Graham Gold
Gordon Kaye
Dom T
Danny Hodge
Janeen
Nick Brown
Rad Rice

July 15th
John Kelly
Phil Perry
Kjeld Tolstrup
Nick Loveur
Darrin Parks
Paul Cardosi
Toney Grimley

July 22nd
Danny Rampling
Nancy Noise
Chris Cooce
Dominic Moir
Mark French
Andy Manston
Russell Penn

July 29th
Judge Jules
Fabio Paras
Kjeld Tolstrup
Biko
James White
Bubba Haymes
Gareth Cooke

Leisure Lounge in Ibiza
every Tuesday night
July - August - September '95
at Extasis disco, San Antonio

Dj's in Ibiza to include Phil Perry, Fabio Paras,
Andy Morris, Phil Gifford, John Kelly, Rob
Tissera, Rad Rice, Seb Fontaine, Danielle Davoli,
Dominic Moir, Arron, Steve Harvey, Tom Costello,
Nick Brown, Si Long, Luv Dup, Steve Proctor,
Nancy Noise, Graham Gold, Brandon Block, Alex P
and more t.b.c.

Resident Dj's Andy Morris - Arron

Join the international disco jetset!

Leisure Lounge

MONDAYS
X-ERTION
Garage & House
DJ's: The Dude
Blue Dread
Tony Price
7PM-9PM
ADMISSION FREE
MEMBERS £3

TUESDAYS
THE PINCH
Dubwise, trance & Hard house
Resident DJ
Fabio Paras plus
guest each week
All drinks £1.80
9PM-1AM
ADMISSION £3
MEMBERS £2
GARDENING CLUB/NUJMEMBERS £3

WEDNESDAYS
THE MOST
BEAUTIFULDEST
CLUB IN THE
WORLD
Hip hop, Ragga, R'n'B
Resident DJ's
Rus Kromo
The Firing Squad
Pete Hamil
10PM-3AM
ADMISSION £3
MEMBERS £2

THURSDAYS
ANIMAL HOUSE
House music & cheap drinks
Dj's coming up:
Chris & James,
Brandon Block,
Steve Lee,
Darren Stokes,
Nick Hanson,
Laurence Nelson,
Tall Paul Newman
All Drinks £2
11.30PM-3.30AM
ADMISSION £3
GARDENING CLUB/NUJMEMBERS £2

FRIDAYS
HEADZ
Hip hop through to experimental techno
Resident DJ
James Lavelle
Guest each week
11PM-3AM
ADMISSION £5

SATURDAYS
CENTREFOLD
Glam House
DJ's: Jeremy Healy,
Brandon Block,
Lisa Loud,
Jon Pleased Winmin
& many more
11.30PM-6AM
ADMISSION £5
LIFE ORGANIZED MEMBERS £3

SUNDAYS
QUEER NATION
House & garage
Resident Dj's
Princess Julia,
Luke Howard
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WITH SHERMAN AT THE CONTROLS

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MELODY-MAKER
Every Wednesday 75p
A MINEA House was a monthly all-nighter at the Connection Sports Hall, and was one of the few Coventry scene really started. It was great because you get Salsa on the bill next to Nipper, Groov Eddie and myself, and you could hear everything in the one night. It really kick-started raving in the Midlands, with people travelling up from London. Which, in those days, was quite something.

The MINEA House was a name that Anneska House was electric. The sports hall had a turbo sound system and the club really prided itself on its background. After a while, the club became like a small party. For me, it was a place to be. They established a strong mailing list through their flyers, linking up with other promoters in the area to do other parties. They once held a very famous party called ‘Cook Of Love’, which was the first time dressing rave to ever take place. One of the guys, Mickey, decided to get married in front of 5,000 people. He had a priest on stage and everything. The club was like a big family. “When I played there, I used to play Teddy Thursday ‘live’ house, mixed in with a bit of German new beat and the works of artists like Fernando. In one night you’d hear hard house, techno, hardcore and then loads of-”

 courthouse (who had just returned from a remix in Up Yer Ronson for Polydor) plays a five hour set at SOLO (Cross Kings Cross Gdns WY, 0171-705-0166). 10-am. £5)

Club, 4 The Plaza, W2Z 0171-987-3513. 10-am. £5. Francesco Farla joins Fabio Paras.

MANCHESTER: SOUND EDUCATION Hacienda, Whithworth St, 0161-336-5051. 10-am. £3. House and garage with Baz and Ben Davies.

WEDNESDAY JUNE 28

BATH: DIFE THE NEW BREED Males, 01225-335-465. Phil Asher going back to his roots with a set of hip hop, funk, disco and house, joining residents Gerad, Nathaniel and Tim.

LONDON: THE LOFT WQ, West Yard, W11, 01-401-7670. 3.50-

Loafers” and guests... Luke Solomon shows his true house COURS (Bar Rhums, 36 Sheffordbury Av, WY, 0171-287-7159.3). Russ K Gunnung and Daring ‘deep drop’ funk from WHO LOVES YA BABY! (Wag, 10 Warld Crn, WY, 0171-437-3354. 10-3.5am. £5). Jon Pleased. Wrimmin and Woods are at PLEASED (Vault Underground, 143 Charter Crs WY, 0171-430-4655. 10-3am. £5).

TUESDAY JUNE 27

LONDON: THE PINCH Gardening Avenue, WY, 0171-490-2653. 2-10am. £5. Martin Connor and Phil Perry.

SUNDAY JUNE 25

COUNTY DURHAM: UP YER NOISION MEETS THE MANOR Born Hardwick Hall, Sedgefield, 01351-245-2521. 3pm-1am. £12.50. Healy, Block, Campbell, Marshall, Bradford, Sib and Jonathan. A barbecue is included in the price.

GLASGOW: BAR TEN 10 Mitchell Lane, 0141-211-4353. 2pm-12am. FREE Kevin McKay, Ian Livingstone and Dave Boag perform three hour sets at Glasgow’s coolest bar and cafe.

KENT: CLUB FOR LIFE THE Barn, Stuck Green Rd, Wiltshire, 0171-497-3513. 1-10pm. £7.50. Summer fun in the sun with Jules, Stokes, Lee, Manrey, Masters and Hancock.

LONDON: STROT TROT, Goods Yo, WY, 01-401-9177. 8.30-3am. £3. Josh Wink and Billy Nasty join James and Chris Childs...

SLough: FULL CIRCLE Greyhound, Tylbury Bypass, 0171-869-3903. 2-9pm. Marvin Connor and Phil Perry.

SUNDAY JUNE 18

STREET LIVES: STAND UP & SPEAKS 725-446-288. £3. John Kelly joins Holmes and Jarman... Tim Knight hosts STRAIGHTS LEAGUE and GAYS (Utter) Wind, Wotstley St, 0121-422-4657. £3.

BATH: YER BATH 01225-446-286. 9.3am. £5. Jerome Healy, Robin and Mark.

BIRMINGHAM: CRUNCH Venon, Brantcliff St, 0121-472-4581. 10-13.5am. £5. John Kelly joins Holmes and Jarman... Tim Knight hosts STRAIGHTS LEAGUE and GAYS (Utter) Wind, Wotstley St, 0121-422-4657.


BRACKNELL: BRACKNELL FESTIVAL 1995 South Park Hill, Berkshire, 01344-464-123. 6-6am. Revolutionary Dub Warriors live.

BRIGHTON: CLUB FOOT Escape, 10 Marine Parade, 01273-90606. 10-am. £2.55. Carl Cox...

Power resides at RED (Cap, Old Ship Beach, 01722-841-800. 10-13.5am. £5) with Fleming. Spencer Playhouse is this weeks guest at DANCE RECORDS (Oriens, Seafront, 01273-325-250. £3.50)...Logan, Happi Hooligan and Bed-E sign at BUMPY CAPERS (Luff, 11 Dyke Rd, 01959-573-463. 8-2.5am. £5) with a free after party at a secret (seaside?) location.

BRISTOL: FAIR SHOUT Club Boca, S Dakes Croft, 0117-4620-510. 8-3.5am. £5.

Da Silva and Mike Shaw... Jody and Willie celebrate Laktos third birthday at SOLID STATE (Lakes, 6 Upper York St, 0171-472-4215). 3am-5am. £10.50.
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Aggies, Carters Square 01253-35222.
Par: Sunday DJ: McCreary.
CANNOCK: SPOTLIGHT Amplitude, 83
High Green. 0285-245-002. 9-2am. £3.
Guitar, Vates and Allan Price.
CANCELLATION report THE HICUP CLUB
7-3 Penfold Rd. 01222-34143-6. 4-9am.
£7. Kelvin Andrews and the Jesus Jones Sound System... Sarah Chapman guests at
TOILE YOUR FANCY (Long Club, 8
10-11.30 6.30. 5-5.30 £1.
Pete Cooper and Russ from K-Klass spin club classics.
CORNWALL: ELEGANCE
Club International, Church St. 01326-
876485 9 Sat. £3. Simon G. Piers and
guest.
DERBY: BLUE NOTE Blue Note, 14
Sadler Gate. 01332-295155. 10-
1.30am. £3. Jim Shaft Ryan, Cordial,
Timm and Laura.
DUBLIN: TEMPLE OF SOUND
O'Connell Quay. 01-871-1111. 11.30-
Inte. £3. Micky and Soory.
EDINBURGH: PURE Venue, 17-
11 Carlton St. 0131-220-3600. 11.30-
3.30am. £7. Twitcho, Brainstorm,
Diddleb and The Bill.
GLASGOW: SLAM Archen, 22
Midland St. 0141-221-8821. 8.30-2am.
£3. Meldie and McCullin.
HEREFORD: NAUGHTY BUT NICE
The Rooms, Bridge St. 01452-207128.
11.30am, £3. Whitehead, Fontaine
and Pete Kelly.
HULL: DEJA Vu Room, 62-68 George
St. 01482-325-154. 9-5.30am. £3.
Roger Sanchez and Lee Wright.
KENT: CLUB JUNKLE 76-79 High
St, Siltingbourn. 01701-488-1700. 5-
8am. £1.61. Kenny Ken, Jay, Rap,
Nicki Black, Devonous Doss and
Highlander.
LARGO: SWILL Felderis, 01475-
073-297-10am. £4. Kevin McKay
and Iain Livingston.
LEEDS: UP YER RONSON Music
Factory, Briggle. 0113-245521.
Sasha is the new resident until
September 10th, joining Auerbach, Marshall,
Ward, Metiner and Nelson.
LIVERPOOL: JUNIOR BOYS OWN
Rollein, Withelds Quay. 0151-709-
1865. 11-6pm. Junior Boys own
Full On with Sanchez, Roc & Kal.
Farley, Bellie, Beedle and Mol
Mill... Huggy guests at BANG
THE BUST (Mardi Gras, Bold St. 0151-
701-1356. 10-2am £3). With Joe
McKenzie and Keith O'Toolie.
LONDON: THE GALLERY Torrils,
St Germain Rd. 0171-258-3409.
11-7.30am. £1.50. Jon Pleasen
Winnman, Immac, Stoken, King
and Slip... Francesco Farfa
(unleashing Blue Pearl's "Naked
In The Rain" at the end of his set at
Full Circle, to much applause) is at
FULL AT SMALLS (Ministry Of Sound,
133 Gaunt St, 0171-278-6588. 10.30-
7am. £2.30). Monkey Pilot (but with
the Mix Master Mix in the Wh-Y-Gig
regulars) Jo and Angel Morales...
Carl Cox returns to FINAL
FRONTIER (Club UK, Buckhead Rd.
SW1, 0171-907-014. 10-6.30am. £15)
with Penny and Medium Drum Live...
Lavelle remains at NEWCASTLE
(Zarding, 4 The Plaza, W2C.
0117-417-3153. 10.30-5am. £10)
Sinder, Muckey and Patterson are...
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June 23rd Josh Wink June 30th Andrew Weatherall
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SUNDAY JUNE 17
ITALY: COCONINO Via Chieli, Ricciana. 0039-541-056183. 11-4pm. Laurent Garinier, Cirillo, Sacontum and Rocco & Raff
GERMANY: ELECTRIC RAVE Stuttgart, Dave Clarke.

ITALY: AREA CENTRO Via Castelfabio, Marfa Veneza. 0039-337-607221. 11-4pm to 6pm, 2,000 capacity with DJ's from 11-4pm.

MONDAY JUNE 19
IBIZA: MANUMISSION Ku Club. 0039-146-174. The opening night of Manumission's Monday residency features a cruise around the Bal Mulia, followed by a party from Trance With Attitude. Alfredo, Josie, Cesar de Melero, Bervan (who rocked Tribal Gathering) and Sete Fontaine. Manumission also host a Classics Night every Thursday. With Ibiza over-subscribed by over some 50 per cent this year, you'd better book your holiday quick or check out our exclusive Manumission competition on page 28.

FRIDAY JUNE 23
ITALY: CELLOPHANE Miranfour Di Rinella, 11-15am. No-fines and guests.

SATURDAY JUNE 24
BELGIUM: MAUS CLUB Brussels, Dave Clarke.
ITALY: HEAVEN Capriollini, Isola D'Elba. 0039-338-710715. 11-4am. Alex Nova, Marco Treno, Pablo Martins, Rolye Le Roy (considered by many to be the best-looking Italian DJ around) and, Joy Kist Kofist. USA: GAY PRIDE THE SOUND FACTORY Room 1 CONTINUES Roundhill, 33 West 1st St, 001-436-0723. 01 am. Junior Vasquez is joined by Cindy Lauper and Kristin Warington "Feel What You Want!"

SATURDAY JUNE 26
IBIZA: MANUMISSION Ku Club. 0039-146-174-174. Paradigm Night with Wainwright, Langley and Stuart B.

THURSDAY JUNE 29
IBIZA: CREAM Ku. 0039-719-706-059. Opening party with sets from Bleswards, Barton and guests.

WORLD CLUBBING
All club promoters and looking agents for DJs should fax full itineraries for any club dates between July 12 and August 8 to: 0171-261-7100

SATURDAY JUNE 1
ITALY: ANGELS OF LOVE Aquafish Turist Complex, Isola Bella, exit Naples. 0039-91-551175. 11-6am. Claudio Coccoto with a monthly appearance from Live, Louie Vega -- who recently celebrated his birthday here... Massimino and Sandro Russo reside at.

WEDNESDAY JULY 5
IBIZA: CLOCKWORK ORANGE Es Paradis. Ibiza's critically clean Es Paradis hosts Jeremy Healy and Brunnick Block. Look out for the latest itoilet's in cubid.

MONDAY JULY 10
GLASTONBURY FESTIVAL
23-24-25 June
of Contemporary Performing Arts

in aid of GREENPEACE
And flowers and trees and beasts and men receive
Comfort in morning, joy in the noonday.
And we are put on earth a little space,
That we may learn to bear the beams of love.
—William Blake

Over 1,000 acts, at least 17 stages, performers include:–

**Main Stage:**
- Friday – Oasis
- Saturday – The Stone Roses
- Sunday – The Cure

**NME Stage:**
- Elastica
- Belly
- Galliano
- Leftfield
- The Prodigy
- Goldie
- Offspring
- Sleeper
- Supergrass
- Urge Overkill
- Veruca Salt
- Weezer
- Ash
- Flaming Lips

**Dreadzone Stage:**
- Live
- Marion
- Menswear
- Morphine
- Soul Coughing
- Skunk Anansie

**These Animal Men:**
- The Verve
- 311
- Blameless
- The Boredoms
- Drugstore
- The Mutton Birds

**Acoustic Stage:**
- Altan
- Paul Brady
- Billy Bragg
- Cajunologie
- Martin Carthy
- Difford
- The Equation
- G Love & Special Sauce
- Keiran Kennedy
- Les Negresses Vertes

**Jazz World Stage:**
- Tricky
- War
- Augustus Pablo
- Junior Delgado
- The Rockers Band
- Gil Scott-Heron
- Airtó
- Moreira & Flora Purim
- JTQ
- Transglobal Underground
- Incognito
- Nick Lowe & The Impossible Birds
- Mary Janes
- Mike Scott
- Gilbert O’Sullivan

**Cabaret, Theatre & Circus:**
- Helen Austin
- Attila the Stockbroker
- Avanti Display
- Bob and Bob Jobbins
- British Events
- Brouhaha
- Tommy Cockles
- Ian Cognito
- The Cottle Sisters Circus
- Emergency Exit Arts
- External Combustion
- Ronnie Golden
- Boothby Graffoe
- Green Ginger
- Malcolm Hardee
- Haze v. The X Factor
- Jonathan Kay
- Kiss my Axe
- Mandy Knight
- Le La Les
- Les Têtes en l’Air
- Sean Lock
- Bill Bailey
- Marin Magne
- Al Murray
- Natural Theatre Company
- Orchard Theatre
- Alan Parker – Urban Warrior
- Skate Naked
- The Vander Brothers’ Tri Wheel of Death
- Andy Smart
- Stickleback Plastics
- The Stopper Bangels
- Theatre Schrikkel
- Mark Thomas
- Tout Fou To Fly
- Woody Bop Muddy

**Avalon Stage:**
- Wolfstone
- Edward II
- Waukul Elektrik
- The Dharmas
- Banco De Gaia
- Glaz
- Rock
- Salt & Nails
- Iona
- Steeleye Span 25th Anniversary Celebration

**Films:**
- Pet Detective
- Mask
- Pulp Fiction
- Startrek Generations
- The Lion King
- Forrest Gump
- Reservoir Dogs
- The Rocky Horror Picture Show
- Baraka

**Plus Kids Area, Markets, 40 acres of Green Field and, of course, much, much more...**

- NB: Sometimes unforeseen circumstances prevent advertised acts from appearing.

彀 All tickets to this year’s festival have now SOLD OUT.
彀 Please DON’T COME WITHOUT A TICKET – you won’t get in.
彀 Contrary to rumour, this is NOT the last festival – see you next year!

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Next month’s issue of MUZIK hits the streets on Wednesday July 12, and comes with a free 60-minute cassette of blinding tracks from R&S Records, Europe’s premier electronic label. It will be your one and only chance to obtain exclusive cuts by such luminaries as CARL CRAIG, JUAN ATKINS, KENNY LARKIN, TOURNESOL and KEN ISHII. The cassette will also feature a selection of classic R&S moments from the past, including material from DJ HELL, JOEY BELTRAM, CAPRICORN and DAVID MORLEY.

Plus, of course, MUZIK’s usual blitzkrieg of interviews, news, reviews and listings. And the occasional hanging.

MUZIK ...IN ORDER TO READ

Out Wednesday July 12
WHAT the fuck is happening to the club scene? I am, of course, referring to Que Pasa, held at Bagleys in King’s Cross. A night which promised so much ended in tragedy, with one of the security staff being stabbed to death in a brawl involving about 15 people. Two other members of the security team were also wounded. Following the disaster, the police shut the venue at 3am, five hours earlier than planned.

That clubbing should come to this. The fact that anyone should even be thinking of taking a knife to a club is absolutely deplorable. And using it is despicable. If this is the future of clubbing then I'm not sure that I want to be part of it. Once again, the actions of a mindless few have dragged clubbing down into the gutter. Not to mention Que Pasa’s solid reputation.

The other points I would like to make seem minor in comparison. The fact that the club was somewhat over-subscribed in my opinion, now seems irrelevant. The £1.15 admission fee was not cheap and you can imagine the pandemonium which followed the announcement that the venue was closing early.

The promoters will be able to make it up the punters, perhaps by putting on a free party, but unfortunately nobody will be able to make it up to the family of the person who was murdered. Words cannot express.

THE BOTHERED BOYS, Bexleyheath

NOT too many moons ago, the average wage for top DJs was £500 for a two-hour set and they were worth every penny. But here’s a little insight into some of their wages today: John Digweed was available for £250 one year ago, but now his going rate is £1,000. Ian Ossia was £250 and he’s now £550. Gordon Kaye was also £250 and he’s currently available at a cheap rate of £800. Plus VAT. Jeremy Healy was a snip at £300, but now he’ll net you back £1,000. Even the young lady who was the barmaid at Venus has gone up from £200 to £450. And Sasha? He’s gone up from £1,000 to £5,000!

Over the last couple of years, it’s the northern DJs who have had the highest rate of increase. The DJs who have been around the longest, people like Andrew Weatherall, Justin Robertson and Paul Oakenfold, are the ones who have only gone up by around £100 during this time.

So what’s all this DJ hype about, apart from increasing their bloody fees and making it impossible for promoters like us to make any money? We take all the risks, have all the sleepless nights and make all the effort, but we’re left with less money than the DJs.

The punters should also realise that it’s not just about names on the flyers. Look to the night as a whole and the effort which has gone into the club night itself. Let’s go back to the good old days when it didn’t matter whose name was on the flyer.

A COLLABORATION OF PISSED OFF CLUB PROMOTERS

Many thanks to Charlie Chester, Dave Beer, Renaissance, Universe, Ministry Of Sound and Cream for this letter. We really sympathise with your predicament! But seriously, whoever you may be, it’s no good you shifting the blame onto everyone else. If promoters took a stand and refused to book expensive DJs, they would be left with no alternative but to bugger off to Europe to earn their living. Just think yourself lucky you’re not promoting in Italy, where certain DJs earn so much money that they have to employ bouncers to take them around the club. We’re talking £30,000 on certain dates of the year.

WELL done on the first issue of Muzik. No pictures of Jeremy Healy Excellent! Can you keep your magazine up to this standard. With reviewers like Terry Farley, I would like to think so.

FF

I’m pissed off. I think Muzik (great name, lads) is a steaming pile of shite. It’s worse than DJ Mag and all of the other club magazines.

I don’t need no glossy expensive dance music Q or Select wannabe telling me what clubs to go to or what records to buy. And what other information do we get? Lisbon club info (yeah, right) and DJ groupies (another pile o’ bullshit to inflate egos further). Fuck off.

Call me old-fashioned, but I buy records after spending hours in the record shops listening to everything that comes out and I go to clubs recommended to me for the atmosphere and music content, organised by promoters who have the right feeling for the crowd. We don’t hear about them. We just get to hear what bloody marvellous DJs have flown in from America and Italy. I don’t give a fuck what other DJs are playing or what the media reckon is “Club Of The Month.”

ANGRY, Eindhoven <chillium@crawley@pofil.philips.nl>

MY first reaction to Muzik is “thank fuck”. At last, no articles about DJ’s mums and how many fish the jocks can catch. There’s no arse licking and you’re not afraid to say when a DJ is wank. Long may I continue to read a magazine which is as informative as this. It’s money well spent.

SOMEONE LOST IN MIZUK

WITH reference to the review of the Junior Boy’s Own/Tribal night. Oh dear. Doesn’t Ben Turner know a good time when it smacks him in the coupon? Doesn’t he know when he’s in the presence of a master? Stop nit-picking, you dickhead. Everyone else there had a fucking great time. Sure enough, we’re just punters, but it’s people like us that make the night. The people in the club I talked to seemed to enjoy Mr Tenaglia, so are they just liars or were you the only manic depressive in there? Take some dildoes, you donkey.

FALKIRK’S FINEST, Scotland

PS Have Ashley Beedle? Be realistic. That guy was one of the few DJs asked to play at The Sub Club in Glasgow who managed to rip the place and have people talking about it for ages.

The Junior Boy’s Own/Tribal review was the opinion of one person. This opinion is no more valid than yours but, unlike other magazines, we’re not afraid to pandear to big-name DJs. Nobody is above constructive criticism. We heard Danny Tenaglia spin three times that week. Unfortunately, he played like a master at the first two, but not at the third. Everyone has off days, and it was just a shame that we’d already chosen that night to review the magazine.

With regard to Ashley Beedle, we know how good he is. Which is why we were so incensed when he made such a bad record. Being passionate about music means getting upset when one of your favourite artists let you down. And in case you hadn’t noticed, the rope is still there. . .
GLASTONBURY has a deserved reputation as a melting-pot of performance, music and the arts and this year, for the first time, there’s a long overdue dance tent. No doubt it will be the busiest area of the site, reflecting the country’s shift away from guitar-led music.

So which well-established promoter do they get in to showcase the UK’s cutting edge position in the world of dance? Steve Hillage. And who does he book? His mates. Mostly culled from the London techno scene, doesn’t mean this that represents just a small corner of the scene? Has Steve never heard of jungle, soul, hip hop, swing, dub, rare groove or plain old house? If Sabresonic can put on Dr Bob Jones, surely there’s room for Glastonbury to stay true to the festival’s spirit and offer some variety.

Why not get somebody with some experience to organise the dance stage? Somebody like the Ministry Of Sound, who promote leading garage, techno and jungle nights and have a better overview of dance music rather than a musician with blinkers on. It all smacks of missed opportunities and nepotism.

BEN DAVIS, Manchester

Who better to answer your points that Steve Hillage himself:

“You should understand that a major selling point for getting Glastonbury to agree to a dance stage, having adamantly opposed it in the past, is the live performance aspect. The fact is that all of the top live dance

- music acts are, broadly speaking, ‘in the techno’.

“A good proportion of our line-up also played at Tribal Gathering, which was the most successful and uplifting dance event for some time. However, at Glastonbury we have only one stage and a limited time at our disposal, and I’ve been to enough club nights to know that it would be naff to present a mish-mash of various styles, with techno, garage and hip hop artists and DJs shoe-horned in with all the others.

“What we are presenting is focussed and well thought-out, and we’re particularly happy to have the involvement of Richie Hawtin who will inject the event with his own brand of cutting edge dance energy. And what better way of thinking than with Carl Cox?”

“As far as inviting my mates is concerned, I’m lucky enough to be blessed with a pretty awesome collection of mates involved with dance music and I can think of nothing better than having a brilliant time at Glastonbury with them playing the music we love on a massive sound system. Wouldn’t you do the same?

“Finally, I’d like you to know that I pride myself on a broad taste in music. At the moment I’m listening to a lot of Chicago’s Relief Records and also to L.T.J. Bukem’s extraordinary DJing. So maybe next year. . .”

I’m writing in response to your news article “Fake Charmers” which talked about a flyer for my club night, “Tall

And Handsome”.

Contrary to the report, the club name was not a rip-off of an Effective Records artist. The title was chosen before the Outrage track was re-released and has indeed been used before. To say this is like saying Cream are ripping off Prince and his record label.

The appearance of Effective’s logo is different and I have already apologised to Shelby Boswell at Effective for this and apologise once more. The reason this appeared is because I initially approached Shelley to book an Effective Records DJ, and was quoted £250 for Darren Stokes. I then designed the flyer with Darren’s name on the back.

We were then refused an extension beyond midnight at our venue, University College Student’s Union. Unable to justify charging more than £1 on the door, we could no longer afford a guest DJ. I then altered the back of the flyer (deleting Stokes’ name) and left instructions with the Entertainments officer that I only wanted a one-sided flyer printed. In the event, however, a double-sided flyer was sent to the printer, but by the time I found out about this it was too late to do anything about it.

As your article was rather one-sided, not giving me the chance to explain this, I trust you will be printing this letter in your next issue.

RICHARD TAYLOR, London.

Lost the phone number of that geezer who fixed your hem at Back To Basics? Need a travel companion for your trip to Lisbon? Want to swap mix tapes? Then Networking, Muzik’s telephone interchange service, is the place for you.

Networking operates via an interactive telephone line. Readers are able to leave a voice message of up to two minutes in length on their own unique telephone number. A 20-word summary of this will appear in the next available issue of Muzik. You can then access the messages which have been left on your voicemail through a PIN number which will be allocated exclusively to you.

For a demonstration and more information about the Networking service please call

0990-101-198

To place a voicemail message call

0990-101-199

To hook up with this month’s networkers call

0891-889-893

After hearing a short explanatory message, you will be asked to tap in the four-digit Voice Box Number of the person you wish to contact.

You will then be able to leave a message for them.

Get ringing and get partying!

Now for our JULY NETWORKERS. . .

Darren, gay, 18. I’m wondering, did anyone go to Universe? Anyone want to have a chat to me about the good times we had? Perhaps we can meet up sometime.

VOICE BOX NUMBER 2343

Wanted: Sasha at Shelly’s tape, 1991, for serious house fanatic.

VOICE BOX NUMBER 2440

Hello, I’m looking for any lovely lady in the East Anglia region, to meet up with me at United dance for a good night out.

VOICE BOX NUMBER 2352

I would like to get in contact with any jungle fans around Britain, especially Scotland and London.

I collect jungle flyers and would also like to hand out free mix tapes to anybody who replies.

VOICE BOX NUMBER 2358

Reformed indie/punk kid, now into house/techno, but still quite ignorant. Would really like to meet similar converts in the London area.

VOICE BOX NUMBER 2375

I’m 21, female and would like to meet anybody to go clubbing with. I’m interested in house music and having a good time.

Give me a call.

VOICE BOX NUMBER 2376

Calls to the 0990 line cost the same price as a normal British Telecom non-local call.

Calls to the 0891 number cost 39p per minute (cheaper rate) or 49p per minute (all other times).

LES NEGRESSES VERTES

APRES LA PLUIE

The new single includes hot mixes by Masters at Work!

30.5.95
On the road
with Jon
and Helena from
The BELOVED

SCENE: A remote part of Bodmin Moor. Clouds of gnats swarm up from the nearby swamps. The unmistakable whiff of sheep waste stings the air. The nearest sign of human life is a farmhouse barely visible on the horizon. An icy late wind whips across the tundra-like expanse.

But for Jon Marsh and his dearly beloved Helena, all is not lost. Far from it...

Jon: "Oh tarmations and blast it!"

Helena: "What on earth's the matter, darling?"

Jon: "I'm sure I brought matches with me, but now they seem to be gone. And you know what that means, don't you?"

Helena: "We're not going to be able to warm our wholesome and nourishing tin of Heinz organically-grown-and-ketchup-covered pulses and beans?"

Jon: "Sadly, yes, my sweet."

Helena: "But don't worry darling. We'll always have each other for company. And not forgetting those marvellously friendly insect chappies with their strange way of expressing their affection by drawing forth our blood. And the pleasing aroma of the countryside. And our deluxe 'Lovers Pad Inflatable Camping Mattress - for hikers with soft hearts and softer butts'. Why, how wonderful to be in such sweet harmony with Mother Nature and all her exciting vicissitudes."

Jon: "I couldn't have put it better myself. I think I feel a lyric coming on: 'Mother Nature, she's just the thing! So nice and nice, she makes me sing'."

Helena: "Oh treasure, to think we've been here three days now, just us and our pastel rave gear, without any frightful passers-by to disturb us. So much nicer than Glastonbury, don't you think?"

Hours pass. Night falls. Voices can be heard in the distance as helicopter searchlights sweep the ground. "Bloody well don't deserve to get found." "Leave 'em to it, I say." "What the hell did they want to come up here for anyway."

Eventually, the couple are picked out by one of the spotlights...

Jon: "Oh darling, how simply rave-tastically marvellous. It's the sun rising. And hundreds of blissed-out ravers with their dogs all marching in time to the beautiful Baleric beat as they rise up as one to beckon us to greet the new dawn with them."

Jon and Helena are forcibly removed by the Emergency Services, their doe-eyes alight with the belief that they are not suffering from hypothermia but from chemically-induced paroxysms of love.

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MIX THIS PUSSY

"THEE industry made me do it," raged FELIX DA HOUSECAT yesterday, as he announced his move into the lucrative world of cat food. "We had enough of being compared to Prince and remaking pop stars. Now I want to do something that's really from the heart."

Felix would not, however, comment on rumours that he's already starting other lines of cat food, including Sheebarnum, Whiskerhead and Thee Ga Cat Courtyard.

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RAVING

Each issue, one of Britain's top club figures mounts the soapbox for a right verbal tear-up. This month, DJ BOB from Dorset:

"THIS is about sell-out dance acts, right? All those dance acts who've gone commercial and suck corporate cock. Who are, like, more interested in bucks per minute than beats per minute. Yeah? The sort of guys who do a remix for Des bloody bastard? Come on if the money was right, you know who you are. I'm talking about DANCE ACTS WHOSE RECORDS YOU CAN BUY IN THE BASTARD SHOPS!"

"Let me put it in no uncertain terms... You take retailers to sell your singles in vast, sprawling, bloated, corporate shops like HMV, or Red Records or Pat Joe's Vinyl (117a Thrydton Rd High Street, ring the top bell), you're a phacking phaiser! You're a traitor!"

"No way will DJ Bob ever sell out. My last single, 'Move It On Up Hard And Long Where The Sun Shines Out Of Me' certainly didn't sell out. There are a phew copies left. Quite a phew, in plash. I mean, naturally, if I'd agreed to it for being in Virgin Megastore, it'd have sold millions, but that's not DJ Bob's style. Even if Richard Branson had come crawling to me and offered me a free go on one of his yachts, I'd still have told him to phuck off. And the same goes for Pat Joe. I don't have to tell you that neither of them have been in touch, which is a searing indictment of like, how they don't know what's really going on in dance music today."

"If you want to buy one of the white-label-satellite-DJ-only copies of 'Move It On Up', you'll have to buy it from me. If you don't know my address, don't bother asking. All I'm saying is, I live in a small bunker, 40 foot underground in Dorset. Some DJs talk about living underground and some of 'em live in third floor bleeding fat! Just knock on the manhole with 'Phuck Off' written on it. But I'll probably be out clubbing, so you'll have wasted your time."

"The last thing is, remixes. Kylie Minogue? I wouldn't do a remix for her if she begged me. Not even if she ran her tongue round her lips, stared me in the eye, grabbed me by the back of the neck and pluncked my face into her Wonderbra. I'd be curious to see how pathetic it was and how far she'd go, but the answer's still be no. I wouldn't even do it if she peeled off her clothes, peeled off rags, produced a jar of nipples, screwed me with them, then slowly licked..."

(passes out)
DR BUTTER'S MUZIK BIZ CLINIC

DEAR Dr Butter,
Last month we blogged some free studio time. We've done a stormin' tune and some record company wants to sign it to their label. But the studio are now saying they own the copyright and won't let us have the master tapes until we sort them out a wedge. What's the score Dr B?
JAMES CLAYTON, Solihull

Dr Butter replies:
TRUTH is, those unscrupulous studio types have got you bang to rights. The Copyright Act 1988 says that he who arranges for the recordings to be made owns the recordings (I'm seriously paraphrasing here). So unless your new mate at the record company pays for you to re-record it, the only way your anthem is going anywhere near wax is if you buy the master tapes from the studio, or sort them out with a percentage of what you get.
Next time, before you start recording on the cheap, agree with the studio (in writing) that you are the copyright owner. A lot of studios will agree to this on the basis that they are sorted out with a percentage of any advance or royalties you might get if the recording is released.
Disclaimer: Dr Butter is a doctor with an unhealthy fascination with milk products. To be on the safe side, if you've got a beef, go see a brief.

SAINTS & SINNERS

1 - LAWRENCE NELSON
For sending his brother, Jon Nelson, to all the club dates where he has been double-booked. And not a single promoter has realised. Respect.

2 - JIM MASTERS
For encouraging vodka snorting at the Ministry Of Sound. It's the thinking man's cocaine. Which also means that pop star DJs don't steal your £20 notes.

3 - PAUL WELLER
For the rather unusual cocktail which his record company kindly served up at a recent boat party in London. Nice one. Sorted. Wicked.

4 - DI VIBE
For dropping a bootleg of the Junior Vasquez-produced Rosie Squires track (which Prince wouldn't release) in front of Vasquez in Miami. And driving him out of the club in disgust.

5 - PHIL MISON
For playing 90 minutes of his set at the Full Circle all-dayer without any sound in his headphones and reportedly doing a grand job. It took Rocky to work out that the mixer had a headphone limiter.

6 - LAURENT GARNIER
For putting his shoulder out of joint in a Liverpool hotel, spending three hours in hospital and then taking off with his sling and spinning at Voodoo for two hours. He was so doped-up on anaesthetic that he can't remember a thing.

7 - JOHN TRUELOVE
For being a big girl's blouse and leaving Jon Pleased Wimmin's birthday party at Fierce Child/Pleased After half an hour because the strobe was too much for him.

8 - PATRICK PRINS
For July's Worst Remix in The History Of Dance. Following on from Vasquez's foul overhaul of Josh Wink, Prins has turned in an unlistenable reworking of Felix's "Don't You Want Me".

9 - DAVE CLARKE from SOMA
For pretending to be one of the world's top caners, and spending all of his spare time on the golf course and getting married in Antigua. How hardcore are you?

10 - RACHEL COX
For going on the road with Carl Cox and spending most of her husband's sets sitting in the car reading books.

Caption Competition

THIS MONTH: JUNIOR VASQUEZ AND THE QUEEN

Captions on a postcard to MUZIK, 25th Floor, King's Reach Tower, Stamford St, London, SE1 9LS.

Last month's winner
"At last!! Proof that not only does Dave Clarke talk shit, he smokes it as well." (JOHN ELSTEIN, London W11)

MUZIK 121
This month we hang

FELIX DA HOUSECAT

for crimes against...

MUZIK. For endlessly whining about the machinations of the music industry like some naive indie kid. For last year promising you wouldn't make any more records, then chucking them out faster than ever. For agreeing to remix Kylie Minogue - she doesn't deserve you, for fuck's sake, and do you really need the work? For refusing to DJ in the UK any more. Why? We don't remember Relief or Strictly giving you your big break, but we do remember British labels like Guerilla, Soma and Bush setting you off down the right alley. Nice to hear you don't think you owe us one. For making a work of genius, "Alone in the Dark", and a work of tedium, "Thee Album", and reckoning the latter is better. And for letting us make "Alone In The Dark" album of the month only to see the release date go back three months - and in our first issue too. We love you Felix, but sometimes our tolerance wanes a little. So let this serve as a warning to others. Nothing stands taller than our gallows. Nobody is safe. Felix, we hang you in the name of MUZIK. Don't mess!
Carry On Harthouse

carry on harthouse
the greatest harthouse trousers
compiled by Kris Needs

KRIS NEEDS CHOSES HIS ALL TIME FAVOURITE HARTHHOUSE RELEASES FROM THE BEGINNING TO THE PRESENT DAY.

AVAILABLE ON CD AND DOUBLE VINYL FROM JUNE 26TH

KOXBOX "FOREVER AFTER"

CD AND DOUBLE VINYL RELEASED JULY 3RD

ALSO AVAILABLE IN JUNE

DAVID HOLMES VS ALTER EGO
3 TRACK EP ON 12" + CD
Get your hands off my man!

BRAND NEW REMIX FROM NUSH + THE CLASSIC ORIGINAL + FIRE ISLAND REMIX
JULY 3 = 12", CD, TC • JULY 10 = LIMITED EDITION 12" - THE DUB MIXES

JUDY CHEEKS

RESPECT

includes the hit singles SO IN LOVE, REACH, THIS TIME, RESPECT, YOU'RE THE STORY OF MY LIFE & AS LONG AS YOU'RE GOOD TO ME available on CD. Cassette and DJ friendly double vinyl including new E-SMOOVE cuts JOY TO MY WORLD & COULD IT BE (FALLING IN LOVE) plus exclusive remixes on RESPECT & SO IN LOVE