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
felix da housecat - thee album

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 resurgence of the original House sound of Chicago. As Aphrohead.

Sharinmaxx, Thee Mathathian Coush, and with his own Radikal Fear label, he's patented a harder post-tech house definition of the original jackin' groove, cutting it up with the heaviest sonic armoury to smooth it to perfect rance 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.

incredibly, 'deep space' is Juan Atkins' first ever album, after a long spell of inactivity broken only by last year's sublime 'sonic susurro'. But he's still the master of art. The old themes are all here - Ufos, distant galaxies, black holes and dark stars - deflected across the screen in space age electronic jazz and funky futuristic techno of the highest order. Tracks like 'i'll be there' and the shimmering 'asteroids' locate the last spiritual soul at the very heart of the technological revolution. Kraftwerk would surely have approved.

jake slazenger - makesaracket

Forget all the talk of an electro revival. Say goodbye to intelligent techno and electronic listening music... say no attention to trip-hop. For Jake Slazenger, the young genius Mike Parolines is in a furious psychedelic mad mad mad world of his own. His debut album for Clear goes even further beyond categorisation. Deitching the abrasive edge in favour of some supremely melodic funk-jams, tracks like 'feet' and 'megaphonic' forecast Slazenger marking his influences from Phil Spector to George Clinton. Uptight funk jazz, soft electronic atmospheres, soul, crazy knobtwiddle, muzakal rhythms, they're all here. 'Makesaracket' is dangerously catchy, dazzlingly innovative, and completely unique.

aka 'deep space'

the godfather of techno is back. widely credited with having invented techno together with derrick may and kevin saunderson, magic Juan Atkins is a key figure in the history of the sound of detroit. As Cyborgon and Model 500, he gave us classics like 'clear' and 'no UFOs', as parent today as when their weird electronic groove first put Detroit on the map.

various artists - V.I.P. Volume 1

Drum 'n' bass rollin'!! V.I.P. Volume 1 is this month's essential jungle compilation. V.I.P. are infamous for their trail blazing jungle parties, to the extent that DJ types of those parties have become collectors' items in their own right. V.I.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. Kenny Ken, Poni Sizer, DJ Hype and Pendulum are all represented here, along with racing tracks from the likes of DJ Pooh, Tinie and Dezy Dee. The music travels the entire junglist spectrum, and the whole package comes complete with a second CD of uncut mixes made by DJs, MC'd by Moose, Sve O, Navigator, Dat and the Reggae Twins. A Ventilator's Indispensable Package indeed.

dance selection

know HMV. KNOW MUSIC
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
MÚZIK 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 Holloway and Elliot Eastwick from Hard Times, Phil Perry from Full Circle, Richard Breeden and Rob Di Stefano from Tribal and Scott from Shindig in Newcastle. Phil Mison, who created the vibe at Cafe Del Mar in Ibiza last summer, will also spin.

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

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

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

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

Mison, Eastwick, Holloway, Perry, Vibe, Breeden, Di Stefano and Scott will be in Lisbon for the duration of the week and will play mellow sets in the many beach bars and cafes during the early parts of each evening. In addition, all of Lisbon's other main clubs, such as Alcantara Mar, Fragil and Gartejo, will run daily with local DJs. Most of the "Paradise Called Portugal" nights will finish at around 7am, but the likes of Alcantara Mar continue until lunchtime. The Climaz club, where I dance from Bush Records is the resident DJ, also continues until late afternoons. Speaking from New York, Danny Tenaglia told Múzik 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 Múzik on 0171-261-7518.
BAGLEY'S TRAGEDY

Bagley's Warehouse in Kings Cross, London, is at the centre of a police investigation following a fatal stabbing during the early hours of Monday, May 28.

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

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

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

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

Debbie Lee, the promotions director of Bagley's, 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, Dominick Michael Sullivan, with the murder of David Anderson and causing grievous bodily harm to the second stabbing victim, Michael Kashallis. 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 remixes of all the tracks.

The fee to join the mailing list is $100, for which you will receive a copy of the compilation, six new Planet E releases two weeks prior to their release, an official 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 001-313-567-0916.

KICK IN THE JAMZ!

PUBLIC ENEMY's 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 Swatta Melquian, The Punk Barbarians, A-Train To The Head, Bonnie IV, Clyde and Gwe. The label's first releases will be a couple of seven-track mini-albums, with artists sharing the records. Other innovations include videos from film students around the world and DJ mixing contests to further stimulate competition.

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

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

SIGNINGS GALORE

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

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

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

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

Other news from the Reece camp is that he has been working with Lady Miss Kier, the former Dee-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 "Gataganta" album on Guerilla Records, have signed to AEM, while techno firebrands Bandulu have secured a deal with Warners' Blanco Y Negro subsidiary. Bandulu's parting shots on the Informat label will be two 10-inch singles, "Can't" and "Now", and an as yet untitled double-pack. "Can't" will appear under the name of Thunderground.

Finally, Bandulu have announced a UK tour with David Holmes, Luke Slater, Stacy Pullen, Slam and Twitch & 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.
**WU-TANG CLAN** is driven towards world domination as it seeks news of three more members about to embark on solo careers. After the success of the Method Man, Ol’ Dirty Bastard albums, it’s now the turn of Raekwon The Chef, followed by The Genius and Ghost Face Killer later in the year. Raekwon and Ghost Face Killer are both signed to Loud/RCA, while The Genius 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 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 Razz’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 Razz. Sampling is part of this music, but it should be creative and it shouldn’t be done this way. We’ve tried really hard at Bush to create a niche between garage and techno and a lot of pure garage heads wouldn’t entertain that riff on a Razz 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.”

**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 f**kin’ ridiculous. There won’t be enough room on the island for the posters! There’s a lot of tears. It pisses me off that all these people are jumping on the bandwagon.”

JAYNE SMITH (guitar): “I can’t wait. It’ll 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.”

DUKE MEADE (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 BEEBE: “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 (guitar): “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 antica city.”

**Bush boys**

**Survey the scene**

**Ibiza still worth it?**
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 arranged 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), Flippe (2.56), DJ Evolution (3.46), Innnersphere (4.10), DJ Reim (4.40), Spooky (5.40), DJ David Holmes (6.20), System 7 (7.20), DJ Richie Hawtin (8.20), Eat Static (9.50), DJ Darren Emerson (10.50).

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

Orbital and The Shamen will play live on the main stage on the Saturday. The sound system for the dance stage is being co-ordinated by Mickey Mann and Megodore 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.crgr.cs.nott.ac.uk/~nic/glast/.

Phoenix 1993 takes place over four days, starting 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 at the time of going to press is as follows: Thursday, July 13: The Orb and Mundo Bongo live, plus DJ Lewis. Friday, 14: Underground, Flippe and Innnersphere live, plus DJs Darren Emerson and The Drum Club. Saturday, 15: Eat Static, Emporion, Bandulu and Children Of The Bong live. Sunday, 16: Trans-Global Underground, Loop Guru and Ultramarine live.

HARDKISS are the second dance outfit to be invited to contribute music to a Levi’s television advert. Elephant 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 poor. Most of the creative people choose to stay out of doing it.”

3-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 Hott label. The UK release will be credited to Urban Blues Project Featuring Michael Proctor and will include remixes by 95 North. Already huge in the sets of Tony Humphries and Louie Vega, the record will be in the shops on July 24.

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

SNAPSHOTS

STARSHP ENTERPRISING

CJ BOLLAND has been talking about his new EP, “The Starship Universe”, which is released on内饰ial 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 R&S in Belgium.

“Of course I miss the people at R&S,” said Bolland. “But I left R&S 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, kickin’ mad ideas about 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, Interior 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 Saunderson who started that whole sound when he sampled the piano for ‘Big Fun’,” said Bolland. “I used the same technique, but I just sampled a different noise. Anyway, whatever you do, there’s always somebody else in there before you.”

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

Janet Belsey of Unlimited DJs, who handles a number of name DJs, including Jon Pleasen Winmin and Sister Bliss, also believes the situation is getting out of totally hand: "Now that Jon is booked is one of the most popular DJs in England, everyone has been trying to book him. People are even calling me for 1996 bookings." Jon Pleasen Winmin himself added: "I've had three offers for £5,000, but I'll wait until nearer the time and choose the best one." 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."

Reception have admitted that they had already thought about the venue they will be using on New Year's Eve six months ago. Mark of Renaissance stated: "The back bone 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.

PEAKING TOO SOON!

BEEFTENEMANIA

THE PRODIGY are headlining the 1995 INTERNATIONAL NO WORRIES BEEFSTASH, 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, Slippmatt and Seduction, while Jon Pleasen Winmin and Justin Robertson play in the Full Monty Tent. Other attractions include a cinema, a theatre and a fun fair. Plus, of course, more Beets than a "Herbicide" film. What's more, the producer has three 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 "Beeftas" to Musk, 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 Herbicide's last ride.
BROTHERS IN RHYTHM

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

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

WHAT PROJECTS ARE YOU CURRENTLY WORKING ON? "I’m still doing my thing for 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 of the LA talent pool."

FAVOURITE DISCS: Graeme Park ("I don’t play too many vocals, but he does it well"). John Acquaviva, Lil’ Louie Vega, Derrick Carter, Pierre. FAVOURITE TRACKS AT THE MOMENT: Ron Trent — ‘A Dark Room And A Feeling’ (Subwoofers), PJ — ‘United’ (Stickman), Womina — ‘F ance’ (acetate), Ealain Holiday — ‘Reach’ (DJ Exclusive), DJ Duke — ‘Release The Tension’ (Power Music). ALL-TIME CLUB CLASSIC: Cookie Watkins — ‘I’m Attracted To You’. WHERE DO YOU SEE YOURSELF GOING MUSICALY? "I’m hoping to get more sophisticated and I’m writing music which is much more dramatic. That’s what I admire in people like Carl Craig."

GEORGE ALVARADO
BORN: Miami Beach. 11.3.1963.
HISTORY: "I started DJing in 1979 after a motorcycle accident, and bought loads of equipment to help keep my mind busy. I started Nitebeat in 1988, and then opened the shop three years later. I run the label from inside the store."

HOW WOULD YOU DESCRIBE YOUR DJ SOUND? "On the progressive, hard tribal edge. My favourite labels are Tribal America, Nitebeat, Strictly Rhythm, Nervous and Vicious Musik."

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

FAVOURITE DISCS: Lil’ Louie Vega, Armando Van Helden, Junior Vasquez, Roger Sanchez, EFX.


ALL-TIME CLUB CLASSIC: CLS — ‘Can You Feel It’?

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

THE ULTIMATE RIP-OFF?

"The Ultimate House", along with similar ragga and techno compilation CDs, is as far from the real deal as Eton John’s hair. Remember those hilarious Seventies "Top Of The Pops" albums, on 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’ve all covered 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 kitsh desire, but for the moment, you’ve been warned. Like dreams, all 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 anonymous EP by Sander, the resident DJ at a monthly club the label runs at the Bataclan in Paris. The new releases from Going Global are Dredgazon’s remixes of Alex Maden’s “Bakala” and Fluke’s remixes of Khaled’s “Kebou”. Both are out at the end of this month.

BYTE BACK

Wisdom, Wisecracks and Waffle

"My next Wink tune is coming out at a... Wink. Or is it Wink? Man, even I’m getting confused..."

Josh Wink, who needs to look at the label several times before his signs. Or is it..."

"You want to lay off the E. It’s really dangerous stuff. It makes white people think they can dance."

Lenny Henry, failing to realise that most people are taking additive-free tablets for the last two years

"By the way, the new God is Josh Wink."

Junior Vasquez on the Man Of The Moment...

"After himself and Armand."

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

You junior arse-licker.

Danny 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 MIKE POOLEY’s “Celtic Cross”, which will have remixes by DJ Sneak, Don Cavin and Sohonic 066. New singles are also promised from SUBSONIC 088 and BIOCIPIC... REDROOM ASCENT’s new album, “Music For Particles”, will be released on Rising High this summer... TOM AND TIM AHMED and DJ MURGIL have now joined forces on the likes of TRIBAL DRIFT, ASTROLABIA, ZAIN TRON, YOUTH, TIMESHARE and SCANNER. The second CD, “Tribal Base”, has Persian chants remixed by SOUR of AKIA, U-DJ, TOP POWER and PSYCHE... Volume Four of MICKY DEE’S MIXES is running soon, with EBLOD, FAYWA, RESOLUTION, and PABLO’S EYE on the case for the Swimb label. July sees the release of a CD compilation of the first two volumes of the series, with the premiere of albums from TRIBAL GEMS’s Coop project and label manager COLIN NEWMAN to come later... Uncertainty still surrounds this year’s LOVE PARADE festival in Berlin. Tentatively scheduled for July 11, it’s the subject of dispute between the city council (which wants to hold it on the main stadium) and the council (who don’t). The wonderful chic cyber-star JIMI TENOR releases his “Europe” album on Subs subsidiary PUG in August... The mysterious SCHIASTAS’ singles will soon be released on an 18-track compilation with a limited edition vinyl version... LIBERTY Grooves are set to issue DJ NOZED’s “The Whole Mix”, a 12-inch single with a free 68-minute mix tape. The London label and record store are also to launch a new clothing line. SSS... Moving Shadow’s latest signings, DEAD CALM from Bristol, have their debut single, “Urban Style”/“Searching” out now, with a remix package courtesy of DJ Pulse to follow. Atlantic are releasing two singles from HARMONY PULSE, a new OMINO TRIO single, “Nu Birth Cool”/“Terror”, and SHADOW 65’s “Free La Funk”/“Universal Horns... CLAUDE YOUNG releases another Brotha From Another Place compilation on Spectra’s Seventh City label. It’s entitled “Acid Wash Conflict...” AXS 11 will be JEFF MILL’S “Purpose Maker”. RIKW, however, be preceded by AXS 12 (a MILLSTAR single) and 13 (MILLS and ROBERT ROOD mix of “K-Tel”). Ambient types FACELESS recently set up a P0 Box number, only to find that the previous owner of the number was a right-wing newspaper. The band have been forwarding all mail addresses to a local anti-fascist organisation... Metaphysical artist MORGAN GEIST is starting a new label. And the next Metaphysical release will be “Ethereal” by TONTO... Peace Frog have signed a new UK artist called DQST, as well as an American band PAUL JOHNSON. You should also look out for next NEX-1 LANDSTROM out soon... This summer’s releases on NINJA TUNE include a new 12-inch by HERBALISER and its DJ FOOD remix package with AUTUMN’S business on “Sex In“...” MLD working “Dark Blood” and JOURNEYMAN turning over “Vables”... Journeyman has his own single, “Shoc’s Parts 1 and 2”, out on July 13, which reworking the B-_side label. Hopefully, NIXX are finishing off the Ninja Tune competer. It’s based around a record-thrashing Ninja character who has to fight off the forces of Babylon. Apparently... DEEP DISH have remixes DALLAS’S “Day By Day” for Reload and EK’S “The New Tank” for Tobha. THE KRUGER & DOFFMEISTER remixes of BOMB THE BASS’ “Bass Powder Dust” are not being released this month. Island have decided to concentrate on a re-release of a chart favourite. PRESSURE DROP are recording a single for Hard Hands. Also on the label is a six-track EP from VINYL BLAAR (Billy Nasty and Steve Dub)... Copies of the WALL OF SOUND’S “The Next Ten Years” are now being sought. The CD is being changed bands for up to $30... TIP have a PLUTO album scheduled for a July release... ANGEL MORGAS has recorded a track with UNDERGROUND SOUND OF LONDON for release on Tribal UK... Official MANIFESTO merchandise can only be found in Illicit at KQ and Bar M. Fako T-shirts and club clobber are already doing the rounds...
Pirate Radio

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, reinterpreting 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?

Ariel warfare

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 £60 every time we play. It used to be just £15, 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.

Dave Lakhani, known to one and all as Gordon Mac, is the managing director of Kiss FM, once a pirate but now the third most popular commercial station in the capital. Around two million listeners tune in to Kiss every month, but the seeds of this success are rooted in the same underground scene currently inhabited by stations such as Energy and the equally highly-respected Girls FM.

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

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

Originally called "Abstract Dance" and now "Outer Limits", Colin Dale's show remains one of the most popular specialist programmes on Kiss. So much so that it has made him a significant figurehead of the techno scene. However, Dale is convinced his show retains the attitude of old..."
"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 licence states that: "Anyone convicted of a pirate broadcasting offence since 1 January, 1989 is prohibited from holding a licence. 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 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 music. "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 boys 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 recklessly attack the scene. The underground vibe has to be kept alive because the only way new music is going to come through is on the pirates."

One of the people specialising in breaking new music through the pirate network is Shabbas, 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 Shabbas. "It's a kind of illegitimate democracy. There were times when I used to feel like one of Thatcher's children, because I was serving the market. And that's exactly what the pirates are still doing now."

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

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

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

Pirate radio has also been seen as 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-chub bar for Back To Basics, learnt her craft via the Dream airwaves.

"I know it sounds terribly tired and cliched but, three years ago, there weren't any women who were DJs," she says. "And even though I considered myself to be very liberated, 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 other DJs.

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

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

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

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

A belief in and a love of whatever music they're playing is the common trait of all of the pirates. As with all initiatives which are centred in inner-city areas, there are certainly one or two genuine criminal elements around, but the vast majority of pirates are otherwise law-abiding citizens with enough character to be able to cope with the risks.

Britain has a long and distinguished history of bold individuals challenging laws which they believe to be unjust. The pirate radio stations are part of that rich tradition.
Available Now

POST

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

Peter Kruder and Richard Dorfmeister’s “G-Stone” EP is played on 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-unicosmopolitan 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 “artifice” and “super-groovy”. Which it frequently is in the world of Peter Kruder and Richard Dorfmeister. Not in some cheeky, retro-camp style, but rather the consummate redefinition of slick, chic and stoner sassiness. The cover shot of the “G-Stone” EP, their debut release of last year, saw the duo posed in a smooth take on Simon & Garfunkel’s “Book Ends”. But the music - an achingly poignant wander through neon slaye 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 seuzzed acid jazz, where Dorfmeister’s classical guitar and flute frolic in the same soundpit as Kruder’s hissing analogue gear. Seen and seen, 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’s DJ Nut Nut to Little Axe to Antonio Carlos Jobim. Like Portishead, they share a love of soundtracks, battered organs and grainy snapshots of Sixties black and white action.

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

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

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

Thus, the “G-Stone” follow-up, “Chocolate Elvis”, tipped a nod at the busters 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-crushing finger-licking Bomb The Bass remix... Yeah, check out the G-Stone.” So very e-o-o-o-o-l. And so very, very groovy.

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

Kruder & Dorfmeister’s remix of Bomb The Bass’ ‘Bug Powder Dust’ is out now on Stoned Heights.

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

WILD and fucking distorted... The hi-hats, 100bpm.
Chicago, looped... Wicked, really banging, with this
crunchy, grungy production... I'm thinking of calling the
tracks 'Asse', 'Asse' and 'Asse'... Smash it completely to bits...
F**k 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 beaming, and who can blame him? Here is a man who can afford to indulge
a little. After a string of singles for Magnetic North, Ferox and Force Inc, and a debut
album of stripped-down house music for Mille Plateaux, the 22-year-old DJ, club-runner,
label-runner, producer and sometime student has just become the first ever British artist
to sign to Germany's legendary Tresor label.

"I keep thinking, 'Do I deserve this?'" ponders Vogel, as another ripple of laughter send
his shoulders into a spasm of shrugs. "I mean, Tresor represents the height of pure techno.
'K102', 'K103' 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 Neill Landstrumm (with whom Vogel records as Blue Arsed Fly), he has great
respect for the past, but his wild-child instinct gives his tracks an edge. Check out "We Equate Machines With Funkiness", the debut single on his own Mosquito label.

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

So much so that there's a sense of freestyle anarchism at the heart of his work. More at home
with your Sashkos 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 weirdness is
dissolved as an indiscernible. "Absolute Time" pitches noisenik and metallic abstractions into some finely-woven
grooves. The results never grate.

"I've been dying a lot recently, so I've started to understand the way that a whole night works," concludes Vogel.

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

A positive education indeed.

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

Words: Calvin Bush Picture: Piers 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,
nobody outside New York had heard of it. Nobody talked
about it. But suddenly, out of nowhere, the place
exploded. Shyneim 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-simplerons in its slipstream.
On top of this, he lays down a dipping, diving rap,
skipping and stumbling over references to shaolin swords
jello, sneakers, Figaro, Captain Hook and Big Foot.

"My style is off-the-wall hip hop. It's like the mentals,
you know what I'm saying? It's like thoughts wandering,
talking 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 Black Bitch" - bodes well. This
will be followed by a release from his crew, The Shaolin
Soldiers. All of which suggests Staten Island is adjusting
well to its new role at the head of the hip hop nation.

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

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

Words: Will Ashon
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 verse Howie B, the trip hop meister who has recently secured Spacer for his Pusseyfoot 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 Pusseyfoot.

Flying Tonight

Four years after their debut, will the ‘Airport’ EP finally see DOI-OING 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-OING come in.

DOI-OING is not a new name. The duo, Nick Hale and Gzr 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 nightlife beats. They first released tracks in 1991 on The Brain Club’s Brainik 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) asounding 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-OING 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-OING.

“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 & DOWNERS
MUKIZ’s guide to modern clubbing

UPPERS

• Fabio and Grooverider for dropping Carl Craig’s “Bug In The Bass Bins” at 4.30pm 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 Hugy & Ralph Lawson, and at Maximus to Son Of Noise
• Snorting vodka. Safer and more effective than drugs
• Mel B Sue, comedienne of the future, for taking the piss out of upper-class ravers
• Phuture: 3:00 at the Muzik: Open All Hours. For showing all other artists around the world how to perform a live PA
• Dimitri From Renaissance. Back on form and back to stay
• Everyone sorting it out and signing to major labels. Alex Reece, Bandalu, Spooky, Kruer E Dornfmeister...
• 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 fiddling with the equaliser. Doodle don’t Yankies!
• 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
• Showing down tracks in a “French Kiss” style. You know who you are. Nosh!
• Binny from “Easterners” going to Ibiza for the summer. Doh, we’ll see you there soon!
• Compilation albums which use the name “Sound!”. “The Sound Of New York”. “The Sound Of The New York”. “This Is The Sound Of Tribal UIC”. 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
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REECE, RICHIE HAWTIN,
DJ SHADOW, MARK BROOM
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FLASH

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

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

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

The long-awaited follow-up to "Preacher Man" lays even greater lunacy on vinyl. One side is "Flash", the beats of which sound like the hooves of the Four Horsemen Of The Apocalypse. On top, Cajmere takes a group of worried parents around a rave, pointing at "all the bad little kiddies" smoking joints, drinking beer and inhaling helium balloons. If you thought Josh Wink's "Don't Laugh!" was strange...

"I did it after seeing how the kids are fucked up at underground raves," says Cajmere. "But it's not an anti-drug record. I'm not a drug user, but I'm not anti-anything."

The other side of the record, "Leave My Body", reminds me of The Residents or lost Eighties band The Very Things. The sinister, slowed-down vocals are reduced to a sickening leer. Astral projection to higher levels of bliss, this is definitely not. I've never heard of the stuff you're talking about," he says.

Oh. But do you have out of body experiences?"

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

words Calvin Bush

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

Respect

Stick up your ears

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

JOHN AQUAVIVA "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. One of those who is most consistent with the releases he and Richy 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."

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

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

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

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

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

"We desperately wanted to get back to the roots of Detroit music. Everything was kind of raver-y - 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, 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."

Lawrence 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-Eights, 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, Shaker, Atkins and the legendary Electrifying Mojo played an eclectic mix of Euro imports, early electro and thumping B-boy funk cuts.

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

Since the first DIRECT BEAT release, "Technology - 1983", the Burdens have put out a string of purist electro and techno tracks which capture the spirit of early Detroit electronic funk. The latest cuts are Aux 88's 'My Aux Mind' and DJ KI's '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 ever do it. Now the rest of the world has caught up with what we're doing."

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

words Dave Moathersole

POWER TO THE PEOPLE

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

"If there's not a jungle beyond the forbidden zone, wonders a reflective simian in the "Planet Of The Apes" film, as sampled in T POWER's 'The Elemental'."

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

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

Teaming up with his old pal MK Ultra, T Power's recent "Mutant Jazz" scaled new peaks in the unexplored terrain of jungle. A stunning fusion of 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 hip hop 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. Flowers 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

words Calvin Bush picture Pat Pope
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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 dubplate 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 soundtrack complete with the skid-marks of a car chase in a Seventies cop series all over it. The klonks 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, Waxdoctor, 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 Waxdoctor as Juice Joint. The panoramic swirl of stretched, 'Strings Of Life'-type sequences, carried along by a conveyor belt of rolling breaks, blurs the musical boundaries.

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

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

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

words: Veena Virdi

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. It's hard to say..."

Can you remix the blues?

"No, you can't fuck with the blues. Look at Eric Clapton. That guy is running scared."

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 were fans of and admired were willing to do it. They either didn't like the fact that we were a live 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."

Do you think the rest of the world is ready for the rap?

"I'm 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 drug-dug 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' Fire!

"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 rum ration and who gets ocean?

"Oh Jesus! Two of them, huh? I guess I'd go for Billy Childish and maybe Steve Aoki. [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.

Did you name the track 'Pulp Fiction'?

"No, 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 drug-dug out rock 'n' roll singer. Elvis was a big fan of law enforcement. He even collected police badges."

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Jon Spencer Blues Explosion's 'Remixes' is available now on Matador.
“A seamless fusion of immaculately melancholy Augustus Pablo chords and juggernaut On-U basslines....” — TIME OUT

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

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PHOTEKNO!

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 trance scene. Yet at the same time, a tougher, almost electronic style has emerged. One which is more in common with the technoidy of Underground Resistance and Model 500 than with the hardstep sound of the End 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 glowing samples and digital exotics his friend and sometime collaborator Pesky 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 Parkes 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 make his approach sound in a different way. So much so that, when he was sampling a strong sound from a record for the lead track on his forthcoming ‘Natural Born Killaz’ EP, he first rubbed the disc on the carpet to obtain a more atmospheric, crackling sound. And he hasn’t finished yet. . .

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

It’s a startling attention to detail.

“I think that’s why jungle artists are at the forefront 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 abortive 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 DeGiglio 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 location 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’re only scratching 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, rousing 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 in 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 bash this year will be Malibu Stacey, Velvet Underground, React, Colours, Hard Times, Rennaisance 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 bring your best friend with you and choose exactly where you want to go. The prize also includes free entrance to Pacha, Es Paradis, Ku and Space throughout your stay on the island, the highlight of which will be a Monday night at Manumission, where you will receive the full VIP treatment.

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

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

Please mark your entries "Manumission Competition" and include your name, address and phone number so you can be contacted immediately! Don't forget to have your passport and holiday allowance sorted out. The competition closes on Friday, June 30. In the event of your not being the winner, it's worth remembering that Avant Garde Travel offer the best deals for Ibiza and all other resorts this summer. Which is why they are the specialists in the business industry. For further information, telephone 0171-240-5237. And for more details of the wild exploits of Manumission this summer, you can ring their mailing list on 0181-926-6048.

RENEGADE SOUNDWAVE
SMOKING! No, make that SMOO-O- O-O-OHKINN! [a la Jim Carey in "The Mask"]. It's the only word to describe RENEGADE SOUNDWAVE, those masters of real deal punk-funk and gangster riddim. It's what they spend all of their leisure hours doing. And it's what their music sounds like. Medical services have recently been advising anyone listening to their "In Dub 2 - The Next Chapter Of Dub" album to have a fire engine on stand-by. It's that hot. As such, it's highly appropriate that they have had some rather nifty commemorative silver pipes cast to celebrate the release of their next stunning single, "Positive ID". No, we don't know what you're supposed to put in them either, but we're confident you'll do. We're kind of vacant 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.

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 imperishable musical rambler puts a smile on your mud-encrusted features. Festivals: lost it at one, lost it at all, eh? So why not avail yourself of the opportunity to do it all again for free at the awesome PHOENIX FESTIVAL? Taking place at Long Marston Airfield near Stratford on the weekend of July 13-16, the line-up beggars belief. The Orb, Banco De Gaia, Underworld, Bandulu, Trans-Global Underground and a million other exponents of the hypnotic groove will be taking to 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 OFFER readers the opportunity to win a pair of tickets to Phoenix, plus free travel on a comfy National Express coach from anywhere in Britain. You will also receive a crate of Carlsberg lager to help you along your way.

Just answer this unavoidably straightforward teaser: What is the title of The Orb's most recent album?
(a) "Orbs Terrarum"
(b) "Orbs Conundrum"

Please mark your entries "Phoenix Competition" and include your telephone number so you can be contacted immediately!
dreadzone: second light
the new album, includes ‘zion youth’

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Phuture 303

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...

Acid Tracking

words Calvin Bush
main picture Martin Gallina-Jones

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

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

Then there are those who never really went away. DJ Pierre is still causing a ruckus with the wild pitch sound and Frankie Knuckles is still calling himself "The Grandfather of House". Or something like that, anyway. And Larry Heard (aka Mr Fingers) is preparing to release the follow-up to last year's sublime "Scenarios Not Songs" album. Cast around the fringes and you'll even find old hats like Jamie Principle and Ralphie Rosario cropping up from time to time on obscure imports or minor-league remixes.

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

Phuture 303, a 1995 version of Phuture, the outfit which invented acid house as we know it. The line-up contains only one of the original members, but still they're bashing out all the classics: "Slam", "Acid Trax" and "My Only Friend", to name but a few. The tunes are faithful reproductions and the performance is sterling, but isn't it all just a bit George Foreman-esque? A shameless wallowing in the mudbath of history? Aren't these comebacks simply the last refuge of cash-sucking soundbites?

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

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

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

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

BACK TO THE PHUTURE
MUZIK’s Guide To The House Pioneers

FRANKIE KNUCKLES NICKNAMED
"The Godfather Of House", Knuckles enjoyed a production role on early releases like Jamie Principle’s “Baby Wants To Ride”. But it was at Chicago’s legendary Warehouse club, where Knuckles died from 1979 until its closure in 1988, that the foundations of house music were laid. He later moved back to his native New York, where he died 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 RB, 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.


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 slicky “Can U Feel It?” and the acidic “Washing Machine”. His chequered career later included a brief flirt with MCA, remixes for LT Lush, Electrifice 101 and Asamaki, 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 “Buck To Love” and the acclaimed “Scenescy Not Songs Volume I”, 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 RB, 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 Fingers manage to keep restricting him to house music. Currently working part-time, but “Scenescy Volume II” is the subject of a label chase and “Volume III” is almost finished.

CLASSIC TRACK: “Can U Feel It?” (Tribal, 1986)
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 ol' 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") the recent "Attack From the Boys"), Spanky's name has been seen far less frequently. Despite the fact that you'll actually find it on the Phuture releases on Strictly Rhythm, people have preferred to perfer 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 needsn't even bother with now.

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

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

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

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

TYREE

ALTHOUGH he's the original Chicago master of hip-house, Tyree Cooper is best remembered for the 888-fired "Acid Over", a massive underground hit in 1987. He moved over to hip-house at the suggestion of Rocky Jones, the boss of DJ International Records, and worked with rappers Kool Rock Steady and JMD, as well as fellow practitioners, Fast Eddie. From there, he gradually switched to house-style house, most notably with "Soul Revival Part 1".

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

KEY QUESTIONS: "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 moves into dance has eroded the red carpet treatment. That said, the reputation of Cosmic will certainly help.

CLASSIC TRACK: "Acid Over" (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 lot of Seventies vibe to it."

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

DURABILITY FACTOR: 4/10. One classic single does not a hype 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)

FARLEY JACKMASTER FUNK

CHICAGO's other "Godfather Of House", Farley started his career playing live 888 drums at the Dubway and cut his radio show on WBMX led the house revolution.

He enjoyed a six-year stint at the Hamilton Race 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 RB 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, Liberty and Strictly Rhythm. A character in every sense, 90 per cent of his stories of the early Chicago days are hysterically bizarre.

KEY QUESTIONS: "Of course I'm the Godfather Of House! Who else could be?" "I hate retro, 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 others 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 RB after this year.

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

BAM BAM

BORN Chris Westbrook, Bam Bam made music like Freddie Kruger let loose in a 303 factory. After two late Eighties classics, "Where's Your Child?" which had a brilliant sample of glass smashing, and the salacious "Give It To Me", he set up Westbrook Records, which spawned Armando's "Land Of Confusion" and Mike Dunn's "Magic Feet", but ended up being ripped-off by distribution companies. He is 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 Treasur label. He is also working for 404 Records and Roul 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 Treasur and Kickin' connections indicate a potential for serious floor-burning still exists.

CLASSIC TRACK: "Where's Your Child?" (Westbrook, 1981)
TIMEl OF THE MONTH
June & July Highlights

Fridays
OPEN ALL HOURS
RESIDENTS: DARREN EMERSON & JIM MASTERS
23/6 UNDERWATER NIGHT
DARREN EMERSON
JON 'PLEASEx' 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 (DETOU)
STEVE BICKNELL
LAWRENCE NELSON - BREEZE

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

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

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

"It means nothing to me! Ow-ow-owwhhh Viennaaaab!!"

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

There are countless names, buildings and icons ingrained in the brain in association with Vienna, the capital of Austria: Mozart and "The Blue Danube", Sigmund Freud and the white horses of the Spanish Riding School, painters such as Schiele and Klimt and Kokoschka, Kurt Waldheim and Falco - Austria's only pop star (and then only for a fleeting moment). "Come To Vienna - Have A Ball!" implore the Tourist Board posters, the words appearing alongside majestic images which maintain the city's reputation as the perfect holiday retreat for those seeking a little elegant culture and aesthetics in their weekend breaks. Which is how it might have stayed, were it not for the numerous waistlers, jokers, technicians, dufunks, swing-time freeloaders and manic musicians now busting out of the city like an open-all-hours kickback 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 strooned 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 Lorz 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 surrounded by imperial splendour and palatial residences (the legacy of the Habsburg dynasty, which controlled much of Europe for 600 years). There are giant, porcelain-coloured mansions, regally overbearing galleries, neo-Classical arches, statues and seraphim, all bordering tree-lined boulevards custom-built for those 18th century victory processions. There are opera houses, museums and awe-inspiring Gothic cathedrals like St Stephens. Palaces, palaces and more palaces.

Step into 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 the place 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 333355, it's the place for club info. Around the corner is another local hang-out, a basketball court where gay Afro-Americans and local black kids banter in New York slang.

Something for the weekend, sir?
THE language is German, but Austrian people take great lengths to ensure they are understood and get along with their neighbours as dour, damp squibs. In fact, they go to often ridiculous lengths. At times, it seems like the dadaists never really went away, they simply relocated to Vienna to run record labels and parties. A few days before our arrival, for example, Cafe Stein hosted a party to protest at the Austrian equivalent of the BBC changing its test card transmission. Then there are the legendary scams of Absce 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 plastic, 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 of all, having gone from 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, techy, druggy tracks which recently identify almost every release from the city touched by Pulsinger or his partner, Tunakan. Theirs is a world where lurid porn, film-star fashions, beaver-moustaches, low-cost advertising and cheesy slogans all collide in a hysterical counterpart to the miserabilist tendencies of techno. The Mego imprint, in the meantime, puts out records which seem to largely consist of recomposed fridge 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, even found a hardcore rave sponsored by Rizla. The rest is just the purest lackadaisical individualism. But luckily, between the pranks and myths, some great music is being made and played.

On the front foot, most restaurants offer the usual Euro-capitalist global mix but, with the pound now weakened to about 15 shillings (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 them in with designers, artists and giggers (Cafe) Stein is cosmopolitan Europe at its 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 their approval, partly to keep the young free reign, and a lot of the most talked-about parties shift from venue to venue, from the gas-works on the city outskirts to unnamed downtown cellars, making it hard to keep a tab on the scene.

One name to watch out for is Pomelo, the stamp of authority of Dan Lodig, the DJ everybody is tipping for a great future. Anything associated with Patrick Pulsinger is also probably worth a risk, although there’s not too much evidence of consistently cool happenings, except perhaps the nomadic Happy parties. One-off 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 cliches you expect in Britain - and if Ecstasy is on the agenda, it’s not a way of life. There’s no crazy guinng 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 harramid with the blue plaids consistently tries to rip punters off. Just ask our photographer, who found himself extorted for a tip with the threat of violence for non-payment. Despite the focus of attention falling on U4, another worthy club is Turbulence at Kunstwerk, which hosts some excellent parties for those veering towards the harder side of techno. WUK, a government-sponsored arts centre, is also occasionally used for special events, but the barren interior makes it a difficult venue to really set rocking.

By daybreak, most people head off to low-key after-parties, smoke a joint and bed, but those in the know make for Cafe Drechsler, a greasy spoon where clubbers come together with traders for an early morning analysis of the night’s entertainments. After five at Bricks is also worth checking as it’s the very strange Salt Und Pepper bar, with its pomp 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 Idries Mohammed both now call home.

The pioneers of the city’s post-funk groove are, of course, Kruer & Dorfmeister, who DJ wherever and whenever they’re asked. There’s also the Uplift production unit, hip hop spinner DSL, the Duck Squad 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 crew 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 stoned jazzuality. 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 dance in it, but the atmosphere never degenerates. There are no resident DJs, but tonight, Kruer & Dorfmeister mesh a celestial mix of sweet, soulful trip hop and funky jazz. At around five, as dawn’s early lights cast a golden 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 under-lying in-fighting or intervention from the authorities. One weekend here and it’s going to mean a lot to you.

Thanks to Richard and Sarah for kindness, company and chauffering. Honourable mention also to Patrick, Katya, Arden, Dan and Chris.
f.s.o.i.l. 'isdn'

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The house tracks the general public hears are often the saddest, most manipulative bollocks.
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 enough (Life’s A Bitch)” and you’re taking a vibe, a feeling, an emotion which you'll remember mid-way through Monday morning when you're back at that shit job with another boring week ahead of you. We’re taking a peak experience. We’re taking magic moments. Yeah, that was me and you on Saturday night, that was. We were truly alive.

“Hooks are important,” agrees Rollo. “That’s my problem with drum ‘n’ bass, deadly, 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 thought, 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 is 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 pubic 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 Adele. 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 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 atmospheric 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-its-cobblers and poetic beauty of the lyrics will only seep in after a few plays at home.

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

June 16th 1995

Low Spirit Records presents
Wishy, Marusha
Hard Sequencer, Dick
Tribal Temple
Andrew Weatherall
Ian McGuire (Manchester)
Julian Cope (gtr)
Nick Brown
Shuma-Li
Eurobeat 2000 presents
Frankie D's Birthday Special
Axis, T23, Alex Hazzard, Frankie D

June 23rd 1995

Cosmic Dave
Colin Bate
Dave Andrew
Tim Tin
Matt Tannant
Tribal Temple
Justin Robertson
Charlie Hall
Jonathan Cooke
Danny Stulc (Up for it)
Shuma-Li
Silverfish Sound
Nils, Murf, OZ

June 30th 1995

Cosmic Dave
Carl Cox (Ethereal Set)
Frank London (Jubilee)
Mr. OZ
Medicine Drum - Live
Tribal Temple
Gary Sain
Carl Cox (House Set)
Phil Perry
Kieran
Shuma-Li
Pugwash present
Mark Elen, Kansai Suzuki, Chris Bo, Ed Jaz

July 7th 1995

Cosmic Dave
Robert Armani (Detroit)
Sandro Giulli (Milan)
Ricardo Rocc (Milan)
Tribal Temple
Tony U, San Francisco
Rick San Francisco
Andy Morrise
Shuma-Li
Sex, Love & Motion with
Russ Cox, Keith Fielder, Paul Tides, Stuart Troublesome

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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-tranquil industrial and the house/garage milieu which is blacker and gayer than rave, with roots going back much further. Projections 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 as big as in Europe, so fragment like the British scene has in the last three years. So a club like The Egg offers an eclectic melange of techno, happy house, trip hop and jungle. And that’s kind of refreshing.

That said, jungle is gradually establishing itself here as a scene within a scene. The monthly Konkrete Jungle club, for instance, has just gone weekly. The prime movers behind New York jungle are Soulslinger (the DJ/activist, who co-runs both The Egg and a downtown rave store called Liquid Sky) and DB (The Brit expat who founded legendary Manhattan ravers Nasa and who, in a AAR of Profile’s techno division, released Smokel’s LP in The US). Both Soulslinger and DB have also released some of the first homemade American drum `n' bass, with a pair of fine EPs on the Jungle Sky and Smoke labels, respectively. Other local breakbeat crusaders include promoters like Digital Confusion and U-Buzz, and DJs such as Delmar, Ollie and Baraka.

Tonight, Delmar drops a firing selection of atelceto drum `n' bass. It ranges from the geometric Latin percussion of DJ Crystall’s “Let It Roll” remix, through Simon “Bassline” Smith’s “Hypnosis”, to E-Z Roller’s ethereal remix of Drop-in Science’s “Volume 2.” It’s an intelligent strain of drum `n' bass which appeals to the techno-hardcore crowd but avoids the mostly-white-ravers here, whereas raggajungle’s ghetto-centric menace is more attractive to the black and Hispanic youth of the hip hop and dancehall scenes. The future prospects of Jungle in America largely depend on whether this fragile trans-racial alliance holds together, or whether deep drum `n' bass and nuff raggajungle on 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’ “Kinetix,” 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 Shadow,” and an unexpected set-closing foray into happy hardcore territory with DJ Ham’s “Masterpiece.” Grins of recognition greet the opening synths, sampled from Van Halen’s “Jump,” and then the dancing gets frenzied as the tempo rockets up to happycore’s irresistible bouncy 165 bpm. A DJ mixing it up like DB would be hard to imagine in Britain, where stylistic apartheid rules and the output of each genre is precisely what pushes it further and further from universal appeal. Even if it’s born of necessity, The Egg’s anti-purist approach suggests that, at least in some respects, the American rave scene is healthier than its trans-Atlantic cousin. Maybe small is beautiful...

Simon Reynolds
MUZIK PRESENTS OPEN ALL HOURS
Ministry Of Sound, London
SO this is how far we've come.
Down in the main room at the Ministry, we're gawping at history in the remaking as Phuture 303 remind us just how dark, potent, destructive and incisive dance music made by men on machines for people on drugs can be. Upstairs, in the VIP room, people are whooping and yelping, like puppets in a Winxclot factory at history in the making, as Rozalla's "Everybody's Free" bleeds out, reminding us just how bubbly, poppy and feelie-drippity dance music made by machines for people on drugs can be. Confusing, huh?
But it's not just another evening of the paradoxes and the extremes which have become the norm for the Ministry's diverse-to-the-point-of-surreality Friday night line-ups. The previous week, Carl Craig and Kenny Larkin's sets had been greeted with indifference and silence. Tonight, it is a different matter altogether. A dense heat of intensity and commitment hangs in the air. You can feel it in the apocalyptic fervour rolling out of Green Velvet's "Flash".
Now the facts, bare and simple. The VIP room offers four hours of Bob Jones, reeling majestically through every post-Fifties 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 gives 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 ("I'm Your 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 Jackmaster Funk eyes the proceedings and assesses. He watches the grand masters, the IFD upstarts, the new kids and the old rockers. He hears house and garage and techno and soul for all.
Muzik came, Muzik saw it that a good time was had; and music of every groovy persuasion, conquered.
Calvin Bush

USSU/ESSENTIAL MUSIC FESTIVAL
Stamper Park, Brighton
It would be hard to overestimate the influence of Jamaica on modern dance music. The Mo'Wax posse certainly make no attempt to. Occupying the club tent on the Jazz & Soul Day of this festival, they lay down nine hours of jungle and dub-dub hip hop to an enthusiastic crowd, the cries of "Mo' Wax crew in the house – live and direct!" adding to the ambience.
The next day is Dub day. Early attractions as diverse as the frenetic Dreadzone and the battle-hardened Linton Kwesi Johnson get the audience moving. Later comes 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, disorientatingly across a jungle beat. U-Roy, one of the club DJ originators, floats through his set in the largest white hat he could wear and still look stylish, while Jah Shaka replaces all the lights in the club tent with bass cabs and keeps the rhythms booming.
It's Lee "Scratch" Perry, though, who owns the show. His dancing a cross between Mohammed Ali and Eric Morcambe, the "Upsetter" takes the stage and immediately has the pick-up band playing a sparser, more threatening sound. With his head plumed with reaper smoke, he pours out lyrics which occupy the territories of both Spiderman and the Old Testament, delivered in a rough rasp which occasionally soars away into beauty. It's Perry's constant edginess which gives his set strength.
The audience can be forgiven for pulling back when Perry 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 Ashen
CLAUDIO COCCOLUTO
UK Midlands, Wolverhampton/Back To Basics, Leeds
THE life of Claudio Coccolluto is typical of many on the DJ network. Currently one of that world’s biggest earners, he’s separated from his wife by a job which takes him to as many countries each week as it does clubs. Today, he arrives from Italy, jumps in a hired car at Heathrow and speeds up the motorway to UK Midlands and Back To Basics. Then he flies back to Italy for an after-hours bash the next afternoon. The only time he has to truly unwind is when he’s set free behind the decks.

UK Midlands in Wolverhampton is located in the old Foxes nightclub. It’s been transformed into a spacious area with the crispest sound system this side of the Ministry. Mr Gand and Justin Robertson are tearing it up in the techno room, while Paul Mison has difficulty trying to hear his own music in the chill-out lounge. The Midlands crowd like to be given exactly what they want and, unfortunately, Coccolluto’s set seems slightly too dark and distant for them.

At Back To Basics, however, you sense something special. Huggys is driving people over the edge in the basement as daylight starts to descend through the glass roof of the Pleasure Rooms upstairs. It suits Coccolluto’s gary garage sound; a sound with hidden karmas and spiritual messages. This is mood music. It’s as close to the ethos of trance as garage will allow and a bond is instantly felt with the 100 or so people left on the dancefloor. When he drops a Lolette Holloway a cappella, the emotions take over.

The summer sun and daylight clubbing is what Coccolluto’s music thrives on. Which is exactly why his wife can’t keep him at home.

Ben Turner

AZYMUTH
The Jazz Cafe, London NW1
AZYMUTH are Brazilian fusionists, much loved on the jazz funk scene, particularly for a track called “Jazz Carnival”. They’ve been going for almost 20 years and have recently released their 13th album. They were mature when they cut their classics and they’re extremely mature now. Today, the three guys are also tanned, sporting a variety of potbellies 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 Buggles thrown in for good measure.

Azymuth use piano, drum and bass. There’s no electronic chimeraey, 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 “Azymuth” sprays from the stage like conversational shrimpnet, but the personality count remains depressingly low.

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

Jake Barnes

REJUVINATION
The Ormond Centre, Dublin
IT starts with “Fantastica”, a slice of high-riding ballroom house which thrills 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 techno sound Jim Muotone and Glenn Gibbons have long championed. The madulini grove of “Dr Peter” allows the pace, but the crowd stays patient, lapping up the beautiful melodies.

They’re rewarded with the rollercoaster ride of “Sychofantasty”, by which point Jim is a lost cause, his glasses off and his face drooping with perjury.

Tonight is first date on Rejuvenation’s hike around the clubs to promote their debut album, “Introduction”, and prove that this techno 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 Nazism and Alex from “A Clockwork Orange” all have parts to play. Rejuvenation may throw a good party, but they never forget there’s an imperfect world beyond the hedonism.

John Collins

THE STICKMEN
The Voodoo Room, Glasgow
ON the corner of the dancefloor, there’s a peculiar keep-screaming “Acid fucking house!” Off in the middle, a couple are hanging onto each other and pogo-ing. Up at the bar, the rounds are 1-0 in favour of the wrong 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 blaring 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 Hardfloor’s bongo-frenzied “Mehogany Roots”. He makes way for Zak, muttering: “He’ll play a little harder”, and it’s an accurate prognosis. Before long, we’re working our way through Wink’s “Higher State”, more Hardfloor and some blistering breakdown Euro tunes. But attentions are wandering. It 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
sunday, 3rd december
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monday, 4th december
**birmingham nec arena**
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poster place (covington) & milton keynes box office

thursday, 7th december
**bournemouth international centre**
tickets b/s 01202 207297 & mick lloyd artists
(hanley, velvets & stafford)

friday, 8th december
**wembley arena**
tickets b/s 0811 900 1234
wriggler 0171 734 8625, ticketmaster 0171 344 4444
res. call 0171 830 7200, hmv & leisure records throughout london

saturday, 9th december
**cardiff international arena**
tickets b/s 01222 224401
cty centre, the quay & our place (brig)

tuesday, 12th december
**newcastle arena**
tickets b/s 0191 262 0000
newcastle city hall b/s 0191 261 2008 & hmv records

thursday, 14th december
**sheffield arena**
tickets b/s 0114 249 2558

saturday, 16th december
**manchester arena**
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LOADED PARTY
Le Queen, Paris
"ARE you here voor ze arie?" asks the young queen at the door.
"Er, no, I'm the DJ," answers Tim Jeffery, Loaded Records' blushing supremo.
Indeed he is. Jeffery has been invited to drop a few at France's leading gay club by Loaded's latest signings, Impulsion, and the PG 90 2 Private station (sort of a gay Kiss - now how's that thought!). And the gig just so happens to fall on the same night that Arsenal are playing Zamora.

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 they release a diverse range of music from techno to garage. A lot of other labels have a certain sound and when that sound is no longer in fashion, then neither is the label. As the 25 release under their belt so far from the superb underground US-style house of Walforded to the wide-reaching appeal of Pizzaman - bear witness.

The mixed crowd is certainly ready for them and waste no time in getting down to a high-octane set from Impulsion's Pascal R, whilst 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 set.

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

Moll Fitzgerald

PORTISHEAD
Weller Hall, Edinburgh
CARAVAGGIO couldn't have done it better.

Portishead have perfected the art of transferring chiaroscuro (the contrast of light and shade; fact fans) to the grand stage. The colours are dark blue and deep purple. The colours of mood and anguish, of course. Dotted about like immobile shadows frozen in some misty pageant, it's almost impossible to distinguish the six members of the group. The less known, the better. We are in the land of shadows now, the land where meaning is reduced to the simplest and saddest emotions. The lighting moves from very dark to impenetrable, casting an endless gloom only occasionally broken by the appearance of a starlit 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 selfishness 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 then alone is not some narcissistic wallowing, it's the pain we all feel when the bills keep coming and the rain doesn't stop and the door of good fortune keeps getting slammed in your face. They don't ask for your pity, they draw you in. They stay in the shadows and lure.

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

Somehow, Portishead replicate the quality of "Numb" and the fact they are doing it live makes for a night of transfixation. Geoff's scratching is meticulous, the drums roll straight off a military funeral and the double bass is exquisite. They work their way through the classics ("Glory Box", "Wandering Star", "Mysterons") and offer a couple of new tracks which make me wonder if I will ever tire of their sound. The one called "In The Fire" is a generational lament of anemic proportions. By the time that "Sour Times" is wrenched 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.

Cahin Bush

COOL LEMON
The Arches, Glasgow

ROBERT Armani got the date wrong. Pete Heller picked Miami over Glasgow. And the venue is open for two hours less than advertised. It's not a very good start for this ambitious night organised by those long-time Scottish promoters, Cool Lemon.

Regardless of such tedious teething problems, the venue rocks. The massive brick arches have always made this place pretty formidable, but tonight's opening up of yet more archways, never before used for a club event, adds to the appeal. There are two substantial spaces and two vibes. Rocky & Diesel sorting out the main room with a good slab of hard house and occasionally slipping in the odd bit off cheese to make sure that we're paying attention. Armand Van Heiden'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 Eamonn on the slippery concrete floor is a fine testament to a fine night.

Tony Weller
THE BOAT TRIP

Up and down the River Severn
"TAKE your time… Pace yourselves… DON'T PEAK TOO SOON"

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 shooting his bollocks off at some poor sod who's not only peeked too soon, but completely lost the rigging.

The able seamen responsible for this excellent mass 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 emanating of help from Graham Peace and a lad from Manchester who habitually removes his false teeth and imitates the fuck out of the skipper with vile sexual jokes about OAPs. Not that anyone cares. Just sitting as you keep it ship-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 took like they couldn't even hoist their jelly Rogers, let alone play their records, like all the great mysteries of clubland, it all comes together in fine style.

Several members of this social club, lost between the speaker stacks, are body-popping in a circle around the Captain's break-dancing, while Charlie Chester stands at the helm, insulting passers-by.

On ship, reality is irrefutably suspended. Even the old bloke everyone ignored because they thought he was a bouncer joins in, muttering occasional comments like, "What the bloody hell's going on?". He later reveals his true identity to be Back To Basics' bus driver, but he is very well behaved, despite a rumour that Shelley Boxwell from The Gardening Club was going to strip. Although this doesn't happen, there comes a point when a surprise stray brix flies across the bar, taking a few drinks with it. The only other naively bits are the shaven heads of the guys from Cultural Vibes. They probably regretted it in the freezing air when, against all odds, the boat pulls into dock at midnight.

By which point, of course, everybody is well overboard.

There are no more jokes about walking the plank. In 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 on your own social club outing, you may as well stay at home and read the Sunday papers.

Rowan Charnin

SOUNDS OF BLACKNESS

The Town Hall, Birmingham

A SOULFUL event in a soulful city. You can tell as much about a gig from the audience as the performance of the people on the stage. Tonight, the bulk of the punters are black and are mostly dressed conservatively with a little splash of urban cool. Which suits Sounds Of Blackness perfectly.

At full strength, SOB number around 40, but on this occasion there are eight vocalists and eight band members, all wearing white smocks. The group have been in existence for over 20 years (initially as the Malcaster College Choir in Minnesota) and owe their current popularity to putting gospel power into a club setting (via the remixed skills of Jam & Lewis). In the context of a live show, songs such as "Optimistic" and "I'm Going All The Way" are deprived of their high-octane impact and the show is closer to a church service than a night at the Paradise Garage.

But no matter. The extraordinary talent of the group still comes over. At one time or another, for example, each of the vocalists seems to be the lead singer. What's more, such is the strength of their voices that, even though this is an all-seater venue, the crowd spends the gig on their feet, whooping and singing enthusiastically, occasionally reaching evangelical highs.

Praise be.

Jake Barnes

JUMPING JACK FROST/KEMISTRY & STORM

Energy, Southend-on-Sea

For a while it was touch and go. It looked like Kemistry had disappeared somewhere along the A13, leaving her partner with the lonesome 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 just all just a decry. Unleashing the octane beasts, the duo are soon pummelling their drum 'n' bass selection wreak. As Kemistry crosses the skin-tight strings of "Creative Wax (Double Remix)" with firecracking sonic pyrotechnics, Storm serrates the tribal cascades of Peasah's "On The Warpath" with the celestial chants of "I Want You", the Dillinja dub. This is their retool for those who claim 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 in the respect for the music. While most MC's seem to be inflicted with a swollen ego and verbal diarrhoea, this guy knows when to shut up. So when jumping Jack Frost steps up to percolate the silence with jazz harmonies, Spangler spouts soundbites which actually enhance the velocity of the breaks. And with the crowd transfixed, Frost flicks the switch and throws in cranium-busting beat clusters. Although he has adamently stated in the past that his ragga days are over, there are also ambiguous moments when inflated bass FX surface.

Southend will never be an Ibiza, but clubs like Energy are proving that drum 'n' bass is just for becoming a post-apocalyptic force. The message is tonight reiterated in time and time again by Spangler G: "Jungle is our mission".

Veena Virdi

BLACKALICIOUS/HUSTLERS HC

Subterranea, London

Hustlers HC, a pack of Asian rappers, deliver low-keying tracks which are cute, like their clothes, in the latest New York fashion, but on stage they're just two hefty blokes in turbans. And although they deal with conscious issues, like being black in Britain and misogyny, their best tune is called "Boxer Shorts Are Better Than Briefs".

There's a 20-minute wait before Blackalicious stumble on. Produced by DJ Shadow, their debut album, "Melodica", came out on Mo Wax and was as notable for its radical instrumentation as the symphonic flip-flop of the rappers. Tonight, however, it's obvious that Blackalicious' chics lie in their wild sound, not their physical presence. Live hip hop is a precarious concept. A music sculpted by black boxes and electronic trickology can often be a bit dull in the maddened atmosphere of the performance arena and, on stage, Blackalicious are just three hefty blokes from the West Coast of America.

The armchair-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 gangster. They don't have any direct references, so they don't throw beer at the crowd. They don't do encore, either.

Jake Barnes
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LOVE BOUTIQUE
The Arches, Glasgow
LOVE Boutique isn’t a provincial club. It might be in Glasgow, but it could be anywhere – London, Paris, New York or Mars. 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 taming-up 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 overdrive.

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

The self-confessed “drag-addict, hooker-looker and chick with a dick” is glad to be back here with his Scottish chums. He knows exactly what they’re after. The chill-out room is completely empty – there ain’t nobody going to miss this. What follows is a shimmery set with an extra coat of gloss for good measure.

Jon flashes his premier DJ ID card from the start. First there’s a solid battery of hard house nouveau and, as he settles in, out come the choice choons, the most apt being “Sun Always Shines On TV”. By the time the robots come switch between the glitter ball and the walls, joining together to spell out “J-P-W”, the crowd are tiered on every available platform. Jon mixes up the diamond house with the classic camp and the assemblage are with him every step of the way. The guy in the crowd chain to his boyfriend yells, “Go for it, Jonny boy!” and on comes Pizzaman’s “Sex On The Streets”. The track climaxes with pounding drums and a preaching voice telling us we’re all going to run. Hell, we’re already there.

Gary Weller

LAUNCH

AUTECHERE/SEEFEEL
4U, Vienna
CONFUSION reigns. Seefeel are walking barefoot on scrapping costs: the guitars are wrenching and the wall of feedback on “Filter Tip” is incredibly inhospitable. Darren raises his bass aloft and glares menacingly, but the crowd at Vienna’s premier techno hotbed just look perplexed. They’re ignored, and rightly so. This is Seefeel rejecting their static, isolationist tendencies of late to pummel a white noise warmth into their “Quique”-era catalogue. It’s an awesome return to form.

Ah, a boyish pair with self-concerned and studied faces are standing behind their mixing desks, twiddling, fiddling and making you feel like you’re peering through a glass cage displaying “Exhibit 23: The Modern Musician at Work”. Autechre are on stage, and for U4’s purist audience, they make far more sense than Seefeel. Visually, at least. These are strange times.

It’s a short set, compounded by technical problems, but it’s enough to confirm that the elasticated funk of Plastikman, the dark minimalism of Donny dub, and the skeptico-mo-jerk of electro make perfect bedfellows. Gone are the days of Autechre’s annihilating rhythms. These days, it’s all down-tempo, syncopated drum-stutters and avant-hip hop grooves, laced with the kind of dreamy vibe which makes the reworked version of “Flutter” so irresistible. It’s barely enough to raise the temperature, let alone the roof, but the mood is audaciously phat ‘n’ phunky ‘n’ phuntastic. Warm-up be-bop unparalleled.

Calvin Bush

SON OF NOISE
Modaxos, London W
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 Rockool 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 Cuttie Crew, Jonzi D – and so are some of Germany’s street elite. But it’s soon obvious that this is a reversioning 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 waster 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/SLOTS N’ STRINGS & 909/David Holmes
Pure at Barrowlands, Glasgow
PURE, Edinburgh’s best known techno weekly comes to the Barrowlands Ballroom for another big night out. In the main hall upstairs, David Holmes appears to float above the sweaty crowd on the high DJ platform in the middle of the dancefloor. The decks are suspended from the ceiling and, bathed in aquamarine spotlights, he mixes a fast and grungy techno set which takes him in the likes of CJ Bolland, Jeff Mills and a sneaky blast of “Infinus 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 the Erlend, Tunika and Patrick Pulsinger slip into furiously funky breakbeats, acid cycles with hard 303 stabs and deep, jazzy baselines. Their four tracks echo disco electronics, evolving and climaxing to the Pure crowd. The last out, “Gay Ranchero”, a beautifully laidback, melodic affair, is due to be their next single. Meanwhile, downstairs, Mike Paradinas of U-Ziq sits surrounded by samplers and synthesisers, his 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 “Pit1” and “Mega Phonk”. The easy-listening xylophones of the former are overlaid with pebble-dashed drum patterns, while the latter is a deep 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 veer from the jazz-funk percussives of Gemini’s “Le Fusion” to the drum’n’bass soundtrack of Pinn’s “Western Tune”, says it all.

Rory Weller
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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

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

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' CV thus far includes coaching ice-T as a New York cop for "New Jack City" and an African-American take on westerns in the shape of "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 Newsletter", Hury 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 Hury Newton's endeavours, the cycle is complete.

"Panther" 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 Hunter One records in both the pop albums and singles charts for April and May of this year were hip hop entries.

It's no coincidence, then, that "Panther" comes with not one, but two soundtrack albums. First there's "Pump Ya Fist", featuring tunes dedicated to the movie, which draws in contributions from rap 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 visual version of "Freedom" boasts an army of some 80 R&B stars, scattered among which are Mary J Blige, Queen Latifah, TLC, SWV, Salt 'N' Pepa, Caron Wheeler and Aaliyah. The rap version, meanwhile, features a trimmer line-up, with MC Lyte, Left Eye from TLC, Yo Yo, MC Shell, N'deguN'cello, Latifah and Patra saying their bit for sisterhood in general, and black people as a whole.

Few of the cast of "Panther" knew much about their subject before filming started. They'd heard about the trials and tribulations of the founders of the Panthers, but little about the early beginnings. Lead players, Marcus Vento (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 Terika Lewis, Angela Davis and Elaine Brown: "We want full-fledged membership in the Black Panther Party and none of that 'OK, you're sugar, as long as you play in..."
the background giltin' my beer and rubbin' my feet' bullshit, either. You dig?"

So runs Alma's introduction to the Panther party men. Neither her words nor the facts 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. Tanka Lewis, who at the age of 18 was the first woman to be admitted to the theater school as well as a 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 dumb the police love the police. "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 fact that 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, formed the Black Panther Party for Self-Defense. Bobby Seale, similarly disenchant with politics, retired to Southern California in 1974. A year earlier, he had unsuccessfully run for Mayor of Oakland. He also had faced arrest on numerous occasions. In 1968, folk singer Joan Baez was charged with murder, although the case was dismissed a year later because of "inconsistencies of evidence". She went on to sit bound and gagged in the courtroom.

According to Darius Howie, by 1967, "the lexicon was complete." The Black Panther newspaper, the American, was 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 by the court due to lack of evidence.

In many ways, the Black Panther Party for Self-Defense was a grandson title to the Great Depression-era programs for poor 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. Rodney King, a 20-year-old black man criminal, is beaten and electrically shocked by a gang of vicious 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 TV's worldwide. Rap artists, including Ice Cube, Snoop Dogg 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-quite-just standoff against the police comes back, Los Angeles riots. The city burns.

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

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

by sprint champion Tommy Smith at the 1968 Olympic Games) did little to make ignorant whites think the Panthers were anything but uppity negroes who were being非常的 lethally 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 in Sacramento 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 was not a middle-aged, college-educated blacks who could recite the Constitution and apply it to their own advantage. Prior to this, the government had been able to count many black people out of the voting system by 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 fulfil this criteria.

The Panthers certainly had enemies in FBI chief J Edgar Hoover and, by extension, former President Richard Nixon, who allowed Hoover's Cointeipel operation - "neutralise black activists" - to proceed. The FBI dubbed the organisation Public Enemy Number One and the "Panther" film introduces its chief character as "As A Relevant Panther and police informer", allowing Van Peebles to raise the question of to what extent the government tried to neutralise the community.

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

Within months of the formation of the Black Panthers, the spirit of the original hedonism of liberation, was circulating the world. In London, fuelled by the original hedonism of spirit of one love, a heightened awareness of an unjust social system demanding reform to change it for the better, a British chapter of the Panthers was formed. Three central figures - Farrak Black, now the commissioner, editor for Channel 4's multi-cultural input, Darius Howe, lawyer, journalist and latterly of Channel 4's "Devil's Advocate", and Yves Kinloch, later the founder of London's Choice FM black music station - were instrumental in the growth of the movement in Europe.

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

By the Seventies, dozens of Panthers were facing trials across America and Britain, and more than £100,000 was required to bail them out. Much of their financial support was, at this stage, drawn from the celebrities who rallied to the cause. June Fonda contributed £20,000, Leonard Bernstein held a fund-raising party and Sammy Davis Jr was also reported to be an avid supporter of the movement. The "Panther" film-finishes before the condemnation 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.
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Junior Vasquez
The closure of his Sound Factory club has robbed JUNIOR VASQUEZ - the biggest name DJ in the world - of his heart and his home. On the eve of the re-release of his classic 'Get Your Hands Off My Man', he chews the fat for the first time since the club shut 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 unite 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 license 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 beggars, and suddenly find his name on a doobell. Stepping straight into his living room from the lift, it's even more surreal to be greeted by the glamorous DJ pattering about in his boxer shorts. Junior is remarkably relaxed, if a little wary of allowing strangers into his domain to take 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 & Hers designer dolls on the pillows, while a painting of Madonna hangs above the bed, her beautifully portrayed in a tuxedo, the very epitome of a 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 sex years ago," he says. "I'm just so fucking scared."

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

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

So could the loss of Sound Factory have 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 "Legend Continues" parties in Roseland. Not surprisingly, the vibe failed to emulate that of Sound Factory.

"It's hell," says Junior. "I've reached a position as a DJ where I really can't just pick up a box of records and play in any shit-hole in New York. I can't simply plot myself somewhere else. DJing is a religion to me. It's not the money. It's more 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 an anorexic 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 never to spin in the UK or outside the club. 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 rather 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 could give 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 emphasis was put on Sound Factory? That it prevented other clubs from coming through?

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

Junior's career seems shrouded in the past at the moment. While it was initially great to see the entire industry rally round him, the time has come for people to start looking ahead, to find a new focal point for house music.

"People need to do that, yeah," he agrees. "I only wish I could give some hope to everybody, but I can't honestly see that there's anything out there."

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

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

"I don't know what it is about that record," says Junior. "There was a certain type of sound at Sound Factory and certain records related to certain people. This was about the faghags -- the girls who snatch gay boys from their lovers -- and 'Get Your Hands Off My Man' was the phrase the gays used. The club used to breed a lot of faghags. 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. It was an 'off' record. I think it came from the focus on my name. If that record had come out four years ago, nobody would have given two shits about it. The early remixes were great but it was the first experience I'd had of giving up my stuff to somebody else. My initial reaction was: 'What the hell are they doing? The sole interpretation of this record is the way I did it'. But now I take it as another form of flattery. If it will help sell a song I've written, then all the better."

WHILE 'Get Your Hands Off My Man' is sure to follow many other gay tracks into the arms of the masses, Junior keeps himself away from the gay culture of NYC. Born in Pennsylvania as Donald Martin, he is the eldest son of a butcher. He went to a Roman Catholic school, where he was always more popular with the dance and fashion kids than the football players and 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.

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 like anyone else. But when you're boxed in somewhere, you tend to live that lifestyle. That's why most gay people move to Chelsea or St Christopher Street - because the rest of the world doesn't accept them. People seem unable to get on with each other. It has nothing to do with being gay or straight - it's about being different. It's just a shame anything with a gay vibe is closed down.

In New York followed the example of Amsterdam, by taking a designated 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 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. Pras the music of people like Pierre Aphrohead (aka Felix Da Housecat) and Farley & Heller.

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

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

"Well, I can honestly say that I've never been influenced by anyone except for people who have been before me," replies Junior. "Nicky Ceevani, 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 "I Took My Love" from his experimental acid work as Ellis Dee, which developed after hearing acid house in the UK. And now everybody from Elton John to Paula Abdul to John Cougar Mellencamp wants his sound.

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

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

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

"When I'm out, I don't want to talk about records. I'd rather go shopping, go rollerblading or talk about 'Absolutely Fabulous'. I don't have many friends. I pick up a friend, put them down and move on to the next one. That's a very bad characteristic, but I'm a one-person person. I'm not an entourage person. People are like clothes. When I'm on the train, I don't care what someone is wearing. My friend at the moment is Claudia, who is the first friend I've had in a very long time. Me I feel I have to call him when I wake up or go to bed. 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 my time in the bank.

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

SO what's next for Junior Vasquez? Could it be that the myth has grown bigger than the actual talent? Simply take one listen to the seething hi-hats, brutal beats and distorted hissing of Vasquez' remix of "Dream Drums" by L'etrolor 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 humiliated.

"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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**FIVE RECORDS JUNIOR BROKE AT SOUND FACTORY - OFFICIAL!**

Livin' Joy - 'Dreams'
Kristine W - 'Feel What You Want'
Billie Ray Martin - 'Year U Got Away'
Underground Sound Of Lisbon - 'Get Up'
Fast Eddie - 'Let's Do, Let's Go'

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ONE'S DEBUT RELEASE. TECHNIFRED HIP-HOP FROM OUTTA LOS ANGELES. CALIFORNIA.

MOUSE ON MARS.
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CUP OF TEA RECORDS, MADE IN BRISTOL.

CHARGED IS THE DANCE DIVISION OF VITAL DISTRIBUTION

VITAL
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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.
TOP 30 SALES
12-Inch Dance Singles
April 24 - May 26

1 DREAMER
2 SCATMAN
3 THIS IS HOW WE DO IT
4 YOUR LOVING ARMS
5 LIFTING ME HIGHER
6 WORK IT OUT
7 DON'T LAUGH
8 FREAK LIKE ME
9 DIRECT ME
10 IF YOU ONLY LET ME
11 MY GIRL JOSEPHINE
12 SURRENDER YOUR LOVE
13 IF YOU LOVE ME
14 LOVE CITY GROOVE
15 TWO CAN PLAY THAT GAME
16 HIGH AS A KITE
17 BORN SLIPPY
18 ZION YOUTH
19 FORGET I WAS
20 LOVE & DEVOTION
21 CRAZY
22 ARMY OF ME
23 DOWN WITH THE CLIQUE
24 MOVE YOUR BODY
25 LEGENDS OF THE DARK BLACK - PT 2
26 ADORED & EXPLORER
27 FREEDOM
28 THE 4-PLAY EP
29 ITS ALRIGHT SATURDAY
30 24-7-365

Chart details on sales information supplied by CIN. CIN copyright

TOP 20 SALES
Dance Albums
April 24 - May 26

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

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

PRIME CUTS:
music for the new electronic generation

Volume 2

REMAKE UNSKID SMK
CALIGULA O'DOSSCEY
ROOSTER TIME & SPACE
EAST REMIXES
FUNKY BASSLINE
YOU AIN'T SEXY
EXCITER
REMOVED
BATTLESNAP

PAPERCLIP PEOPLE
EMPHORAR
PERCY X
PLANETARY ASSAULT SYSTEMS
THE YOUNG BRAVES
RABBIT IN THE MOON
TESO
ALIEN RACE
SIR EVELYN
DOMINIC PANE
WOODY MCBRIDE
OUT NOW
THE DEFINITIVE SOUND OF THE UNDERGROUND

EXCLUSIVE MIX OF
HERE COMES
THE HOTSTEPPER

EXCLUSIVES OF T POWER WITH MC DET

IT'S ONLY ROCK 'N' ROLL

NEW MUSICAL EXPRESSION

Every Wednesday 80
JUNIOR VASQUEZ
Get Your Hands Off My Man (Nush Remixes)
Tribal UK
JUNIOR is down in the dumps, but the certain success of this record should cheer him up. After all, although a re-release might seem unnecessary to some, there are still thousands of clubbers who don’t know the track. It’s just a shame the remixes don’t match up to either the original or Farley & Heller’s initial interpretations.

Tim: “I went to Sound Factory in 1990, before the Junior Vasquez hype started. This guy was mixing tracks for ages and ages, moving the sound around the club and letting sirens off against the walls. He was wicked, I don’t like this record, though. Vasquez is great DJ who shouldn’t let Nush loose on his tracks.”

LA SYNTHESIS
Agraphobia (Remixes)
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 flip the record over for Nuv Idoll’s stunning jungle 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 autoplato. 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 Cajmure, 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 10. This does have a real good groove, though. It’s a wicked backing track, especially the drums, but why does that bloody guy have to talk over the top?”

Dan: “He sounds like the guy on the British Telecom adverts.”

ARMANDO
Radikal Bitch (Remixes)
Radikal Fear
FARLEY & Heller have remixed this off their own back, having insisted that it could become the next “Get Your Hands Off My Man”. Keeping the original vocal, they clearly had Vasquez in mind and have taken it as close to Junior’s track as possible.

Dan: “Oh boy, earth is everybody making house music? They’re all following the same formula.”

Tim: “Why did you do that?”

Dan: “Agh, it’s unoriginal.”

Tim: “Well, it’s not earthy, it’s just...”

Dan: “Oh man, this is a hard one to do.”

TIM TAYLOR and DAN ZAMANI

ONEIRO
The Warrior
Blue Cucuracha, 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 Cucuracha imprint. The result is an experimental disco-house groove which is so well produced, even Dan is dancing round the bedroom. Albeit with a reeer 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 El. But this has a nice vibe. It could have been made a couple of years ago, and I really like that.”

DEEP DISH PRESENTS
QUENCH DC
Sexy Dance
Tribal UK
WASHINGTON’S finest Iranians maintain the high standard set by their “Penetrate Deeper” album, despite not taking things much further. But with the album being as good as any you’ll hear in 1995, don’t let that put you off of this silky house 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 unforgettable. It doesn’t do anything. You just know that it will be played on Kiss during the day. Music like this really should be outlawed.”

DJ MISJAH & DJ TIM
Keep Your Love
Me’s Music Machine
SIZE 9
I’m Ready
Ovum/Virgin
HOLLAND’S Misjah & Tim are infuriating. They may be the biggest producers on the hard house tip, but the way they’ve achieved their status stinks of a sell-out. However, despite being clinical, their productions are effective and so the way they insert scrapas of vocals makes 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.
**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."

**SKIN TRADE**

**Andromarxess**

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 Angel**

**Bump/Bebop (Remixes)**

Blunted

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

**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 Sather 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.

**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."

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**Toni Mono**

EP: 2x/CD maxi

**Iberian**

**St Germain**

Boulevard/The complete series: 12/CD

**Nova Nova**

EP: 2x/CD

Featuring Zanathous.

**Alaska**

Manufactured EP: 2x/CD maxi

**Scan X**

Intricate Mind EP: 2x/CD maxi

**After E, comes F**

Info F Communications 11, rue de Clichy 75009 Paris Fax 33 1 44 63 01 83 e-mail: fcomm@worknet.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-inched an extremely suspect guitarist riff from Ozric Tentacles and thrown in a few dance beats. This is truly the worst record since the bagpipe/drum driven "Acid Folk".

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

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

COlN'S COUNTRY SHAKES

CARL CRAIG PRESENTS
PAPERCLIP PEOPLE
The Climax (Remixes)
Trouche, Holland
HAVE Touche lost the plot? Yes, this is an amazing track, but this is the third time it's been out in three years and, sadly, Dobre & Janek 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."

PRECIOSO" "Shake the biology..."

TECHNique
This Ole House
Sound Of Ministry
AS sad as traffic wardens on motorbikes. It's hard to believe that this abymal 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, stuttered cut displays all of the merits which first made electronic music a revolutionary form of music.

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

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

JODECI
Freak 'N You (LTJ Bukem Remix)
MCA
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 remixes Michelle Gayle, LTJ Bukem's fascination with swingbeat now continues via this reworking of Jodeci. Starting with a salsa piano line, "Freak 'N You" promises the world. And delivers with frantic drum 'n' bass, aquatic frequencies and a sublime, summery, 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, full of mood and exquisite, Turkish Delight skylines, who would have imagined a Summer of Love to drum 'n' bass? Well here it is.

Dan Zaman: "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 banger stuff is being ignored. But I can't say I don't like this."

BOO WILLS VERSUS
GLENN UNDERGROUND
Motion Sickness
Miau, 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."
UnionJack
There Will Be No Armageddon
Available on CD and DJ friendly double LP
New Album On Platipus Records
Released 26th June via SRD
Cat. no. PLAT 15 LP / CD

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 confection 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.

The Wildchild Experience
The Best Of Wildtrax
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 moniker, is a country with a long and distinguished tradition in jazz. Maybe it's because it reflects the poetic, passionate and complex - occasionally to the point of being downright difficult - nature of the French. Whatever, it all comes back down to depth. And you'd be hard-pressed to find anyone quite as deep as Ludovic Navarre. However big your snorkel. He's even called the opening track of this, his debut album, "Deep In It".

Recorded with the help of a handful of French jazz musicians, "Boulevard" offers a glorious tapestry of billowing saxophones, breezy pianos, rolling basslines, crisp percussion and soft house beats. Sometimes sexy, sometimes sad, but almost always soulful. It's easy to see why Navarre's work has been compared to that of Larry Heard, the original 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 scat calls of "Street Scene" make for more than adequate compensation. Listen carefully and you'll hear snippets of chatter in the background. It would make a great soundtrack to a film set on the pavements of Harlem in the Fifties, Or Chatellet 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 and complex, Ludovic Navarre is to music what Eric Cantona is to seagulls following a trawler.

Yes, that deep.

Push
D-INFLUENCE

Prayer 4 Unity
eastwest
The deserved members of D-Influence came together at live funk jams and acid house parties in the late Eighties, at a time when the capital was getting down to static-laden Seventies funk and the first wave 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 Wee”, their 1983 debut.

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

The result is straight, Linton Kwesi Johnson, drops in a few sonorous lines on the title track, but the album’s other vocal contributions are overshadowed by the gamine voice of their lead singer, Sarah Webb. Her tones sparkle and piccoute over a music possessed of such honesty and integrity that it would be the choice of angels.

*****

JAKE BARNES

VARIOUS ARTISTS

The Jungle Book: Intelligent Minds DJ set
Reinforced

A GUY called Gerald once noted that there was one shining beacon among hardcore labels which had calibrated the evolution of drum ‘n’ bass via their fiery snares and volupitous 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 batched future music machinations in their sonic netherworld. They’ve been determined to make each cut stadium bound. The aim, especially on the tracks featured on this, their third label profile, has been on obliterating composition stipulations with an armoury of splattering snares, haywire pitches and sequences which are revelations. Every single one of the contributors, whether new wave artists such as the vanguard entity like Manix and Doc Scott, dynamically promote this edit. And the remixes are something else. Taking the original tracks to new dimensions, they are actually better described as progressive pieces.

The detonated realigning of the 20th Century’s Energy and 4 Hero’s ‘Invincible Love’, for example, sees their reverie-waiting grooves stripped away to reveal a dense, beat-desaturated undergrowth. And all this on one album. Unbelievable, but true. Reinforced have slammed down their trump card.

*****

Will Ashen

JAKE SLAZEMBER

Makes aracette!

Clear

JAKE Slazenger is yet another pseudonym for Mike Paradinas, better known for releases on Rephlex and R&S as u-Zig. Often touted as just another Aphex Twin in a world which has found one to be quite enough, those Rephlex albums, "Tango ‘n’ Voilet" and "Bluff Limbo" nevertheless distanced themselves from the bearded one’s sound. For Paradinas, old-school electro, bossa nova melodies and kidtronic playfulness are more powerful than slabs of ponderous minimalism or abrasive clattercore.

"Makes aracette" is supremely listenable, a marvellous experience every bit as innovative and stylistically confident as Black Dog’s "Spannera". This is the album Talking Heads were looking for. Following on from "In the Light", reusing the 10-inch hi-fi equipment and constructed from Clinton and Bambeta’s cutting-room rubs. Fun and outrageously fancy. "Feet" and "Get Up R" cruise from Planet Rock to Planet Wonde on hardballed b-lines and ridiculously cool musk melodies. It’s, above all, ultramod pop music with a bop factor.

*****

Calvin Bush
Björk
Pest
One Little Indian
IT'S disturbingly clear that Björk is one of the few genuinely interesting pop stars around. And with two million sales and counting for "Debut", she's one of the few creative artists of the Nineties who even warrant the term. So what is it about her? Some see a mysteriously desirable tomboy, others relate to her unpretentious real-world savvy. Either way, she attracts the likes of Nellie Hooper, Graham Massey, Howie B and Tricky—all of whom hang out and write songs with her.

There are always many more mysteries than answers. Like how she managed to sell that many records in the first place, never mind having a "Splitting Image" puppet made in her honour. Portrayed you can understand—angst-ridden listening with the potential to stir the souls of Sade fans and breakbeat nuts alike—but Björk? Not on your Nellie, mate. This, after all, is the woman who sets noodling trip hop off against covers of Forties big band numbers, mixes ballads with warped bursts of salsa-house and, every now and then, throwing cut-offs from mountain tops. "Post" more than matches the incongruous musical nature of "Debut" but, with the clenched fist of electro-funk—which is "Army Of Me", sets itself apart from the start. A poor choice of single, lacking any real semblance of a tune, it nonetheless immediately highlights the more assertive mood of "Post".

The heart of the album, however, is with the likes of "The Modern Things", all house-limbed percussion and nursery-rhyme imagery, and the swirling orchestration of "Homely". With the infectious melody of "Possibly Maybe" and the thumping frustration of "I Miss You", this is where the collision of ideas between Björk and her co-writers and producers really works. The combination of Tricky's ciaostrophic masterbists 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 music tendencies.

To expect anything more from "Bambam Bam" than pure cartoon rave (the perfect accompaniment to fairground rides and office parties) would therefore be ridiculous and it doesn't disappoint. Mostly sounding like the kind of pre-gabbage happy hardcore Eye Q and Frankfurt. Beat were knocking out years back, this is eyeball-rolling Euro-cheese. "Celebration Generation", "Raving Society" and the totally hopeless "Escapist" are designed for those 3-Es acquaints and don't give-a-damn rush-times. Artistic innovation seems even enter into it. Dumb-ass hardcore breakdowns, pumping synths riffs and tearaway Euro-beats are the rule. Ver kiz will love it for at least a week—therefore more bright pop insanity here and insanity than a million Take Thats or Deuces. Maddingly popastic and really not worth getting weared about.

—Calvin Bush

VARIOUS ARTISTS
Cafe Del Mar: Volumen Dos

FRACT
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 out 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 Nursing Nanny of Sabres Of Paradise's "Haunted Dancehall"), to an early evening drink (Mark & Henry), to that time when your mind starts to run away from you (D'Note's truly astounding "Devotion"). While other club capitals like London will emerge this summer, the only place to chill is Cafe Del Mar. Everywhere in the world wants one. But only one place has it.

—Simon Turner

RED SNAPPER
Reeled And Skinned

RAW
THE coarse title gives away nothing of the deep, cerebral jazz tones of this album. Then again, jazz is too easy a label to slap on this five-piece, whose combination of live instruments and the applied hardrock of techno expands the possibilities. Occasional burn 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 Flush". The original has been flipped up and around to create a kind of dub 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 brings before the public an album of new material appears later this year. Put this band in a pigeonhole too soon and you might just miss the future.

—Rowan Cherry
**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 Coccodrillo, Alex Natale, Massimo and Montanari display the spiritual garage sound which makes them rich. But only really justified here by the 96 per cent of the contributors on the sleeve (3)... Kris Needs has compiled his own "Greatest Hardhouse Trouser"... Some of his choices are surprising, but you wouldn't expect anything less. Funnily they didn't ask him to mix it, though (3)... An envelope that sums up the Darkhouse sound of the Definitive label is presented on xterm as "Definitive", with John Acquaviva providing a great mix (3)... "UK Tribal Gathering 95" is a lazy attempt to present the artists from the event, as most have moved away from the sounds here. Take Pablo Picas, whose DJ set is now a continent away from his "Hypnotic Eastern Rhythm" (3)... Someone is earning too much money at GGG in France, judging by the packaging of "Going Global Series: Volta", a concert of CDs from their back catalogue. But if you don't already own the Resistance D and Hardfloor overhauls of Mary Kane, or Jon Robertson's work on Rachid Taha, you must have been in a Thai jail for the last two years (3)...

The latest Kudos album, "The Kudos Digest: Issue A (Is For Apple)!", offers the finest in underground UK techno via labels like ITF, Schtras, Ilac, Spira and Internal (3)... Likewise the UK trip hop, with Glorious House, Darkglobe and Fatboy Slim showing how inventive they are on "The Cream Of Trip Hop" (3)... Jon Pleaded 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 Measue Men, Dee Patten, Gat Decor and The Source (2)...

"Tropic Central 2" will shift copes for Mojah & Tim alone, but it's Mark NGR whose Euro-techno really gets (3)...

And thumbs up for "Prime Cuts 2", which sends you to heaven from the opening chords of Carl Craig's a "Remake Uno"... A truly diverse representation of today's dancefloors (4)...

Loaded continue to impress with "The Best Of Wildstart", where the overcast house sound of the Wildchild Experience is perfect for late-night drives home (3)... Randal, Groovericky, Kenny Ken and Hy-Flye are all on the mix of "Radio Dreamscape", where sublime piano and an unforgiving MC make up for the rough recording (3)...

Steve Bug is set for big things and here he joins Sara's mammoth interpretation of Caspar Pond's "House on Secret Life Of Trance 5"... But isn't it time labels worked harder for some exclusive cuts on compilations (2)... "The Future Sound Of Jazz" (2)... Who could argue with Putilinger, Tenor and Luke Woot combing their musical roots with a kicked-up mentality. But how else can we chill out? (4)... Certainly not to "Hardcore Terror"... Isn't this the soulful stuff which gave hardcore a bad name? Moby apparently takes this to the bed with him (6)... It's been hard to judge where Hydrogen Jukebox has been coming from, but the title of "Machino Weirder" says it all. And, while most of this doesn't deliver, the first five minutes of Globo's "Adult Channel 3-S" is a blow to terminal clubbed-out depression (2)... It's that time of month again...

**REJUVINATION**

**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 Muottone 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 duets began in ambient mode, with drifting electronics and funky beats over the first two sides. It's here they take in the melancholic "DIE". Finally hitting the four on the floor near the close of "Ti Death", "The Conflict" and "All That goodies" go up a gear into analogue heaven and the realms of deep techno, while "Phaze Transition" is a rich reading of the Chicago futuristic-trance stomps. They go out with their recent single, "Don't Forget Who You Are" and the syrup-expanding climax of "Psychophantasy"...

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...

---

**THE OUTHERE BROTHERS**

1 Polish, 2 Biscuits And A Fish Sandwich

WEG

*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 that The Outhere Brothers are really about "Puss The Toilet Paper", "TI Bless Your Pussy" and "Fuck U In The Ass"...

Get the picture? From the opening calls of "Bee-chate", to the smutty nursery rhyme cat calls, crude enough to offend even Bernard Manning (or at least make jealous he didn't think of them first), The Outhere Brothers make an explicit link between the rhythms of house and the rhythms of sex...

Very explicit. If the calculated assault on your PC sensibilities seems a bit weany, 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-kray beats Dance Mania and Relief have made their own. Even the Muggs-style beats of the token hip-hop track, "Phat Phat Phat", kicks like Godzilla in Docs... And, hey, DJs ranging from George Morillo to the Pure boys have at some time succumbed to all of the silliness. Dumb and dodgy, but eminently danceable,
perhaps The Brothers just need a stem mother to wash their mouths out with soap.

Calvin Bush

KEYBOARD MONEY MARK
Mark’s Keyboard Repair Shop
Mo’ 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 slackerdrom, 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 laundered mangle. In the Money Mark universe, James Brown meets Stevie Wonder meets muzak meets hip hop meets Booker T & The MGs meets early Eighties electro pop meets Frank Zappa meets cocktail jazz meets Sixties hippie nonsense. And so on.

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

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

---

Vilu Ashun

M PEOPLE

SEARCH FOR THE HERO

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Danny Tenaglia
Mix This Pussy 2: Gin Your Pussy Do the Dog?

Tribal UK

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

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

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

Based around the TribaJBO catalogue, Tenaglia utilises everything he can from every release, dropping a capella and dub mixes next to the main tracks to sustain the groove and intrigue the listener. So here we get Deep Dish’s “The Dream” Mark’s stunning vocal dissertation of “If You Really Love Someone” and a snatch of USOL’s “So Get Up” thrown in to tease you. Ten minutes later and, lost in the music, you realise you may never find your way back. The stomp of a good DJ.

He peaks with a triple sequence of Kandi’s/Dreams’ “1” and you’re left in heaven.

“Mix This Pussy 2” confirms what I’ve always thought about Danny Tenaglia.

Truly inspiring. Truly Tribal.

Ben Turner

---

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Starting off as a decoratively good (but not great) garage track, this changes halfway into a groove of huge, motherf**cking proportions. The vocals are looped in a continual wall of sound and everything goes off, Deep-Deep style. A must for garage-heads, this took the roof off at the Ministry Of Sound the other weekend.

SINGLES

KYLIE VERSUS
APPROHEAD
Where's The Feeling deCadenza
Felix Da Housecat turns it out for Kylie with a monster Donna Summerish baseline. Classic Climaxy chords and pure Approhead tweaks 'n' squiggles make it one for the club kids not the mainstream.

PROFESSOR TRANCE AND THE ENERGISERS
Drumming Circle Island
Island
Forget about the wack name, it's the Mr Onester 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 in an ear to the future.

THE UNDERGRADUATES
Hip Jingle
Big Big Tim, USA
A funky disco track which goes for every cliche in the book but still sounds fresh. Out of New York City, "Hip Jingle" is one for those who like fun (as) with their house music.

JUDY ALBANES
That Ain't Flight
Max, USA
Jahley B, one of my fave 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.

OUTSIDERS

One Man
Jas Trax
Hard and last dark garage, complete with a sexy mania-style baseline - sounds like Nate Williams moved to Hayes. Big, big sound crossing the Techno/ House barrier.

MOKER'S GROOVE
Part 6: Officer
Where's Your Brother Strictly Rhythm, USA
The fabulous George Morel gives us this summer's "Get Your Hands Off My Rack". With hilarious camp vocals from Nate Hudson and Melanie Watson, and a monster Morel groove, this has immediate pop potential maybe even chart potential if a major got behind it. Why, even Jeremy Healy could play it. Fun without the cheese: "The kids are gonna talk about this..."

DAJAE
Get Up Off Me
Cejay, USA
The Chicago scene just gets bigger and better. Daeja does what the girl does best, as Cajmere pumps it up almost Muh-style. While house heads everywhere wait for the release of Daeja's "Day By Day" single with balled breath, this fills in the gap very nicely.

MAURICE
Maurice
Eskridge, USA
DJ Pierre hooks up with younger brother Maurice to create another piece of wild pitch perfection.

BB BOOGIE ASSOCIATION
Five/Street Music
Basement 282
More disco-boogie ruff cuts from the Ladbroke Grove posse of POWA. Four tracks of a quality Joey Negro would stand up for -

more party-time sample, so the track really had to be a bit cheesy.

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

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

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

Sample clearance permitting, Umbroza's "Cry India" will be out on Positiva in July.

FIGHTING TALK

MICHAEL KILKIE
of UMBOZA defends himself against the criticism for sampling Lionel Richie's "Cry India".

THE original idea for 'Cry India' came about when I was sitting in the pub at the train station in Glasgow and Lionell Richie's 'All Night Long' was playing on the jukebox. I didn't know how it would work, because you obviously can't make a heavy record with a sample like that. It's a

spotter's. There's even a Peter Cook a capella throwin' in for good measure. Don't ask me...

THE MOLE PEOPLE
Breakit
Strictly Rhythm, USA
Armand Van Helden's newie, this finds everybody's favourite B-boy in a more mellow mood. The funky keys bump and hustle over the kind of slamping groove you always get with this kid.

CHUCKFULASOU
The Jazooz EP Definitive, USA
A funky as fuck track for black music lovers everywhere. "Jaco & Chuck" is a Seventies-style baseline and groove track with wild pitch sounds laid over the top, while "Manik Sax" sounds like classic Fela Kuti afro-dance music. One for Kool & the Gang and Ralph Lawson. Brilliant.

DANIEL DIXON
I Saw the Future
Mike Brooks, USA
Daniel Dixon joins up with the fabulous Roy Davis Jr to create another fusion of deepness. Phuture funkin' East coast heaven.

GERIDEAU
Reaching
L'Atelle
The brilliant Gerideau is back and, although the vocal mixes just ain't doi'n' it for me, Tommy D turns out his best mo yet by keeping up the voice and giving it a real bottom-heavy drum 'n bass section.

TERENCE FM
Feeling Kinda High
Cejay, USA
Terence sings the praises of a "Phat one" over a great drum 'n' bass rhythm section. One for the purists (in other words, it wouldn't put hands in the air at Miss Monnypennies and lovers of a good goof).

ROACH MOTEL
Work 2 Roe
Junior Boys Own
I'm not going to review a mix by Pete Heller and myself, so it's straight to the "Danny Tenaglia RUB". Using the camp vocals of DMT's Kenny C, Danny hits the spot - unlike Mr Ben Turner's review of Danny's performance at the recent Boy's Own party. If playing tracks from Gil Scott-Heron, Kool & The Gang's "Kung Fu" and War alongside today's faves isn't a musical journey, then it's back to the student union for you. Where's the Hang The Journalist page?
JAZZ JUICE
Detroit
Precious Vinyl
Aside from the title, this track could have "Motor City" on the country of origin sticker. 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 themselves with their Derrick May-like interludes of undulating harmonics and residual vibraphonics. Here is instrumental poetry at work.

SIMON BASSINE SMITH
PRESENTS INTENT
Natty Music
Ragga Trooper
This ballistic powerhouse is about to explode. The intro has an articulated lorry of a pulsation to head the percussive convoy. After that, you can predict the journey - feisty syncopation black probbing modulations and plenty of scraping scuffles. Old ground has been re-panicked.

ATOMIC BG
Step Into Life
Deep Thought
A welcome relief. T-Flower's after ego finds him cruising into mind diversionary territory. Compared to his first "Natural Born Killaz" EP, he has doused his new blueprint in slippery intonations, solo pianicas and colliding polyphonies. The whole effect is totally hypnotic.

ROZ
U Can Be My Lover XL
The drum 'n' bass workout may lower electroxued swingbeat into a space-fet, but the concept simply doesn't work. It's how much of a drum 'n' bass mix is now the expected practice.

EXTREME POSSIBILITIES
Extreme Possibilities (Wagon Christ/Boymerang Mixes)
Ring Tari
Wagon Christ and Boymerang deserve real credit for their work. Especially since Wagon Christ removes drum 'n' bass from its traditional Amer. thoroughfare and chucks 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 aesthetic to float into the realm of psychosomatic scores, this is a pure daydream get-away.

PESHAY
Futureama
Bassament
With an introduction circled by aquatic pits and digital trickling, Peshay weaves his watery black line samples into garage vocals. This may have been recorded a year ago, but the bass conductor has a sixth sense when it comes to constructing melodies.

WAXDOCTOR
The Neon Rain
Metallica
Drum 'n' bass goes techno. Kicking off with a prelude which is Detroit-esque in character, metal chips fly from Waxdoctor's best fundraiser throughout "The Step". "Spectrum", however, is a different story. Set in much calmer tones, the mellow vibrations are disturbed by only the skintight of string screeches. Meanemic.

SINGLES
HIDDEN AGENDA
Is It Love?
Metallica
This track rolls backwards. Scissorcoal snarebeats are decanted into a beat-infused forest before they stumble into rare groove eloquence. This is way too hip to bow down to America. Stuffed with clips recalling the centuries of soul numbers, the record then levitates back into the hardknock tangle. Once heard, never forgotten.

KING JUST
Warriors Drum (Foul Play Remix)
X1
Time to rally around the totem pole. With red indian-like yodelling walking above the totem pole, the artis, Foul Play, pummel hip hop locations into a fractured, sonic matrix. Weighted with two-ton drum arrangements, Foul Play give the incantations the Midas Touch.

PHOTOK
The Seven Samurai
Phetik
Continuing to be driven by the idea of limitless possibilities, Photok looks to the Orient and emerges with a genre's break simulation of "The King And I". Reversed oscillations unfurl their cymbalic antennas as a gong clangs in the distance. Forsaking the lyrical washes of previous offerings, Rupert Parkeis forgets new dimensional hardcore, both rough and dark.

THREE THIEVES AND A LIAR
Hold Tight
Breadfruit
It's not quite original, but the sound juxtapositions work. With an electronic DNA, composed of contagious hooks alloyed in a Louis Armstrong faroese, this cut belongs to the here and now. Marinated in these circuited ingredients, it's a definite summer hit.

THE ICONS
Aspects And Aspirations
Prefix Materials
As drum 'n' bass begins to mature, The Icons, aka Blame and Justice, nudge away from the minute of recycled breaks. Enrolling elliptical jazz loops, the buoyant cadences and proactive outbursts make "Aspects" well worth hearing.

SONS OF ARGA
Govinda's Dream (A Guy Called Gerald Mix)
Arca Sound
Whenever Gerald is Master Of Ceremonies, you can bet he will discard prosaic sounds in favour of authenticity. And this remix is one of the best examples of him eschewing typical aesthetics for dislocated effects and shimmering orchestration.

TEK 9
We Bring Anybody Down
Reinforcer
Mixing a slew of shrill horns into rude boogy squashes, interfacing bursts and percussive clicks, Tek 9 erect a sound which is totally body-motivated. The real shiver is "A Live!," which takes a transitory trip into Seventies funkland. An aural rebellion.

ALBUMS
VARIOUS ARTISTS
DJ's Defile Volume 2: BI SS
Rogue Trooper
The disease of compilations is endemic and will only be cured by DJs starting to diversify their selections. DJ's SS doesn't completely fall into break formation, as he packs in plenty of relaxed tracks from the 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
Breakscape Parts I & II
SND
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
Handreckerz's 7 Presents Jungle Dub 3 Kafir
At last, a record paying attention to the true underground sounds. If there is a compilation which should be purchased, even though the tracks are just fleeting interests by cause-celebrities, it's this one. From Deadly D's "Listen Dis" to the ethereal outpourings of Ronn Slizer and the latest breakbeats of Tek 9, this album is furiously ahead of any others out there this month.

THE HIT
In the Bag!
DEADLY D
Men's Health
Funkotron
No longer a one-off, Deadly D's second venture onto the dance platforms is a sign of things to come. "The Hit" is an ode to the hard-hitting values of the female sex, a genre which is becoming increasingly popular. The track features a driving bassline and a catchy melody, making it a perfect dancefloor filler. The arrangement leaves the bassline hook until the back end of the tune. A bonus indeed. Another good one is "Blacknose", where Dillinja takes the jazz fantastic with live vocal edits and shuffling percussion, transporting you to the world of speakasians, though his unmistakable driving bassline is never far away. "Finally, Goldie's 'Timless' album. This opens your mind to a world previously unexplored idea of drum 'n' bass. From 'T3', a powerful lesson in hardcore and innovative drum patterns, to 'Sensual', a rich and sumptuous landscape 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."

CHECKLIST

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**SINGLES**

**AUDIOTECH**
Phased Out/Techno City '95
Metroplex, USA

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

**ESSA 3**
Recorded Time
Zoo Magik, 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, my only complaint is that, as with all Zoo Magik tracks, they're absolute basters to mix out.

**VARIOUS ARTISTS**
Otherworld Recordings
(Mixtek)

The first release on the newly established Otherworld imprint showcases four acts: Stasis, Kapellmeister, Paul W Teebrooke and Phenomena. The highlights are "Out Of The Unknown" and Teebrooke's breakbeat-fueled string-laden mantra, "A Faca A The Wind", a label to watch.

**UNDERGROUND RESISTANCE PRESENTS...City for Year UR, USA

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

**TEKNOTOKE**
Speaks From Outer Space/Bliss 2000
Salmera, USA

"Spooes..." 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 very housey nature and the haunting strings are a direct lift from Roger Sanchez's '92 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 10 Watermans waiting to flood the market with sub standard copies. Blue Windows' sound is like a lazy Dave Angel. "Drops is Damon Wild on vocals and the other two tracks are a poor imitation of Carl Craig's EBC after-groove. Not good.

**RUSS GABRIEL**
Future Funk Volume One
For.Com

Portsmouth-based Russ Gabriel has come a long way in the last year. With minimal finance and little media support, he has turned his For.Com imprint into one of Britain's most consistent and respected labels, and this release can only heighten his popularity. Six tracks of minimalist futureism aimed straight at the dancefloor, with a sound which seems between the hard funk of Chicago 1985 and the deep melancholy of Lussipois Naveire.

**DETOUR**
Techno City
430 West, USA

From Direct Beat to 430 West, the Burden boys (Laurence, Leonard and Lionel) continue their mission to purify techno with four outstanding journeys into deep, mellow Motor City electro-funk.

**MIKE INK**
Live Part Two
For.Com, Germany

Apparently recorded live, although you'd never know it if the title didn't tell you, this is Mike Ink at his rawest and best. The A-side is drum'n'bass, German-style, and the flip has wild acid sequences morphing in and out of his Basic Channel influenced club hit, "Respect". Not a record you'll play in years to come, but sold enough to be hammered throughout the summer.

**ALBUMS**

**UNION JACK**
There'll Be No Armageddon
Polystar

This progressive trance/nu-energy business might be the sound of Young Europe, but it doesn't mean any harm. Most of "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 crones, and (at worst) Snap! And the more laddish tracks make me think of Enigma.

**VARIOUS ARTISTS**
Colin Dale's Outer Limits 2
Kickin'

When Kises FM first became a legal station, Colin Dale told me that he thought DJ's most important job was to introduce people to new music. At the time, he was playing Clock DVA and Front 242 to an audience which would probably have preferred a bit of Bob Baes. But in spite of his continued refusal to play safe, Colin has built up a huge following for his weekly "Outer Limits" show, to which this album pays respect. DBX, Dan Cootan, Boo Williams and Tim Harper from Relief, Marshall Jefferson, Shiver, La Funk Mob and Carl Craig are all here, and he has even included Juan Atkins' 1983 Cybertron classic, "Cear", as a nod to the man who started it all off. A fine compilation.

**RINGO**
Plantation
Sushi, Japan

Back in 1987, I saw a Japanese DJ spin an astounding set of warped electronic at a Shiba beach party, and so impressed I couldn't wait for the Japs to start producing their own music. Now, some eight years later, Ringo's RISING Sun has gone techno bankers. What's more, they are of the forefront when it comes to "Plantation" proves. With six tracks spread across two discs, it has Detroit's strings, acid sequences, loads of bass and offbeat, joyous dub patterns all delivered in a remarkably fluent manner. This is, quite simply, a landmark.

**CRISTIAN VOGEL**
Absolute Time
Tresor

I 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 mellower 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 return to this album from start to finish again. A superb album should be a journey, not just a collection of tracks.

**ORGANISATION**

On the outside, I tried to buy some tapes from them, but they weren't having it. You had to rent them for a minimum of six months. It's all to do with publishing, because the music is specially made to sound similar to famous tracks. The "King of easy listening is Klaus Wunderlich, a German bloke who records these strange organ renditions of well-known songs. They're quite complex, but they sound like easy Alba 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 easy listening music is that it can be very emotive, but there's a lot of humour in there at the same time. I played an hour's worth of easy listening records at The Big Chill a little while ago. It's really funny watching people's faces when you put on something like the theme to 'The Pink Panther'. You see smiles going up all around your head. It's nice to have the speaker kept laughing the whole way through, giving me the thumbs up every now and again."

**FIGHTING TALK**

**PHIL HARTNOLL**
Orbital

Out of the closet to talk about his love of muzak and easy listening records.
NITTY GRRITTY & WISE INTELLIGENT

Good Morning Teacher

Profile: Nitty Gritty was the man on the main on the New York reggae scene during the early Eighties, but he was dead by late Eighties, shot dead in the street. Profile has now obtained the rights to his classic dubplate, "Good Morning Teacher," and asked Wise Intelligent from Poor Righteous Teachers to give it a going over. The result is a gem - a sharp beat, cascodes of raps and brags, horns and voice of Nitty Gritty and a fine toast from Wise himself.

SINGLES

DANGEROUS
The System/Some MCs
One Drop Inner City

Described as the excellent production of 15 Culture, this doesn't work particularly well. Dangerous is only 16 and it shows in attacks on "The System". The same with MC with a young accent-style.

I-CUE
Twisted Joints Volume 1
New Breed, USA

I-Cue joins the host of US hip hop DJs and producers making beats records with a disorientating blast and blunts. Timelessly thorough in its phuthological obsessions, it is rescued by "Bong Hit", a surprisingly upbeat number.

EUSEBE
Captain Of Love
Man's Yard EP

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

SMOOTH
Mind Blewvin
Jive

Swingbeat combined with female vocals and diverse references to fingerlickin' and giving it to Mrs Smooth like you know you really should. This is all, crass and not half as risqué as Mr Smooth would probably like to think it is.

DJ KRUSH
At Him
Mr. Wax

"A Whim" finds Krush going to ground somewhere between the nightmare futuristic of "Strictly Turntablist" and the jazz-based funk of his debut, but it's Shadow's "1999 Megamix" which hits the button. The turntable skills of his nine-minute reworking of Krush's LP will make you want to weep.

KITACHI
Spirit
Super-Plastic

A cracking instrumental given that something extra a horn riff which makes you feel like you're leading the forces of the Federation Of Free Dubstas on a jah. Remember kids - Darth Vader don't dance.

DJ NOIZE
The Whole Affair
Liberity Cliqux

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. Skills to go.

FIRST PRIORITY
Pure Arithmetic
Gene Clark

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

ALLIANCE ETHNIK
Respect
Vigil

West Coast rap from ... France. With an uplifting and positive message, this track would be ideal i the backing wasn't such a trite pop pap. Even Prince Paul can't rescue the proceedings.

SPECIAL ED
Never Get Tired
Profile

A fairly traditional piece of succinct MC/New York hip hop, enlivened by Special free-associating rap: "I'm pumping like Donovan plus I'm a little mixed up MCs 'cos they tasty delicious".

CHOPPER
Bong Shit

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

SUNZ OF MAN
Five Angels/Soldiers
Wu Tang, USA

Has the Wu Tang bubble burst? I don't think so. 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.

ALBUMS

VARIOUS ARTISTS
Best Foot Forward
Pussyfoot

If London's Pussyfoot have developed a label sound over their five releases, lies it at the point where hip hop meets understated jazz styling and leisurely electro sleuthing. Which is, of course, an inspired concoction. For those who have missed the story so far, "Best Foot Forward" brings together Pussyfoot's first four EPs, and the important name here is Howie B. In addition to his three cuts, two of the other best tracks (Sie & M. Ralston's spacious, string-strained "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 thoroughly engaging, but with enough fresh fruit to avoid domestication.

VARIOUS
Blackmarket Unreleased Volume 1
Freeze, USA

It's as if every teenager in the USA wants to be a DJ or an MC. As such, there's far more material being recorded than can ever possibly be released, so top marks to Freeze, who have had the good idea of producing compilations of some of the droplets from the torrent. The result is a collection of tough and ready tracks, where East side meets West, block-busting drumkits meet hip hop, and worthy talent meets mediocrity. Diversity is what hip hop is all about and, anyway, most of the tracks here have something to recommend them. Chum-Lu's back-to-basics approach to the gurslingers, the Jagstas' eccentric "Hypno-negra" flow and superfluous scratching, and Shawns' density, opaque dizziness and boosting are among the highlights.

GRAND PUBA
2000
Elektra

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 taking these 11 tracks. Unlike so many other dick-tracks, 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 at a stove. One more second and it's my first head into bed". Two tracks in particular grab the attention for sheer quality - the singing, viva-phone-led love ballad "11th H (Wanna Be Where You Are)", which is also available as a 12-inch import, and "Change Gonna Come". And for these snickering Brits brought up on toilet humour, he even calls himself "Pu".
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2K02

BLUNTED
**RUFFNECK FEATURING JAVAHN**
Everyday
MAW, USA
From early plays by Lil’ Louis, Vega, this second release on Masterworks’ new label looks set to become a massive hit. The vocals come courtesy of Jamanda’s Joanna Thomas and the production is by now and melodic, with a different edge that only the Masters can provide. Oh, and the Yello sample — “Everybody can be somebody” — is unforgettable. Top notch!

**SINGLES**

**COLONEL ABRAMS & ULTRALITE**
Where Do We Go From Here?
Dig It, USA
All the split from Choice Records, this comes on Dig It’s new deep vocal house label. A greasy match in vocal styles, with Ultranite and the Colonel’s gruff tones intertwining perfectly, with the production in the typically lazy but insistent Smack groove, with classic hammond touches. Superb!

**MENTAL INSTRUMENTUM**
FEATURING GIANT STORM
Trust Yourself
King Street, USA
The second of these soaring, jazzy excursions is the “King Street Club Mix”, but there’s also an excellent scatty “Smack Dub” and some 280 West remixes. All of the productions are lush and melodic, with quality instrumentation.

**JOE VANELLI PROJECT**
Sweetest Day Of My Life
Public
It’sy’s prolific DJ, producer and remixer again steps to the fore with a roaring groove vibe led by the sweet vocals of Janice Robinson. There are UK mixes by Greed and a few takes from Joe herself, but the highlight is the sparse, melodic and fluid “Julio Vocal Mix”. Positiva’s best for quite a while.

**H2O**
Living For The Future
Liquid Grooves, USA
The second release from New York-based producers Oliver Stumm and Stephan Mandrus. My favourite is the more gospel-tinted mix, but there some good dub, including one which samples Martin Luther King’s “I Have A Dream” speech.

**SABRYNAH POPE**
My Life
Jellybean, USA
Released on Jellybean Benitez’s label, “My Life” is written and produced by S5 North, the currently large Washington DC team, and the sweetback vocals are provided by Philipp Ramirez. The lyrics, the quirky keyboard hooks and the swirling vibe are all reminiscent of Sabyrahm’s first release, “It Works For Me”, a different statement which stands out on the dancefloor.

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**BURIED TREASURE**

This month’s forgotten classic album is the sublime Journey With The Lonely by Lil’ Louis

Housse music is not known for an ability to produce good albums. They often fly on the back of a one-off success, contain filler tracks, show a lack of diversity and / or attempt to crossover by trying out different genres which just don’t work together. Respect is therefore due to Lil’ Louis, the producer of not one but two fine LP’s. The second, “Journey With The Lonely”, released on FRR in 1992, remains virtually unbeaten to this day.

“Journey With The Lonely” introduced Joi Cardona and Barbara Tucker long before the hype on those two singers started. Joi takes the lead on the two singles from the album (the hony and hypnotic “Club Lonely” and the sing-along “Saved My Life”), as well as the melodic dreams that are “Do U Love Me” and “Dancing In My Sleep”. Both of these appear on the downtempo second side. Barbara coos sweetly alongside the vibes and the whistle solo of “Funny How U Luv”, in a very different style to her current work. In between, on “New Dance Beat” Louis paints a picture of “Record company recession, discofloor boredom and coffee machines spitting out song after song” against a backdrop of frin’ sax, Fender Rhodes and flute produced by Masters At Work. Pure jazz! This is the overall feel Lil’ Louis injects: a soulful freedom which is missing from so many other records. On “Aaahh!”, for example, he goes AWOL with a thrashing bass, backyard beats and the murmuring groans of sex. The track comes to a climax with the funkiest of wah-wah guitars.

A creative genius, Louis is set to re-emerge with a new label called Bootleg. The imprint will operate via Strictly 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

**MOREL INC**
NYC Jam Session
Strictly Rhythm
Assisted by the likes of Ce Ce Rogers, Andrea Talini and Liliana White, George Morel finally gets around to unleashing a collection of full vocal workouts. Talani’s delivery is particularly good on her two tracks, and the funky guitar and horns of “I Know” and Rogers’ “Let The Rain Come Down” are also worthy of attention. That said, despite the pedestrians involved and the fact that it comes on the back of the awesome gospel vibe of “Why Not Believe In Him?”, the album has too much polish and not enough spark.

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

**VARIOUS ARTISTS**
Pride 135
Strictly Rhythm
This album is to celebrate Lesbian & Gay Pride Week in the States, with some of the profits going to four charities which support AIDS sufferers. The tracks include an unreleased dub of Barbara Tucker’s “I Get Lifted”, a remix of Club Ultimates’ 1993 single, now retitled “Carnival 95 (The Pride Anthem)”, two camped-up house tracks from Androgynous and Repogus and something from Armand Van Helden as Mole People. Overall, a varied set sequenced somewhat of either unspectacularly on the mix tape by Lil’ Louis.

All imports supplied by Uptown Records, D’Arby Street, London W1P

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**DJ SPEN PRESENTS THE JASPER STREET COMPANY**
A Feeling
Baseament Days, USA
Currently one of Roger Sanchez’s faves. The passionate male and female leads interchange against a backdrop of funky disco music for the Niteflies, and unless Larry Fontana’s UK remixes lose a little of the punch, it still stings.

**ALBUMS**

**VARIOUS ARTISTS**
The Sound Of Garage City East To Coast
Freetown Inc
There’s plenty of compilation pressure at the moment, but this one is not to be missed. Not if you want to obtain such classics as Arnold Jarvis’ “Inspiration”, People Underground’s “My Love” and Colonel Abrams’ “You Should Be Dancing”. The album also has a wealth of unreleased material, most notably “If This Is Love”, the in-demand Jame Principle track featuring Kelli Rich. You will hopefully have caught some of these stars at the Freetown showcase in London earlier this month.

**VARIOUS ARTISTS**
The Sound Of Garage City West To East
Freetown Inc
Named after two DJs Bobbi & Steve’s London sessions, this set is representative of the Zoo Experience sound which can be heard on KEE 100 and 102. DJ Disciple’s excellent deep mix of MOM’s “Desire” and Rajph Rosario’s soulful production of “Gotta New Love” are here, as are some fine previously unreleased funky guitar and Fender Rhodes action from Paul “Trouble” Anderson and the Zoo Tribe’s own bouncy “Get Up”.

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**SABRYNAH POPE**
My Life
Jellybean, USA
Released on Jellybean Benitez’s label, “My Life” is written and produced by S5 North, the currently large Washington DC team, and the sweetback vocals are provided by Philipp Ramirez. The lyrics, the quirky keyboard hooks and the swirling vibe are all reminiscent of Sabyrahm’s first release, “It Works For Me”, a different statement which stands out on the dancefloor.

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- ACT OF FAITH - Do It Right
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- EDDIE KENDRICKS - Intimate Friends
- NEW EDITION - If It Isn't Love
- ANGELA BOFILL - Tropical Love
- ATLANTIC STARR - Love Crazy
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- SYLVESTER - Here Is My Love

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- SOULS OF MISCHIEF
- Down With The King RUFFNESS MIX • RUN DMC • Make Room • LP VERSION • THE ALKASHOLIKS
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- The ? Remains STREET MIX • GANG STARR • Danger LP VERSION • KEITH MURRAY
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CD ELV 19 • MC ELV 19 • LP ELV 19

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Available at all good record stores!
FRANKIE KNUCKLES & ADEVA
Welcome To The Real World
Virgin

Singles

HIT THE BOOM
Sucker For Your Love
Hard Days, Holland
A floating soul song from the land of clogs and windmills. Available in various mixes with drum "n" bass, strings "n" things and - hey! - this lady's vocals... Very, very nice.

FUSION FLAVAS
Chapter II
Monday Night EP
This homegrown funk outfit always make me smile. Here, they present a mighty selection of New Age jazz fusions complete with strange space age FX in the mix. All four cuts are worthy of your attention.

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

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

JURYMAN ONE
Juryman One EP
Orange Egg
Lascales' embryo presents four tracks. Among them all, on the kind of street tip that only the UK can deliver. Music for the noodies in the house. Lushy stuff.

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

K-CI HAILEY
If You Think You're Lonely Now
Mercury
It takes a lot of guts to cover a Womack classic (nine times out of 10, nobody can beat the man at his own game), but whoever arranged and produced this has taken the song to a higher level. Smooth and with some great waiving from K-Ci, it certainly gets my vote. The real deal all the way.

BIG CHEESE ALLSTARS
The Prawn
Big Cheese, France
A long overdue tribute to those sadly creatures of the deep. This modern jazz-funk cut is available in various mixes, some of which go great with noodles and salad.

MONICA
Don't Take It Personal
Rude, USA
Across the other side of the pond they seem to be swinging slower and slower these days. Here, Monica walks sweet and soulful over a chunky and fuzzy street beat, making it an excellent track for closing down at the local sweatshop.

LEWIS TAYLOR
If I Don't Get Lucky
White label
A moody and deep soul song with a vintage arrangement. Featuring wah-wah guitars and a single string line running along the back and eventually building into one tough tune. Pure class.

DADDY BUG talks through his current playlist

ALWAYS take out at least two boxes of records when I play out. I think the secret to Diving on the R&B circuit is to play what people want to hear, as well as breaking new tracks or radio shows. However, it is 80 per cent new stuff, because that is where I try to educate people. Which is why my first choice just now is "Midnight" by D-Influence - it's just not different to anything else out there. It has a very British feel and this local label which works well. I always try to promote British records, but a lot of R&B DJs will only play American stuff.

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

CHECKLIST

D-INFLUENCE - "Midnight" (east west)
SHANTE MOORE - "This Time (Remix)" ($9 a)
OUTSIDE - "The Twenty Nine 8 Steps" (Bona)
GRAND PUBA - "1111" (R&B)
ADINA HOWARD - "Freak Like Me" (west east)

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

"You can catch Daddy Bug on Kiss 106 (Tuesdays, Ten) and at Just' Ain't 6 every month at The Blue Rose, London 11, and Soul Base, at The Frontier Post in Beaxley Heat."
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DARK GLOBE SHADIEST BREEDS

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HALO

collapsed (LFO Remixed)

MIW, Sweden

The Sheffield metal machine gurus take the latest project from former Wire man, Graham Lewis, down the local Ambience R Us store for a full-killing-out.

The "Growth Mix" throbs gently, but it’s the acoustic “Emmersion Mix”, a pulsating epic mesh of pulsing guitar and bumpy knuckles, which steals the show. Finely chiselled and tuned close to perfection.

INNERSPHERE

Out Of Body (Remixes)

Sakrettes

A two-record package, featuring nudges of the lifting ambient dub of “Out Of Body” from the accompanying “Bodyworks” album.

The Sabres continue the Mutant Soun Of Shift theme they recently used in the Snapper, and The Orb wobble bockistically, but it simply sounds like a storm in an E-cup. Meanwhile, David Holmes’ "Quad 3" mixes an uneasy-listening stomp in a sheet metal factory.

LITTLE AXE

Another Someday When

Wired

Less robust than the excellent "Ride On", this second single from Little Axe (who are led by former On-U-ster Skip Macdonald) still has all the wrong elements into a funk-fried dub-stew; guitar fretetry, cloying R&B vocal dykes and piled high effects. Over the top and underwhelming.

PENTATONIK

Credo/Zeilgeist

Dected

When Pentatonik’s Simeon Bovering is on form, it’s like hearing "The Last Post" on some lonely moorland being absurdly chocked. And these are two of his finest symphonic slabs yet. An intricate, fragile, hallowed beauty which is not afraid to mix scraping violins and vapidous guitar into the distorted beats. Let it limp gently around your sensitive cranial parts.

THE ILLUMINATI

HEAVEN

The Worm Turns

Ninja Tune

A whirling fusion of ultra-squiggly bass-funk and strange analogue manoeuvres, "The Worm Turns" is a little too out for its own good, really. Imagine Space Time Continuum with hiccup.

THE WISEGUYS

Nill By Mouth

Wall Of Sound

The follow-up to “Ladies Say Oh!” and another killer record from a label which produces chic stoner grooves with appalling frequency. "Nill By Mouth" melds airy clairaints into a sweet trip hop rhythm, but the real winner is the flip-side, "Too Easy" — a good-time groove that slaps out to a funky beat and irresistible folky strumming.

KUSHTI

Freestyle EP

Octopus

Winner of this month’s Expect Genious Premiere. From a group featuring ex-Black Dog, the best cut is "Strombolli", a delicious blend of sanfa piano riffs spread neatly across rhythms which snake from drum’s bass to rolling electro. Even Castro could tap a cigar to it. Flip the record over and you’ll find the incredible pulsating tech-electro collage of “Realidade” and the bossass bossa nova of "U/Il Allstars”. Innovation beyond the call of duty.

BEAUMONT HANNANT

Palo Doy

GPR

Hanant’s assorted mixes take in feathery acid, obscure piano (mad house and, on the “Moon In Motion" version, surprisingly suave, trancey techno. Elsewhere, Autzech hit 12 on the distortion pedal as they rip the yard to shreds in a grinding punk-rock style, while Richard Brown comes over all Prufrock. A truly mixed bag. Feeling lucky?

ALBUMS

FUTURE SOUNDS OF LONDON

ISN’t

Ninja

At last, a proper release for the album which originally appeared last year as a limited avantgarvanza, a paradigm of ultra-modern consumer slick. For those who have long held FSOL to be electronic’s emperor’s new clothes, indulging only with scientific mumbo jumbo, "ISDN” might cause a change of heart.

Yes, there are still plenty of those VR soundscapes that are custom-built for expansive critical theorists, but there is also a fair few trip hop-sounding groovers, revered through Dougan and Cobain’s peculiarly polished hardwares, including the elusives “Smoking Japanese Babes”.

LOCUST

Truth Is Born Of Arguments

Apollo

Like Joy Division without the dark, humanity, like Reproman without drums and like Test Fact under the auspicious. 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 that the song titles have “I” in them”, listen to “Tribal…” 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 source of salvation than domination through fear. The world is cold enough already, thanks.

KEY PROCESSOR/THE 99-9-AD

Assembled

Emo Love, Holland

Every release on Stefan Robbe’s label is special. And this one is no exception. Divided between two artists, Key Processor and TV-99-AD, this is an album of lush and=./!

ALEX PROOPER

Regular Music

EPIC12 Software, Holland

Music without equipment?

Atmospheres without a human touch? Ambiance sans tiddling?

APPARENTLY SO.

The wonderful named Prooper has created a programme whereby his computer generates its own music. If all sounds is a fail improbable, and a guaranteed victory for theory over substance, it’s not. "Regular Music” is surprisingly listenable, locating a beguiling tranquillity from the spirit of randomness. Does this mean we’re one step closer to the compulsory retirement of the musician?

What is your venue?

Fusion in Brussels. The system there is ready wicked. It’s actually a hardcore techno club, full of very tall Belgian people actually going crazy. It’s quite brilliant.

You can move this venue, so where 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 date would take place in summer, because then it would be 24-hour daylight.

How would you get there?

Fly to Iceland and then be transported to the glacier on a snowmobile.

Who would be the promoter?

Simon Cowell. He promotes for James, The Chemical Brothers and the Mo’ Wax clan. Why him? Because he’s got a lot 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 banger. Clint Eastwood, P.D. Ouespensky, 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 Tahini, with pita bread, and lots of gin and tonic. Oh, and the pure indica spiff from Jamaica. A sackful of it.

Who is your warm-up DJ?

Johnny Rockstar. He’s part of Naked Funk. He plays after me at the Paradise on Sundays, so I’d just switch it round.

Which records do you open and close your set with?

I’d open with “Come Together” by Herbie Mann — a gorgeous 12-minute instrumental version of the Beatles song. And I’d close with “Return Of The Original Art Form” by Major Force. It’s a collection of live beats from 1986 mixed together by DJ Mio and is the most exciting piece of music I’ve ever heard.

Where do you go when the club closes?

To the Blue Lagoon sulphur pool in Iceland. It’s like a bath the size of a lake.

Who are you taking with you?

Ima Sumac. She’s a Brazilian singer who has the most amazing voice. Big voice, big body, big woman!

Best Foot Forward, a compilation of material on Howie B’s Pazzzyfoot label, is not now
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.

"During the first hour I dropped the Todd Terry mix of Bizarrre 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 Aritma'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, up-tempo house music and is the best record Malcolm has ever made. From there, I moved up another gear with Celvin Rotane's 'I Believe'. It's a hard house tune with an amazing break that sends everybody crazy.

"I suppose it must have been somewhere around 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 'Bits & Pieces' by Artemisia. Tracks like these are what I would call real Techno Classics.

"Control's 'Time Of The Mumpf' is an utter, utter handbag tune which I love, while Doc Scott's 'NH 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 label - this is the kind of driving techno Trade

CHECKLIST

BIZZARRE INC - 'I'm Gonna Get You' (Vinyl Solution) ARTEMISIA - "Hey Man" (Delphi) NUMERICAL VALUE - "Krazy Noise" (Sharpe) CELVIN ROTANE - "I Believe" (Alphabet City) 99TH FLOOR ELEVATOR - 'Hooked' (Lilab Dub) ARTEMISA - Bits 'n Pieces (Morello Records) CONTROL - 'Time Of The Mumpf' (White) DOC SCOTT - 'Big Surgery' (Boxon) VARIOUS RABBIT CITY VARIOUS EDGE e-TRAX - "Let's Rock" (Tone) TONY DE VIT - "Burning Up" (Tone)

has always been known for. "Towards the end I played 'Let's Rock' by e-Trax, an anthem which has really stood the test of time. And although some people might think it's a bit shity to include my own tune, the last record I dropped was 'Burning Up'. As I left the box and hit the dancefloor, the entire club gave me an ovation. It was the best moment of my life."

Tony De Vit plays at Trade at Terminals, London E1 on Sunday mornings at dawn

99TH FLOOR ELEVATOR FEATURING TONY DE VIT
Hooligan
Label Dance
This anachronistic, Italo-styled cheese-grinder is going to be enormous. Popular at Trade for the last three months on acetate and already being hammered by Pete Tong, it's one of those phenomenonal feelgood tunes which makes everybody behave like Chrise Cats on E. It's sure to accompany many a summer's early mom.

SPACEBABY
Free Yer Mind
Beggars
Another one with "cross-over" stamped all over it, a girl crooning "You've got to free your mind" is juxtaposed with some spacey trippy-dippy keyboards and a waltzing, 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
Peter Bone's offers another irresistible party tune which is big on atmosphere and short on pretension. This uptempo love

PLEASANT CHEMISTRY
Sax
Ode
This is a vibrant, up-tempo party animal which has been astounding many with its brass neck. Groovy enough to give anyone the horn!

JX
Son Of A Gun
(Blu Peter Versus Trigger Remix)
(Out Now! / Verve Single)

Jo Cardwell
Jump For Jai
Eightball
This absolutely delightful grin-grinder finally receives a domestic release after shimmering on import for nearly six months. The voice behind many of J. J.'s most exquisite moments and last year's salacious "Hot Little Body" on Tribal, the saucy Jo Cardwell here delivers one of her finest moments with a track which is as much for the handbag brigade, but deep enough to make even the most hardened pants moan with pleasure. Sheer magic.

Singles

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Grass Green imprint is doing it for the house kids. Grass Green is the first of three subsidiaries to Powell and Gooden’s Bush empire. Launched some 18 months ago, with the debut release from Housey Doings, Bush have since also added an experimental offshoot, Field Recordings, and are now set to start Amoeba, a label with Dave Clarke and Laura Jane, formerly of Magnetic North, will Atlt. Right. Right, 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 shackled with one 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 experimental songwriter behind Temper Temper, who is now closely involved with Joe Roberts and Melanie Williams. Bush developed a profile of its own and Powell 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 what that little guy was doing – the one who kept stealing other people’s girlfrien’s,” says Gooden. The band’s name came from a chance conversation between the duo. “Blakk” was then the label’s first release and it was a huge hit with British DJs. Powell had the idea of setting up a label, and together they launched Blakk. But the duo’s sleeping partners in the label released being in the music industry is 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 £50,000. 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.”

Where’s that Powell?”

Grass Green records

A behind-the-scenes report on the subtle house sounds of . . .

\**Bush**

**Discography**

SANDMAN – “Psychosis” (Bush 1001)
RISING – “Loose Yourself” (1002)
BICHT – “The Throwdown” (1003)
PLEZ – “Can’t Stop” (1004)
BICHT – “Soundshack Volume 1” (1005)
BICHT – “Soundshack Volume 2” (1006)
APPLY WITHIN – “Charge” (1007)
TRINITY – “The Trinity EP” (1008)
BUFFALO SOLDIER – “V/2 Step EP” (1009)
APPHHEAD – “The Lie” (1010)
APPHHEAD – “In The Dark We Live” (1011)
DAVE CLARKE – “Red 1” (1012)
BICHT – “Soundshack Volume 3” (1014)
DAVE CLARKE – “Red 2” (1015)
1016 – “Outlaw Signal” (1016)
BLAKK – “Blakk” (1017)
ROZZO – “Into Your Heart” (1018)
ROZZO – “Fusion EP” (1020)
GRAYLOCK – “Accelerate” (1021)
MIKLOS KODARI – “Third Floor Basement Track” (1022)
STRATA 3 – “It’s Not A Man’s World (Test 2)” (1023)

**Field Recordings**

**Discography**

PART ONE – “Visa” (FR 1)
LANGSTON – “Distant Voices” (FR 2)
INTENTION – “Infinitesimal Plan” (FR 3)
PART ONE – “Biza” (FR 4)
VARIOUS – “The Jersey Connection” (FR 5)
BANTER – “Mindless Barrier” (FR 6)

Where is the market place for all of this? 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 gracious Grass Green feel. Their A&R policy is a continuation of Powell’s exceptional ears, from behind the decks and Gooden’s enthusiasm on the dancefloor.

Gooden: “I just stand in a club, put my hands in my 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 hits is very attractive to me. I love subtly. I don’t mind things hitting you in the face sometimes, but I don’t understand how so many people choose to appeal to the lowest common denominator in music. It’s nice to have a few chopped-up vocals, conga riffs and a little piano.

“Just wish people would give the records a chance. It would take a very brave DJ to base his whole night round Grass Green tracks because an audience needs to be re-educated before they can get their heads around what we’re doing.”
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. 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.

Powell: “We’re similar in many ways, except that Eric’s shorter than me.” Gooden: “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!”

On 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. I really believe there are all quality tracks that everybody will come back to.”

Right now, Grass Green is the real dope. Get 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.”

VUO
“The Callio” (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 Trudlow did a mix which preceded 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 really 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 Stickman 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 video? Also, does any other live footage of The Shamen exist?

SHARON CAULDER, Aberdeen

The film was called “Notes From Underground”. Shot during 1991-92, the half-hour TV film is concerned with The Shamen and metal-bashing performance artists Test Department. The live footage of The Shamen, which included versions of “Move Any Mountain”, “LS”, and “Coming Over”, was captured at the Livingstone Forum on their Progeny tour.

Directed by the Modus Operandi production unit, it was premiered at the Edinburgh Fringe in 1993 and first screened in 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 of the only other video footage of The Shamen is a performance of “Mak0 It Mine” filmed in Chicago in 1991. This can be found on the “Boss Vids” video compilation (Virn Vision, WD 853).

Ford Of The Realm

CAN you tell me if BABY FORD’s “Oozy Kooky” single is still generally available? Will you also spell out the title of the autobiography of Peter Ford’s IFACH label?

TOPPER, Lincoln

ONE of the first British acid track, Baby Ford’s “Oozy Kooky” (PU Baby 12-12) was released in 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 manipulation of the voice, is now a collector’s item. The track can, however, be found on the Acid Flashbacks compilation album (Roum LP078, TRIP007CD1).

Seven years on from “Oozy Kooky” and Peter Ford, sometimes known as Baby Ford, still has a fine ear for weird electronic sounds, as the following 12-inch releases on IFACH demonstrate.

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

IFACH 002: SYMPLICITY - "Space 4-Z'/"No Name" (May 1994)

IFACH 003: VYECTRA - "Blue Lives"/"Excavate" (July 1994)

IFACH 004: ECO TOURIST - "Penguins"/"Magellanic" (August 1994)

Basic Instincts

I recently bought a great jungle single on the BACK TO BASICS label called “What Kind Of World” by Ascend & Utravibe. But my mate says Back To Basics is a house music label. What’s the deal?

TIM SOUTHWELL, Newport

The confusion is a result of the existence of two completely different, but similarly named, labels – Back To Basics and Back 2 Basics. The former was launched last year by the Leeds-based Back To Basics club. Promoted by the legendary Dave Beer, with the invaluable assistance of resident DJs Ralph Lawson and Huggy, the club began in 1992 and has now established itself as one of the most consistently exciting nightspots in the UK.

Back To Basics Records opened their account with “The Systems EP”, the debut release from Huggy under the moniker of Huggy (12-inch, B2B 001). They have since issued four other 12-inch singles, most notably DJ Emsy’s trip hoppy “Based” (B2B 002) and Josh Wink’s “How’s The Music” double pack (B2B 005). Forthcoming releases include tracks by Eddie Flashin’ Footeres and Mr Oneeste. With their distinctive colour coding and logo – a Jamie Reid-style defaced picture of The Queen – the Leeds label’s records are hard to miss.

Back 2 Basics are meanwhile based in Wednesbury, near Birmingham. Run by Jason Ball, the label developed out of a record shop of the same name in 1993 and have so far put out 25 12-inch releases, mostly pure jungle cuts from the Midlands. Ascend & Utravibe have issued two tracks on the label, “What Kind Of World” (B2B 2010, together with remix B2B 2010R) and “Real Love” (B2B 2018), and Utravibe has also released “Will They Ever” (B2B 2016) and “Why” (B2B 2024), both themselves for the label as Nisus Connection 1994.

To add to the identification difficulties, Back To Basics sometimes rewrite themselves as Back II Basics or even Back 2 Basics and it’s also worth pointing out that there is a group called Back To Basics who are signed to Polymod Records. Still, at least the two labels are not worried by the others’ existence. In fact, they even get their records manufactured at the same pressing plant!
IFACH 005: SOLCYC - "Off The Man"/"Vision" (September 1994)
IFACH 008: VOYECTRA - "Xy"/"Fu Bot"/"Nosope" (January 1995)
IFACH 008: PERBEC - "Perbec EP"/"Cherry"/"Rain Tower"/"Shakerunn"/"Cow Gum" (March 1995)
IFACH 009: SYMPLECTIC - "Free BY"/"Roller"/"Jijin" (April 1995)
IFACH 010: EL MAL - "Citrus"/"Colburn" (June 1995)

A compilation CD of the highlights of the label’s material to date, "Ifach Volume One" (IFACHCD 001), will be released in the next few weeks.

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 Rick 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" (CT7), an old skool classic, appeared at the end of 1986, but he was inexplicably dropped by Cooltempo soon after. His 1988 follow-up LP, "The World’s Greatest Entertainer", was 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 "Ight (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 Coldcruish Brothers and The Famous 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 BOLGER, 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 rare for them to be available to the public, but second-hand record shops sometimes reveal discarded DJ copies.

Questions answered by Mr Push

Can you Doug it?

Playit Back

DAVID HOLMES selects his all-time favourite discs

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

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

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

THE WHO - "QUADORPHENIA" (Polydor album)
"The 'Quadrophonia' film completely rocked me. 'Love Rain On Me' and '5.15' are my favourite songs on the album. I was quite involved in the mod scene during the early Eighties and I used to go to a great mod club called Extraordinary Sensations whenever I visited London. It was run by Eddie Pillar, who is now the boss of Acid Jazz. I didn’t own a parka, but I did buy a scooter. Unfortunately, the back wheel fell off when I was riding it home after buying it!"

THE SABBRES OF PARADISE - "SOMEBEBE" (Sabre 01 Paradise 12-inch)
"I went to see Andrew Weatherall and Phil Perry at a Full Circle night at The Zap Club in Brighton. We missed our lift and we were about to call it off when we found someone else to drive us down. Weatherall opened his set with 'Somedebelch' and it was the first time anyone had played it. It was just on acid and it blew my mind and I just had to get it. The first time I played it to him and asked if I could get a slate of it. He then asked me if I wanted to remix it. That remix did wonders for me. It got me loads of work. But I have to say that I prefer the original version to mine."
LONDON, ENGLAND, 2097 A.D.

This is Yoko Takekura, reporting live for BBC! At the UK Liaison's Office of the United Earth Militia.

Where a radical cell group of pro-Lunar terrorists have seized this office, the Earth Militia Attaché 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 rumors that the Americans are sending a specialist to help defuse this crisis?

Meanwhile, completing a high orbit over the Atlantic Ocean at 1200 mph.

Thanks, Helene.

No comment.

--St. Cloud Out!

Ten minutes to target, Orietta.

You've been fully briefed. We need you to nip this shit in the bud with the quickness.

We need the old Danger Girl magic.

No problem, Tanisha.

Next: Fucking wicked!
People often tell me I’m like a fatter, 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 ‘garrage’. 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 events 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 punctured 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 Benel and alcohol right... Or, to be more specific, two measures of largactyl to two measures of whisky.”

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

Martin James

WITH THE BOYS FROM STRATA 3, CURTIS CHILD AND 1016. SPECIAL GUESTS INCLUDE JUAN ALKINS, MIKE BANKS OF UNDERGROUND RESISTANCE, CARL CRAIG AND DAVE CLERKIE.

THE DANCE SHOW (SAT, 6PM): A VITAL MIX OF URBAN HOUSE, GARAGE AND CLASSIC CLUB TRACKS FROM PHIL ALLEN, LADYKOM, YOUNG FRESHERS AND DAVE WRIGHT.

GEORGE BOWIE (SAT, 6PM): PAUL WELCH.

PAUL WILSON (SAT, 6PM): ISLE OF MAN: MARK HOGGARD AND ISLE OF MAN.

NITE TIME (MON, 6PM): LONDON: DALE. MONDAY TO FRIDAY, 24 HOURS A DAY. LONDON: SIMON AND DALE.

BOB JONES (NOON): BOB JONES. SOUL AND GARAGE.

CRAIG LEWIS: 2PM - PATRICK FORGE: JAZZ AND RAP. 7PM - DAVID ROODIGHAN: THE CAPITAL HOT-RAP REGGIE AND DEEP VIBES.

TUESDAY

10PM: DADDY BUG: SOUL AND JAZZ. 7PM: STEVE JACKSON: THE HOUSE CHART.

WEDNESDAY


THURSDAY

10PM: DAVID JI: THE JUNGLE SHOW.

FRIDAY

10PM: BOB JONES: SOUL AND GARAGE.

SATURDAY

10PM: FATHERS OF SOUND: FATHERS OF SOUND.
**Ballet Ho!**

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, Michael 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.

"In order to attract a different form of stimulation for the clubber," he explains, "the pieces are choreographed to enhance the energy of the music, the dancefloor 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 synthesist Simeon Bowring, aka Pentatonic.

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

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

Martin James

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**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 Fingers, Jamaica, to the high-rise rip-offs of the industry, and challenges them to up the ante and watch their 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 kick of the highest order, "Shaolin Martial Arts" (aka "Five Fingers Of Death") is stuffed to the gills with sufficiently tacky action.

Over-dubbed with the vociferity of a nuclear bomb (as usual with such films), 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**

**SHOUT**

ACV 'zine

Fax: 00396-780-6719

An Anglo-Italian zine published by the wide world of 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 electronica with special attention given to the musical genres which exist at the heart of the hi-tech lifestyle.

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**London VM**

Ray Bradshaw (Mon to Fri, 6pm)
Grumpy Brown (Fri, 5pm)
Manchester: Kiss - 10pm
Monday to Fridays:
2am - CONTINUOUS KISS
Non-stop, nocturnal grooves
6am - GARY BURTON'S BREAKFAST SHOW
6am - CONTINUOUS KISS
10am - THE KISS LIST
Manchester's club scene gets a good going over.
7am - CONTINUOUS KISS
9am - DA INTALEX DRUM AND BASS SHOW: Tell drum 'n' bass sounds courtesy of XTC, plus MARCUS serves up a serious underground vibe
11am - CONTINUOUS KISS: With John Barrie
Thursdays:
8pm - JUDGE JULES

Fridays:
7pm - KISS ENERGY: Non-stop
8pm - SOMETHING FOR THE WEEKEND: Hosted by BOB STATE
Saturday:
4am - ALPHA WAVES: Electronica with a twist from Stuart James
10am - PAUL WEBSTER
2pm - PAUL ANTHONY
6pm - Joe BLOGGS' DANCE CHART
10pm - KISS AT THE HACIENDA: Sundays:
1am - ALL NIGHT NEV
Johnson presents essential house and garage
4am - AUTECHRE
8am - PAUL WEBSTER
10am - 100% DANCE SUNDAY:
2pm - MELLOW GROOVES: Including the Upfront Dance Chart Update at 5pm
6pm - GRAHAM GOLD
8pm - MATT THOMPSON'S AURA
10pm - FIRST PRIORITY: Mark Rae and Ross Clark with phat and jazzy beats
Midnight - NAYA AHNEDO
Manchester: Heaven - 10pm
STU ALLEN: Sat and Sun, 8pm
Mancunian: Wave - 6pm
MIKE VITTI: Mon to Fri, 5pm, and Sat, 5.30pm

THE MIND: Mox - 47 and 102 FM
MATTHEW WRIGHT: Fri, 7pm
THE PROUD: HEALON - 10.5 FM
NIALL JACKSON'S HOUSE PARTY: Fri, 6pm
NORTHERN SOUND: 10.4 FM

CANDY DIVINE (Mon and Tues, 10pm, Fri, 5pm, Sat, 12.30pm and Sun, 11am)
JERRY LANG (Wed and Thurs, 10pm)
NOTTINGHAM: HEATWAVE - 10.3 FM - and EIRE - 108 FM
Both stations broadcast non-stop, 24 hours a day
NOTTINGHAM: THEME - 91 FM
GET ON THE GOOD FOOT (Sat, 10pm): With Mark SPREE
PLYMOUTH: PLYMOUTH SOUND - 96.5 FM
THE RHYTHM SHOW (Sat, 6pm)
SCOTTISH RADIO: HURRICANE - 98 FM
KEVIN YOUNG (Mon, 4pm)
THE DANCE EXPERIENCE (Sat, 9pm)
Wales: RED DRAGON: 104.1 and 105.7 FM
Kris Hill's HIT MIX 95 (Sat, 6pm)
Wales: SWANSEA SOUND - 96.4 FM
James Lewis (Sat, 4pm)
West Country: WILLIS: GALAXY - 101 FM
The Breakdown With DJ: Miranda (Mon and Tues): With live mixes from... Way Out West (Mondays): The future sounds of house. DJ DHZ (Tuesdays): With quality swing and soul. DJ: Selection (Wednesdays): Full Cycle (Thursdays): Presented by Roni Size & Krust
The Réggae Rockers (Fri, 8pm)
Louie Martin Soul Show (Sat, 6pm)
The Touch (Sat, 6pm)
Wellesley: The JPM Experience (Sat, 6pm)
DJ Lynx. and MCS KISSY KISSY and KLITZ with live hip hop and rap
The Sound Lab (Sat, 1pm): TIM with specialist dance from dub and beyond
Westbank Racing: Paradise - 105.1 FM
The Bassline Show (Sat, 2-6pm): Ranges from soul to hardcore
York: Minster: 104.7 FM
Stuart Kinghorn (Sat, 6pm)

**National Television**

MTV Dance (MTV, Thursdays, 6pm)
You know what it's all about: happy, hardcore, Euro house and a popastic baby heaven

Eurotrash (C4, Fridays, 11pm)
Unwrap the indie cover and inside there's a thin layer of dance music.

Eurotrash (C4, Fridays, 11pm)
Can you understand what they're on about, do you care? Living in Europe is so much fun. Unfortunately, "Eurotrash" seem to mean everything every time

MTV Dance (MTV Saturdays, 4pm)
Yo Maps (MTV Saturdays, 4pm)
Gangsta raps, beat poets, 2 krunkers and some TUL OF MTV (MTV, Saturdays, 11am)
Like Lennon presents the sweetest soul sounds
BPM (MTV, Saturdays, 11am)
Sid you VCR for BPM's magazine style reportage and regular sprints into the heart of the underground
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 around another £200 for a MIDI retrofit. You are quite clearly mad.

You are not, however, half as mad as Martin Newcomb. In a massive bunker tucked 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 negotiable 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 numerous are various modular systems, most of which weigh several tonnes.

Gerald Simpson, aka ambient jungle maestro A Guy Called Gerald, who has come to test out some of the museum’s gear, is dilatory.

“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 80s,” 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 303’s, which is basically how the ball started rolling.”

The first pieces in Newcomb’s collection were a decidedly un-vintage JD800 and a Prothes II 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 anything which were rare enough to be worth enough as nick.

As the collection grew, people started turning up to look at it, and chez Newcomb mutuated into a fully-funded 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 corner 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 out to an 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 new ageing technology is rooted in his adoration of the prog rock dinosaurs of the Seventies, it is the dance biffins of the Nineties who are flocking to the museum. And Newcomb hits the nail squarely on the head when he tells them about his fascination for analogue gear.

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

SQUANK! 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, eerie, squawk and squiggles.

“I think I’ve found the one they used for ‘Star Trek’,” he says. Next on Gerald’s tour is an Oberheim 8-Voice. The four-octave keyboard is tiny, but the control panel stretches way out into the distance and is festooned with more knobs than a “Colour Climax” video. Originally manufactured in 1976 and selling for a whopping £7,500, it boasts almost endless permutations. After a none too subtle twiddle of the frequency and resonance in the VCF, it offers up the meanest, fattest bassline you’re ever likely to hear.”

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

Let’s cut to the chase. How much has this lot cost?

“I’m not saying,” laughs Martin Newcomb.

Go on, we won’t tell anyone.

“Some estimates have put it at about £100,000, and others at closer to £200,000,” he answers coyly. Looking around, the latter would seem to be closer to the mark. Like everybody else, Newcomb is unimpressed with the cost of vintage gear in recent years.

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

Part of the reason is that the module system on show here seems to be similar to one of those used in the early Eighties embraced the digital glory of Yamaha’s DX7. To prove the point, let’s see again the music fair where Newcomb had a stand, a module-controlled DX7, which was being offered for £20,000.

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 DX back. The swap was off. And now? A DX7 is yours for £2,000, whereas a Moog Modular will cost you over £9,000.

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

“Those machines are in demand because they feature today’s club music sounds, but that popularity probably won’t last forever,” he says. “They could well be back down to £100 in a few years. By contrast, classics like the Mini Moog and the ARP 2600 will always be highly sought-after.”

Gerald is shaking his head in a mixture of disbelief, admiration and jealousy, with a little nostalgia thrown in for good measure. Visiting the Museum Of Synthesizer Technology has revived memories of the time when he’d spend hours fiddling with a Korg MS-20 in Manchester’s Acid Audio shop.

“I used to get lost in the sounds, and you would never get the same noise twice,” recalls Gerald wistfully. “These days, I usually delve deep into the Akai S950 for my sounds, but now and again I’ll go back to the old synths and layer them on the Akai.”

When he does work with synthesizers, Gerald has the choice of a JD800, a Jupiter 8, a Juno 106, an SH101, a couple of 303s, one of which was the first instrument he ever bought, and a TR808 Drum machine who spent years playing 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 well.

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 good to 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.
Sample Spotter

RICHARD H KIRK

"November X Ray Mexico" from the "Virtual State" LP (Warp Records, 1994)

"Most of the samples on that track come from a shortwave radio scanner," says Richard. "The scanner comes with a book telling you what the frequencies of stations like Radio Uruguay and something called Clandestine Transmissions, which is this government transmission frequency. There's another side to it, Continuous Wave Modulation, which is all the frequency bands used by big businesses, the armed forces and intelligence services. I recorded snippets of dialogue, made up some of the rhythms from the static interference and took the title from what I think must be an airport code!"

Technologic

A user's guide to the latest gadgets on the market

- A new series of monitors is available from Yamaha (01908-386-700). The S15's feature 80 watts of continuous power handling and sell for £95 a pair, while the heavier duty S55's handle a meagre 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 you 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 Rios 3" is a double collection of beatboxes 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 mfi card on floppy disk, or "Chronic Horns", with a full horn section playing solos, hits and riffs in every key imaginable.

- New from E-Mu (0121-653-6556) is the Emulator E64. With 64 note polyphony and expandable to 64 meg RAM, it's a stripped-down version of that sampling behemoth, the Emulator 4, although it features exactly the same software and outputs. And it's a mere £2,690.

Decked Up!

EQ puts TECHNICS' SL1200 turntables under the spotlight

THE TECHNICS name continues to dominate the DJ turntable market. Let's face it, where would you be without a pair of SL1200 Mark IIs? DJ limbo-land, that's where.

It comes as no surprise to learn that Technics is a part of a Japanese corporation, Matsushita. But not, 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 blended at a 100 beats per minute and wanted a turntable which could deal with the quadrophonic volume 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, but 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 breaks and keeping people on the dancefloor in the Seventies' disco boom as it is now. Another feature which made the Technics deck the number one choice of DJs, back when they were rightly known as disc jockeys, was the direct-drive motor. This starts the turntable at precisely the spin it is set to, unlike belt-driven decks, which may spin two 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 studio 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 competitions are given to impress the crowd.

The company has since introduced the SL1200 Mark II, which offers a different colour and an adjustable height tone-arm, so that DJs can fit any number of different cartridges. Wisely adhering to the "If it ain't broken, don't fix it" philosophy has meant that the turntable has maintained its popularity. Technics have occasionally tinkered with the concept over the years; adding a digital pitch control with an LED indicator and separate plus and minus buttons for example, but ideas such as these came and went pretty quickly.

Further testament to the enduring popularity of the SL1200, which currently retails at around £450, is the existence of a whole range of counterfeit versions. Imitation is, after all, the sincerest form of flattery. Try remembering that when your bargain pair of ESQ "SL1200's" melt as soon as you plug them in.

TRICKS OF THE TRADE

Claude Young

1. Claude Young is Detroit's hottest new DJ. A graduate of the Jeff Mills School of Turntable Etiquette, he's got to be the man's tea boy on his radio show), his sets are pure showmanship. When he gets in a club, some outrageous variations on the cut 'n scratch theme are guaranteed.

2. An old Jeff Mills trick, this one. Take the cartridge off the turntable and put it back in upside down. Then place a cotton-spool or similar block on the needle and balance the record on top, so it's lying on top of the needle. You will now be able to play your records backwards.

3. Now that's what we call real elbow grease. The only way to learn this one is practise, and lots of disposable records you don't mind hammering off the turntable. Scratch as normal, using the butt of your elbow and making sure you lean fairly heavily on the record.

4. Beware the hairs on your chinny-chin-chin - a smooth shave makes for a smooth scratch we're told. And as if Claude Young's mixing wasn't good enough, he's also the man behind a series of scorching tunes on labels like Dow, Uterens, D-Jax and now his own imprint, Frictional.
TECHNO NATIONS

LP > CD > & Mix Tape
by 'The Warlock'

TECHNO NATIONS 4 TAKES OFF WHERE VOLUME 3 LEFT OFF. FROM SHEER MINIMAL TECHNO TO THOUGHTFUL ACID AND SLAMMIN HARDBEAT, 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.

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.

BAM BAM BAM...THE ALBUM
Repackaged for the UK with exclusive new mixes
Includes the singles
"CELEBRATION GENERATION", "BAM BAM BAM" & "WIZARDS OF THE SONIC"
LTD EDITION VINYL INCLUDES FREE 12" ETCHED DISC FEATURING
CARL COX'S MMR MIX - WHILE STOCKS LAST........
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ROCK 'N' ROLL (DOLE)
ON TAPE, CD AND 12"
Debut single out June 26th
Including mixes by Charley Casanova, Jody & Alex
JUNE 10
MAIN ROOM
LISA LOUD
TERRY FARLEY
STEVE LEE
VIPER ROOM
STUART MCMILLAN
AMPO
BACK ROOM
MOONBOOTS
HUTCHINSON BROTHERS

JUNE 17
MAIN ROOM
KEVIN SAUNDERS
JON PLEAS'D WIMMIN'
MARK WILKINSON
VIPER ROOM
MARTIN PICKARD
ROCKY & DIESEL
BACK ROOM
GIRLS 2 GATHER
ANDREW (BROTHER 2 BROTHER)
BANJO & JONATHAN

JUNE 24
MAIN ROOM
BRANDON BLOCK
ALEX P
PHIL MISON
VIPER ROOM
KELVIN ANDREWS
CRAIG WALSH
ADAM ARK
BACK ROOM
CLIVE HENRY
MOONBOOTS
FREDDY (BACK TO BASICS)
Tall Paul's birthday babe

Spearhead play live at the NEW TRINITY CENTRE (0117-929 8540)
GANNOCK: SPOILT Amosbeila's, 63 High Green. 280-245 405 9.2-10.5am. £5
Em Atkins, Allan Price and Lee from Boutique.
CARDIFF: THE HIPPO CLUBB 3-7 Penarth Rd. 01222-346 663. 6-8pm.
£7. John Kelly... Woodyatt plays TICKLE YOUR FANCY (Loop Club, 6-8
High St. 01222-554 375. £5).
CHESTER: SWEET Bumpers, City Rd. 01244-342 781. 8.30-1am. £3
Al McKenzie and Patrick Smoove.
CORK: ENSWALL Club International, Church St. 0121-785 998. 9-10.30. £5
Simon G, Ian Elliott, Pierres.
DERBY: BLUE Note Blue Note, 14a Sadler Gate. 0332-295 1615. 10-2.30am.
£5. Tony De VL, Timmer and Laurie.
DUBLIN: TEMPLE OF SOUND
Ordron Quay. 10:05-1am. £5
Moy and Scurry... Warren
Kieran and Francois are at UFO
(Columbine Mills, Sir John
Rogersen's Grm).
EDINBURGH: PURE Venue, 17-21
Caffin St. 0131-203 3092. 10.30am
-7pm. £3. Twix, Brainstorm, Dribbler
and The Bill.
GLAMORGAN: WIRRIE IT Banz,
Tramway Rd. 0144-379 593. £7.
Matthew Roberts and Lindsey.
GLASGOW: PHAR-SIT
Downdares at Art School, 108 Renfrew St.
0141-332-3381. 10-2.30am. £3.50
Peeocks and Cowe... Mekle
and McLeam continue to reside
at SLAM (Arches, 22 Midland St.
0141-221 8310. 10-3.30am. £5).
GREENOCK: SUMMIT Ricas, Tebuga
01475-598 970. £4. Orde Mekle,
Kevin McKay and Paul Brooks.
HEREFORD: NAUGHTY BUT NICE
The Rooves, Bridge St. 01432-267 391.
10-2am. £3. Billy Nasty (currently
one of the country's biggest
crowd pullers. Don't believe what
you read elsewhere) and Paul Lewis.

FRIDAY JUNE 16

BIRMINGHAM: CHURCH Vennon,
Bromless St. 0121-472 5381. 10-3.40am.
Second birthday party with Des
Doonican, Val O'Connor and Tony
De VL... Mistress Mo and Danny
Jones are at STRAIGHTS LESBIANS
AND GAYS (Sheering Street, Walsall
0121-722-3386).
BRIGHTON: RED Zap, Old Ship
Boat. 01273-621588. 1.30am-4am.
£5. Paul Newman has lost his
residency here to launch The
Gallery in London, leaving Powell,
Ranald, Flemington and Weatherley
at the helm... Graham Bailey
guests at DANCE 2 RECORDS (Diazz,
Seafront, 01273-285-889. 2:30am...
SATURDAY JUNE 17

ABERDEEN: BUNGALOW BEATZ
Polican. 17 Market St. 01224-255-657. 
1:00-2:00. The Alcof live with Dean Thatcher and Paz Poboa on the decks.

BELFAST: WISDOM Network.
11 Lower North St. 01222-231325.
6-8:30p. DJ. Patrick Smoove.

BIRMINGHAM: FUN Sheering Wheel. Walkley St. 0121-622-1339.
1:00-3:30. Jon Please Winomin (dropping Marshall Stax) and Smoove... Macey and DJ Dock from the Original Rockers are at GORNO (On, Anderson Rd. 0121-233- 3004. 10:30-2:30m). MISS MONEYPENNIES (Bonds, Bond St).
0121-628-3191. 3:00-5:00. continue to pack them in. Seaman and Ryan Roach are at WOMBLE (Venue, Brancepeth Rd. 0121-643-9330. 7-11pm).

BOURNEMOUTH: MINT
Palace, Hinton Rd. 01202-554034.
Chapman, Woodgata, White, Seth, G and Warren.

BRIGHTON: ESCAPE 10
Marine Parade. 01273-600009. 10:30-3:30am. Norman Cook does a spiriting technique which many believe puts most other house jocks to shame. Judge for yourself.

BRISTOL: REVOLUTION Lake, 6
Upper York St. 0117-9230303.
Andrew and Abigail.

BURNLEY: ANGELS Nightclub,
Carson St. 01254-322222.
Roger Sanchez and Boy George.

CARDIFF: THE HIPPO CLUB 3-7
Pwrnhw St. 01222-341453. 9-6am.

CHESTER: THE THC boys.

DERBY: PROSPECT Conservatory, Cathedral Rd. 01332-222222.

DUBLIN: TEMPLE OF SOUND
Green Quay. 10:30-6:30. DJ. Heller and Donna.

EDINBURGH: COLOURS Vaults,
Niddry St. 0131-2273361. Michael Kilke, Harri and Tocayo live.

GLASGOW: COLUM LEMON ARCHES,
Midland St. 0141-330-1089. 10:30-3am.

JAMIE ATKINSON, Ian Paterson and Trevor Price... UNT MOBIUS plays live at PUSSYPARTY (Arena, Oswald St. 0141-334-0076. 11-3:30am). GB with the infamous Terry and Jason... Oscar and Dominic continue at the SUB CLUB (22 Jamies St. 0141-240-4000. 1-4:30am. 28). Where Mekka and McMillan recently made a very unexpected return behind the turntables.

HULL: ROOM 02-48 George St.
01482-33154. 10-4pm. FMi.

LIVERPOOL: CREAM Nation.

LOOSING YOUR BOTTLE (UK Midlands, Wolverhampton)

Beige, Bliss, Patrick Garry, Jeff Jibson, Pokey and Sheik.

LARNE: RESOLUTION MEETS UP
YER RSONIN The House. 01258-64-485.

2-3am. Block, McKenzie, Marshall and Hamilton.

LEEDS: BACK TO BASICS Pleasure Rooms, Mearin St. 01132-45474.

10-4am. Kevin Saudendorf, Solomon, Rejuvenation live and Claudia Young... Sanchez spins for six hours at MAID TIMES (Music Factory, Briggs). 0113-236- 7989. 8-3:30am) with Wainroit, Hollway, Boardman and Eastwick all spinning... Trannek with attitude seem to have totally taken over.

VILLAGEHOUSE, Summer St 0113-2461033.

10-4am. FMi. leaving Daisy & Harrow with Curtis Zack.

LEICESTER: HIGHSPRITS

Walsenhale Sq. 0115-791-1851.

9-2am. DJ.


DAVIDCROSS, WC2. 0117-547-8003.
10:30-3:30am. Dash... Healy, Chris & James and Mac are at CENTREFOIL (Rock Garden, 4 The Plaza, Covent Garden, WC2. 0171-375- 
4723). DAVIDCROSS and Darren Pearce give off some BISMAR (Bar Bumba, 36 Shaftesbury Ac, W1. 0171-207-2715. 11am)... - Smooth from Chicago makes his first UK appearance at NURIN (Ministry Of Sound, 107 Gaunt St, SE1. 0171-379-4528. 11-9pm) with Trevor Nelson and Bobby & Steve... Happi Houglan resides at EVENING STANDARDS (Flora People, 35 Fulford St, W1. 0171-762-7774. 10:30-6am. FMi).

With Marco and Chris H... Rachel B presents FLIPSIDE (Eco, 11 White Horse St. 0171-485-5303. 10-3am. 519). with Cheekley, Dodge and Dizzle D. playing dope beats and drum 'n' bass. Forge, Martin and Toro play funky grooves on floor two... Jon Nelson, Perry, Morris, Farley, Holloway and Davis spin at UNITED KINGDOM (Club UK, Buchanan St, 0141-671-4118. 10-9am. 519). - E-Smooove join Harvey and Bernkam at MINISTRY OF SOUND (101 Saunt St, SE1. 0171-379-5039. 11-10am). With Nelson, Smokin Jo and Bobbi & Steve.

MANCHESTER: LUV DUB Coda.
11-11 New Waterfield St. 0161-207-3719.

10-3am. 519. Powell, Crispin, Lux Dub, Red Marc and Frost... Norman Jay is the guest at HOUSE NATION (Sneaky Saop, Bankside Mill, Jersy St 0161-227-3182. 10am. 519). With resident Dean Wilson... Nipper says YOUR MOTHER WOULDN'T LIKE IT Bowers. Longbridge Rd. 01167-740888. 8-9am. 519) with Rozzala... Park, Wainwright, Langley and Johnson reside at THE AGENDA (Waterfield Dr. 0161- 
207-3001. 5-10am. 519).

NEWBURY: SHINING Riverside,
Melbourne St. 0161-201-4369. 9-2:30am. Scott Bradford, Scooby, Hall and Kaye... With resident Marco Wilson.

Cabin, Blackburn St. 01622-711786. 5m) with Mike E Bloc, Walker and Croft.

NOTTINGHAM: 100% PURE DELUXE Delona, 22 St James St. 0115- 
947-9104. Timm, Luke and Alex P... Seanam guests at THE HOUSE (106 Huntington St. 0115-958- 
877. 10-3am. 519) with Galsea and Chimp cell for the Journey By DJ tour.

PAISLEY: CLUB GB Bar's, 48 New Sneedon St. 0141-352-5071. 9-3am. 5m. Martin and Wille, where Suburban Knight recently made up for his last gig.

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BIRMINGHAM: FUN Steering Wheel, Westferry St, 0121-622-1322, 10-30pm. DJ: Gamel the Hype Stix, Membo and the Stix; 8-10 pm. DJ: 80's band.

BOLTON: BURLESQUE Acme, Thyme St, 01204-587-847. 8-20pm. £3, 8pm. Derek, Nick and Gay Oldham.

BOURNEMOUTH: MINT Palace, Milton Rd, 01202-554364. DJs: Cubby, Carrington, Jeffers, Seth, Si and Warren.

BRIGHTON: ESCAPE 10 Marine Parade, 01273-200-060. 11.30pm-3.00am. DJ: Norman Jay... Chris Mellor hosts a CUBIC CLUB CLASSIC REVIVAL NIGHT: 80s & 90s Bash 01273-221-201. 10.30-4am. £7 with Paullette.


BURNLEY: GET LIFTED Angels, Darwen Rd, 01200-222222. £3. Carl Cox and Judge Jules (who spent New Year's Eve together in Australia).

CORK: LOVE Space, 01-2723-2723. 10pm-6am. DJ: 80's band.

CORK: PEGGIE'S 80s band.

CORK: RUSH McGreevy's, 01-487-3780. 9-1am. £5. DJ: 80's band.


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July 15th
John Kelly
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Kjeld Tolstrup
Nick Loveur
Darrin Parks
Paul Cardosi
Toney Grimeley

July 22nd
Danny Rampling
Nancy Noise
Chris Coco
Dominic Moir
Mark French
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Russell Penn

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CARL COX plays over all Dennis Norden about ANMESIA HOUSE (Coventry, 1988)

"A MINELSA House was a monthly all-nighter at the Connexion Sports Hall, and it was the way the Coventry scene really started. It was great because you'd get Sash on the bill next to Nipper, Gromovider and myself, and you could hear everything in the one room. It really kick-started raving in the Midlands, with people coming up from London. Which, in those days, was quite something...

The story of Hennessy Amnesia House was electric. The sports hall had a turbin sound system and the club really prided itself on creating a real boot-leg feel from whole production. After a while, the club became like a small part of what we knew was there. They established a strong mailing list through their flyers, looking up with other promoters in the area to do other parties. They once held a very famous party called Body Of Life, which was the first raving rave ever to ever take place. One of the guys, Micky, decided to get married in front of 1,500 people. He had a priest on stage and everything. The club was like one big family. "When I played there, I used to play Todmorden-style house, mixed in with a bit of German new beat and the works," says the artist, Pseudo. In one night you'd hear house, techno, hardcore and then hands-in-the-air Italian piano. Scouse Frodo, Enki. It never went into full-on-breakbeat, but most of it was kick-drum orientated. Very few British records were played there. It was mainly from Germany, Italy and the US.

"The crowd had a really positive attitude. It wasn't quite the white gloves and vixs at this stage, but it ended up evolving into that club-oriented crowd. It soon attracted nearly 4,000 people, with contingents travelling up from Manchester, London, Leicester, Nottingham and Birmingham. My most memorable moment from this club was hearing 'Such A Good Feeling' by Brothers in Rhythm - it was a huge anthem for me, even though it was much lighter. But this club was also the place where I first heard Derrick May spin for me, even though it was much louder. But this club was also the place where I first heard Derrick May spin for me, even though it was much louder. The club was also the place where I first heard Derrick May spin for me, even though it was much louder.


LONDON: SPEED Mars, 12 Suton Row, W1. 0114-430-6055. 10-15am. £5. Bukem and Fabio (dropping the stunning 'Ethereal Of Aura and Bukem's overhaul of Jodeci on MCA'). Mark Broom hosts 'SKURAMA (Tunnels, 52 Cerkennon Rd, E1. 071-417-0052. 10-30am. £2.50. Grey and Dave Mothersole. Steve Lee guests at ANIMAL HOUSE (Gardening Club, 4 The Plaza, WC2. 0117-401-3785. 10-3am. £3). Grassme Park (the band just turned in a remix of Yer Ranson for Polydor) plays a five hour set at SOLO (Cross Kings Cross Road, W1, 0117-706-0026. 10-3am. £3).

Broughton and M Crew spin house and Latin sounds at BABY DOLLS (Senn, 1 White Horse St, W1. 0117-495-5333. 10-3am. £10).

Babylon and Denzel spin soul and funk at BAGASS (Coab, 11 Kensington High St. W8. 10-3am. £2). NOTTINGHAM: ASK YER BAD Daleys, 22 James St. 0114-487-4461. Robert Sanchez and Ian Tatham.

SOUTHBK: GRASSHOUSE Pyramid Centre, 1a. Pete Couzens.

FRIDAY JUNE 30

ABERDEEN: THINK ADAM Fairclark, 17 Marke St. 0114-528-98-57. 9-3am. £2. Claude Young, Vargol, Poola and Tich.


BIRMINGHAM: CRUNCH Venus, Brindleyplace, 0121-4-24-581. 10-2am. £3. John Kelly joins Hollis and Jamman... Tim Knight guests

STRAIGHTS LESBIANS AND GAYS (Steering Wheel, Wollaton, 0117-421-2311. £4.

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SATURDAY JULY 8

BIRMINGHAM: VOBBLE Venue, 5th Street, 0121-642-8320, 11-7am. John Kelly, Steve Harvey, Clifford Long and the Lovely Moe Holen... Fat Tony and DJ Heaven are at FUN (Sheer, Wrothley St, 0121-622-1332, 11-5pm) - Scott Bond is in REPUBLIC (Bakewell St, 0121-212-3630, 11-7am) while Miss MONEYPENNYs (Bonds, St, 0121-633-0397, 11.30-11am. £3) continues to be one of the biggest nights in Birmingham.

BRISTOL: REVOLUTION Lakota, 6 Upper York St, 0117-942-3261, Till 6am. Luc, Osia, Moore, and Diva Silva.

CORK: SWIMMERS Club, St. Marys St, 021-2743611, 10am-2am. Eoin Mc Dowgall, Shane Johnson and Stephen Granger.

DERBY: PROGRESS Conservative, Cathedral Rd, 0302-2362666, 3-7am. St George and Tony De V.

GLASGOW: SUN CLUB 22 Jimmy St, 0141-248-4600, 11-7am. Scott and Dominic Lees. HARD TIMES Music Festival, Brigde, 0141-242-7098. 5-11pm. DigIt, Rasoul, Walwright, Boamian, Eastwick, Holloway and Shaun Benson performing a live PA. - Watson is at BACK TO BASICS (Pleasure Rooms, Marvern St, 0141-302-4182, 18pm) with Simon, Haji Hugy, Horoyd, Migt and Lawson... Daisy & Hanoi are at VAGUE (Wherehouse, Summer St, 0141-246-1933. 12.45am) £3 with Carl Zack.

LIVERPOOL: CREAM Hanon, Walton Street, 0151-703-1855. 9.30am. £8. Cox, Mackintosh, Blessdaled, Bartton and Carroll... Steve Blacknall on vocals at VOODOO (Le阳台, 0151-750-6388. £3 with Scott and Nicholson.

LONDON: CLOCKWORK ORANGE Cross, Goods Yard, N1, 071-837-4553. Jon Pleased Wimmen, Donnel and Love... Harvey Runnels is ROLLIN’ (Ministry Of Sound, 103 Great St, SE1 071-375-8522. 11-10pm. £3... Paul “Trouble” Anderson guests at LOVELY (Goldenhearts College, SE11, 0171-205-5656) with Lux Dup, Rampaging (Dropping Pump) Parme’s rewark of New Order’s ‘Confusion’ and Sam Dover on Mo’ Wax) and representatives of DIY... Heller, Steve Lee, Lewis, Harvey, Moir, Mrs Woods and Von guest at UNITED KINGDOM (Club UK, Ebelhale Field, Boreham, Essex, 01277-471107, 11-10pm. £5) Winds of Washington and London Nelson guest at BLOOD BLOOD (Channel, Toward St, 0171-971-5147) - Cold, Kaya, Rico and Dorr T are at LEISURE LOUNGE (121 Holborn, EC1, 0171-242-1346) - Graeme Fisher spins at EVENING STANDARDs (Plastic People, 73 Great St, W1, 071-437-7777, 18-50, £3)... Check CENTRE GARDENING Club (4 The Plaza, WC2, 071-473-3155, 10.30-10pm. £2) for available Saturdaysight.

FRIDAY JULY 7

SATURDAY JULY 8

ITALY: COCCOLITU (Villa Cheli, 0033-541-500131, 11.4am. Lucian Garner, Citllo, Saconaro and Rocca & Ralf.

GERMANY: ELECTRIC RAVE (Stuttgart, Dave Clark Live).

ITALY: AREA CITY (Via Castellana, Roma, Via Velia, 0137-370211. 11-2am, 2000 capacity with 40% tickets sold out... Stefano Nofelini and Marco Ballini... Farina spins at AIBA (Diz Di Jesu, 0337-370277, 11-4am) with Nofelini and Marco Ballini.

MONDAY JULY 10

ITALY: MANIACUSION (Kub, 0114-468-1734. 11.0am. Rocco and Ralf join Sacram and Cintho at COCCOLITU (Via Cheli, Nicolet, 0033-541-500131, 11-4am)... While Massimo Mellari spins in the Bikini Bar... For details of the legendary Ecourouette... Secret花园 (0033-541-490992, 7am-10pm) after hours, where Joe T Vanelli spins next to the likes of Coccolato, Farina and D’Andrea, call the number above.

SUNDAY JULY 9

FRIDAY JULY 8

ITALY: CULTPAPY (Racine, 0306-530-7150, 11-7am. Alex Rees, Marco Trani, Paolo Martin, Ryan Le Roy... Events are screened at L’Oleandre, 15, 10-7pm in the Rivoli, 12-7pm in the Maxx (Via D’Annunzio, 11-4am) with the best-looking Italian DJ around!... Cottle and Roy Cutts.

SUNDAY JULY 2

FRIDAY JULY 8

BELGIUM: FUSE CLUB (Dave Clark Live).

ITALY: HEAVEN Capriccio, Isola d’Elba, 0534-787105, 11-7am. Alex Rees, Marco Trani, Paolo Martin, Ryan Le Roy... Events are screened at L’Oleandre, 15, 10-7pm in the Rivoli, 12-7pm in the Maxx (Via D’Annunzio, 11-4am) with the best-looking Italian DJ around!... Cottle and Roy Cutts.

SUNDAY JULY 9

FRIDAY JULY 8

IBIZA: MANIACUSION (Kub, 0114-468-1734. 11.0am. Rocco and Ralf join Sacram and Cintho at COCCOLITU (Via Cheli, Nicolet, 0033-541-500131, 11-4am)... While Massimo Mellari spins in the Bikini Bar... For details of the legendary Ecourouette... Secret花园 (0033-541-490992, 7am-10pm) after hours, where Joe T Vanelli spins next to the likes of Coccolato, Farina and D’Andrea, call the number above.

SUNDAY JULY 9

FRIDAY JULY 8

BRITISH: MANIACUSION (Kub, 0114-468-1734. 11.0am. Rocco and Ralf join Sacram and Cintho at COCCOLITU (Via Cheli, Nicolet, 0033-541-500131, 11-4am)... While Massimo Mellari spins in the Bikini Bar... For details of the legendary Ecourouette... Secret花园 (0033-541-490992, 7am-10pm) after hours, where Joe T Vanelli spins next to the likes of Coccolato, Farina and D’Andrea, call the number above.

SUNDAY JULY 9

FRIDAY JULY 8

ITALY: MINISTRY OF SOUND (Via D’Annunzio, 11-4am) with the best-looking Italian DJ around!... Cottle and Roy Cutts.

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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
Edited by Ben Turner

Send your comments, compliments, gripes, grievances and moans to: Mouth Off, Muzik, 25th Floor, King's Reach Tower, Stamford Street, London SE1 9LS e-mail edit@muzik.ipc.co.uk

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 club 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 9am, 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 point is I would like to be seen as a minority in comparison.

DJs earn so much money that they have to employ bouncers to take them around the club. They're talking $30,000 on certain dates of the year.

WELL DONE ON THE FIRST ISSUE OF Muzik. NO PICTURES OF JEREMY HEALY!

Excellant! Can you keep your magazine up to this standard. With reviewers like Terry Farley, I would love to like this so.

I'M PISSED OFF. I think Muzik (great name, lads) is a steaming pile of shit. It's worse than DJ Maxmag and all of the other club magazines. I don't need any glossy expensive dance music Q or Select wannabe telling me which 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 of bullshit) to inflate ego's further. Fuck off.

Call me old-fashioned, but I buy records after spending hours in 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 reckons is "Club Of The Month". ANGRY, Eindhoven <chilum>crawley@jpt.phillips.sco>

MY FIRST REACTION TO Muzik is "thank fuck". At last, no articles about DJs's mum 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 MUSIK

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 concept? 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 diddly, donkey.

FAULKIRK'S FINEST, Scotland

PS Henry Ashley Beedle? Be realist. 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 here to cater 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...

THE BOTHERED BOY, 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 Oasia was £250 and he's now £550. Gordon Kaye was also £250 and he's currently available at a cheap rate of £600. Plus VAT. Jeremy Healy was a snap at £600, but now he'll retail 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 £2,000!

Over the last couple of years, it's the northern DJs who have had the highest rate of increase. The DJs who have been around the longest, people like Andrew Weatherall, Justin Robertson and Paul Oakenfold, are the ones who have only gone up by around £100 during this time.

So what's all this DJ hype about, apart from increasing their bloody fees and making it impossible for promoters like us to make any money? We take all the risks, have all the sleepless nights and make all the effort, but we're left with less money than the DJs.

The punters should also realise that it's not just about names on the flyers. Look to the night as a whole and the effort which has gone into the club night itself. Let's go back to the good old days when it didn't matter whose name was on the flyer. A COLLABORATION OF MISSED OFF CLUB PROMOTERS

Many thanks to Charlie Chester, Dave Beer, Renaissance, Universe, Ministry Of Sound and Cream for this letter. We really sympathise with your predicament! But seriously, whoever you may be, it's no good you shiling 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. They're talking £30,000 on certain dates of the year.

Telling it how it is...

...AND another thing. Why have 1FM never supported dance music? They missed the boat by three years and they've ignored not just good dance tracks but good songs as well. It's only after thousands of pounds have been spent on remixes and re-releases that they take any notice.

Billy Ray gunning

The producers are the ones to blame. They make the selections, but they just don't know anything about dance music. The national charts prove that dance is here to stay (75 per cent of the Top 50 are dance or swingbeat records), but how often do you get to hear a track from an album like Lowland or Underworld on daytime radio? These albums are selling over 60,000 copies and they should be represented.

Look at the D:Ream album. It took two releases, three re-releases of the singles with double packs and countless mixes before the radio picked up on it. The producers are dead. They can't hear good tunes. When their listening figures went down, they didn't need to change the DJs. They just needed to change the music policies. Even though Simon Bates was a bit of an old fart, at least he was a laugh. He just needed to be told to play Leftfield tunes. The sackings of such key figures prove they're flapping.

Look at a record like Billie Ray Martin's "You're Lovin' Arms". Now that's a credible dance record. It's not cheesy, but it was out three times before they took any notice. Playing it once at three in the morning is just not enough. And if we want dance records to go gold, we do actually need 1FM's support.

1FM are treating dance like they treated disco in the late Seventies. But it won't go away. And another thing...
GLASTONBURY has a deserved reputation as a melting-pot of performance, music and the arts and this year, for the first time, there’s a long overdue dance tent. No doubt it will be the busiest area of the site, reflecting the country’s shift away from guitar-led music.

So which well-established promoter do they get to showcase the UK’s cutting edge position in the world of dance? Steve Hillage. And who does he book? His mates. Mostly culled from the London techno scene, doesn’t he realise that this represents just a small corner of the scene? Has Steve never heard of jungle, soul, hip hop, swing, dub, rare groove or plain old house? If Sabresonic can put on Dr Bob Jones, surely there’s room for Glastonbury to stay true to the festival’s spirit and offer some variety.

Why not get somebody with some experience to organise the dance stage? 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 token jungle, garage and hip hop artists and DJs shoe-horned in with all the others.

“What we are presenting is focussed and well thought-out, and we’re particularly happy to have the involvement of Richie Hawtin who will inject the event with his own brand of cutting edge dance energy. And what better way of thanking than with Carl Cox?

“As far as inviting my mates is concerned, I’m lucky enough to be blessed with a pretty awesome collection of mates involved with dance music and I can think of nothing better than having a brilliant time at Glastonbury with them playing the music we love on a massive sound system. Wouldn’t you do the same?

“Finally, I’d like you to know that I pride myself on a broad taste in music. At the moment I’m listening to a lot of Chicago’s Relief Records and also to LTJ Bukem’s extraordinary DJing. So maybe next year…”

I’m writing in response to your news article “Fake Charmers” which talked about a flyer for my club night, “Tall And Handsome”.

Contrary to the report, the club name was not a rip-off of an Effective Records artist. The title was chosen before the Outrage track was released and has indeed been used before. To say this is like saying Cream are ripping off Prince and his record label.

The appearance of Effective’s logo is different and I have already apologised to Shelley Boswell at Effective for this and apologise once more. The reason this appeared is because I initially approached Shelley to book an Effective Records DJ, and was quoted £250 for Darren Stokes. I then designed the flyer with Darren’s name on the back.

We were then refused an extension beyond midnight at our venue, University College Student’s Union. Unable to justify charging more than £1 on the door, we could no longer afford a guest DJ. I then altered the back of the flyer (deleting Stokes’ name) and left instructions with the Entertainments officer that I only wanted a one-sided flyer printed. In the event, however, a 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

NETWORKING

Lost the phone number of that geezer who fixed your hiem 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

Get ringing and get partying!

Now for our JULY NETWORKERS…

- Darren, gay, 18. I’m wondering, did anyone go to Universal? Anyone want to have a chat to me about the good times we had? Perhaps we can meet up sometime.

V O I C E  B O X  N U M B E R  2 3 3 6

- Wanted: Sasha at Shelly’s tape, 1991, for serious house fanatic.

V O I C E  B O X  N U M B E R  2 3 4 6

- 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.

V O I C E  B O X  N U M B E R  2 3 5 6

- I would like to get in contact with any jungle fans around Britain, especially Scotland and London.

V O I C E  B O X  N U M B E R  2 3 7 6

- Reformed indie/punk kid, now into house/techno, but still quite ignorant. Would really like to meet similar converts in the London area.

V O I C E  B O X  N U M B E R  2 3 7 6

- 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.

V O I C E  B O X  N U M B E R  2 3 7 6

- Calls to the 0990 line cost the same as a normal British Telecom non-local call.

Calls to the 0891 number cost 39p per minute (cheapest 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 tarrations 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 these 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 hero three days now, just us and our pastel rave gear, without any furtive 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 up by one of the spotlights.
Jon: “Oh darling, how simply raves-tastically marvellous. It’s the sun rising. And hundreds of blissed-out ravers with their dogs all marching in time to the beautiful Balinsar beat as they rise up as one to beckon us to greet the new dawn with them.”

Jon and Helena are forcibly removed by the Emergency Services, their doe-eyes alight with the belief that they are not suffering from hypothermia but from chemically-induced paroxysms of love.

MIX THIS PUSSY

“THEE industry made me do it,” raged FELIX DA HOUSECAT yesterday, as he announced his move into the lucrative world of cat food. “We 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 Sheebambas, Whiskathead and Thee Go Cat Courtship.

RAVING

Each issue 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’d do a remix for Dey bloody bastard? Connor if the money was right. Yeah, 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. I used to be retailers to sell your singles in vast, sprawling, bloated, corporate shops like HMV, or Red Records, or Fat Joe’s Vinyl (117a Thaydon Bold Street, ring the top bell), you’re a stalking planteur. You’re a trader! "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 few copies left. Quite a few, in pink. I mean, naturally, I’d agreed for it to be sold 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-acetate-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” (from live in toilet floor bleedin’ flat!) “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’s. 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 punched my face into her Wondershare. I’d be curious to see how pathetic it was and how far she’d go, but the answer’s still he no. I wouldn’t even do it if she peeled off her clothes, peeled off mine, produced a jar of makeup, gave me a glass of whisky, then slowly licked...” (passes out)
DEAR Dr Butter,

Last month we blogged some free studio time. We've done a stormin' tune and some record company wants to sign it to their label. But the studio are now saying they own the copyright and won't let us have the master tapes until we sort them out a wedge. What's the score Dr B?

JAMES CLAYTON, Solihull

Dr Butter replies:

TRUTH is, those unscrupulous studio types have got you bang to rights. The Copyright Act 1988 says that he who arranges for the recordings to be made owns the recordings (I'm seriously paraphrasing here). So unless your new mate at the record company pays for you to re-record it, the only way your anthem is going anywhere near wax is if you buy the master tapes from the studio, or sort them out with a percentage of what you get.

Next time, before you start recording on the cheap, agree with the studio (in writing) that you are the copyright owner. A lot of studios will agree to this on the basis that they are sorted out with a percentage of any advance or royalties you might get if the recording is released.

Disclaimer: Dr Butter is a doctor with an unhealthy fascination with milk products. To be on the safe side, if you've got a beef, go see a brief.

DOUBLE EGG

DARREN EMERSON and RICKY BUTCHER

CAPTION COMPETITION

THIS MONTH:
JUNIOR VASQUEZ AND THE QUEEN

Captions on a postcard to MIZIK, 25th Floor, King's Reach Tower, Stamford St, London, SE1 9LS.

Last month's winner

"At last!! Portal that not only does Dave Clarke talk shit, he smokes it as well." (JOHN ELSTEIN, London W11)

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 cocacola. Which also means that pop star DJs don't steal your £20 notes.

3 - PAUL WELLER

For the rather unusual cocktail which his record company kindly served up at a recent boat party in London. Nice one. Sorted. Wicked.

4 - DJ VIBE

For dropping a bootleg of the Junior Vasquez-produced Rose Gains track (which Prince wouldn't release) in front of Vasquez in Miami. And driving him out of the club in disgust.

5 - PHIL MISIN

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 his sling and spinning at Voodoo for two hours. He was so doped-up on anesthetics that he can't remember a thing.

7 - JOHN TRUELOVE

For being a big girl's blouse and leaving Jon Picone's Winnia's birthday party at Fierce Child/Play coal 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 carers, and spending all of his spare time on the golf course and getting married in Antigua. How hardcore are you?

10 - RACHEL COX

For going on the road with Carl Cox and spending most of her husband's sets sitting in the car reading books.

Chart compiled by The Circle Cynics
This month we hang FELIX DA HOUSECAT for crimes against...

MUZIK. For endlessly whining about the machinations of the music industry like some naive indie kid. For last year promising you wouldn't make any more records, then chucking them out faster than ever. For agreeing to remix Kylie Minogue - she doesn't deserve you, for fuck's sake, and do you really need the work? For refusing to DJ in the UK any more. Why? We don't remember Relief or Strictly giving you your big break, but we do remember British labels like Guerilla, Soma and Bush setting you off down the right alley. Nice to hear you don't think you owe us one. For making a work of genius, "Alone in the Dark", and a work of tedium, "Thee Album", and reckoning the latter is better. And for letting us make "Alone In The Dark" album of the month only to see the release date go back three months - and in our first issue too. We love you Felix, but sometimes our tolerance wanes a little. So let this serve as a warning to others. Nothing stands taller than our gallows. Nobody is safe. Felix, we hang you in the name of MUZIK. Don't mess!
Carry On Harthouse

**carry on harthouse**

the greatest harthouse trousers

compiled by Kris Needs

Hardfloor
Funalogue

Synthetic Progress
Acid Future

Futurhythm
My Life In The House Of Ghost

Aurin
Morphia

Frankfurt - Tokyo
Connection
Luminescent Avatar

Pulse
Mikado

Cybordelics
Adventures of Dama

Pulse
Soul Hunter
(Secret Knowledge Remix)

The Essence Of Nature
Blue Lotus

Kris Needs chooses his all time favourite Harthouse 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

Harthouse

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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

The stunning new album:

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