

**DJ HYPE PT 2**

**DJ SS**

**MC 5IVE-O PT 1**

**MC CO-GEE**

**NO - U - TURN**

**BILLY BUNTER**

**SWITZERLAND**

**SCOTLAND**



**PARENTAL  
ADVISORY  
EXPLICIT DRUM + BASS**

**ISSUE 21**

**MARCH '95**



The Helter Skelter Organisation take great pleasure in inviting you to our Easter bank holiday extravaganza. At the Sanctuary warehouse, Denbeigh Leisure Park, V7 Saxon Street, Bletchley, Milton Keynes.

**Friday April 14th**

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# INTRO

Welcome to our 21st issue, I think I should buy myself a car for my birthday really. Anyway this is the one after the 20th and before the 22nd. After ploughing through the unsurprisingly boring month of January, '95 has come upon us with heaps of parties coming up including World Dance, Jungle Fever, Tribal Gathering, United Dance, Helter Skelter, Dreamscape

and Desire - Go forth and enjoy! Next month interviews will be MC Sive-o part 2, Pascal from Frontline records, Micky Finn, United Dance and DJ SL. So until next time its over and out, out and over and under and in!!!! Congratulations to DJ Hype, DJ Rap, MC Mc, Blackmarket, Moving Shadow, Dead Dred, Kool FM and Strictly Underground for winning the Elevation awards ceremony.

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**10:30-12:00 MAIN ROOM**  
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BILLY BUNTER SEDUCTION

**BASEMENT & ATTIC**  
STEVE BRINN MESQUITE  
MARK EDMONDS DANNY G

**17:30-19:00 MAIN ROOM**  
JOEY G SPINNBACK  
BILLY BUNTER  
LTJ BUKEM KENNY KEN

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STEVE BRINN MESQUITE  
SKIE VINYL MATT

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SLAM BILLY BUNTER  
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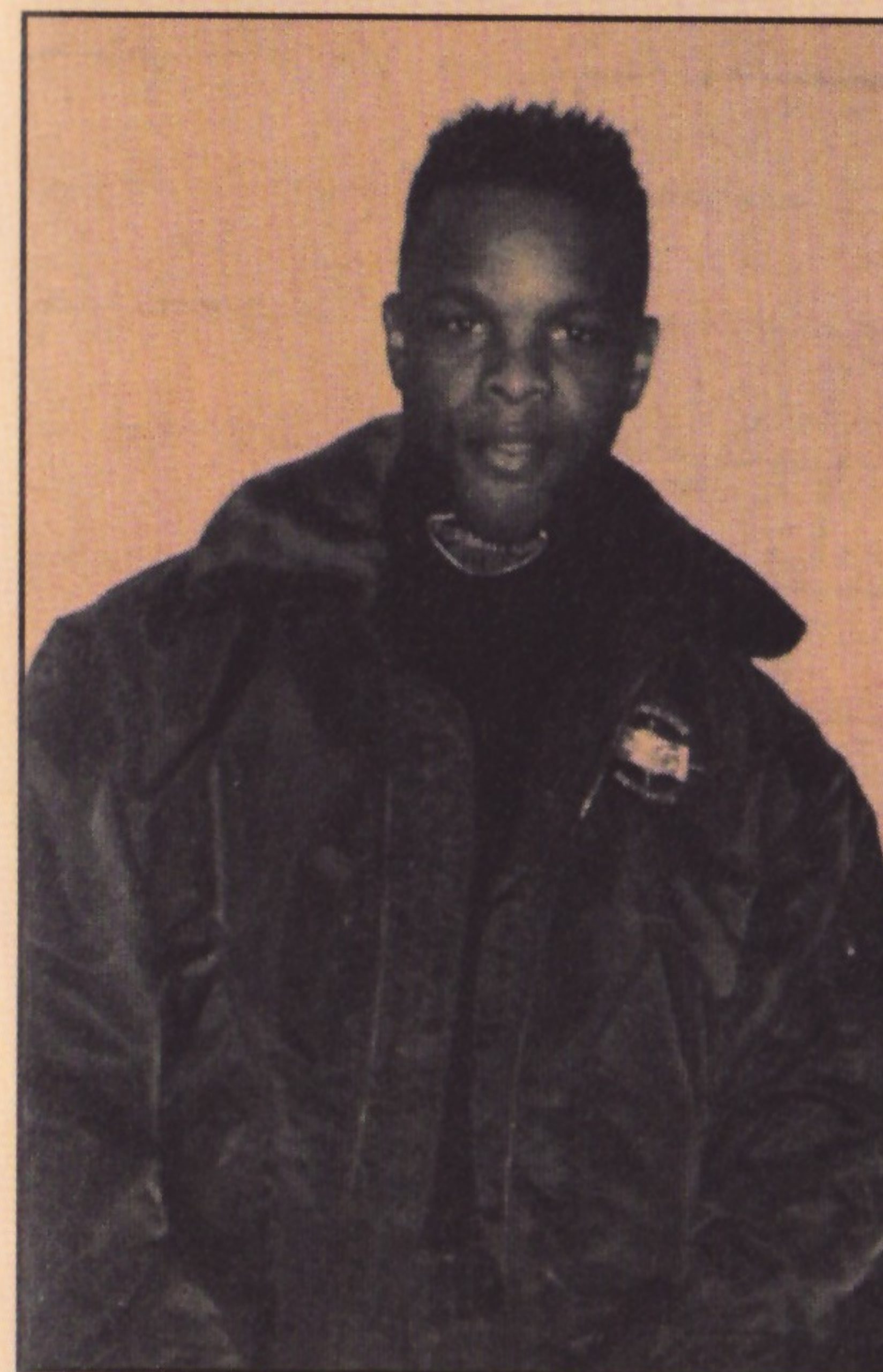


**L**eroy Small is my name. 24 is my age. My DJ'ing inspiration goes back to the early '80's before I left school. I was heavily into the breakdancing scene and as that started to die out, I wanted to stay close to the music. So I started out as a scratch DJ, practising in my bedroom, and went on the DJ at local school discos.

I first got into producing in 88/89 making hip-hop tracks with Herbie Love Bug at a studio in London. I picked up plenty of tips from Ashley Ingram from the group Imagination - remember them? I rate him as one of the UK's top soul producers. I now produce most of the releases on Formation Records and Our Spin of Labels, F-Project, Running Records, 100% House and Ruff Justice.

time doing a live PA at the Lazerdrome for Sonia. Also I can't forget Club Vibration in Germany.

DJ's I rate have to be Grooverider because he is a pioneer and I believe all DJ's look to the Rider for inspiration. Producers I rate are Nookie, because he is the one who put melody back into hardcore after it went through a phase where it was just noise and Goldie, for his creativity and originality made a difference. I work with my own MC, Warren G, who I consider to be one of the most underrated MC's on the circuit not being biased but he deserves recognition, with his combination style of singing and MC'ing puts him in a different class.



I used to DJ on Pirate Radio in Leicester, Fresh FM 105.9, but it's off the air at the minute. My other musical tastes are soul, hip-hop, house and garage and only intelligent techno. My DJing has taken me to places such as Austria, Holland, and regular work in Germany. I'm soon to be doing clubs in Australia and the US.

My DJ Name came from back in the hip-hop days, it has previously been voted 2nd silliest but stands for Scrach'n'Stein and everyone knew me as this so I wanted to keep it. Of course, it didn't fit the rave scene and so I became SS.

Shouts to all Formation Crew, all the DJ's for keeping the vibe alive and my 18 month old son SS Junior (Jordan). Respect.



# DJ SS

Soon after that myself and some friends formed a DJ group called Formation 5, so called because there were five DJ's, one of which is now my partner Edris.

Formation 5 toured up and down the country and gained a good rep as soul and hip-hop DJ's after playing at various small raves in and around Leicester. I got my first break at Leicester's first and biggest all dayer, Nemesis '90.

I went on to become one of the promoters for Nemesis and put on the first rave at Donnington Park in the summer of '91. By this time I was playing at most of the major events around the Midlands. Producers I rated at this time were Joey Beltram, Kevin Saunderson, Farley Jackmaster Funk and Frank de Wolf.

I see the concept behind the breakbeat pressure and Rollers Convention series as Progressive, Productive and Educational Music. These two have been my biggest tracks so far!! But watch out for the lighter. I've done remixes for Suburban Base, Awesome, Network and Face etc. In the near future I will be remixing for Cutty Ranks, Back 2 Basics, IQ and Hardstep Records for the Rider.

At the moment I'm locked in the studio and only come out to DJ so I would say I'm on the case for both, but spend more time producing. As far as where I would like to see myself in the producing world of the future, I would have to say on an international tip.

Promoters I enjoy working for are Vision, Dreamscape, Pandemonium, Dance Planet and recently I had a great





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## BILLY BUNTER

When did you first become a DJ? My first venue was Labrynth, 5 years ago at the age of 14. I am still resident at Labrynth and have played at Diehard - Leicester, Fusion - South coast, Southern Exposure - Wales, Pukka Promotions - South Wales, Bagleys, The Rocket, Astoria, Desire, Delerious, and in Switzerland at the Underground Tribe Trance where they push Happy Hardcore.

How did you get your name? Working for Paul for Music in Mile End. I was young, overweight and wore glasses. The name Billy Bunter stuck.

How would you describe the style you play? Stomping Happy Hardcore party music. Where do you shop? Parliament (Hertford, near my home) Remix (Camden) Treehouse (Milton Keynes)

Who do you rate? DJs like Slipmatt, Sy, Ramos, Seduction. MCs like MC Marley, Everson Allen (Rat Pack), Free and Easy. Labels like Just Another Label, Hectic, SMD, Impact, Homegrown, all those who push Happy Hardcore.

What's your view on dubplates? Good and bad. They can be bad when all the main DJs are competing to play the latest dubplate instead of playing to please the crowd. A DJ like Dougal is so sucessful because he sticks to playing what he knows people love. Having said that, dubplates are a useful promotional tool for quality Hardcore releases.

Have you written any tunes yourself? Yes, I have just written the following tracks on Just Another Label: 'Let It Lift You', and 'Music is Moods', with J.D.S. and Gem (vocalist in 'What Have You Done': One Tribe), and remixed Rhythm by Just Another Artist and Take me to the Top by Sunshine Productions.

Why did you decide to write your first tune with the Just Another Label crew? I like to experiment by incorporating Trance and Tekno with Happy Hardcore as well as making music people expect to hear. I'm into making tunes with original stabs, pianos and vocals. Just Another Label push the more musical side of Happy Hardcore - music with different vibes and feelings. They run an excellent studio engineered by MAT, alias Just Another Artist.

How do you see the evolution of Happy Hardcore music? Happy Hardcore is growing in popularity as more Happy Hardcore tracks are released and more named DJs have decided that is what they want to play and push. It is splitting away from Jungle and Drum and Bass. For it to get noticed, more labels should push original Happy Hardcore - labels like Just Another..., RSR, Hectic - so that people will take the music more seriously. For any DJ bookings, contact Just Another Label on 081 597 2291

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# CLUBS

## VOODOO MAGIC EQUINOX 12 FEB '95

It was Saturday evening, a quick few pints down the pub and then time to get a few hours kip before the doors open at 4.00 am. Everyone meets up and we then boot the motor down to London to witness the first Voodoo Magic of '95.

On arrival, we saw a queue that stretched all the way around the corner of the building, but due to the good, efficient security everyone got in quick. Once in the venue we grabbed a few drinks found ourselves a plot in one of the comfortable sofas and relaxed to the sounds of DJ Ron. 5.30 am we make our way to our usual corner to meet some friends, by this time the dancefloor was rammed, with an atmosphere that was electric and with some of the best lighting effects to be seen at a jungle do. Second DJ of the night was Andy C alongside MC Flux who both really got the crowd rocking - drum & bass all the way. Then steps up Hype with x-amount of new tunes and remixes. Demolition man, Licence and Ganja Man to name a few of the big ones. At this time everyone seemed to be calling for rewinds to known and unknown fresh music with a combination of MC's GQ, Flux and Moose to get the crowd bubbling. Next was Randall who tore the place apart, as he always does, running his usual long mixes which were spot on every time. At 9.30 am after 5 1/2 hours of jungle drum and bass it was time for Fabio to take us through the intelligent stuff. A good set that was appreciated by everyone. Last set of the night was Kenny Ken who replaced JJ Frost. Tearin first tune which got a rewind straight away. Unfortunately we didn't stay but I was told that he played well to end the event at 12.00 noon. Once again another proper event from Movin' Shadow. 10/10.

## HARDCORE HEAVEN 5 - 10 FEBRUARY, RHYTHM STATION - ALDERSHOT

Hardcore heaven at the Rhythm Station is a definite must if you love happy hardcore played at its best by only the top DJ's. It's not a big place but the lasers and sound system were as good as anywhere. The atmosphere was buzzing downstairs, with the

upstairs being the chill out room.

It was like a trip back to the old days where people let their hair down and just had a laugh and danced all night. The DJ's I rated were Seduction, Ramos and Unknown. Unfortunately I didn't arrive in time to hear all the DJ's but I was told they played well. There was no attitude, everyone chatted to everyone. If you can go to the next hardcore heaven - GO. Good on ya everyone who went. Thanks for making it a wicked night. PS Special thanks to Chris for being a cool geezer.

## THUNDER & JOY - MINISTRY OF SOUND 12TH FEBRUARY 1995

In the beginning there was rage at Heaven then came AWOL at the Paradise Club and now 1995 the club to be at is most definitely Thunder & Joy.

Thunder & Joy is usually at the Raw Club but because the club is being refurbished it has moved to the Ministry and what a venue it is. It was my first visit to the Ministry and wow what a venue. We entered the main arena about 11.15 pm and the first thing I noticed was the wicked wicked sound system that surrounded the venue I had heard that it was good but believe me hearing is believing. Bucky Ranks was playing as we entered he played a good set and managed to get the crowd jumping. Next up was DJ magic I hadn't actually heard of him before but he's most definitely a DJ to be remembered he played a tearin set most definitely one to look out for. Next was DJ Grooverider he played absolutely wicked as usual at this time the crowd was going mental and no one could wait for Randall. On came Randall and the place went made tune after tune. The man is God he just knows how to let off and makes it look so simple he definitely played the best set of the night. After Randall came Darren Jay. Playing after Grooverider and Randall has got to be one of the worst times to play having to complete with 2 of the best DJ's in the scene. But he did he played a rough set absolutely wicked. Unfortunately we had to leave at 4.45 am but believe me, we will be back. I had an absolutely tearin night and with MC Five-O, Stevie Hyper and GQ what more can you ask for. If you love the sound of good music and enjoying yourself in a wicked atmosphere then definitely check out Thunder & Joy you'll have a wicked night. Maximum respect to George and Lee, all DJ's and MC's big up for GQ looking fine, Randall for an absolutely tearin set. The Atmosphere Junglettes Karen and Mandy and Clair. Definitely next time. Peace Nyome.

## LONDON SOMETHING WEDNESDAY SAMANTHAS

We arrived at Samanthas Night Club, Regent Street around 11.30. We entered the club and walked down the stairs leading to the jungle room. The club was a fair size and very classy looking. Bryan Gee was playing a tough set dub plates all the way - respect to a wicked DJ. 12.00 o'clock came Brockie and Dett both of them together make the perfect team, wicked tunes but a little trouble mixing something to do with the monitors but he played a wicked set. 1 o'clock came Grooverider absolutely tearin the crowd went absolutely mad. I don't think Jack Frost turned up I'm not sure but we didn't hear him and Rider played 2 hours until it finished but nobody minded because he was tearing. In all it was a safe night out if you are looking for somewhere to go on a Wednesday - definitely check it out. Ladies free before 11.00 pm what more could you ask for. Maximum respect to karen, Special K, Denzel, Cr and the Dark Noise Original. Big up Stevie Wonder and all Crew also big up all DJ's and MC's. Peace Nyome.

## INNERSENSE LAZERDROME BACK 2 BACK

When we drove up in the cab to the entrance of Lazerdrome on Rye Lane in Peckham, I saw the queue lining up quite long. Eventually we



Photo by Tristan

got through after a lot of pushing. The bouncers were shouting at people who were blatantly pushing in. Once I got in there I went into the jungle room which opened at 11.00 pm. This event was special as all the DJ's were playing back 2 back, for the people who don't know what back 2 back is, it's when 2 DJ's take their turn to mix a records. DJ's playing were Ron & Brockie, Grooverider & Fabio, Frost & Bryan Gee, Randall & Kenny Ken. The best set of DJ's there were Grooverider & Fabio and MC Dett killed it when he came on. The atmosphere in the jungle room was amazing, everyone was dancing and having a

good time, there wasn't much moodiness in general either. In Lazerdrome there's a balcony going around and across the top of the arena, when there's a wicked tune playing the whole platform shakes in time with the music. You're dancing even if you're not. When Fabio played the 'It's the Way remix' everyone went mad. The lights in there were wicked, laser was mad, it was at the same height as the platform. Look wicked for the people standing on it. There was a decent stage packed with people.

There was a house and garage room in the second arena but there was nowhere near as much atmosphere as in the jungle.

The security was well tight, someone I saw smoking a spliff was seen by a bouncer. The bouncer just grabbed the bloke's wrist, squeezed it and said 'drop it'. He was lucky other people got taken away and their drugs were taken from them.

Lazerdrome's a good place to go if you just want to go out, get mashed, bury yourself in the bass, have a wicked time and return home in the morning not remembering exactly what happened. Shout to the Harrow Crew! By Mandie & Tristan.



Photo by Tristan

Last word from Tristan, this club is completely mad for bass, lights and people were completely safe, except for the couple of small fights everything was OK. The security were doing a bit of a show going round the place with their massive torches pushing everyone out of the way. Loads of respect goes out to the girl who let open the exit doors, that was a touch. A lot of people will agree that there's no need to take away people's sweets, drinks and pens - disregarding the fact that it is illegal, it is personal property. Shout to James, (thanks for giving my number to Amanda!), MC Tone, Simon, The man like the Hanson and the lovely Louise.



I arrived outside the club at around 10.15 pm. The queue was quite long and about four people wide. It took about an hour to actually reach the entrance and about another ten minutes to get through the tiny doorway, as I as nearly knocked off my feel by the heat. The security were all pretty friendly, but they weren't really that polite. As I walked through the main arena I could tell that the club had a wicked atmosphere, everyone was there to

simply have a mad night. The music in the main arena was strictly happy and old skool classics. The smoke machine was killin' it, you couldn't see 2 metres in front of you. It took about 45 minutes to put our coats into the cloakroom which did annoy a lot of people, by 3.00 am they actually closed the cloakroom. As usual, Dream Fm badly over packed Labyrinth, so much that sweat was dripping off

the ceiling, they even had to close the doors at 3.00 am despite their having a small queue outside. The basement was pumping out some drum and bass but mainly jungle. It wasn't as over packed as the main arena, but it was still as hot. The lighting in the club was pretty pathetic with only one laser in the main arena. But really the atmosphere and the tunes alone made up for the heat and the lack of room. The garden was a safe chill out area with plenty of space to sit down. The MC's especially MC Meltdown in the jungle room and Spinbacks MC, MC Twilight did a wicked job of hyping up the crowd. Over all Dream put on a wicked night, but need to either sort out the venue or move to a larger venue. Shout goes out to Jo Elley, Dave Gem, Little Mark and the Croydon Crew!

By Claire Kehoe & Tristan.  
Last word from Tristan. Nice set by Tom Thumb. Spinback completely killed it for the last two hours, he played all the tunes people wanted, they were lovin' it - no joke. Thanks for the wicked tape (last 1 1/2 hours). Big thanks to Fiaz for everything, well friendly,

be happy to help you when I can! Thanks to Jo for sorting me and my mates out at the door. A kiss for the completely wicked girl who didn't want to write a report. Shout to Emma, Helena (tuff chick), Amanda, Louise, Kate, Thomas, Norbert, Carlo, Cos and all the Crew (Bombers). Most respect to Jay.

## UNITED DANCE

'When it comes to being good, United Dance has no limits.'

Yet again, another sell out, another night to remember. Stevenage Leisure Centre was full to the max.

The first thing I noticed was the mad sound system. We're talking loud, proud and rocking the crowd, not to mention crystal clear.

The DJ's played for everybody I can't say a bad word for any of them. They played real hardcore jungle and techno. From sets by DJ SS that was a good mixture of energetic jungle, uplifting drum & bass - DJ Seductions pure uplifting hardcore. Every DJ delivered the goods and teased the crowds with their own individual styles wicked. The crowd was hyped all night by the vocal talents of MC MC and Magika in the main arena. And in the 2nd arena Billy Bunter MC/DJ kept them going along with the south coast's top MC Sharkey. Also in the main arena the PA that was promised was by DJ Seduction and Eruption featuring some forthcoming releases on impact this was accompanied by jugglers, fireworks and clown dancers that helped make a wicked show. I only wish I could have been in both arenas at the same time.

Going to United Dance is no ordinary night out it's incredible each time. The show's somehow seem to get better. The whole show was incredible from the massive inflatables to the 1st class lighting show and wicked laser add to this. Loads of backdrops and mobiles for a complete venue transformation. The only downside was the venue was really rammed and it took me twenty minutes to move from the far side of the venue to the toilets, a distance that Linford Christie has run in under 15 seconds, but that didn't seem to stop anybody enjoying themselves as hundreds of smiling faces danced through to the last tune at 6 o'clock.

We spoke to the promoter about their comments on the venue being so packed and below. They said the venue being so rammed was down to two things, firstly with the amount of equipment and new sound system the production seemed to take even more space than usual. Add to this that the venue had placed security barriers 1 meter away from everything, this took a large chunk of the hall. However, to ensure this does not happen again we are working on opening an

extra large outside chill out area with more toilets, hot & cold drinks and possibly a fairground ride before the April 7th event to add to the luxury of this venue, as at United Dance we will always put your enjoyment and safety first.

The new sound system at United Dance definitely was one of the loudest and clearest I have heard. United Dance definitely made the most of having to noise restrictions unfortunately the bass hurt your chest at the back of the arena and caused the occasional tune to jump as it vibrated the whole building and floor. We spoke to the promoter who informed us that this was due to a technical fault in the stage that was caused by the excessive bass vibration through the floor, and the new sound company would have this fault rectified by the next event and would put in even more sound as compensation.

Although this did not effect my enjoyment as this was yet again one of my best nights out. Rachel.

## DESIRE PAYBACK III REVIEW

Butterflies in stomach, two car loads of us headed towards the Rocket. Great to see a massive queue outside, security do their job well (we should see more of it). Managed to get in quickly, good to see merchandise on sell (prices not extortionate!). Coats in cloakroom, grabbed a drink and we were on our way to Swift & Zinc, surprised to see the stage already full. Content with surroundings, I the junglette was having it. Slipmatt and Mickey Finn got the crowd going, the DJ's doing the business were Randall

cosmic, Hype jump up! Darren Jay, pumping the tunes and Rap with good selection, keep it up! Good seeing the place rammed. Reminded me of New Year. The marquee was packed as well. Keep smiling. If you want hardstep drum & bass ragga and ballistic basslines, Desire is here to stay. I like the idea that you can see the DJ's in the mix, while MC's walk around and hype everyone up. Even some of the DJ's stay with the crowd when they're not mixing it up. Great to see that out. Horns and whistles going 'if you want to hear the rewind you want to make up some noise! Cheers Desire Crew, one to remember. Nutty Neil and Sean in the distance on stage that's dedication (met them on New Year!) while lasers and visuals were taking effect! Promoters put 100% on as it says on their flyer guaranteed. Safus see you at next one. Maria O and Deano, Southend. Next Desire 25th March at the Island in Ilford.

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# NO - U TURN PROFILE

The label itself was formed in 1993 by me and a friend Neil.

What gave you the inspiration to start it?  
I didn't really want to, I was just into making music in my loft, but me and ben (Ed rush) made a track called "bloodclot artattack" round a mates house and at that time I didn't really want to get into running a record label, I just wanted some name to put on the records, so I met this guy who had money and did want to set up a record label and did it.

Was you involved in production before this?  
When I was 18 I worked as a tea boy in a studio, then I spent 3 years working my way up to be an engineer at various London studios, working with really big names, and I got to watch all these shit hot producers and amazing engineers do their stuff, then after about 3 years working on Rock albums (I also worked with Terence Trent Darby during this time). I just got fed up with working on 10 songs for 5 or 6 months. Then about four years ago I took an 'E' and the music just came alive for me and all I wanted to do was get a Computer and a Sampler in my bedroom and create this dance music.

Is there any set style for your releases?  
The thing I like about this music is that it feels so alive, so vibrant that it could be anything, the vibe can go completely the other way the next day, depending on what samples get brought into the studio. I don't see no set pattern only that it does not sound like any other record, to me I think I'm still finding my style, I think guys like Bukem who have come from a completely different background to me have got loads of styles that they can quickly put down, whereas it depends what's going on in the studio at the time as to how turned on I get to get into editing.

Do you get approached by many people with possible releases for the label?  
At the moment I'm getting about 3 or 4 demo tapes a week from DJ's around the country or in the States, Ghost rider & Special K gave me a

demo tape and I rang the up straight away cause I could see they had an idea.

Where would you like to see the label in a years time?

I must admit I don't really have any ambitions. I just want the label to get to a stage where a DJ goes into a shop and says yeah No U Turn is wicked, that will do as long as I am selling enough to pay the rent on the studio and there's no one telling me what to do, I'm happy with that.

What other music tastes do you have?

I don't really, I did have lots of different tastes, I've got a massive record collection from when I was about 22, I used to buy a lot but I can't listen to anything else now nothing else gives me that fix.

What DJ's promote your tunes?

Anyone really, but it starts off with the person I'm co-producing the record with, I give him the DAT and he cuts it for himself and is the only one with it for a week, after that I say go down Lucky Spin or Blackmarket see who wants a plate cut and ring me up and tell me what's happening, and at the same time I play it to all the DJ's who come in and out of the studio to see what the general buzz is on them.

Are you releases held back a set amount of time on Dub plate?

No it keeps changing, How you brought a record out a year ago seems to be totally different now, whatever I do I get about 5 people saying you should have held it longer but at the end of the day if you just get the record out and its on display in the shops, if its a good record people are going to pick up on it.

Do you think a lot of records stay on Dub for too long?

The dub wars thing, well its because I'm not a DJ I don't appreciate the whole real excitement & vibe of having this tune that no one else has got, but I do think its one of the of the last steps towards the death of vinyl. I see the future as people not making 2 or 300 bits of vinyl but everyone making dubplates and everyone's record collection would be this unique thing that no one else has got.

What appeals to you most about this music?

Sampling and not giving a f\*\*\* just nicking anything you want and using it. That whole thing really appeals to me, its sort of disrespect if you like for the whole established music thing. Its the same with the pirates, your not allowed to do it, but people are saying no we've got to play our music and that to me is so fresh.

What is your biggest tune to date for either sales or recognition?

For recognition "Bloodclot Artattack", for sales the DJ Gunshot track.

Did you find it hard getting recognised?

What like when I go to rave (nuff laugh and joke)

Na man, like as in recognition for you label?

Just depends on what level, I mean I see that World Domination for Moving shadow and I think that's great and if that's your goal then you just go and expand as much as you can, but recognition for me I like, I went in Blackmarket the other day with some of those new Ed Rush tunes and just as the guy was putting it on I heard this bloke say to another "Have you heard that tune with the buzzin noise in it" and I thought shit that's my tune I done with Ed Rush "The Force Is Electric" and this guy doesn't even know its on the turntable now and when it came on the bloke was like f\*\*\* this is the tune, that is recognition for me. I get annoyed with the name sometimes, I get grief from DJ Trace saying when are you gonna start up a label called "Hump Back Bridge Ahead Records" but I like the idea of a street sign because its street and I thought I could get it big enough so that all the streets of London could be doing my advertising for me free of charge.

What producers do you rate?

Roni Size, Krust, all Philly Blunt stuff I think is just

amazing, I really love Music Box by Roni Size I thought that was a great record and Dillinjas stuff. I don't really get that much of a chance to check out a lot of labels and names as I'm not a DJ.

Words for up & coming producers?

The main aim when anyone is thinking about starting producing, when I say producing I'm talking about working with someone who's got a load of ideas in their head, but they maybe don't know how to communicate them, cause they can't understand the computer or whatever, who can only really verbally explain what they mean or show you on records. So a good producer for me is someone who you can communicate with.

Are you involved with any other labels?

Yeah Saigon which is kind of a sister label to No U Turn plus we are doing a lot of remixes for other labels. I can see a lot of communication in the future where people who are good at what they do in individual places get together and work, I'm dying to do a tune where Roni Size has got this wicked rhyme thing going and Ed Rush has done an amazing b-line, Swift comes by and says I've got a wicked edit for it, Trace comes by and so on and get a track done that 8 or 9 producers all agree is wicked.

SHOUTS

Pete, Ed Rush, and everyone in this scene.

Interview by Dark Noise Original.



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# Through the Eyes of an Up and Coming

Just about everyone who reads Atmosphere, owns decks or knows somebody who does, and just about every bedroom DJ dreams of playing alongside the ranks of Grooverider, Slipmatt and Randall at events

I like Dreamscape, World Dance and Jungle Fever. Yet the road from being a bedroom mixer to a DJ playing at big events and decent clubs is a very long and hard journey. So hard

that a lot of good talent is lost, through up and coming DJ's finally giving up due to all the hassle involved. So from this month

onwards Atmosphere will include this article in the hope that it might break down the barriers surrounding DJ's trying to make a name for themselves. We will be looking at all aspects surrounding up and coming DJ's like the attitudes from other up and coming DJ's, promoters and ravers. But to start off with, next month's article will be about the attitudes of up and coming DJ's themselves, as we all know, nobody's perfect. I hope to keep this article as unbiased as possible and I would appreciate it if people from all sides of the scene would forward their views to me. DJ Tracks

If you would like to forward views and comments, then please send them to:

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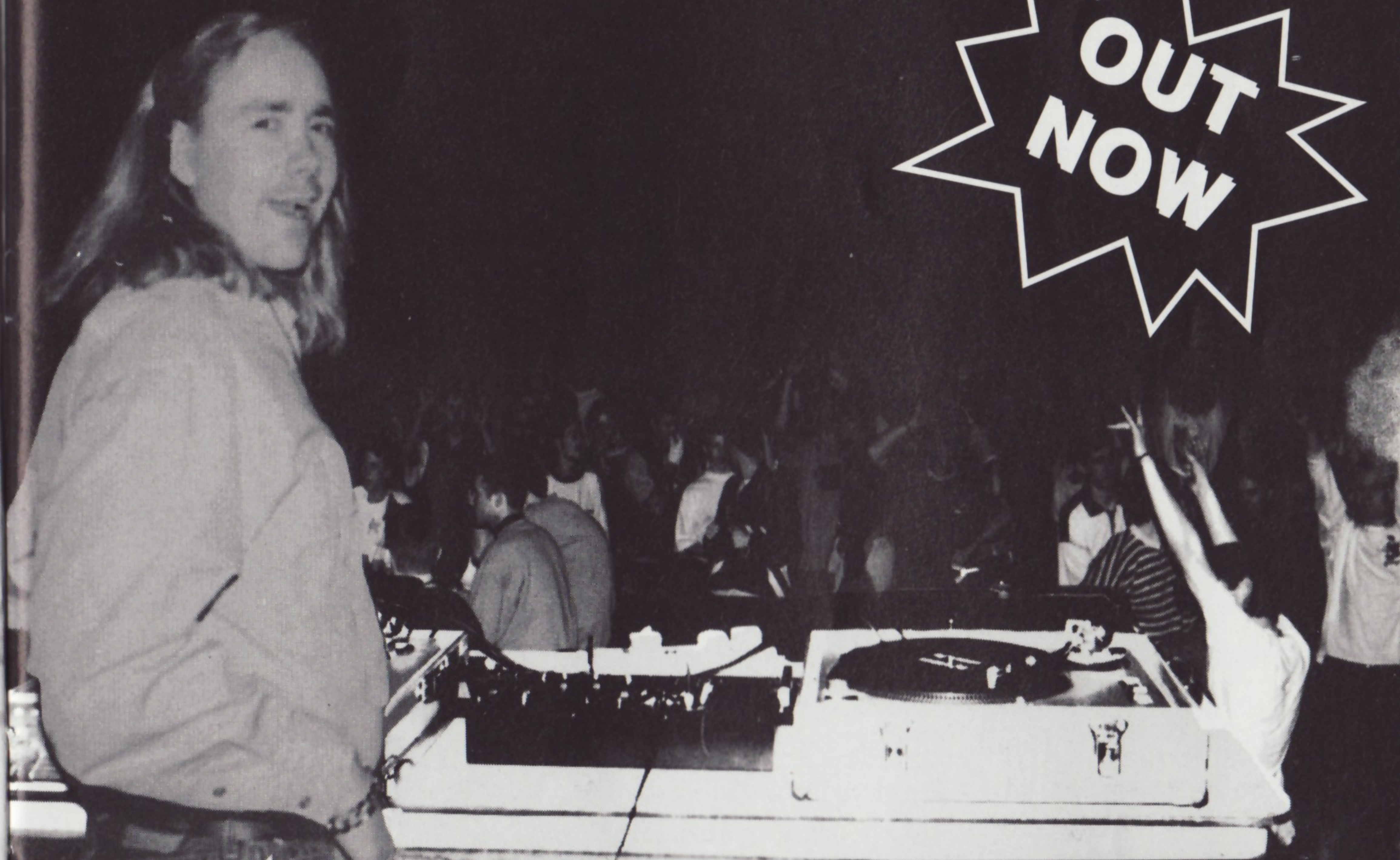
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# Scotland

THE LAND OF  
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CHEESY TECHNO.

Not a place where you would expect to find any jungle whatsoever. But don't judge a book by its cover. Scotland is the home of some of Britain's most promising new talent and one of the country's most underground scenes.

This mixture leads to an exciting, pure drum and bass sound in a world where happy hardcore seems to be taking over, with a full compliment of talented DJ's and producers with fresh ideas and the initiative and drive to carry them out. Scotland's scene is one to watch.

At the moment there are only a handful of clubs where you can hear jungle, mostly in second rooms or for an hour or so at certain raves. But there is one club leading the way, dedicated purely to drum and bass and hardstep. The Jungle Book is the guiding light to Scottish junglists, bringing the likes of LTJ Bukem, Simon Bassline Smith, and Tango to Edinburgh to the delight of the Scottish massive. Club promoter and resident DJ KMC also believes in utilising the abundant talent of up and coming Scottish DJ's. "Scottish DJ's are an untapped wealth of talent. DJ's such as Senses and Ruffkut are very talented and very committed to the music that they are playing." KMC a long time leading light in the Scottish scene also believes that everyone will be genuinely surprised

when they experience the Scottish sound "The real Scottish jungle has a new refreshing angle to it - just wait and see!"

KMC is now in the studio working on his first release which will be followed by other ground breaking tracks by Senses and DJ Ruffkut. Meanwhile the three have teamed up to create Drastik Plastik Records, Scotland's only specialist jungle shop which is the only true outlet for jungle in Scotland. This makes it the centre of attention for the whole scene. This brings DJ's from all over Britain in to check out the shop and sample the Scottish scene.

It's time for Britain to wake up, Scotland is the new land of Junglistic opportunity and with people like KMC, kid, Senses and Ruffkut at the helm, there's no way of telling what way the shop will travel, but you can be sure it'll go far!!

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# MC CO-GEE

## INTERVIEW BY DARK NOISE ORIGINAL

When did you first get into MC'ing?  
I've been MC'ing since about '79/80. I started off on the reggae circuit and that's where I originated from.

Where did you get your name from?  
That is my name, but the spelling has been changed to make it look jazzier on the flyer.

What other music tastes do you have?  
The whole spectrum really - rock, pop, reggae, ragga, Phil Collins is a favourite of mine. I just love music in general really.

Do they influence you in your MC'ing?  
Reggae to a certain extent obviously because that's my culture where I came from. So I've learnt to carry it over to the jungle scene, but mixing it up with the street style as well not just using a Jamaican accent also using a London accent so it's kind of calmed down.

When did you start MC'ing over hardcore/jungle?  
In 1987/88 I was one of the first alongside MC Five-O and Demon Rockers and Flinty Badman.

Have you had any embarrassing moments?  
Many, but most is when too much champagne has been drunk and my words ain't coming out like they are supposed to.

Are your lyrics freestyle or prewritten?  
I do a bit of both depending on the atmosphere inside the rave, what the crowd want and what the crowd respond to. I'll either freestyle or hit them with things I've written down.

What Mics do you rate?  
I think the best microphone has got to be

Shure, that's what we have in the studio. I've come a long way with a Shure and Radio Mics are very good too.

Have you always been with one DJ?  
No. When I originally started it used to be me and Brockie. We used to get down at my house doing tapes and Brockie went onto other things and so did I and then we linked back up in jungle. Me and Ash have been running for about 2 years now. But if the money's right, I'll freelance.

Do you prefer radio or out in front of the public?  
I like both, out in front of the public because I like to see the reaction of the crowd inside the rave and the radio as well because you get a good feedback on what you are doing in the studio. You get callers phoning up saying yeah that's wicked, do it again. You get feedback from the general public sitting at home listening to the radio and that makes me feel good.

Do you think the MC is appreciated?  
Yeah, because the response we get when we're up the studio, like people phoning up saying yeah drop this lyric, do this, say that, and yeah that's wicked. I think it is appreciated. We get the odd silly idiot phone in but we don't rise to their bait.

What's your perception of an MC's job?  
To keep the crowd lively and entertained. The music is there for that but you can't have music right through without something being said on the mic. I think the MC is a bit like inside security like an information centre because if something happens in a rave it's the MC's job to let security know as soon as possible because they could be leaving this world, so I think basically an MC is like an entertaining security guard.  
What MC's do you rate?  
Dett, Five-O for his messages, all the Kool FM MC's even the younger ones because they have watched the older ones on the circuit and like I said before we do get phone calls saying were rubbish, but they have learnt

not to take the bait and say nothing over the air waves.

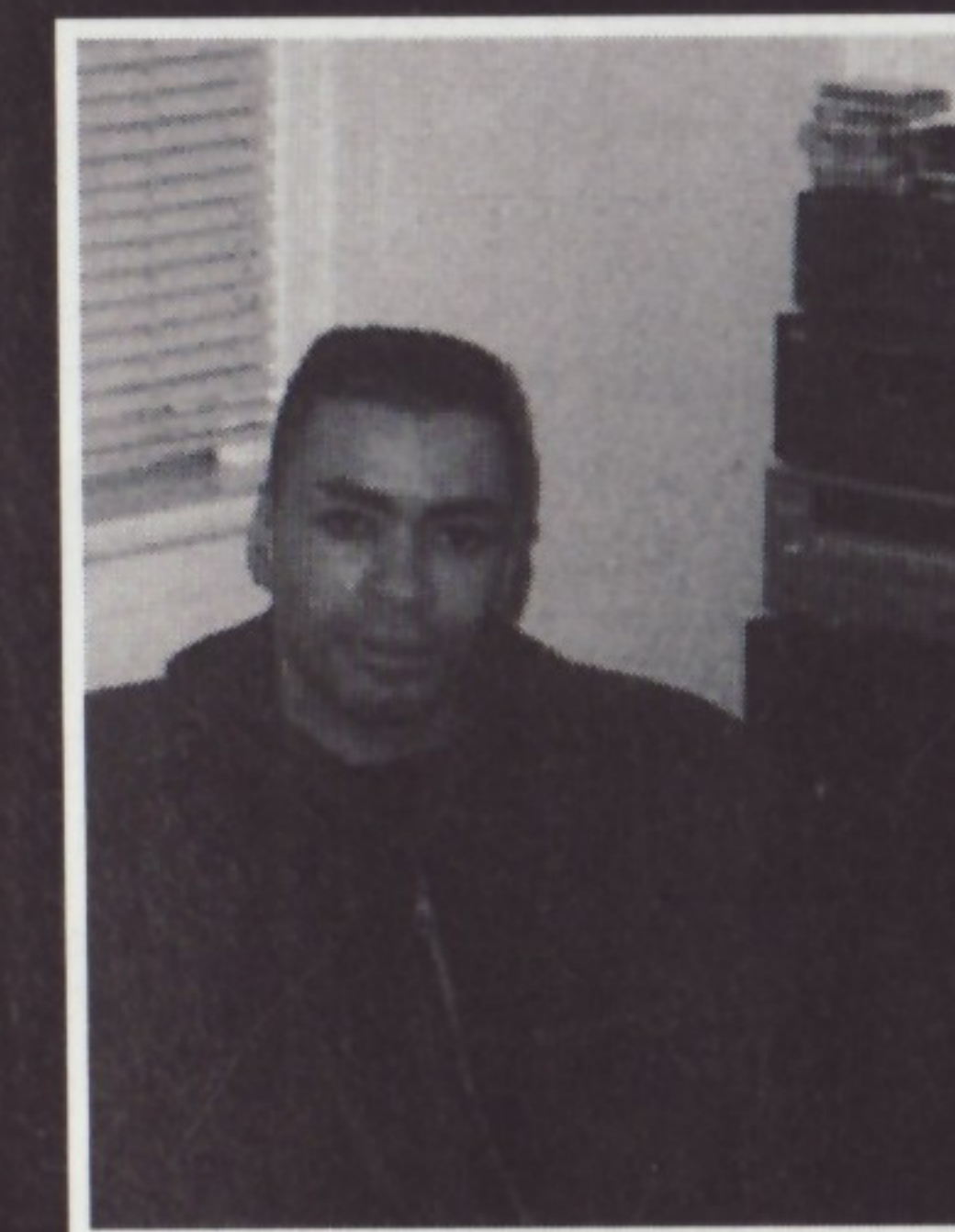
Do you stress some things and avoid others?  
Yes I do. I stress the image of the bad boys on the street or on the circuit because there ain't no such thing as a bad boy on the scene. There all in the cemetery.

What do you think of other MC's biting your lyrics?  
As long as they've got respect for where it came from and the MC who stole it gives me credit for it.

Any words for up and coming MC's?  
Carry on struggling because it is a struggle to get up there. On Kool FM we got the MC situation tied up like I would say on the radio if there's no Kool FM on the bill there's no VIP's, there's no celebrities. That's not me being bias towards Kool MC's or DJ's, but it's Kool FM artists that are appearing on 9 out of 10 flyers. All I can say is keep trying. I'm not dissing anybody's style it's

hard and it's gonna get harder this year, we're not taking no prisoners, we're going out for full entertainment.

Shouts?  
Eastman, Smurf, Ash, Corinne, Cheryl, my 4 little ones Dominique, Tresai, Courtney and Kayah. My whole family for supporting me, and the real deal people who support the real deal Ash and Co-Gee, Kool FM 94.5.



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**WHEN DID YOU FIRST START MC'ING?**

**I** STARTED OFF WHEN **I** WAS YOUNG, NOT WITH NO SOUND SYSTEM OR NOTHING, JUST GETTING ON IT WHEREVER **I** COULD.

**WHERE DID YOU GET YOUR NAME FROM?**

**IT** CAME FROM WHEN **I** WENT OVER TO THE STATES AND LIKE POLICE OVER THERE ARE CALLED FIVE-0, AND WHEN **I** CAME BACK AND WAS OUT WITH FRIENDS AND **I** SAW POLICE **I**'D SAY 'LOOK THERE'S FIVE-0 MAN' AND AS **I** SAY FIVE-0 IS POLICE IN AMERICA AND AS FAR AS **I**'M CONCERNED **I**'M HERE TO POLICE THE RAVE, KEEP THINGS IN ORDER.

# MC 5IVE-0 INTERVIEW

BY DARK NOISE ORIGINAL

**BY LISTENING TO YOUR MC'ING THIS SEEMS TO BE THE CASE AS IN IF SOMETHING NEEDS TO BE SAID TO THE JUNGLIST MASSES YOU SEEM TO BE THE MC NOMINATED FOR THE 'PUBLIC ADDRESS'.**

**OH, I** GET NOMINATED DO **I**? **WELL** IT'S LIKE THIS, **I** ADDRESS CERTAIN ISSUES THAT NEED TO BE ADDRESSED SIMPLY BECAUSE **I**'VE SPENT SO MANY YEARS HELPING TO BUILD THIS SCENE CREATING IT OUT OF F@K ALL. **MY** TYPE OF WORK IS NOT JUST ABOUT MC'ING, IT'S ABOUT BUILDING A RELATIONSHIP WITH THE PEOPLE SUCH AS IF SAY SOMEONE SAYS TO ME '**I** DON'T LIKE THE SECURITY THERE' OR '**I** DON'T LIKE THIS...' WHATEVER THEN THAT'S LIKE AMMUNITION FOR ME. **I**'LL JUST GO STRAIGHT UP **KOOL FM** OR IN A RAVE WHATEVER AND ADDRESS THE ISSUE THERE AND THEN. **IF** THE PEOPLE, THE GENERAL MASSES, FEEL THAT WAY INCLINED, THEN **I**'LL JUST GO AND JUST SAY IT.

**WHAT OTHER MUSIC TASTES DO YOU HAVE?**

**HIP HOP, GANGSTER RAP, CULTURE REGGAE, SOME TYPES OF RAGGA, NO SLAP RAGGA. ALL TALKING ABOUT WOMEN, DEGRADING THEM, THAT'S NOT TEACHING NOBODY NOTHING.**

**DO ANY OF THESE INFLUENCE YOU IN YOUR MC'ING BAR THE LAST ONE?**

**SOME REGGAE SOME RAGGA BUT I** WOULD SAY RAP MAINLY.

**WHEN DID YOU FIRST START MC'ING OVER JUNGLE?**

**1990** THAT'S WHEN WE FIRST STARTED CALLING IT JUNGLE AND IF ANYONE ELSE THINKS JUNGLE HAS JUST COME AROUND THE OTHER DAY THEN THEY'VE GOT IT WRONG. **IT'S** BEEN AROUND LONGER THAN MOST PEOPLE THINK, THIS IS NO NEW THING ONLY TO PEOPLE THAT HAVE JUST DECIDED TO STAND UP AND TAKE NOTICE. **SOME** WOULD SAY SOME PEOPLE ARE INTO IT BECAUSE IT'S FASHIONABLE. **WELL I** SAY THIS IS NO FASHION BUSINESS. **I** LOVE THE STYLE, STYLE NEVER GOES OUT, FASHION ALWAYS GOES - STYLE ALWAYS STAYS.

**WHAT MICS DO YOU RATE?**

**SHURE** CORDLESS CHAMPION BUBBLER! **LOOKING** TO GET MY OWN PERSONAL ONE THIS YEAR. **THAT'S** THE NEW LICK BWOY, **MOOSE** HAS GOT HIS, **I**'M HAVIN' MINE YEAH MAN.

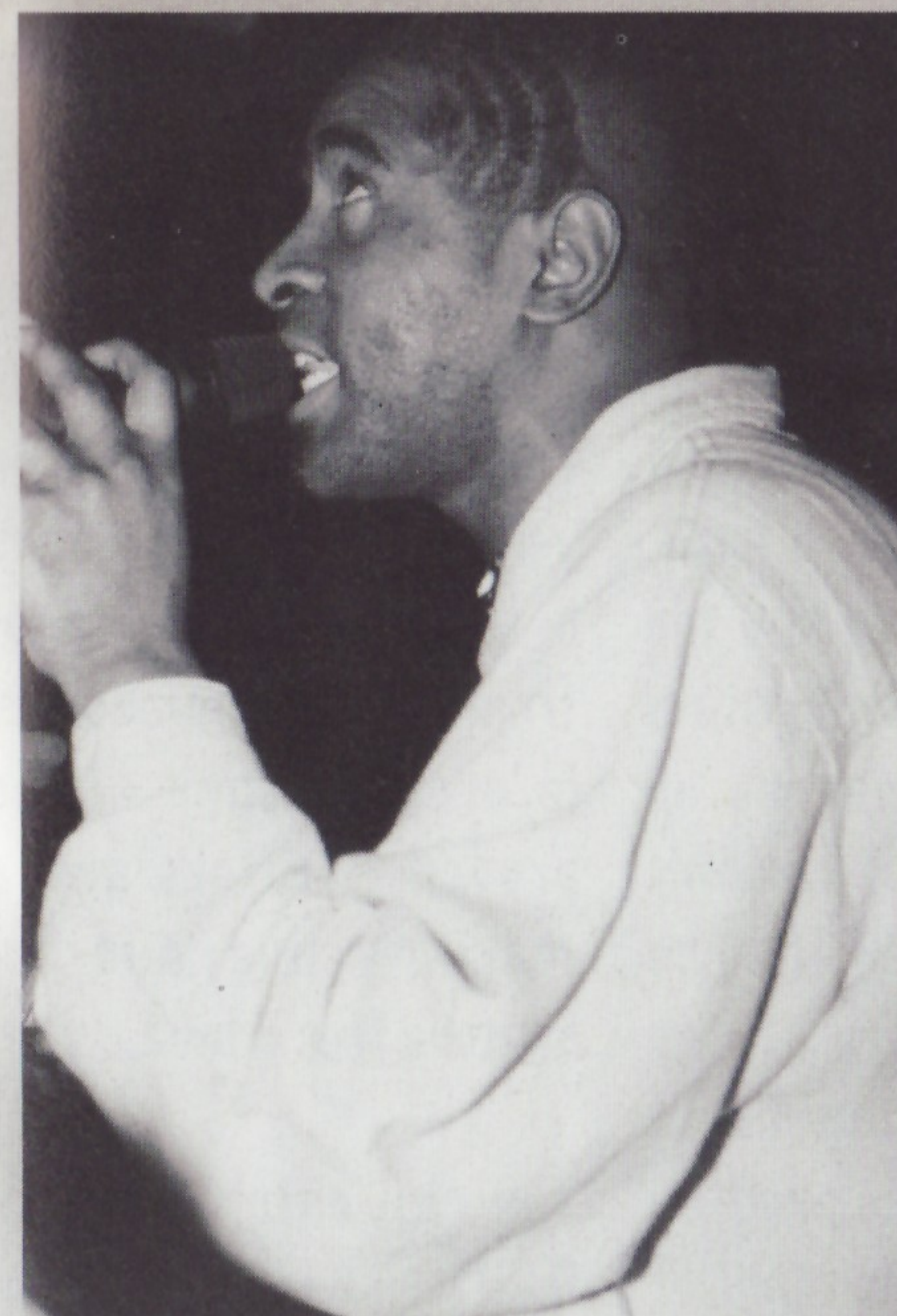
**HAVE YOU ALWAYS BEEN WITH ONE DJ?**

**I** STARTED OUT WITH **DJ RON** THE SARSPARELLA KID, IN ACTUAL FACT **I** GAVE HIM THE SARSPARELLA KID NAME. **IT'S** ALWAYS BEEN ME AND **RON** REALLY. **WE** GREW UP AS LITTLE KIDS AND THAT WE'RE TALKING LIKE 9 OR 10 AND LIKE NEXT DOOR NEIGHBOURS AND THAT. **FIVE-0** CAN GET HIRED AS **FIVE-0** NOT JUST AS **FIVE-0** AND **DJ RON**.

## PART ONE

**WHERE DID YOU GET YOUR MAIN BREAK AS AN MC?**

**I** SAY YEAH MAN, BIG UP THE 'ROAST', **SUNDAY ROAST**, WHICH WAS KICKING OFF IN 1990 AT 10 AM EVERY **SUNDAY** WITH **DJ**'S LIKE **FABIO, RICHIE FINGERS, MATHEW B, GROOVERIDER, RON, TAMSIN** WITH **MC**'S SUCH AS **CHALKY WHITE, ME** AND **MOOSE**, THIS ALL TOOK PLACE AFTER US GOING TO RAVES SUCH AS **SUNRISE, BACK TO THE FUTURE, BEYOND THERAPY, WALLACE ROAD, KARMA SUTRA, KRYPTONITE, RYGATE, HELTER SKELTER** ALL THE OLD ACID HOUSE RAVES BUT YEAH **ROAST**. **THAT'S** WHERE **I** GOT MY BREAK. **BIG UP** **EVERTON, PAUL** AND **KINGSLEY** THE ORIGINAL **ROAST** PROMOTERS.



**DO YOU PREFER RADIO OR OUT IN THE EYES OF THE PUBLIC?**

**I** LIKE IT ALL THE SAME, IT'S LIKE WITH THE GENERAL PUBLIC WHEN **I**'M OUT **I** CAN SEE THEM, AND YOU CAN BE UP FRONT AND STRAIGHT WITH THE PEOPLE THAT'S WHY **I** LOVE THAT SIDE OF IT SO MUCH. **I** THINK THE CROWD KNOW WHERE THEY STAND WITH ME, **I** DON'T BULLSHIT AND SOME PEOPLE ARE NOT VERY GOOD AT THAT STANDING UP AND TELLING SOMEONE HOW THEY FEEL BUT ME **I** DON'T GIVE A F@K IF YOU DON'T LIKE WHAT **I**'M TELLING YOU TOO BAD, THAT'S JUST ME. **I** TRY TO MAKE THE PEOPLE FEEL LIKE THEY ARE PART OF SOMETHING LIKE ME, **I** FEEL THAT **I**'M PART OF SOMETHING TO BE PART OF SOMETHING. **THAT'S** A NICE FEELING. **IT** MIGHT BE HARD WORK BUT **I**'M PREPARED TO DO HARD WORK FOR SOMETHING **I** SO STRONGLY BELIEVE IN SUCH AS THE RAVEScene. **IF** WE CAN ALL BE AN ASSET TO THE SCENE AND NOT PERPETRATE THE BUSINESS, NOT PERPETRATE THE FLEX THEN EVERYTHING CAN RUN TIDY, THE SHIP CAN RUN TIGHT AND AT THE END OF THE DAY EVERYBODY'S RESPONSIBLE IN THIS SCENE.

**HOW DO YOU FEEL ABOUT MC'ING ON THE RADIO?**

**ON** THE RADIO IS GOOD, YOU CAN'T SEE THE PUBLIC, IN SAYING THAT **I** LOOK AT IT AS YOU CAN IMAGINE THE AUDIENCE IN FRONT OF YOUR OR WHATEVER THE VIBE AND ATTITUDE **I** COME TO THE STUDIO WITH AT THE TIME, BEARING IN MIND **I** DON'T WANT TO GET TO THE POINT WHERE **I** START

SOUND TOO MONOTONOUS, THAT'S WHY **I** ALWAYS COME WITH DIFFERENT ANGLES, DEPENDING ON WHAT HAT **I** PUT ON. **TODAY I** GOT MY **MC** HAT ON, SOME DAYS **I** WEAR MY COMEDY HAT AND SOMETIMES MY SERIOUS HAT, ANOTHER DAY **I**'LL WEAR THIS HAT AND SO ON. **THAT'S** HOW IT GOES WITH ME, THINGS THAT GET ME BUZZING TO GO UP THERE SUCH AS THE **ERIC CANTONA** SAGA JUST GIVES ME LOADS OF AMMUNITION TO GET ON THE MIC WITH. **THAT'S** JUST ME AND MY OWN ORIGINAL STYLE, **I** HAVE TO RUN THAT KIND OF SLAPSTICK COMEDY BECAUSE YOU HAVE TO REALISE, BECAUSE YOU CAN'T SEE THE AUDIENCE YOU DON'T KNOW WHO THE HELL IS LISTENING, PEOPLE THINK THAT WHILST **I**'M ENTERTAINING ITS A BLACK AUDIENCE BUT IT ISNT, AND THEY HAVE TO REALISE THAT WHEN **I** COME OVER MY STYLE IS CLEAN AND CLEAR AND IS ENGLISH. **I**'M NOT TRYING TO SOUND JAMAICAN OR AMERICAN OR ANYWHERE ELSE ITS JUST ME AND MY OWN PERSONALITY. **ALSO** ON THE RADIO YOU HAVE TO BE VERY CAREFUL WITH WHAT YOU SAY, EXTREMELY CAREFUL, AND I HAVE LOST IT ONE TIME WHEN **I** WAS ON **RUSH FM**, **I** PUT IT DOWN TO THE FACT THAT **I** WAS YOUNG AND INEXPERIENCED AND INADEQUATE TO REACT TO THE SITUATION WHICH WAS SOMEONE RANG UP AND SAID SOMETHING WHICH KING OF THREW ME OFF COURSE, KNOCKED ME OUT OF MY STRIDE, **I** WAS CUSSING WITHOUT OBSENIITIES AND ALL OF A SUDDEN .... \*\*\*\*. **I** JUST PUT THE MIC DOWN AND THOUGHT NA SAT DOWN AND HAD A LONG HARD THINK, YOU MUST STAY ON TOP OF IT BECAUSE YOU ALWAYS GONNA GET THE LIVIN AMOUNT OF WIND UP CALLS, **KOOL FM** IS STILL ON COURSE THEY KNOW HOW TO ADDRESS THEMSELVES.

**IT** MUST BE HARD WHEN YOU GET A CALL FROM AN IMMATURE AUDIENCE.

TO BE CONTINUED.....





# Tonic and Rema-Dee New Year's Eve in Switzerland

We arrived in Zurich on the 30th December, the day before the New Year's Eve party. We were met at the airport and shown to our hotel and then out to visit some Swiss jungle events that night. The venues out in Switzerland seem to mainly be old converted warehouses and factories. There were about 500 people at the Friday night part and the majority of the 500 were dancing away happily to the mixture of ragga, jungle and drum & bass. We heard a couple of DJ's and MC's who obviously are

still learning about the music, but the crowd was still lively.

The following evening we arrived at the venue and was happy to see a large, very professional and top quality sound system which, when turned up could test any of London's biggest and best. The venue was also of top quality, a converted factory transformed by backdrops and lighting.

The first couple of hours one of the other DJ's played ragga/rare groove and then beore 12 midnight, the next DJ came and played a warm up jungle set. By around 12.30 the club was packed and the champagne was flowing. We came on at around 12.30 and played until around 4.00 am.

The crowd loved the music responding to all the music and MC'ing and by the end of the night were flashing their lighters and making noise. The crowd was mixed with all types of people from young (18+)

to old, and black and white.

Big up Berndt for making it happen, and supplying the sound system and venue. Certain promoters in London could learn a lot from the Swiss promoters ie proper sound - and proper monitors and a tearin venue and an attitude free crowd.

You can catch Tonic in Switzerland/Zurich again on the 17th March at "The Call of the Jungle - Yagga Yaga Pt 3". Also big up the two German DJ's from Groove Attack Cologne, who also performed on the night, DJ Dagmar and Oliver.



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# TRADE SECRETS

by Roni Size

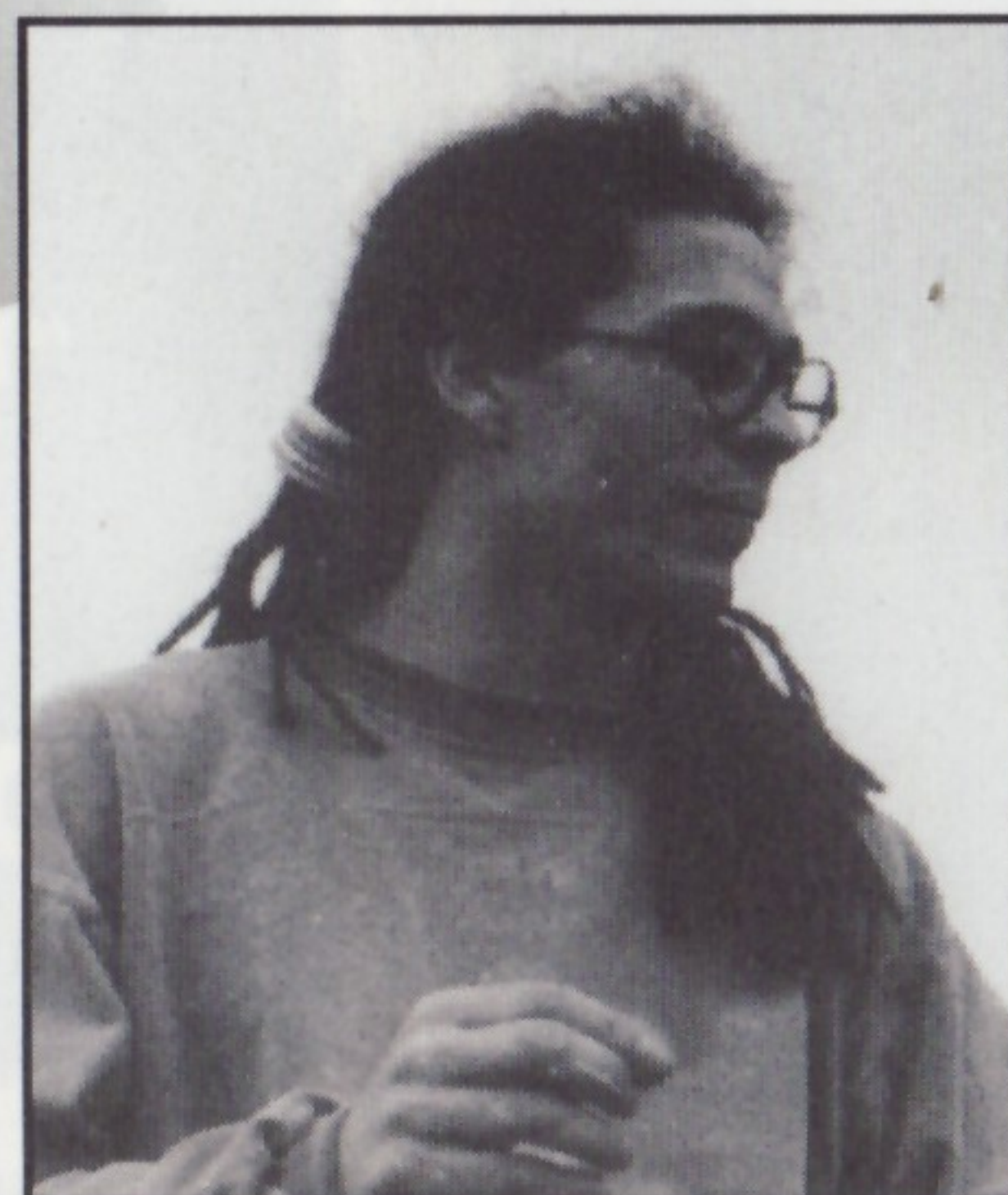
## What set up?

Since I have been writing Trade Secrets, I have found myself talking to more and more people about the studio side of things. This is good as for those who know me, know I like to voice my opinion. Any way, lately when talking about music, one question has come up a few times.

"What set up shall I get?"

My answer is this, the set up which is best for you. You see I could advise you to go out and buy an AKAI S-3000i with a Studio master P7 Mixing Desk and an Atari 1040 Computer running a set of JBL Monitors, then you would go somewhere else and they would probably tell you to get a Roland S760 sampler with a Sound craft Spirit Mixing Desk and a set of NS10 Monitors and run it on an Apple Mac. Then you would go to a shop somewhere and they would tell you something completely different.

This can be very confusing sometimes, and you can end up buying things you don't really need. I believe to get the set up you want you have to get clued up.



### 6 WAYS TO GET CLUED UP

- 1 Read Sound on Sound, The Mix, DJ, Music Tech - any music mag
- 2 Go to shops which give full hands on demos (Turnkeys, Music Land in London and any local music store)
- 3 Go into some different studios and spectate (have a good look in
- 4 Look for some courses on studio-engineering

5 Sit and listen to records and try to target the sound you are looking for.

6 Try and get some hands on experience so you can get the feel.

Before I go I would like to leave you with a thought: You have just bought the set up you want, you get home, string it up, make a tune, mix it, go down to your mates (who's got the lick system) put your tape in and it sounds wrong. This happens a few times and you start chopping

and changing your set up, you start believing you can't engineer, you just can't get a result.

Why!

One thing which is often overlooked when setting up a studio is the room and its shape! I believe to find the right set up, takes a lot of trial error and time.

Audi...Roni Size

# Demolition Man/Prizna Interview

"Fire" - 6th March 1995

Prizna are: Desi Roots, Bikey (music) featuring Wayne Young aka Demolition man (vocals)

How did you meet?

(Desi) We (Prizna) met in 1990 through all of us being involved with various different sound systems that were running at the time. Bikey already knew Wayne (Demolition Man) because they'd worked together on a reggae/ragga tune called "Pretty Lookin' Gal" in 1989.

So did you all start working together straight away?

(Bikey) Me, Charlie and Desi form 'Kus' Records in 1990 and released a couple of tunes on the underground scene that did quite well - we worked with people like Jack Frost, Evan Bennett (Esther from Eternal's brother) and Loretta from 'Bomb the Bass'. Then when Wayne came back into the country early last year (after a spell in the USA) we bumped into him outside a jungle rave, went

into the studio and came up with "Fire".

So what was Demolition Man doing in the US? (Wayne) I'd been involved with the "In Ting" and "Justice" sounds in the late eighties/early nineties and done a couple of tunes on the underground scene and got involved with the whole rave thing over here - I had family in America and heard that the scene was good over there, so I thought I'd sample it for myself. As soon as I got there I entered a DJ competition and won - from there I got involved with different sounds and got to work with people like Ninja Kid, Bounty Killer and Lady patra. I heard that this jungle thing was taking over England so I came back in 1994 and met up with Prizna and went in the studio with them to voice a few jungle tunes they'd been working on.

So what were you all doing before Prizna/Demolition Man was formed?

Desi: I was with 'bandit', a

reggae/ ragga outfit that used to perform with a few sound systems during the eighties - we also cut a few tunes for the udnerground circuit.



Bikey: I was involved with the Sir Coxson Sound and travelled all over doing various different stage shows/clashes. I also put out a lot of tracks, including "Pretty Lookin' Gal" which I did with Demolition Man.

Who are your musical influences?

Lloydie Coxson, Dillinja, Lee Perry, Bob Marley, Trinity, Dennis Brown - there's so many.

What DJ's do you rate on the jungle scene at the moment?

There's a lot of good DJ's about, but if we had to mention names it would be Fabio, Grooverider, Jack Frost and Mickey Finn.

What's next for Prizna and Demolition Man?

(Bikey) We're just gonna keep on doing what we're doing and continue producing the high quality sounds that has earned us the success we're having at the moment with "Fire" - we're already working on the follow up to "Fire" and it's sounding rough!

Prizna and Demolition Man would like to say a big shout to:

Andy, Jimmy and the Labello Crew, Charlie, Winston, Michelle and Karen (Kus Crew), Kenny Ken, Darren Jay, and Dr S Gachet for their support with "Fire", Grooverider, Mickey Flinn, Terry Tee and the Knowledge/Wisdom Crew... and last, but by no means least all junglists everywhere.

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**Sedzy - All My Love - Flex Records**

Using the string, break from Soul II Soul's 'Get a Life' this tuff amen track is a sure fire winner, rugged D & B tearin'. 9/10

**Source Direct - Fabric of Space**

For those who don't like it too hard a funky stringed up number with a mish mash of various funky beats one for the groovers. 9/10

**Leviticus - Burial - Philly Blunt**

The one you've all been waiting for with 4 big fat and heavy mixes

featuring Roni Size amongst others, no need to hype this one cause you've all heard it. 8/10

**Vivid Dreams Vol I - Rise Up - Intellect Records**

This being the second release on the Intellect Label. Very eerie, piano intro going into a rollin amen apart from a few edits here and there that's about it, nice strings, tuff beats and a funky b-lines - worth checking. 8/10

**Intelective III - Jump Up**

Very much like Stamina totally ruff mash up beats with a ruff bouncy b-line and a killer ragga break. Same kind of warpedness as Stamina. Kicks on a system. Buy on sight. With 2 different mixes. 11/10 DNO

**Intelective II - Majistrate - Big Tings & Run**

Run it: Intro starts nice and drifts with ruff hard cutting hip hop beats with a steady build up of tearin amen. This tune just lets off wicked with 'Run it rude bwoy' as the vocal along side a floaty female voice, cut in nice.

Big Tings: This tune is so good I had to review both sides, 'Big Tings' this is a total wall shaker just buy it - simple as that. 11/10 DNO

**Voyager Remix - Lucky Spin**

Nice rolling tune, takes you through dark and light bits with a smooth feel behind rolling choppy beats. 10/10 DNO

**Philly Blunt - Sellasie I / Gangster - Trinity**

Sellasie 1: Wicked dub samples throughout with a break beat that is just so intelligent beyond possible thought. Totally oh my f@!\*?ng God check this out. Buy on sight, this is serious. 100/10  
Gangster: More on a ragga tip with same intelligence in the beats as Sellasie 1. 10/10 DNO

**RIP - Remarc - Sub Base Records**

Oh my f!@cking gosh what a tune, skankin b-line under wicked tappy and amen beats with a sharp cutting edge, ruff ragga vocals and a female vocal that just kicks on a system, nuff flavours running in this, appealing to almost anyone with taste. Well put together, look forward to the next Remarc release, 3 tracks to choose from all ruffer than a gladiator on crack. 100/10 DNO

**Tiger Style/Mash up Da Place - Ganja Records**

Volume two remixes, same samples, spiced up to the max. Mash up the place being my fav, totally dark remix by Origin Unknown. Tiger Style Remix by Krome & Time is more on the jump up tip with Krome & Time leaving their trade mark with their tearin amen. 9/10 DNO

**Jungle Pressure - Quality Control**

Intro that's just wicked, totally different style and flavour with a much worked on breakbeat not of the usual layout but deep and kicking. Buy on sight, one for the intelligent junglist - ruff 11/10 DNO

**All the crew - Roni Size - V Records**

This is a must for every single record buyer from here to there and back again. The king of the swing is firing on all cylinders once again. "All the crew" on A side has a piano intro with "All the crew must big up" being chanted throughout, then it drops to super shuffly amen and builds a wicked vibe - no hype required. B side is a remix of the classic "Its a Jazz thing" - Ruff 20 / 10.

**Out in the Streets - Rude Bwoy Monty -**

Remixes Frontline Records  
Pascal and Junglites do some damage with this chopped up remix. My fave is Pascal's mix on a-side, same flavour as original with heaps of edits and a wicked amen drop - sure to be a seller. 10/10

**Steppa's - Foul Play - Moving Shadow**

Shuffly intro for about a minute which gets you wandering then it drops oh my gosh! Aaaaaooooo - wicked vibe builder wicked beats - ruuuuuuff. Definitely one to swap you 36 bedroom mansion for. 150/10

**More Rockers - You're gonna make me**

Some different business here, nice in time vocals which are surprisingly catchy "You're gonna make me love somebody else, if you keep on treating me the way you do" beats much the same as Roni Size's "All the crew" with saps, pows and funk b-lines all over the place. Good 4 tracker - one for the masses. 20/10

**Scarface - Hand of the Dead Body - Goldie Remix**

Not being an authority on the hip hop vibe I'm a bit dubious about writing this one. But I'm confident in saying this is going to be another smash for the man of the moment - Goldie. Hip Hop orientated start to finish along with Ice Cube samples of the original Scarface, if the Gangster style is the lick for you - this one's yours. PS. I'm sorry about your brother. 10/10

**Prizna Featuring Demolition Man - Fire Remixes - Labello Blanco**

One for the hey, hey massive, time to inflate your chest. Everyman and his dog knows this tune, this being the first of 2 remix 12"s with mixes by Urban Shakedown, Rogue Unit and Nasty Jungle aka L-Double. My fave is the Urban Shakedown mix which is currently doing some serious damage. There will be free goodie bags given to anyone who can tell me what he is saying. 9/10

**Jus Jungle - Gold EP - Trouble on Vinyl**

Nice stringy intro with horns and half speed beats with the addition of some mellow ragga vocals which is followed by some militant amen which flows throughout. 2nd track on b-side is also pretty ruff. 9/10

**Moby - Feeling So Real - Soapbar**

Yes, yes, yes, the infamous Yes, Yes, Yes is on general release what can I say you've all heard it, bumpy b-line and bouncy amen - ruff. 10/10

**Deep Jungle - Unknown - Red**

I think this is No.3. A side is a stringy melodic number with punchy beats and X-amount of eeriness, funky b-lines and another Ooohy sort of vocals which grows on you. B side is a jump up ragga come tear out amen type of track which is quite catchy really with more edits as the track goes on, one for the masses 12 / 10

**DJ Kane - Game over - Renegade recordings.**

One of my faves at the moment with the "Game Over" sample taken from the film Aliens blended wickedly with choppy, tappy beats with drifts dub reggae samples in background alongside Space Invader noises with old hip-hop samples that will put a smile on a few peoples faces. A chewn drowning in flavour 12 / 10

Also look out for Hard disk 6 feat MC Duke and Booby trap records 006.

Don't forget the newest adventures in the Hardleaders series Kickin "Jungle Dub" LP which is a collaboration of Jump up ragga and deep drums by such artists as Dillinja, Tom + Jerry, Krust, Roni Size and Lemon D amongst others. As far as compilations go these days I would put this one nearer the top of the pile. 10 / 10.



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It's a Shame - Lionist  
Crying - Mr Realistic  
You we mean - DJ Sparks  
DFX - Cool Hand Flex

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All Massive remix  
The Brotherhood Vol 1  
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Words of Wisdom - Phaze 3 / Klass A  
Haunted - Little D  
Future Sound - Hellraiser + Original Vibes

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1) Doom to Fail - Ganja Crew - Dub Plate.  
Forthcoming on Ganja this one's very much on the gangster tip with plenty of hip - hop sounds in it, simplistic breaks and rollin b-lines and nice little jazzy wow wow noise give it a smooth but tough sound. One for the B-Boys, check me for plates.

2) Selectors roll (Remix) - T- Bone - Dub Plate.

For those who bought the original, this is no disappointment, a full on power drive into jungle with Rare Groove, Ragga and Amen (S3000 Style) kickin it all the way. One of many tracks to be released by T-Bone this year, watch this space for details.

3) DJ Phantasy - Ruff + Ready - Dub Plate.  
This is Phantasy in a new light, Ruff + Hard, Drum + Bass with a nice horn and vocal. This one ripping up the dancefloor, watch out for my remix coming later and again check me for plates.

4) The Bounce - Back 2 Basics - Dub Plate

Big up Jason and the rest of the Back 2 Basics crew for putting out such good stuff and this one's no exception. Along piano intro gives you the impression that this is going to be a mellow track, but the drop happens explosive style and changes the program completely. To be played anywhere - Loud + Proud.

# HYPE'S Ripe Selection

**Winner of the Best Male DJ of  
1994 at the Elevation Hardcore  
Awards Ceremony**

5) Steppas - Monty - Frontline.

This one is for the rude boys and as the title says its a Steppa, ruff b- lines that shake the place down believe me, Pascal & Monty on the mix showing Frontline will be one of the leaders of 95.

6) Krome + Time - The Licence remix -  
Tearin Dub.

Destined to be massive the long awaited remix is no disappointment, They've made it even more manic than the original. Staggered drum + bass, loads of energy ripping out in typical Krome + Time style. P.S. Look out for my remix of Ganja Man it should be finished by the time you read this column.

Anyway until next month.....laters....Hype.

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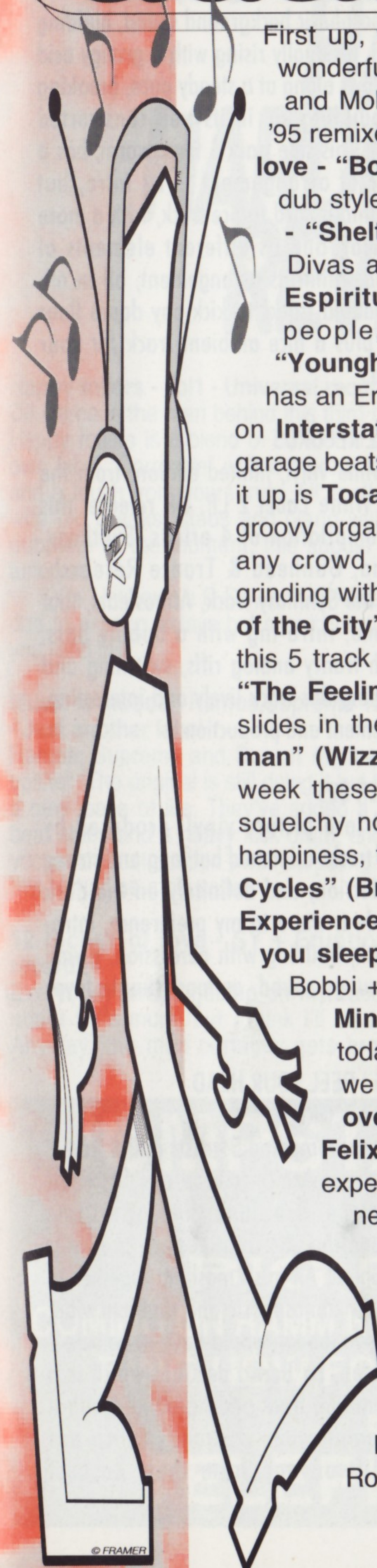
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# adams house



First up, various uk releases , **Kim English** - "Time for love" (hi-life) wonderful vocal garage with mixes and production by Morales, Ten City and Molison + Malone, **Olga** - "I'm a bitch" (UMM) has taken on board '95 remixes, more pumpin house with aggressive vocal samples, **Shades of love** - "Body 2 Body" (Vicious u.k) Vasquez and Vicious doing their usual dub style with hints of Royal House in it, a must for Vasquez lovers, **Circuit** - "Shelter me" (Pukka) has undergone remixes by Mr Roy and Dancin Divas another classic track beefed up for today's clubs, **Tin Tin out + Espiritu** "Always...." (Wea) signed from Hooj, big cheese for happy people, doing the business on floors and radio, **Gloworm** - "Younghearts" (Go - Beat) club house with those distinctive vocals, it also has an Eric Morricco rmx of "Carry me home" which is very good, coming out on **Interstate** is **Mass Fusion** - "Running back to me", slapping, skippy garage beats with smooth vocals which are on a 5th street players tip, pumping it up is **Tocayo** - "Live in peace" (Limbo) tc 1992 guitars, piano breakdowns, groovy organ and a vocal that most will know and sing, a track that should lift any crowd, **X-Trax** - "Vol 1" (Aura) if you like hardfloor and your music grinding with acidic riffs then you should check this out, **Fusion Beats** - "Song of the City" (Underground Vibe) for those more adventurous vinyl addicts, this 5 track EP is jazz influence with a touch of DJ Pierre, **The Watchmen** - "The Feeling" (Catch) smooth dub house with familiar vocal samples which slides in the mix and grooves the dancefloor well, **Diss-Code** - "I Need a man" (Wizz) girlie coloured vinyl from the man who must release a record a week these days-(Hello Gary)- Happy-up in the air-House with pianos and squelchy noises which should suit most people, check the original mix for happiness, for an excellent piece of trance check **Pete Lazonby** - "Sacred Cycles" (Brainiak) back to that smooth garage sound who else but **The Zoo Experience** Feat **Luca** are releasing a vocal extravaganza called "How do you sleep at night?" (Hype + Glory) totally would you would expect from Bobbi + Steve, another golden oldie from 89' that's been remixed is **The Minute Men** - "OK, Alright" (Transworld) once again beefed up for today clubbers quite good but lacks interest, going over to the States we have te new **Pamela Fernandez** double pack called "Lets start over" (Cuttin) vocals, piano's all you need, out on **power music** are **Felix da Housecat** rmx's of "Storm", pulsating house what you would expect on this label, for those who swing them handbags listen to the new **Ce Ce Peniston** - "Keep giving me your love" (Columbia) girlie Morales mixes for any club, **M-Five** - "Lift me up" (Sorted), Duke, Pierre style house which pounds and builds, out on **Rey-D** is **Native Dancers** - "Feeling" the deep dark mix being my fave and sounding like its title mysterious and deep, there's loads of uk + European and american releases at the moment and here's a few more artists worth listening to :Voices of Faith, Wink, Kamasutra, 2 Deep, Salt city orchestra, Centurions, Invader rmx, Rozzo, the list can go on so go and pester your local R.S.A.



# THE MAINSTREAM TECHNO REVIEW COMPILED BY MATI PARKS

## CARL COX - FACT - REACT RECS

19 tracks of trance, acid and hard trance, mixed and constructed in perfection, by one of the rave scenes legends. If you are unaware of how good techno can be, and you are looking for an introduction into techno, and to be educated as to how techno could be mixed and sound, then this for sure should be on your shopping list. With a compilation of artists, such as Jeff Mills, DJ Hell, Joey Beltram, Thomas Heckman and many more, one not to be missed.

## SILHOUETTE ELECTRONIQUE NO 1 - PLACID FLAVOUR RECORDS 003

3 track 12", 2 of which in my view are a waste of vinyl, but my reason for purchasing this 12", is b-side track 1 HEIKE, which is a bumpy little babe of a track, and would quite happily fit to any set, providing the tempos rite and it isn't gabba. This well produced track has a curious variety of sounds, which for sure put a smile on my face, by the happy and uplifting vibe it produced.

## POLYFUSION EP - SAXONY PRODUCTIONS 005

4 track acid EP, 3 of which regularly get injected through the needles of my 1200's, the main track for me, is this side track 1, 303 Xpose. Though most acid tracks are based round TB303 and 909 drums, as is this 12". This side track 2 NEWM "Acid Chant", which has a unique styled vocal, performed by Schimpi, it's difficult to explain how Schimpi sounds, except different.

## AURAL TRAXX -

### AURAL SATISFACTION RECORDS 001

4 track luminous green vinyl, 3 of the 4 are worth the playing. This side track 1 Procyon, intro's with a creepy atmospheric background sound, building into the beat, gradually rising with a grungy acid line, which flows along at a steady pace, breaking down and building up, in its well constructed arrangement. This side track 1 Brainworm, has a similar style of arrangement in its intro, but builds more into a hard trance track, with a more up tempo beat, and its different elements of analog sound within its arrangement, all in all, two well produced tracks to kick any dance floor into action, plus a nice ambient track for your chill selection.

## WHITE LABEL RECORDS

4 track EP white vinyl, limited edition, from the forthcoming White Label 2 LP, UK release, this 12" has a compilation of 4 artists, Synthasy, Mosca Sound, Gunhead & Trance Research. Though it is the Synthasy track, Atmosfears, that does it for me, intro-ing with a bubbly bass, building with trancy analog riffs, switching and varying, keeping this track lively and interesting, in its arrangement and production.

## JUNGLE FEVER 025

2 track acid face picture vinyl, produced by Walker, both tracks unnamed but long and strong in their production, and definitely on the dark side. The b-side is more to my preference, intro-ing with a kick, building with percussion, giving an overall grungy sound, as most jungle fever tracks

## PLANET DOG - PEEL YOUR HEAD - PLANET DOG RECORDS

12" double pack, compiling 5 artists and 8 tracks. This double has elements inspired from all around the globe, dub, funk, soul, sitars and instruments and the like from eastern provinces of the hemisphere. All mish mashing together to create a mellow atmospheric and ambient vibe. My personal fave though would have to be side 1 track 1 Gameleh, by Banco de Gaia which is a wicked ambient dub track and is produced with a wonderful compilation of sounds which are enough to lift anyone from their darkest moments.

# SLIPMATT'S HAPPY HARDCORE REVIEWS

## Happy rollers - vol1 - Universal records

DJ Demo is the man behind this third record on Universal. Happy rollers is a blend of DJ Demo's own style from his own label "Corrosive" with a more hardcore uplifting style and a touch from yours truly. All in all a good strong tune with big breaks, stabs and piano with no let up, big on dubplate at the moment, this should be demo's biggest tune yet.

SY + Unknown's D-Day on Universal has been delayed due to printing delays but should be released by the time you read this.

## Music is moods - Ramos, Supreme + Sunset regime rmx - Just another label

Ramos, Supreme and Sunset regime do their bit to this uplifter. The original is still doing it but this new mix gives it a new lease of life. They've added a techno feel with off beat stabs and a heavy kick drum, and the piano line and vocals are just spot on, with these big names on the cover this should be a big seller.

## 12 Inches of love - SY + Eruption - United dance records

Everybody keeps getting on my case to say something about SY's mum, but I think I'll steer clear of that one. Anyway, the man certainly gets around and now he's



teamed up with Eruption to give us 12 inches of love, As you would expect from 2 exceptional DJ / Producers, this is a kick arse uplifter, and its nice to hear a sense of humour for a change. This should do well for United dance to follow the success of Dougal + Eruption. I wonder who's the next DJ on Eruptions list.

## Drop the bass - DJ Seduction - Vibes + Wishdoka remix.

Things definitely seem to be getting more and more stompy lately, including Vibes + Wishdoka who have done an excellent job on this remix. Impact is what this tune has got, with a collection of excellent sounds and put together in fine VW style, matching the original and more. Vibes + Wishdoka have also remixed "Let it lift you" for Just Another Label which is ripping up the dancefloors on dubplate.

## Rise and Shine - Pusher - Happy Jacks.

Another stormer from Billy (alright mate) Bunters Happy Jacks stable. This has been on dub for a couple of weeks now tearin up raves whenever its played. Starting with a heavy stomp, into piano and brilliant build up of vocals and strings, and eventually into a techno stab. With all the stretches and breaks this should be a big one.

## In effect - Slipmatt / SY + Unknown remixes - Slammin vinyl.

Two new mixes for 95 with all the original bits, but mixed around to bring them up to date. The SY + Unknown side is more musical while my side is a bit more breakbeaty. Cant say too much about my own mix so you will have to check it out for yourselves.

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5 HQ CHART - 0533 627475

- 1 Blackstar featuring Topcat - Champion DJ - Congo Nati Recs
- 2 MA2 - Hearing is believing - Formation
- 3 Peshay - Piano Tune - Good Looking
- 4 Tekniq - Moods of Music - Formation
- 5 Layla - Got to Find Love - Inferno
- 6 Melody Madness - Cool Hand Flex - In Touch Rec
- 7 Keep Jumping You Bastards - Shut Up & Dance Rec
- 8 Worries in the Dance - Remix - London Something
- 9 Easymen - Easymen - White
- 10 Ganja Vol 1 Remixes - Cops - Ganja
- 11 Amazon II - Beat Booyaa Remix - Aphrodite
- 12 Hello Lover - DJ Hype Remix - IQ
- 13 DJ SS Part 3 - Rollidge - Formation
- 14 Omni Trio - Feel Good '95 Remix - Movin' Shadow
- 15 Kenny Ken - Everyman - Rugged Vinyl

Chart supplied by VAS.

FUSION RECORDS TOP 10 - PORTSMOUTH  
COMPILED BY DJ VINYL GROOVER - 0705 293323

- 1 DJ Sy & Unknown - The Anthem - Hectic Records
  - 2 Vibes & Wishdoctor - Drop the Bass Remix - Impact Records
  - 3 Elation - Time to Move Ep - Die Hard Records
  - 4 DJ Brisk - Make it Rough - Remix Records
  - 5 2 Croozin - 2 Pumpin - Remix Records
  - 6 On Top - Sense of Summer - Universal Records
  - 7 DJ Sy & Unknown - Sudden Impact - Impact Records
  - 8 Eraserhead - Life is a Mystery - On Fonze Records
  - 9 4 the Floor Volume 2 - 4 the Floor Recordings
  - 10 Extatic 3 - Feel the NRG - By Mr Hyde
- PLUS 3 WICKED TUNES DUE FOR RELEASE OVER THE NEXT MONTH
- 1 DJ Vinylgroover & C Grayson (Hectic) Groove Control
  - 2 Jammin & Wilson (Explosive Vinyl) Virtual Raver
  - 3 DJ Fury & JDS (RSR Records) Age of Stomp

Section 5 - Top 15 Chart - 0171 351 6853

In no order

- |    |  |                        |
|----|--|------------------------|
| 1  | Flatliner Remix                                  | Ram Records            |
| 2  | Photek 4 'Water Margin'                          | Photek Records         |
| 3  | 'Oh Gosh' Undercover Agent                       | Juice Records          |
| 4  | Back 2 Basics 'Boo' Remix                        | Section 5 Records      |
| 5  | DOPE 'Burning'                                   | Rugged Vinyl Records   |
| 6  | Foul Play 'Steppas'                              | Moving Shadow          |
| 7  | Rude Bwoy Monty 'Out In Da Streets' Pascal Remix | Front Line Records     |
| 8  | Wax Doctor Remix 'Sounds of Life'                | Certificate 18 Records |
| 9  | Layla - Ray Keith Remix                          | Inferno Records        |
| 10 | LTJ Bukem 'Horizons'                             | Good Looking Records   |
| 11 | DJ Harmony 'Let Me In'                           | Moving Shadow          |
| 12 | Krome & Time 'Tiger Style' Remix                 | Ganja Records          |
| 13 | Deep Jungle 003                                  | Deep Jungle Records    |
| 14 | Digital  | Timeless Records       |
| 15 | Demolition Man 'Fire' Remix                      | Labello Blanco Records |



ADAMS CHART - 01702 436893

- 1 - Danny Tenaglia - "Look ahead" - U.K Tribal.
- 2 - Jestu Funk - "Can we live" - U.K Deconstructed.
- 3 - Solitaire Gee - "Slumberland" rmx's - U.K Phat as Phuck.
- 4 - Shades of love - "Body to Body" - U.K Vicious muzik.
- 5 - BT - "Embracing the sunshine" - U.K Perfecto.
- 6 - Kamasutra - "Censored" - Ital Wild flower.
- 7 - Delicious Inc - "Delicious poem" - Ital UMM.
- 8 - Tocayo - "Live in peace" - U.K Limbo.
- 9 - Firefly - "Supernatural" - U.K Slip' n'Slide.
- 10 - Staxx - "You" - U.K Champion.
- 11 - Music Freaks - "Da pitch is wild" - U.S Power music.
- 12 - Circuit - "Shelter me" rmx - U.K Pukka.
- 13 - The question - U.K Black sunshine.
- 14 - Pamela Fernandez - "Let start over" - U.S Cuttin
- 15 - Louie Gaston - Test Press.

WHERE TO GO

WEDNESDAY

LONDON SOMETING - EVERY WEDNESDAY - SAMANTHAS, 2 NEW BURLINGTON STREET, W1 10 TILL LATE £5

FRIDAY

CLUB TELEPATHY - WAX TEMPLE MILLS LANE, LEYTON GUEST DJ'S INCLUDE SWAN-E, DEVIOUS D, RANDALL, LTJ BUKEM, PHANTASY , ANDY C, BROCKIE, GROOVERIDER. 10 PM - 6 AM. £10.

AJAX 12 DALSTON LANE, LONDON E8 £10 11-6AM. GUEST DJ'S WEEKLY INCLUDING DEMOLITION CREW, NICKY BM, KENNY KEN, SEDUCTION, LTJ BUKEM, FOOD JUNKY AND BILLY BUNTER PLUS 2 OTHER ARENAS FOR HOUSE AND TECHNO.

SATURDAY

INNERSENSE AT THE LAZERDROME 267 RYE LANE SE15, OPEN 10 -7AM. COST £10 DJ'S DR. S GACHET , RANDALL, RAY KEITH , NUT E I, PROBE & GUESTS MC'S. SPECIAL GUESTS WEEKLY

OSCARS - CLACTON PIER, ESSEX. GUESTS WEEKLY INCLUDING RANDALL, DR S GACHET, GROOVERIDER, LTJ BUKEM + OTHERS. 2 OTHER ARENAS. 9-2M - £3

QUEST @ PALOMA'S BANQUETING SUITE, BROAD STREET, WOLVERHAMPTON SATURDAY 28/1/95 MONTHLY SPECIAL 8-2 £8.00. MARCH 25 DJ'S: NEXUS, EASYGROOVE, TOP BUZZ, MICKEY B, RANDALL, KENNY KEN, GROOVERIDER, MC'S RIBBS AND SCARLETT.

AMAZON @ 1ST BASE NIGHTCLUB, WORCESTER STREET, WOLVERHAMPTON 9.30 - 2.00AM £7.00. MARCH 4TH DJ KID, BRYAN G, MICKEY FINN, MC'S FEARLESS, PHANTOM, MARCH 11TH: UNIQUE ARTISTS NIGHT, DONOVAN BAD BOY SMITH, RANDALL & HYPE, SIMON BASSLINE SMITH, ANDY C, DARREN JAY, MCGO MARCH 18TH: TAYLA, FABIO, LTJ BUKEM, MC'S CONRAD, BASSMAN MARCH 25TH: DAZZIE, NED RYDER, TOP BUZZ

CLUB LABYRINTH 12 DALSTON LANE, LONDON, E8. £10 11 -6AM GUEST DJ'S WEEKLY INCLUDING VIBES, BILLY BUNTER, SLIPMATT, RAMOS, KROME, SLAM, JIMMY J AND VINYL GROOVER PLUS 2 OTHERS ARENAS FOR HOUSE AND TECHNO

SUNDAY

THUNDER + JOY RAW CLUB, GREAT RUSSELL STREET, LONDON. 11 - 5AM. £5 £4 12 GUEST DJ'S WEEKLY INCLUDING BROCKIE, RON, DARREN JAY, GROOVERIDER, RANDALL, HYPE, SWIFT, RAP AND NICKY BM AMONGST OTHERS PLUS HOUSE ROOM.

ONE OFFS

AWOL AT THE MINISTRY 103 GAUNT STREET, LONDON 1ST THURSDAY OF EVERY MONTH 10 PM - 4AM. DJ'S MICKEY FINN, KENNY KEN, RANDALL, DR S GACHET, DARREN JAY, MCGO & ROY THE ROACH, TONY TRAX, RICHIE FINGERS, TOMMY COCKLES, LAWRENCE BAGNALL. £5 MEMBERS, £7 NON MEMBERS. 071 613 4770

JUNGLE BASE @ CELLAR, 27 NORTH STREET, ROMFORD. EVERY SATURDAY NIGHT 9 - 4 AM. RESIDENTS DJ COOL HAND FLEX, A-SIDE, DO'E PLUS GUESTS EACH NIGHT RESIDENT MC'S ERB/OBI & MAGIC. ADMISSION £6 £4 10PM, £7 AFTER. NON-MEMBERS £8. MEMBERSHIP AVAILABLE AT CLUB.

HYPERBOLIC, FRIDAY 27TH JAN, SPEEDWAY STADIUM, KINGS LYNN. 9 - 7AM. £15 DJ'S SLIPMATT, EASYGROOVE, FREEFALL, TROUBLE, MASTERVIBE, CLARKEE, STEVE K, DYNAMIX, DOUGAL, VIBES, KENNY KEN, DOPESKI, GROOVERIDER, NICKY C, RANDALL, HYPE IN 2 ARENAS PLUS HOUSE ARENA + TRANCE ARENA.

JUNGLE FEVER - SATURDAY 18 MARCH 95 SANCTUARY MUSIC ARENA, DEBEIGH LEISURE, SAXON STREET, MILTON KEYNES. DJ'S: GROOVERIDER, BROCKIE, RON, ANDY C, HYPE, RANDALL, MICKEY FINN, DARREN JAY, SWIFT, BRYAN G, SL, KENNY KEN, FOOTLOOSE, MARLY MARL, CRAZY LEGS, TONIC, PRESSURE X, ASH, RODNEY T, KANE, MC'S DET, FIVE-O, RAGGA TWINS, MOOSE, REMA-DEE, CO-GEE, GEE £18.00 + BF 0181 806 0996

DREAMSCAPE - SATURDAY 11TH MARCH 95 SANCTUARY MUSIC ARENA, DEBEIGH LEISURE, SAXON STREET, MILTON KEYNES. ARENA 1 - HIXX, MASTER VIBE, SS, DOUGAL, PHANTASY, RAMOS, RANDALL, VIBES, KENNY KEN, SWANN-E- ARENA 2 - BRISK, RAY KEITH, VINYL GROVER, CLARKEE, SLIPMATT, GROOVERIDER, SY, HYPE, SEDUCTION, JJ FROST. MCS - MAD P, FREESTYLE, MAJKA, RIBBS, MARLY, WARREN G , JOKER - ARENA 3 - TECHNO - LOFYGROOVER, DAZ SAUND, CLARKEE, TREVOR ROCKCLIFF £200 + 10% BOOKING FEE.

GENERATION 3/3/95 UNDER 18'S PALACE HOTEL, SOUTHEND. 8 PM - 12.00 MIDNIGHT. £4.00. DJ'S RANDALL, BAZIL, FRENZIC, FADER, MC SPANGLER G

ENERGY 18/3/95 PALACE HOTEL, SOUTHEND 8 - 2 AM. £6.00. DJ'S LTJ BUKEM, HYPE, KENNY KEN, BAZIL, FADER, MAGISTRATE, MC'S CONRAD, SPANGLER G

WORLD DANCE APRIL FOOLS BALL. SAT 1ST APRIL LYDD INTERNATIONAL AIRPORT, NR ASHFORD, KENT. 8-8AM, £19 MEMS, £23 NON. DJ'S POOCH, VINYL GROOVER, VIBES, MICKY FINN, RANDALL, SLIPMATT, ELLIS DEE, SWAN-E, KENNY KEN, HYPE PLUS HOUSE ARENA DJ'S PHIL PERRY, LUVUP AND OTHERS.

URBAN JUNGLE. WED 22ND MARCH. CLUB ART, 9 ELMER APPROACH, SOUTHEND. DJ'S TURBO TOGS, KILLER, COLIN FUEL, RUN-T-INGS, MC SKELETON, TERRORIST. £4 0378 665691

HARDCORE HEAVEN WED 5TH APRIL CLUB ART, 9 ELMER APPROACH, SOUTHEND. DJ'S RANDALL, FRENZIC, TRACKS, DARK NOISE ORIGINAL, MC SPANGLER G £3.

DANCE PARADISE TIFFANY'S, MARINE PARDE, GREAT YARMOUTH. 7-2AM £8.50. DJ'S ARENA 1-SLIPMATT, VIBES, SEDUCTION, BRISK, CLARKEE, DOUGAL, BILLY BUNTER, ARENA 2- RANDALL, RAP, LTJ BUKEM, GE REAL, RATTY, DR S GACHET, MASTERVIBE PLUS 2 OTHER ARENAS FOR HOUSE AND TECHNO.



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# ONE MAN AND HIS DOG

## PART TWO

I think it was about Aug/Sept 1993 that I started to get more noticed as a DJ. It was about this time that I got a booking for Jungle Fever at the Edge in Coventry, this was the first 100% jungle party I had done and I really wanted to make a good impression so I did my ground work and sorted myself out with some good tunes. It was inspiring because it took me to another league where it was more challenging, up to that point I had been making and playing music that I liked but it wasn't 100% the way I wanted it to be but for this rave, I was playing a set I was totally into myself. After this I really felt as though I had put my foot in the door it was a turning point in my career, then in 1994 I continued getting a lot of jungle work and general DJ work everywhere and more bookings out of the country.

I had previously done work abroad such as in 1990 I went to Japan with Shut Up and Dance, then in 1991 I did a DJ Hype tour of Japan which I thought was weird because I didn't think they would pick me above people like Grooverider. In 1994 I played in Europe a few times and I recently went to Switzerland with Randall and MCGQ. I've also had offers to play in Canada, Australia and America, I did actually miss the plane for the Canada one apart from that I feel my work load over here is too heavy to go out of the country for too long, what with DJ'ing and the running of

my label Ganja records which is doing really well at the moment. Over the next few months I should be returning to Germany and possibly Amsterdam, Japan and Chicago.

I'm involved in a lot of remix work at the moment such as Hitman, Ganja Man and I'm also going to be doing a jungle mix of a rap tune from the States by a guy called King Jus which is good for me because I started in Rap music and was influenced by them and it's good to see the tables turned. Hopefully I should be working on a Hype album or a Ganja album this year or possibly even both.

Before I got the name Hype I was called Doctor K and used to play on a pirate radio with a friend, me playing rap and him playing reggae. Shortly after this I started playing on Fantasy FM and I thought I'd make a fresh start and go under a new name to play on Fantasy, at the time I had a Batman T-Shirt which had the word Hype on it. I liked the name and decided to use it seeing as I had a top to match.

I also thought it would be interesting to go on a radio where no-one had ever heard of me, and do what I do,

because no-one else was doing that kind of scratch mixing at the time. The closest they had was Carl Cox on 3 decks and he didn't really scratch or cut up the records.

There has been a few turning points in my career such as playing on Fantasy which is what actually introduced me to the public and I think that was my biggest boost because I'd gone from having friends say you're good when I played out at house parties to playing on a station that's getting right across London, so for me to play to such a big audience was not only exciting, but motivating also it's things like this that seemed to keep me going as a DJ. When I set up my label for example, it inspired me to knuckle down more on the music side of things. Playing at Jungle Fever inspired me as a DJ. When Goldie made Terminator it inspired me in making music because at that point the music was on a bit of a downer in the ravescene and there wasn't a great amount of new or innovative sounds coming out of it and I think this tune gave people new ideas. He opened a door that gave people like me the inspiration to go away and make a tune. Getting respect from your peers is good, also like when I make 'You Must Think First' and JJ Frost said he really liked it. It was a confidence boost because when they pat you on the back you know you are going in the right direction.

Also when I did the "Hello Lover" remix at first I wasn't too hot on it but I was getting a good feedback from a few people and Roni Size put it No 1 in a chart. Now to me that's a confidence boost because whenever you read an

## DJ HYPE

interview it's always Roni Size in the rated producers bit and for him to put me No 1 was wicked. When I first do a track I'm never that in love with it, I don't sit there saying 'yeah, this is good, this is gonna be a hit', I'm usually saying 'this is pretty crap' but I use Andy C, Brockie and Randall as my main critics and if they give me the thumbs up, it's going out, if they don't - it's not and touch wood I haven't had any thumbs down yet. But I think everyone needs to be told they are good sometimes, not too much or your head would explode, but everyone needs that little boost.

Being a DJ on the so called circuit the work load is harder than a lot of people perceive it to be, for example, with me I write, produce and engineer all the tracks on Ganja Records. Doing that and DJ'ing 3 or 4 times a week plus running round and cutting the dubplates, it's hard to do it all and do it all well. The hardest thing about being a so called name is that you can't go through a stage where you're playing pathetic, if you are DJ Nobody and you don't

play that well - nobody was expecting you to anyway. but if you're on the circuit you have to play well, you can't say 'f@k it, I ain't gonna cut no dubs for 6 weeks, I'm just gonna lock myself in the studio' - you have to do both.

As far as what I want to pursue more, producing or DJ'ing, it's definitely a case of me going through phases. I might have a couple of months when I'm really more interested in producing music than the DJ'ing. Don't get me wrong I always enjoy the DJ'ing when I'm out in the rave playing but sometimes, I don't like the chasing people for the right music part. But really I think for me anyway, producing and DJ'ing go hand in hand - I wouldn't do one without the other.

The biggest tracks so far for me sales wise would be 'The Exorcist' which was Kiss FM's official No 1 selling house track of '91 or '92. And also the Isotonik Track which reached No 25 in the national charts, but respect wise I'd say everything I've done on the Ganja Label. I also think 'Shot in the Dark' which was my first track with Sub-Base gave me a lot of recognition also when I remixed '6 Million Ways to Die' for Uncle 22, it was Uncle 22, DJ Dextrous and Smiley from SUAD that inspired my b-lines. Aside from that, I don't think there's any one track that has made me, it's more the consistency.

My music tastes have always been varied. I'm into everything from opera to reggae to dub to rap to soul to classical. I'm into everything except rock and even that I don't hate, but I'm just not into it.

I've had a few embarrassing moments such as when I was playing at an under 18's rave in Harlow and when I went to jump off the stage my foot caught and I fell off the stage. Also when I was in Japan DJ'ing in a big amusement park called Spaceworld in front of 2,000 people and there was steps and a slop and PJ from SUAD told me to run down the slope if ya think you're good because it was all wet and slippery and me like an idiot did it. I ended up flying 20 feet in the air and landing on my back - ouch. I had to leg it out of the stadium because I was so embarrassed. Finally I played at an orange at Astoria once and they had a video camera with the big screens and the camera was right on me and I've gone to light a spliff and as I've bent down the flame come up and burnt my nose, and the whole crowd could see it happening.

The thing I enjoy most about DJ'ing is the recognition when the crowd are into a good set. There's nothing better than playing a good set in front of a crowd that's happy with it.

I shop at Blackmarket, Lucky Spin, Section 5, Boogie Times. I don't really shop as hard as I used to because most of the records now I get on test press or dubplate, before they are actually in the shops.

I rate as producers Roni Size, Dillinja, Andy C, Flex, Pascal, Goldie, L Double, Aphrodite, Bukem, Smiley & Dextrous from SUAD, Potential Bad Boy. I would also like to say there's a lot of producers I don't respect because they are getting their name for something they are not even doing and certain people are getting big ups for tunes they didn't really make.

As a DJ I personally like it when GQ's MC'ing for me, but when I'm not DJ'ing I like listening to Dett and Stevie Hyper D.

As far as Jungle getting into the mainstream charts is concerned, I don't think its really established itself properly yet, apart from the General Levy track but anything that is good is going to expand and get to a certain point. But I think the point they are missing is - it's not just Buju Banton on a breakbeat, jungle is a wide spectrum. A lot of the new labels that have jumped on it don't realise this, in 1993 the press for example, didn't want to know us they were constantly dissing the scene off. We were still making good music it just wasn't in the pop charts. I think back then they were just trying to put nails in the coffin and kill it but now they are behind it 100%. At the end of the day I'm not into it becoming commercial but I think it's too late to stop it.

I think by mid 1995 there will be a few more top 40 tracks which were not necessarily made for the underground more solely produced for the pop market.

For the future I just wish to continue making music and carry on DJ'ing. Advice to up and comings just starting out as DJ's - don't have any high hopes. But good things come to those who work hard.

Shouts

All the Ganja Crew, all the Sub-base Crew, all the promoters, DJ's and artists and everyone that knows me.







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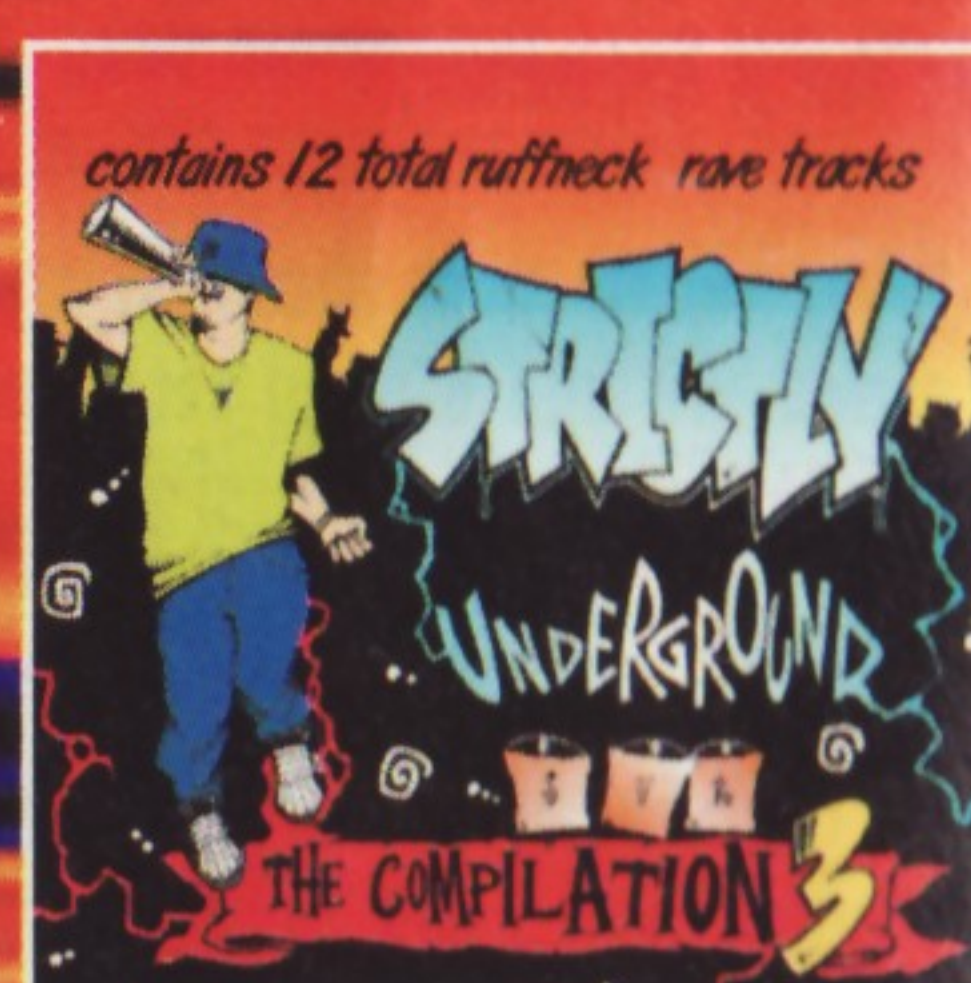
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10-11:30 ANDY-C & SWIFT  
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1-2:30 MICKY FINN & DARREN JAY  
2:30-4 DJ RON & SL  
4-5:30 KENNY KEN & RANDALL  
5:30-7 BROCKIE & GROOVERIDER

10:30-12 MARLEY MARL

12-1 FOOTLOOSE

1-2 D.J.KANE

2-3 CRAZY LEGS

3-4 D.J. ASH

4-5 PRESSURE-X

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