
TANGENTOPOLI



FIGHT FOR YOUR RIGHT TO PARTY?



This party lark is starting to get a bit political isn't it? (A bit?). For some "mysterious" reason t** has had it's plug pulled in Canterbury. Legitimate parties in legitimate venues suddenly gone. Why?

How can they outlaw having a good time with your freinds? Because thats what they are going to do. (Are doing.) How can they pressurise legitimate venues not to have a certain type of music played? They do.

It's not just dance music suffering. In this general political climate licenses are being refused or curfewed; S.U.'s are being dismantled from next year; Section 39 is being strengthened to prevent gatherings; new laws against squatting are soon to be implemented; Section 5 (behavior liable to cause distress, alarm or harrassment) is being "toughened" up to prevent not only party people but hunt sabateurs going about their business. Fuck me. Travellers have just lost their high court battle to be treat as gypsies in the eyes of the law (appeal forthcoming.) Education and job opportunities for the young (and not so young) non existant. Building new prisons and toughening up sentances. Amnesty investigating more cases of human rights abuses in Britain than ever before. The great increase in political prisoners in our jails. Just what is it they want us to do?

We can't have sex because of AIDS (and it's fun.) We can't have parties because it's illegal (and fun.) We can't get jobs 'coz there are none. We can't get an education because they're cutting grants. We can't get legitimate housing because there is none. We can't get a basic level minimum level of income support because the Welfare State is being dismantled. We can't get decent hospital treatment or dental care or eye care. Legal drugs are more expensive than illegal grugs. And more dangerous. Cinemas are closing down. Swimming pools. Libraries. Youth centres are underfunded or worse, closed down.

People have got to fill their time in somehow. Faced with no options, alternatives or "choices" at all what is left to do? Only those activitites the State does not want them to do- take drugs, steal, vandelize, kill. Crime.

In the words of Billy Anfield "get sorted" and start giving provision to the young (and old). We need environments of responsibility and respect not systems of crime and control and punishment. We need open discussion, understanding and compromise. Where societies go wrong it is right of us to say so.

Here is where we stand. We are going to fight (in a peaceful and legitimate manner of course) for our right to gather in as many numbers as we want, wherever we want, whenever we want and to do whatever we want to do.

"Active Party Units" like t** cannot stage events in legal venues with dance and drinks licenses because local authorities/club owners/police/ the Archbishop (delete as required) will not let house music/t** past the door. We are being forced to stage events illegally in ill-equipped venues or tresspass on some farmers land. In effect the state is criminalising people who want to work within the framework of the law and procedures laid down re health and safety of crowds.

Forcing us into illegal venues with inadequate fire exits, toilet facilities, parking or bar facilities can only be bad for organisers, supporters and the authorities.

We reiterate our stand; we are no threat to society, we are a part and a product of society and want to be accepted by our society and allowed to express ourselves in an open not subversive manner. We believe that these new laws are provocative and encourage confrontation between "sub-sections" of society and the police. Oppression will be our strength.

D*'S FIRST BIRTHDAY** A clubland legend (in Canterbury anyway) was created on this night. Birthday and deathday. "Farty" Mike, the massively in debt ex-owner of the Penny who couldn't run a business if he had half a brain, is not content with sacking A*** "flower" H**** for no reason, on his own whim, without permission of the debt company has proceeded to kick t** out of its residency. Using some trumped up and bogus allegation regarding the t** crowd using drugs, (Faark Orrf), bottom lip quivering (with excitement no doubt) he informed t** that police have pressurised him with a contested licence application if he does not get rid of us.

What Mike "I'm an ex-drug dealer so I've a right to be shit scared" Farty does not know is that t** have hearsay evidence of his coke dealing past (and we're not talking about the real thing here). How was the penny and Simple Simons financed Farty? Not from a loan from your mother as you put about. If the police need to investigate anyone its you and the dodgy dealings that went on at the Penny, behind A***'s back, between you, your also in debt family cohorts and the cocaine using public of Canterbury. £60 a gram? What a rip-off..

Theres more. Fat "Stab you in the Back" Alberts, not content to let t**'s corpse go cold, have quickly jumped in our shoes and have taken over ALL our dates including New Years Eve. Lee "smarmy Git" Veebles From Fat Arses had the cheek to say how "disgraceful" it was whilst all the time planning how to fill the nights he ripped off us. What an anus. Tell you what though, we've come across some morally low people in this game but, fuck me, this takes the biscuit.

Fuck Fat Gits. Rip their posters down. And don't buy Coke from Mike anymore. How's that for malicious slander you bastards?

Well we feel much better after that. Apart from them few gripes we've no hard feelings. Send the boys round and we know whos done it.

Oh yeah, D***'s Birthday! Ahem, after plying Kieth, the bar manager, his wife, the bouncers and 30 odd assorted t** househeads with our specially prepared "drug-free" cake 175 people then heard and danced themselves stupid to Stoney, our chum from Nottingham. He proceeded to chill the house right up with a fine selection of top tunes and well hung ditties. Nice One. In the dressing room Russell was heard to mutter "I know what that smell is. Bounce." (Whatever that means.) We were asked not to light joss-sticks in case we were hiding something (eh?). It's for the fucking am-bee-ance maaan! Don't ya know?

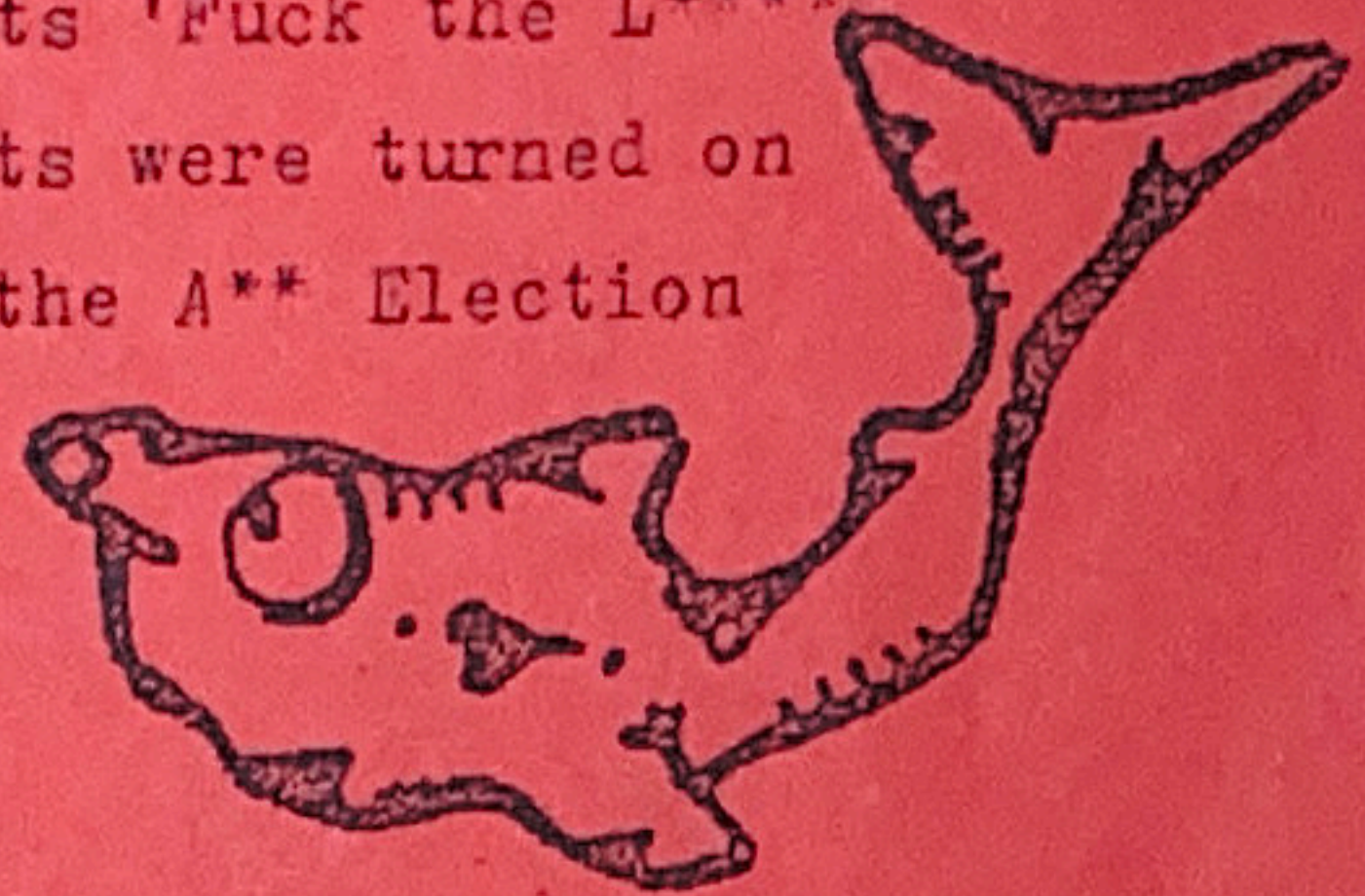
We have been "fold" by a certain group of party promoters that we cannot report on anymore of their parties because of hassle from the police. The police may read Tangent..

If the Kent police are monitoring the party people of Kent then be warned because we are monitoring and documenting your activities against us with our solicitor. We all know what you have said to the likes of Aphrodisiac.

Really sorry this has turned out so ranty! But just one more. Whatever happened to freedom of the press? Even free underground newsletters are being censored. What got up our nose was that the promoters didn't tell us themselves but "let it be Known" through other people that our repoting was not wanted.

Anyway, we were at a certain party last weekend, that shall remain nameless, that did feature some fine DJ's. We had a good dance. Highlights include 3 t** dj's chilling the party up from 6.30am till close with a top choice of the finest house music this planet has to offer. Selected by us for you, the discerning ear of the afterglow set. Merci. See ya soon.

A fine housey rogering; loud and clear sounds (where were M & M?); one very expensive lighting effect, (yes, the strobe again); amazing decor from B*****; electric atmos, feel the vibe; all our chums, (apart from pop star O* who had to be elsewhere); cheap, strong drugs, ie BEER and BEER; E's and S***'s deep experimental housey delights, with that reggae track thrown in for good measure; resident G***** columnist sneaking in the back door with a grin, despite being barred for graffiteeing over the men's toilets 'Fuck the L***** P*****'; everyone dancing, especially when the lights were turned on and riotous applause at the end. £250 raised for the A** Election Fund.



All proof that you can't stop the groove!

DEEP PEACE TOP 15

1. ALEX PARTY-Alex Party 2(UMM)
Yes, so it may be a(n over)familiar sample, but who cares when it's used to such devastating effect? Alex on top rogering form, showing us how to do it right.
2. INTERGRATION-Dubment(Nice 'n' Ripe)
The label of the moment, delivers yet another deep scorcher. At least 1 Nice 'n' Ripe should be in everyones box, and they're British too.
3. CIRCLE CHILDREN-Indonesia(Strictly Rhythm)
Continuing Strictly's hot run, a wonderful tribal thread into scattering, percussive beats, with a relentless pumping bass. Wicked.
4. SCOTTIE DEEP feat. TONI WILLIAMS-Soul Searchin'(Strictly Rhythm)
And yes, another deep, tribal excursion into Strictly's bass tastic nether regions. Devastatingly loud and pumptastic.
5. ROMANTHONY-Make This Love Right(Azuli)
Romenthony in slightly dark, slightly hard and slightly twisted but very brilliant mode. A head on collision of techno/garage? Crisp, clear beats show the Brits showing the US how to do it right.
6. DEEZ-Seduction(Waxworks)
A deep, hard, bassy garage excursion, beautiful, mesmerizing, unusual bassline. I like it like that vocal hook has you nodding in agreement.
7. HARDCORE AFRICA-DJ Exclusive
Deep, tribal and American, with very timely Hardcore Africa refrain. Laid back percussion and African chants really get the floor going.
8. DJ PIERRE-To Tha Musik(Strictly Rhythm)
Yes, another Strictly, Pierre on top and fine form with another trancey journey into the acid flecked garage. 9½ glorious minutes deliver just what the Dr. ordered.
9. THE BELIEVERS-Who Dares To Believe In Me?(Strictly Rhythm)
A la Pierre, delving into more trance/acid tomfoolery, with the pompous, deeply intoned Who Dares...vocal incantation sounding more like the computer God in an episode of Star Trek.
10. GROOVE CORE feat. NICOLE-You Know(Dub Records)
Bassy, deep and mellow. Superbly laid back.
11. DJ DEVICES & DEVIBES-Do Anything(Vice Versa)
A beaut. Again the Brits leading the way in formerly exclusively US territory. Deep, housey and laid back, with good vocals to boot(courtesy of Paul 'Trouble' Anderson!)
12. NEVINS-Essential vol. 2(Tribal America)
5 spot on mixes, ranging from deep tribal, garage heaven, to deep, ravey garage heaven.
13. THE SOUND MAN feat. MERCY-The Factory(X-Clusive Records)
Follow up to Blow Your Whistle, and better. Classy NY garage.
14. THE BROTHERHOOD-Love Will Make It Right(333)
Has classic stamped all over it.
15. DIM CONCEPT-Jungle Progressions EP(Vibe 11)
Despite the name, not what you would expect. 6 experimental deep house meanderings. Poor pressing quality

Rave new wor

Duncan Campbell

THIS is a story of our times. It's about Glenn and "Arms" and "Hazard" and Sam and raves and squatters and the Home Secretary and the leisure industry and the Bedfordshire police and some Vietnamese pot-bellied pigs.

It starts in June of last year when a bunch of people in their twenties — building workers, decorators, an ex-soldier, an ex-train driver — who had grown up on the Lewsey Farm Estate in Luton, been to school together at Halyard High School and found themselves mostly unemployed, decided to start running rave parties. But these would be raves with a difference. Instead of making as much money as possible, they would keep the rave parties cheap and self-financing and put the profits somewhere other than their own pockets. They called themselves the Exodus collective, a tribute to Bob Marley who had produced an album of that name, and their motto was Peace, Love, Unity and Struggle.

So on June 5, 150 people arrived at a forest near Dunstable for the first of a sequence of 21 events which were to become some of the best-known rave parties in southern England. The events were spread by word of mouth and, in a town where there was not much else in the way of spectacular entertainment, the

word was good. For the teenagers and twenty-somethings of Luton, where the car industry was skidding off the road and unemployment in some estates was 40 per cent, Exodus must have seemed a very cheery way out of the humdrum.

The idea was to move the party every week, finding deserted warehouses or patches of open land. And each week more and more people came to listen to the music being played by DJ Ray "Arms" Spencer, slung around £2 into a bucket and danced and danced and danced.

But ravers had become, along with New Age travellers, bail bandits and joyriders, part of the Government's new law and order demonology. In late July, 16 uniformed police arrived at the Luton home of three members of the collective. There was, says Glenn Jenkins, one of the founders of Exodus, a bit of abuse from police about "low-lifers and squatters" and a search for drugs but, after none were found, the police departed. The next day, four officers came back but again there were no arrests. On August 9, came the third raid and an arrest for drugs, although the charge was never proceeded with.

By September last year the numbers at the raves were building up. Three thousand went to one at Bilton Way, 5,000 to Cradock Road, 4,000 to Dallow Road which lasted until midday on Sunday, and 10,000 to a New Year bash in a warehouse in Dunstable.

By now Exodus had found and

squatted a deserted farm at Chalton Cross. It had been bought by the Department of Transport for an extension to the adjoining M1 but the money had not been forthcoming and there were no plans for building until 1998. Exodus took it over and stocked it with animals given by supporters. The farm has a strange 21st century feel to it: the roar of six lanes of motorway traffic almost drowns out the bleating of the farm's goats — all named after American Indian tribes — and the grunts of its Vietnamese pot-bellied pigs; the four second-hand jeeps that lead the convoys to raves are parked beside the free-range hens.

"It was like a jungle when we took it," says Richard "Hazard" Jenkins, brother of Glenn. The DoT agreed to allow them to stay on six-monthly leases and they now plan to use it as a city farm for visiting schools groups.

Then on September 22 last year, the police, reacting to complaints about the rave parties, arrived with a furniture van and removed all the sound equipment, lighting and generator on the grounds that it might be stolen. The door was sledgehammered in and the police departed with a bag of pills. Richard Jenkins was arrested but again there were no charges.

In October a rave was planned for Hemel Hempstead and the police prepared for this by commandeering the local cricket club and, according to Exodus, gave them 10 minutes to disband the gathering. Two weeks

later, the Exodus lorry was pulled over by the police on the A6 and the road was then blocked by 500 cars full of would-be ravers. When they got back to the farm they found that there had been another raid and the house had been turned over with, they say, photos ripped from the wall and torn up.

"It was getting very 'Them and Us'," says Glenn Jenkins, who was a train driver and Aslef shop steward in his previous life. Exodus went for peace talks with Chief Inspector Mick Brown from Dunstable who was friendly and even went so far as to advertise in the local papers asking businesses to let him know if they had a space where parties could be held. Exodus were impressed. The heat seemed to be off.

CHIEF Inspector Brown was, say the group, broadly supportive, saying the raves had a better record of behaviour than most football clubs. And while some of those in the vicinity objected strongly to the traffic nuisance, noise and mess, some local businessmen appreciated what was happening. Raymond Lellicot, aged 56, did a roaring trade after keeping his general store open all night and told the local paper: "I thoroughly enjoyed myself. Most of the customers seemed like nice people."

Exodus had meanwhile allied themselves with a group of squatters who had taken over the deserted Oakmore hotel in the centre of

Luton and had helped redecorate it. But eviction notices were being served and on January 15 police moved in to make criminal damage arrests based on the entry into the premises. Police in riot gear went in and the property was, say Exodus, thoroughly trashed, every window smashed, says Ray Spencer: "People were pretty scared."

More was to follow. On January 30 came Operation Anagram at the farm. "We had been told about the raid by someone who plays football with the police," says Glenn Jenkins. But they were still unprepared for what happened. Every door in the farm was left hanging from its hinges. Dozens of police swept in and arrested 36 members of the collective.

This was the catalyst. As word spread amongst the ravers of Luton, hundreds of them descended on the police station. Police were drafted in from Northamptonshire, the Met and Thames Valley. There were angry scenes and the riot police moved in. At 4am it ended when Debbie Taylor from Exodus used a loudhailer to persuade demonstrators to disperse. Local papers estimated that 4,000 had been present during a five-hour demonstration. The Exodus crew were released without charge.

The local MPs stepped in. John Carlisle, MP for Luton North, urged parents not to let their children attend raves. Graham Bright, MP for Luton South, whose 1990 private members's bill had curtailed raves,

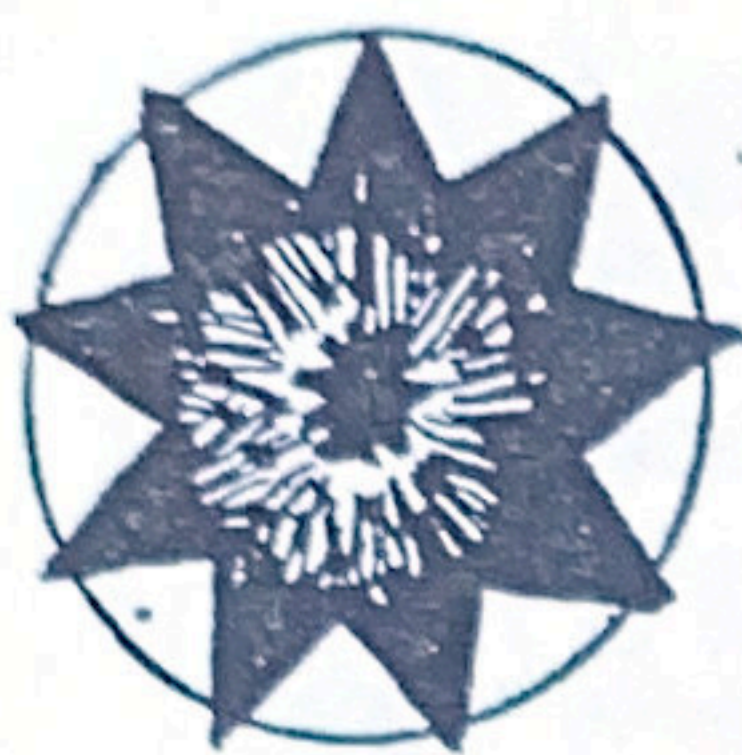
said he hoped people would be "prosecuted to the maximum."

The Daily Express reported "4,000 turn rave into a riot" and noted alongside the story in a general comment on society that "murder, mugging and rioting are becoming more and more common ... over the weekend one typical English town, Luton, was turned into a battlefield." The issue was now national.

On February 13 came Operation Anatomy. The road was blocked on the Luton/Dunstable border. Three of the collective were charged with public nuisance and it led to a 1,000-person confrontation with riot police in Letchworth. The following week came Operation Anchovy, a repeat, and the week after that, on March 1, Operation Ashanti swung into action to carry out the final eviction of the Oakmore Hotel.

By now the Government had noted once more events in the rave world. On March 31, Home Office Minister Lord Ferrers issued a statement in which he outlined Home Office measures to strengthen section 39 of the Public Order Act so as to "give the police enhanced powers to protect local communities from illegal raves."

These powers would enable the police to turn back anyone they believe is going to a rave site within a radius of five miles; to seize amplification equipment; to direct ravers to leave a site where the police believe 10 or more are gathered and that a rave will take place and the local community will suffer serious dis-



Notes from the Other Side.

by

en-ID

You start to hear it as you're coming up the hill, washing through the valley below like a river of sound, a torrent, a flood. Later you feel it too, that relentless bass-beat churning through the belly of the earth and into your heart. That's when the excitement begins to mount, as your heart swells with anticipation. Yes; another party, another "Rave", another -what would you call it?- functional celebration of the spirit of the planet, another joyous surge of hope.

There's figures coming at you through the dark now, swaying against the seering backdrop of lights. People you can't see, strangers maybe, but who cares? "Alright?" "Alright. Yeah." Cars are moving around, nuzzling their way through the crowd gently but insistently. Then you're through the last barrier and you're there. But not quite there yet. One last thing to do as the waterfall of light-and-sound washes over you and people shift around you like a force of nature. And it's the little white pill that finally draws you along a lighted pathway, like an avenue of serried streetlamps, to the glistening night's secret. Now it's happening, now you're immersed in that fundamental rhythm once again, your system buzzing with desire, shuddering to the rising beat, cranially erupted. Now you know what's buried in the forgotten depths of your own human heart; humanity itself, tribal love.

I can't help it, I know I'm too old. And maybe there's something undignified about this unredeemable hedonism. But I'm here. And I fucking love it.

People say this is not political. We're not reclaiming the land 'cause this is a rich girl's dad's house. And the money we're paying to get in is going straight into her boyfriend's back pocket to pay for the new house they're no doubt intending to buy (fair enough; she's pregnant). But I can't help feeling that with so much energy raging around in there it has to be political in some way.

The first time I went to an open air Rave I spent months after eyeing up pieces of land, imagining the pounding of human feet on the deep earth. It humanised the landscape for me. It made it all belong to me. That's political. The Revolution in this case was in a single human heart. But I always knew the Revolution had to happen both ways, inside and out: I always knew the Revolution would be a joyous affair.

When I came back I was full of enthusiasm for this new thing. Friends of mine -cynical politicians all- told me off. "It's only a party," they said. So what's wrong with a good party?

People also say it's just not music. And maybe it's not. Untouched by human hands, these sounds with so many bewildering names. I mean, is this House, Garage, Chillout, Trance, Ambient or what? -I never can tell. It's not what you call diverse. One constant rhythm, one constant drive of relentless sound, dropping to a whispering softness maybe, but soon on again, thud, thud, thud, in a way that merely wreaks havoc on your innards. No, not music; electronic Mantra. A calling-out to the Creator. And you're there with it, riding on its pristine emptiness with your passion, your soul.

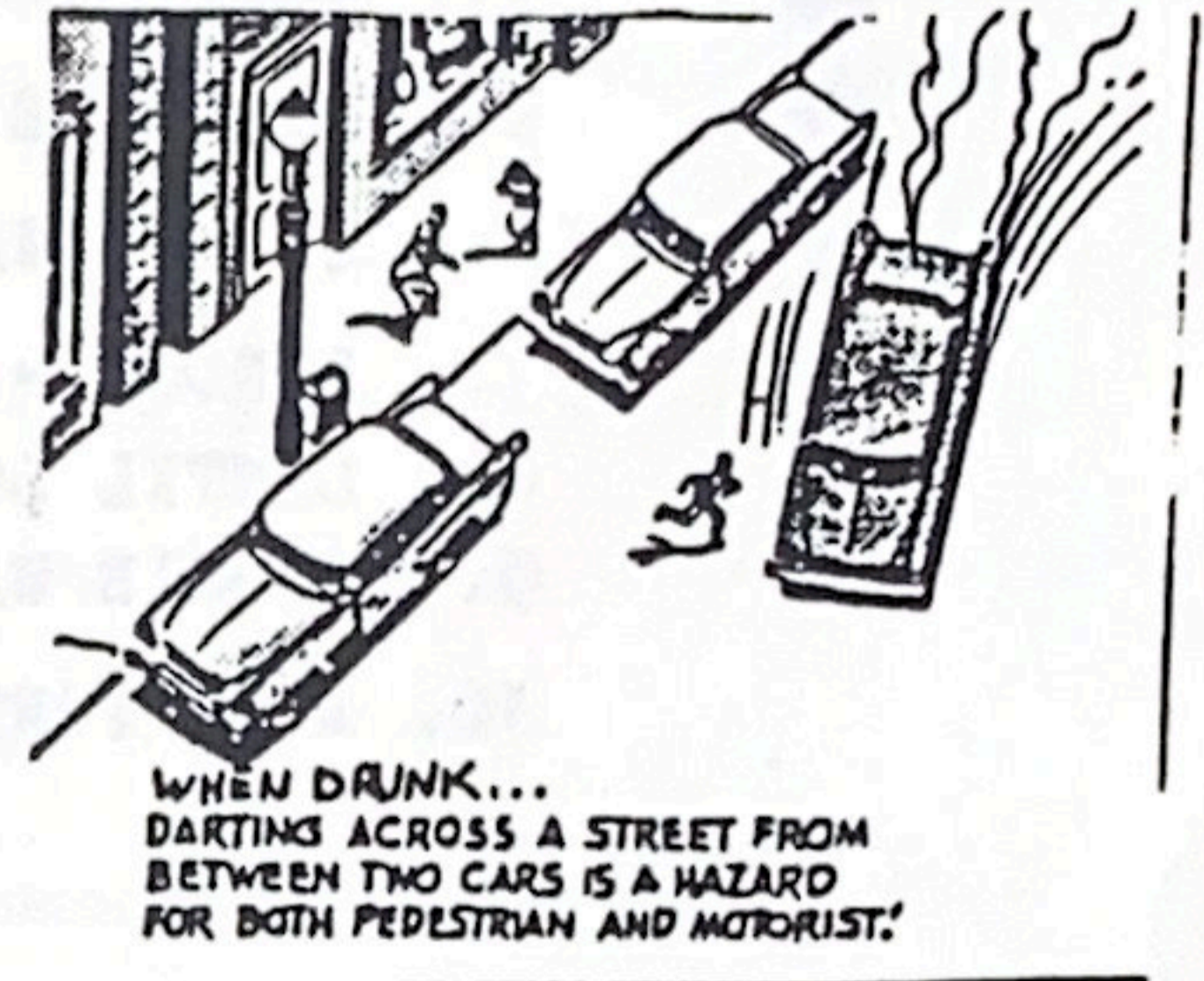
People say alot of things. But until you've done this thing you just don't know.

I go for a walk. I always find I need a minute or two to calm down after the initial surge. Outside I meet some guy trying to get in. The Bouncers have taken a dislike to him. We go for a walk and talk -surprisingly enough- of Karl Marx and Sigmund Freud. We both agree that the old dogs knew a thing or two, and that they tried to map the way. But they got alot wrong too. But then, they'd never dropped an E. Trying to get back in the bouncers are belligerent until my friend pays them some money. It goes straight into their pockets. While we're waiting I train my flashlight around their faces. And there they are, broader than they are tall, thick necks straining beneath tight shirt-collars, a barricade of beefcake, like Chippendales in uniform. Very kinky.

Later I go to find the organisers, the people we have to thank for making all this possible again. tvC, they call themselves: PVC without the perversion, maybe, or just plain old TV Cabbage. Mere shop workers in the week (well, more than that, of course; these are just labels) at the weekends they're drug-missionaries on a bender, priest-visionaries of the counter-culture, lovers and -well- my good, true friends.

GEORGES BEST 12 OF 93

GOD WITHIN - Raincry (Hardkiss)
DEATH BEFORE DISCO - Cat (Sugarsweet)
SOUND CLASH REPUBLIC - Birth Of Shiva Shanti LP (Shiva Shanti)
DUST BROTHERS - Song To The Siren (Junior Boys Own)
SABRES OF PARADISE - Smoke Belch 11 (Sabres Of Paradise)
CENTURAS - Arcadia EP (Junior Boys Own)
FORTRAN 5 - Persian Blues (Mute)
SLAM - Intensities (Soma)
SOME OTHER PEOPLE - Orbitality (Infinite Mass)
DRACULA SOUNDTRACK - Wojliech Kilar (Columbia)
BILLY RAY MARTIN & SPOOKY - Persuasion (Guerilla)
FABIO PARAS - Dance Or Die (Dead)



GEORGES TOP 10 FAVES OF THE MO

DEJA VU - Why, Why, Why? (Cowboy)
THYTYPE TRACKS - Axis (Basic Channel US)
UNTITLED - (Basic Channel US)
LIEBEZEIT - Something Wonderful (Soma)
PLAVKA - Maximum Motion (Ascension)
HIDDEN DIMENSIONS - Time Dilation (Telly Epileptic)
THE QUESTION - How Bright Is The Sun? (Black Sunshine)
SWORDFISH - Missing Factor (Pandephonium)
DE NEUVE - Clairvoyance (Telepathic US)
GIANELLI - Salacious (Telepathic US)



TOMS 10 FOR 93

OVERVIEW - Mobile Music (Strictly For Groovers)
TITO VALDEZ - Tumbe (Casa Di Primordine)
SANDMEN - Restart (Time)
SOUNDCRAFT - The Movement, The Message (Skunk)
MURK - Bugged Out (Solid Pleasure)
TODD TERRY - Unreleased Project Vol.4 (Freeze)
FILA BRAZILJA - Filefunk (Porky's)
CHEZ DAMIER - Give A Little Love (Time)
RUPAUL - Back To My Roots (Tommy Boy)
THE FOG - Been A Long Time (Miami Soul)



DEEP PEACE TOP 10 OF 93



1. ROACH MOTEL - Movin' On (Junior Boys Own)
2. ZEONY LEE EXPERIENCE - Love Energy (Deep Distraction)
3. QUENCH EP (Faze 2)
4. GROOVE SECTOR - Love Attack (HI Bias)
5. HARDRIVE EP -(Strictly Rhythm)
6. SOUND SWARM - EP Vol 1 (Vice Versa)
7. LONDON - Harmony (First Choice)
8. LENTIL LOVECAKE Don't Desert Me (Higher State)
9. COOKIE WATKINS - Love Can Save The World (Strictly Rythm)
10. ALEX PARTY Alex Party 2 (Ital UMM)

DEEP PEACE TOP 10



1. NYLES ARRINGTON - Flute Song (Movin Records)
2. OM VIBES - Basement Tracks Vol 1 (N Fusion)
3. ZAM Africa Freedom (Play Time)
4. HOUSE NATIVES - Various (Tox)
5. MR BRAINS - Who Cares? (Racoon Tunes)
6. KEMAN - ROCK (Strictly Rhythm)
7. RASOUL - For Your Soul EP '(N Fusion)
8. ANTHONY ACID - Raise Our House (Strictly Rhythm)
9. BIG BOY - Party Tonight (Jinx Records)
10. THE DAM PROJECT - Stop, Look and Listen (Thumpin' Records)

DEEP UNITY 10 OF '93

1. CLEVELAND CITY
2. NICE 'N' RIPE
3. STRICTLY 4 GROOVERS
4. F.N.A.C.
5. DEEP DISTRACTION
6. STRICTLY RHYTHM
7. HIGHER STATE
8. (Jr) BOYS OWN/JUS TRAX
9. BLACK SUNSHINE
10. MOUSE TRAP



IN PUBS IT'S NOT ONLY RIDE TO CROWD AND PUSH—BUT DOWNRIGHT DANGEROUS!

DEEP UNITY 10 for 2nd JAN 94

1. QUADROPHONIA-Warp Factor One (ARS)
2. HOUSE II HOUSE-Cryng For More (Planet Love, Ger)
3. THE POPPERS-The Funky Flute (Pipeierre, It)
4. LUV TRIBE-All Things Nice (Hubba Hubba)
5. ECHO-The Avalalanche (Piece of the Action)
6. E-LIY-Fluke Salad (Mouse Trap)
7. DISCO ANTHEM-Organic (Pegasus, Dutch)
8. B-LINE-Tri-Ply (Cleveland City)
9. THE MIGHTY DUB KATS-Keep On Truckin' (Southern Fried)
10. SOLAR ECLIPSE-Human World (After 6am)

Tune of '93 for Oz-GREENHOUSE EP-Share the Love (Nice One)

Me and Oz are wary of each other at times. There's always been this strange rivalry between big men and cunning wee snakes like me. There's a diffidence anyway, I guess, born from the uncomfortable, uncompromising heart of his Geordie background, a certain natural caution. It takes a beer or two to bring him out, or a spliff in the evenings after work. But on E he's a huge warm-hearted bear, his pale, clever eyes glowing with a soft light. This man has so much front, nothing can phase him. No figure of authority, no uniformed party-wrecker, is bright enough to outwit him. When he dances there's a certain stillness about him, those small, slight movements -precise and graceful- kind of floating on a deep lake of inner certainty, like the lapping of gentle waves on a calm day, his face wreathed in a beatific smile.

Nik; well Nik and I are old-time enemies. She used to think I was a sex-ball sleaze-bag. She may have been right. I used to think she was a loud-mouthed harpie, at least when she was drunk. You knew she was on the warpath when she made up her eyes like Cleopatra with an Attitude; severe black lines sharp like daggers. I called it her warpaint, and kept out of her way. She had a way of mugging you with words, like lyrical abuse, painfully witty.

These days I'm still a sex-ball sleaze bag, and Nik is an Angel with an Attitude. She stomps around in those big boots of hers, eyes swirling, her back always straight, making frail, bird-like movements with her hands, and as you approach her you see how much she truly sparkles. I say, "I'm in Love." "Oh no..." she begins, imagining the worst. "I'm in Love with living," I add, laughing.

E can make you very sentimental at times. Who cares? Sentiment is feeling and feeling is never wrong.

What I like about these two is that money is not the central issue. A free party is best. Of course they want to do well at what they're doing, and they could do without that dreary job of theirs, but all this is secondary to the success of the venture. They like a party and they want everyone to enjoy themselves. What matters is the unity we achieve on this one strange night of music and dancing. On this occasion they've made sure that as many people as possible who can't afford the entrance fee know that there's a footpath which by-passes the bouncers. People who make it in by other than legitimate means are commended for their initiative, not ejected.

toC are anarchists of the old-school, quietly infiltrating the party-cult and bending it to their own ideals. Like me they see more in this activity than just another good night out.

All this time as I'm weaving and spinning through the reeling crowd my body is in tune with all those other bodies, eyes drowning in the sight of it all, this shifting spectacle, this one great body of liquid humanity united in a common pursuit. The I-Ching says (16; Enthusiasm): "Music has the power to ease tension within the heart and to loosen the grip of obscure emotions. The enthusiasm of the heart expresses itself involuntarily... in dance and rhythmic movement of the body." And again (59; Dispersion): "The sacred music and the splendour of the ceremonies aroused a strong tide of emotion that was shared by all hearts in unison and that awakened a consciousness of the common origin of all creatures."

-The party is our ceremony. This is sacred space.-

I dance with people I don't know. I find them beautiful in a way that neither leaves me yearning nor demands that I make demands. I know they feel my presence too. Nothing is required. We dance, and then pass on. I meet old friends and we embrace and talk. Then an ex-lover and -for once- where the hurt once raged there is only tenderness. The bond we shared then sundered is brought alive again in the party-spirit until -like party-goers everywhere- we move on.

Of course there are drawbacks to all this. An obsession with E as the only source of pleasure is bound to lead to depression. Me and Oz and Nik all know that there's an ordinary life to lead too, and that we've still got to get on with things in the organised and pedestrian way of the everyday world. But we also know that you can hold on to this feeling, that we're storing it up, and that we're not inevitably sundered by the come-down. Simple education like this is what the Youth need, not lies and propaganda, and cheap phrases like "The Killer Drug Ecstasy." Most people who think they're taking E simply aren't. Be sure of your source. MDMA in its pure form remains a remarkable and unforgettable experience. Desire without demand or expectation. Love without greed.

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1993.

Id

tress. Failure to leave a site would be a criminal offence and vehicles or equipment needed to continue the rave could be impounded.

By now, charges of public nuisance were being instituted against collective members but, more disturbingly for them, a drugs charge, fiercely denied, was brought against one of their members. The latter charge was splashed in the local press, the implication being that Exodus were not the peaceful souls they portrayed themselves as but were possibly involved in drugs dealing, something that Glenn Jenkins says the collective studiously avoid, for obvious reasons.

Meanwhile on the squatting front, with the Oakmore Hotel now boarded up, the displaced crew found the deserted St Margaret's hospice in Streatley, just outside Luton, and moved in. It is now called HAZ Manor — Housing Action Zone is the title of their housing wing — with room for up to 40 people. It will have a creche, dining room, gym and will aim to help people start their own small businesses. The council allows them to remain while negotiations proceed.

Sam Davis of HAZ says that they aim to reach agreement with the council on other such buildings and encourage people to help solve their own housing problems in this way.

And now, with Home Secretary Michael Howard cracking the law-and-order whip, it is Them and Us and a bitter new struggle

Of the new laws against squatters announced by Home Secretary Michael Howard last week, she says: "It's ridiculous to criminalise people and jail them for six months for moving into derelict buildings."

Exodus have not been completely without official support. John Jefferson, the Labour county councillor for the Marsh Farm ward, had publicly supported the group in letters to the local press and in the council chamber and had criticised the police for what he described as heavy-handed tactics. Remarkably, just after Jefferson's attack, the local paper, Luton on Sunday, ran a story revealing his past, which included a conviction for an assault against the police.

Jefferson, who lives on the estate he represents in a flat complete with Bob Marley posters, says he has made no great secret of a period of his life of which he is not proud but believes he should have been protected by the Rehabilitation of Offenders Act and that his conviction was deliberately leaked to undermine his support for Exodus.

"I have been to the raves," he says. "It's not my kind of music but the atmosphere is much better than in any of the pubs in Luton and there's none of that violence you get in the pubs."

IT SHOULD be pointed out that this is not a simple "ravers v pigs" clash. Far from it. One Jenkins brother is a detective constable in the local force and the collective have established a reasonable rapport over the months with a number of officers.

Mick Brown says the police's main worry was the "extraordinarily dangerous" venues chosen which was why he wanted to help find safer places. Detective Superintendent Alan Marlow of Luton says he finds Glenn Jenkins "charming" and the group's aims "laudable" but says the police are obliged to enforce the law when they receive numerous complaints from local residents.

"If we did nothing and there was a tragedy at one of these events you can imagine what the reaction would be." He denied that the police had deliberately trashed Exodus premises while conceding that there may have been some "clumsiness." Policing costs for the various evictions and raids now totals hundreds of thousands of pounds.

Their motto was Peace, Love, Unity and Struggle, and the young came in their thousands to the raves organised by the Exodus collective. Then they became a target of the

Of the local MPs, John Carlisle would not comment and Graham Bright said that if the events were licensed — as was last weekend's Bonfire night rave — he had no quarrel with them; his main concern had been safety and nuisance to neighbours.

Glenn Jenkins says that Exodus's aim is to make some kind of sense of the lack of work and housing in a place like Luton and to use the money the raves make to renovate properties and get projects under way. He does not want endless confrontations with the police. And he does not welcome a climate, pre-figured by Mr Howard last week, where people putting on raves or taking over derelict property will risk jail.

Last month, there were two events in the south of England attended by large enthusiastic crowds. One was an Exodus rave. The other was the Conservative Party conference. One was multi-racial, committed to rehousing the homeless, rehabilitating derelict properties and entertaining the unemployed. The other, almost entirely white, cheered xenophobic speeches and applauded announcements of new punishments which would lead to the jailing of squatters and ravers.

Which is why this is a story of our times. For here would be an interesting teaser for a visitor from another planet: which one of those two gatherings would be regarded, in late-20th century Britain, as an "anti-social mob?"



DEEP UNITY 20

1. BLISS feat PAGEN-One World (CBA)

Good old fashioned vocal with a positive message. What lifts this above the usual fare is the Wild World Mix which slices the vocal into fine julienne strips, whacks a piano over the "one world" vocal hook and lifts it straight into the celestial heavens.

2. BROTHER SLEDGE-Keep On Funkin' it Up (Hook)

Hook number 2 and, following the classy pumper of Bubble Up by Barimba, they have another winner. The A side is the one. Full on. In yer face houser with, gulp, funky edges. Never crossing the edge into kitsch. C. Cowie I salute you. And so does the crowd at the Infectious Records party last week who heard this hours after I got it. They thumbed up and beamed solid for the 6 or so minutes of its short but glorious life.

3. THURSDAY CLUB-Bless da Funk (TCR)

Superior cut & paster as they say. Pulls the right Knobs and presses the right buttons and works beautifully with Brother Sledge. Get on up also does the damage.

4. 39 ORBITS-Outer Limits ep (Red Seal)

The sun, obscured by a cold early morning mist, rises slowly over the horizon. It's -5C outside, but inside the 39 Orbits chill us out in a much more soothing way. Twink and Nick Annies follow up their debut masterpiece with something equally as elegant. Addled, tired brains are soothed and gently bathed. Yet at around 124bpm this is no beatless ambient anesthetic, 4/4 all the way and utelising, what would be in other hands, hard noises and textures here just wash those aching bones in balm. Electrica, by far the stand out track is one of the best 20 of the year. Find and Love.

5. GROOVE LEGION-Give It To Me (ULR)

ULR continue to license top tunes from around the world. This time from Sneaky Tip outa NY comes 3 mixes of Give IT To Me and one other. The Chubby Chunks remix stands head and shoulders above the rest and pisses down on the opposition. Not that us nice househeads would ever do such a thing mind you.

6. BLACK RHYTHMS VOL 2-Blow Your Whistle (Power Music)

What can be said about this that hasn't already been said? Immediately accessable yet quickly waning house monster outa NY with Duke at the controls. Tries to out X-Press 2 X-Press 2 but doesn't quite succeed. NY house mix is, for me, the stand out track. Instead why not try to catch Dukes newy The Sound Man feat. Mercy and a track called The Factory licensed from Power Music by X-Clusive records UK. It's a classic.

7. YOUNG BRAVES-Forever Together (Rhino)

Contrived, derivative, exploitational and totally and utterly effective on the dance-floor. As it should be. Smile on.

8. HAPPY LARRY'S BIG BEAT ORCHESTRA-Lego Beat (Deep Distraction)

No Deep Unity Chart complete without a Deep Distraction and heres the big one this month. Fat bass line predominates and ragga-esque vocal a la Real 2 Reel on top with a Todd Terry skip completes the picture.

9. ALEX PARTY-Alex Party 2 (UMM)

Fuck the remixes of Alex Party out on Cleveland City right off and head straight for this their newy. Moon side, track 1 "Cause I Can Do It", slap it on and watch the floor heeeve! Choon.

10. E-LIY-Flute Salad ep (Mouse Trap)

A1. I Want To Be Free vocal hook. Gentle liltng rhythm. Soothing. Best thing I've heard on Mouse Trap records. An epic, deep, soulful, beautiful house track.

11. EDDIE FINGERS MUSIC-Till Death do us Disco (Infinite Mass)

Eddie Fingers chills it right down maan on the epic Rub a Dub Dub, Three Subs in a Tub, The White Man Plays The Vibes Mix. (Two epics in one week? Thank you God). Other track starts with dark tribally edges gradually emerging from the woods into gorgeous and lush meadow with the sunshine beaming full on. Big tune for me.

12. DEFINITIONS-The Ghetto (School For Scoundrels)

Trancy, catchy as fuck "wooden" hook, deep bass, female tantric mantra. House music of the highest order. Completely sent me out on one. Excellent.

13. ECHO-Avalanche (Peace of the Action)

Nick Warren back under his Echo guise. Way Out West acid mix is a little disappointing. But, flip it over for the original and dub mix. Top notch pumping house grooves blowing the sox off the Jug and elevating NW up there.

14. CHANNEL-Dubious Kettle (Loud and Proud)

Shite names, great tunes, top label. The 2 b-side mixes (especially Fumpin') from Lisa Loud and Matt Clarke genuinely attempt some new sounds and noises with great effect. Stands out.

15. HOUSE NATIVES-Various (TOX)

Good releases coming thick and fast this month. House Natives is varied selection of late night/early morning coasters specifically designed to sooth and massage (and dance to). Deep and long. DiY-esque in places.

16. ORANGE-Quarter EP (FNAC)

Shazz in pseudonym with a little help from Lodovic Navarre. Tell you what, FNAC on a "mellow house with techno washes tip" are unbeatable. Slapped this on the tVC chilldown crowd last Sunday afternoon and they all burst into tears. Tender loving care. Chill record of the month.

17. SUBLIMINAL CUTS-The Dance (Volume)

Some of the stuff coming out of Belgium is original and unique. This is no exception. It sounds like house music made by technoheads and is just so bloody excellent it sounds timeless. On tape I sandwich it between Orange and DiY. Nuff said.

18. THE DANGEROUS BROTHERS-Can't Stop the Feelin' (Nice 'n' Ripe)

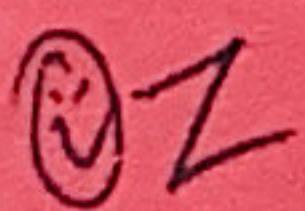
tVc have championed Nice 'n' Ripe from release number one. Now at release four 'Ripe are maturing nicely. All their stuff is recorded Stateside but released UK which should give you some idea of what it sounds like. Harvest while you've still got time.

19. E.P.M.-Trax 1 (SVR 109)

Saying "an intelligent sample of Deep (Inside) and the usual superior cut 'n' paste grooves" would do little to convey how good this tune actually is. Suffice to say leave your brain, but take your heart onto that dancefloor and just enjoy the sheer cleverness of it. Out DiY's DiY (just about).

20. DIRECT 2 DISC-The Backstab EP (Cleveland City)

Impossible to get on promo, Cleveland City still cut (and paste) the mustard despite entering the big league. Music for compilations.

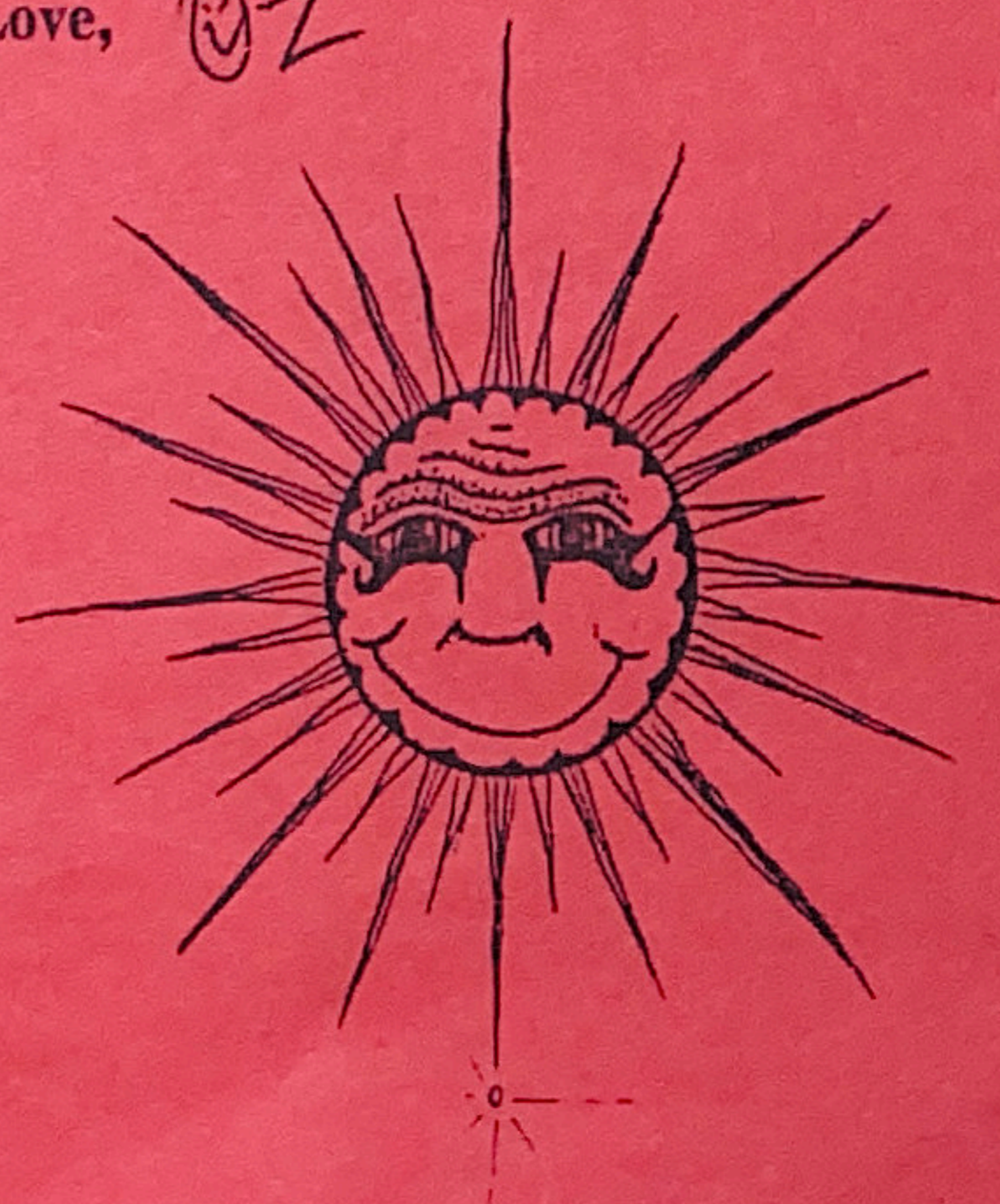
See ya next time. One Love, 

Cause of death for people living rough

Suicides	23%
Accidents	19%
Heart disease and other causes	17%
Drug overdoses	13%
Respiratory diseases	13%
Assault/murder	7%
Alcohol poisoning	5%
Not known	3%

The average age at death of homeless people is 47. 67% of these deaths are unnatural.

Source: CRIS/Sinner London Coroners Court records



How many unofficial homeless?

People sleeping rough	Up to 8,600
Unauthorised tenants and squatters	50,000
Single people in hostels	60,000
Shortlife housing tenants	64,500
Single people in lodgings	77,000
Repossessed home owners in Great Britain	151,200
Private tenants without long-term security	317,000
Hidden homeless people	1,200,000

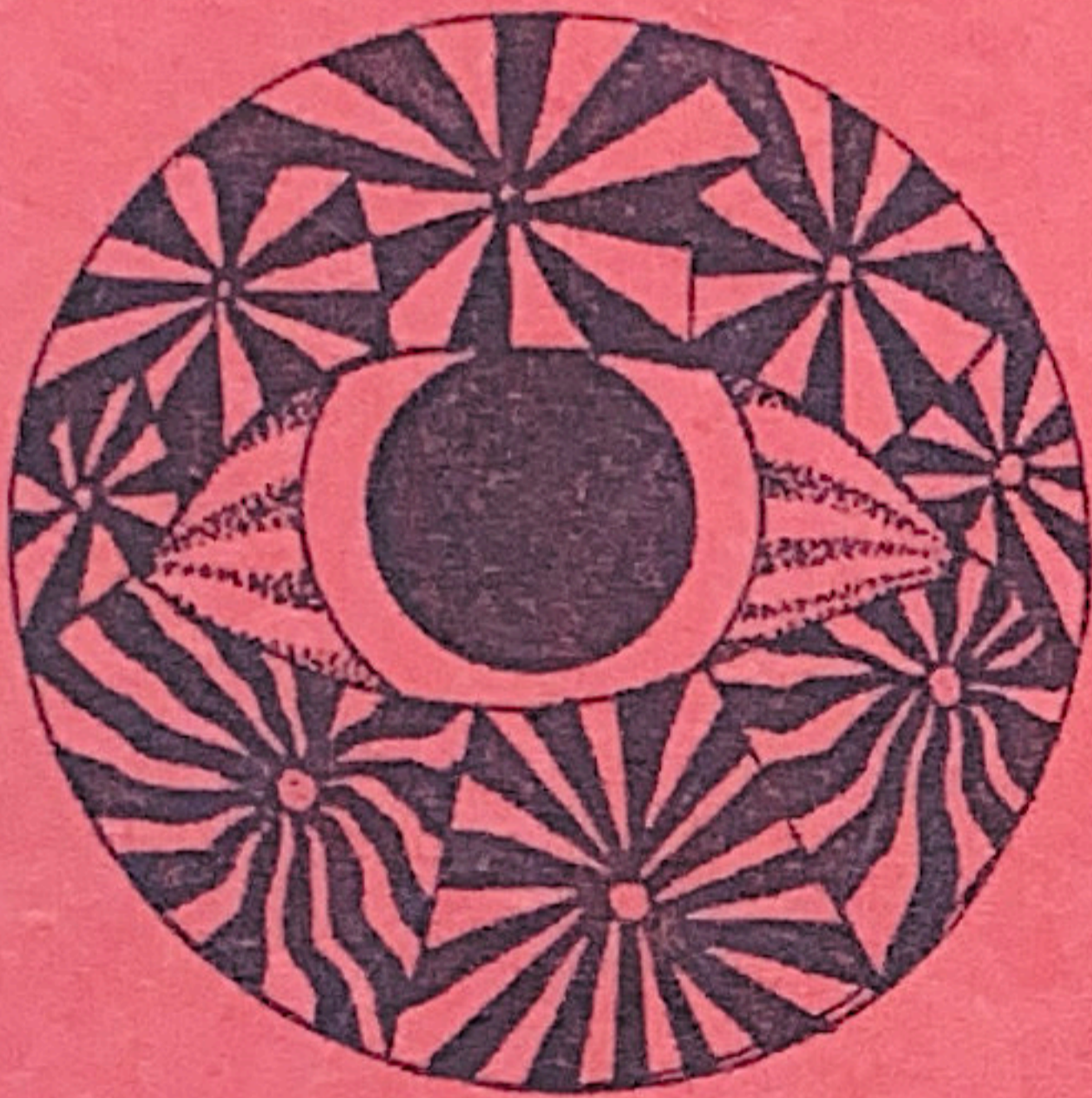
Source: Shelter

LAST WEEK-W*** M****, Infectious Records Party.**

Took place in the basement like cellar bar of a manor house. £2 for Castlemaine Piss didn't put off the assembled hoards from dancing to 4 sets of pumping hard(ish) house from the Infectious Crew, including Short and Curly, t** representative O* and Tonbridges own technomaster Ash. Screaching over from a "do" in W***** 2 car fulls of flushed househeads burst in just as the last DJ (Ash) was finishing his set. Nice timing peeps! At 2 off to Spencers gaff to continue the funsome frolics. Decks were set up and everyone was off. Cueing up for the decks, everyone who wanted one got a blast. Jason in particular tickled us with some fine and mellow tunes.

Finish there at 7 and onwards and upwards to the t** chill bar-still set up from the night before- for some light refreshments (sire) and some beatmore ambient choons to nod and chat too. Top night out. Cheers to the Infectious posse. Hope we can work (and play) with you again real soon. One love.

No more "things to come" lists. U No Y! Word of mouth from now on. Strictly Underground and invite only.



EMPERORS NEW CLOTHES

NO.	LW	ARTIST/TITLE	LABEL
1	NEW	BORING ESTABLISHED POP STAR - RUN OF THE MILL (MORE OR LESS MIX)	Ponygram
2	6	HYPED UP IMPORT OF THE WEEK - TO BE LICENCED BY UM UM RR	US Strychnine Rhythm
3	NEW	NUTTERS CONVENTION - CRAPPY DISCO MEGAMIX	Trassh
4	NEW	ROPEY LOOKING BRASS - MUST BE GOOD IT'S ON UM UM RR	UM UM RR
5	2	KNACKERED OLD GIT - GRASPING AT STRAWS (BROS. IN SPASM MIX)	Paster
6	8	FOLLOW UP TO BIG CLUB HIT - WE'RE FIRST TO LIST IT (TWINKLE IN EYE MIX)	B&Q
7	15	EURO TRACK - BEEN OUT FOR 3 MONTHS	Mafia
8	20	FOOLS CUTS - BETTER MENTION THEIR EFFORT	Unleaded
9	NEW	BADTRACK - ONLY THE SECOND TRASSH RECORD THIS WEEK	Trassh
10	5	ANOTHER CRAP POP TRACK - CREDIBLE US REMIXES (MUCK MIX)	US Loon Don
11	4	THIRD UM UM RR RECORD - SHOULD GET A RADIO MENTION NOW	UM UM RR
12	NFW	LENNY TRAFFICS - PUKE (IMPOSSIBLE TO GET - SO ANNOY YOUR SHOP MIX)	Spurgen
13	6	GADZOOKS - A REAL TRACK THAT IS REALLY GETTING CLUB PLAY	Tinpot
14	19	TOKEN RAP TRACK - TO BIG EVEN FOR US TO IGNORE	Best Vest
15	12	AVERAGE HOUSE RECORD - HEARD IT BEFORE (BUT IT'S GOTTA SLASHA MIX)	Ponygram
16	3	PREDICTABLE PROGRESSIVE - BIG OOP NARTH	Bimbo
17	1	LAST WEEK'S NUMBER ONE - BOUND TO STIFF (SORE & POOR MIX)	WEE
18	10	SECOND RATE SOAP STAR - WITH A NICE ARSE (TRENDY GRIDDLE MIX)	Delcons
19	11	WE LUV 'OUSE MUSIC - 'OUSE 'OUSE 'OUSE ('OUSE MIX)	Pill Poppin'
20	NEW	CHARTBOUND SWING TRACK - COPS MUST BE A MIS-PRINT	Eh... Not Sure

COMPILED BY IDIOTS HERE AT 2CV / SICKBAG WITH THE HELP OF BROADMORE HOSPITAL FOR THE INSANE. PLEASE NOTE, ONCE A RECORD CROSSES OVER INTO THE UPDATE CLUB CHART IT AUTOMATICALLY DIES A DEATH

See Ya Soon.

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