



TEN DJ SETS THAT CHANGED THE WORLD

From Jimmy Savile to Danny Tenaglia via Kool Herc, here are the ten most influential mixes of all time

Words Gavin Herlihy

JIM'LL MIX IT: THE WORLD'S FIRST LIVE DJ SET, JUNE 17 1943



He may be a slightly batty old tracksuit-wearing Yorkshireman these days but back in 1943, Jimmy Savile

became the world's first live DJ. While recovering from a mining injury, the then 18-year-old hit on the idea of playing records to an audience rather than the more expensive option of hiring a band. The top room of the Bell Vue Road branch of the Loyal Order of Ancient Sheperds was hired out, and for one shilling each, six couples turned up to dance at the world's first live DJ performance. Sadly though it wasn't quite successful. The wires between the gramophone and a radio amplifying the noise shorted out, shocking the sound technician so badly he cried.

Set highlights

- Glenn Miller 'In the Mood'
- Harry James 'I'll Get By (As Long As I Have You)'
- Piccadilly Players 'Hitting The Ceiling'

KOOL HERC INVENTS HIP HOP, AUGUST 11 1973

The beginnings of hip hop are difficult to pinpoint. A good starting place might be an experimental set from Kool Herc one night in West Bronx, New York in 1973. Herc, or Clive Campbell to his mum, was a six-and-a-half-foot Jamaican who was to change DJing irrevocably by experimenting with a new style of mixing. Instead of playing entire songs like every other DJ, he decided to just mix the breaks of

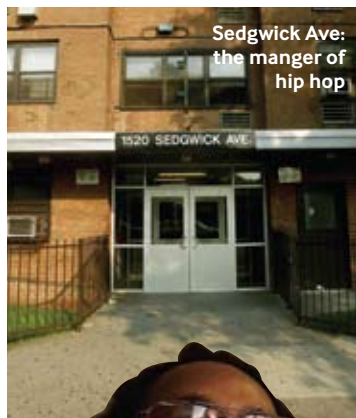
his tunes after noticing that these interceding sections in the songs where just the beats and basslines played were the points in each record that made the dancefloor work hardest. The aftermath was a new definition of DJing that in turn led to the instrumental dance music that birthed hip hop and later drum 'n' bass. Using MCs to rhyme alongside his sets also helped kickstart rap culture. Not bad for a night's work!

Set highlights

- James Brown 'Give It Up Or Turn it Loose'
- Dynamic Corvettes 'Funky Music Is The Thing'
- The Incredible Bongo Band 'Apache'

JAZZIE B UNITES THE UK, APRIL 13 1986

In the 1980s UK music fans were a deeply divided mess of tribes. Hip hop kids called house kids gay. Reggae boys did similar to black kids into soul, football hooligans hated new romantics and punks rebelled against everyone. Jazzie B's Sunday parties at



Sedgwick Ave: the manger of hip hop



Larry Levan before he sold all his tunes for drugs

the Africa Centre in London's Covent Garden defied all these barriers and set a template for current London Sunday parties like secretsundaze. Soul boys, reggae purists, blacks, whites and gays crammed the dancefloor to listen to Jazzie mixing the foundations of black Britain's best music to come. Drum 'n' bass (a young Goldie was a keen clubber at Jazzie's parties), dubstep, UK house, garage and UK r'n'b can all trace a path back to his genre-defying sets that brought interracial crowds together before even acid house. Buy the party's 2003 compilation CD 'Soul II Soul At The Africa Centre' and you can even hear the sound of the police busting the party.

Set highlights

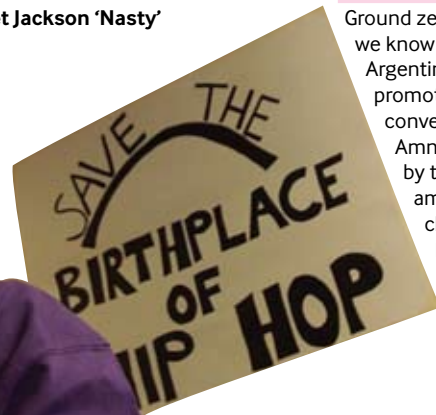
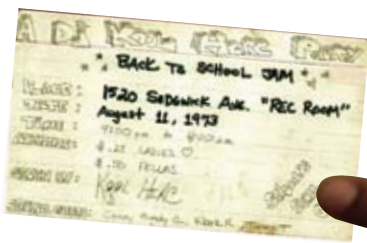
- Tears For Fears 'Shout'
- Roy Ayers 'Everybody Loves The Sunshine'
- Janet Jackson 'Nasty'



Jazzie B. persuaded everyone to just get along

ALFREDO SPREADS THE LOVE, AUGUST 30 1987

Ground zero for the club culture we know and love. Alfredo, an Argentinian living in Ibiza, promoted his afterparty in a converted farmhouse called Amnesia in Ibiza. Helped along by the introduction of ecstasy among the bohemian clientele, his sets inspired a new way of partying and playing that was to define dance music as





Alfredo:
invented
Balearic



Tribal Gathering 2003 and (inset)
Laurent Garnier



we know it today. In attendance one night in August were Paul Oakenfold, Nicky Holloway, Danny Rampling, Johnny Walker and their friend and Ibiza resident Trevor Fung. As the four, high on their first ecstasy pills, danced holding hands and chanting "I love you, I love you" Alfredo played a combination of eclectic records – including early acid house – that was later to be termed 'Balearic'. Also in attendance that season were scene-leading visionaries like Germany's Sven Väth and Holland's 2000 And One. These early adopters took the ideas they'd heard from Alfredo's sets back to their own countries and dance music as we know it today was born.

Set highlights
George Michael 'I Want Your Sex'
Mike Post 'Hill Street Blues'
Henry Mancini & His Orchestra 'Pink Panther'

CARL COX BECOMES THE THREE DECK WIZARD, AUGUST 12 1989

The rave explosion of the late 1980s is easily one of the UK's greatest youth culture movements. For Carl Cox one morning on the outskirts of London in 1989, it provided an opportunity to play a set in front of 15,000 people that would set in stone his reputation as one of the world's greatest DJs. "The 'Summer Of Love' was special for me in more ways than one," he says. He was already a regular on the infamous M1/Orbital rave circuit but it was at Sunrise he had the idea to hook up a third deck. "At 10.30am on a hazy Sunday morning I managed to tempt 15,000 partied-out ravers back onto their weary feet and kick the party back into action – it was an amazing experience – and since then my phone has not stopped ringing with offers for 'The Three-Deck Wizard!'" Carl's pushing of the



Sunrise
1989

boundaries took Djing to new levels of art and innovation

Set highlights
Doug Lazy 'Let It Roll'
Lil' Louis 'French Kiss'
A Guy Called Gerald 'Voodoo Ray'

LARRY LEVAN FLOGS HIS TUNES AND KICKSTARTS SUPERCLUBS, SEPTEMBER 21 1991

The opening night of the Ministry of Sound threatened to be a disaster. Ministry's creative head honcho Justin Berkman had lived in New York in the 1980s and wanted to model his new club in London on his experiences there. So he flew over Larry Levan, former resident at legendary New York club The Paradise Garage, who had helped design Ministry's mammoth new soundsystem, to play the opening night. Unfortunately Levan was eight

days late and had no records, having sold them all to support his drug habit. The club managed to cobble together his records and he played an epic set that marked the start of superclub culture. Taking in classic disco and modern house music it hinted at what was to come in dance music as well as nodding to its glorious past. Levan had such a good time that although he was only due to stay three days he ended up staying in the UK for three months. More importantly, the baton had been passed across the Atlantic, and the superclub had been born

Set highlights
Robert Owens 'I'll Be Your Friend'
Frankie Knuckles 'The Whistle Song'
Ce Ce Peniston 'Finally'

TENAGLIA MIXES THE DEFINITIVE WMC MARATHON, MARCH 26 2000

It's not often you see a collective of stars like Róisín Murphy, Erick Morillo, Clive Henry or Rocky from X-Press 2 raving on a dark dancefloor. At Miami's Winter Music Conference in 2001, Danny Tenaglia played the definitive DJ set of the conference and perhaps one of the most definitive (and longest) DJ sets ever played. For more than 18 hours he mixed behind the huge DJ

console, sat in a swivel chair like the pilot of a jet, only his trademark baseball cap silhouetted in the darkness. Every so often he'd take to the mic to introduce a track, or encourage the crowd, sometimes shining his flashlight from behind the booth to connect with his dancefloor below. It earned him the tag "the DJ's DJ" and for years after people like Erick Morillo felt compelled to talk to their crowds on the microphone and play long, marathon sets in imitation of one of the greatest ever played.

Set highlights
Celeda 'Be Yourself'
Celeda 'Music Is The Answer'
Danny Tenaglia 'Elements'

GARNIER REVIVES CLUBLAND, AUGUST 22 2003

Dance music in 2003 was on its arse. Music pundits in the press were raving about any band prefixed with "The" definitive article and superclub culture had firmly flushed itself down the pan. One event changed all that. Just like the early 80s when dance music rose gloriously through the warehouse scene, it took an old Victorian warehouse in Manchester's Ancoats area to prove that rave was anything but dead. The Tribal Gathering Warehouse party packed over 12,000 people into three adjoining warehouses powered by six trucks

PIVICA/MARNI HENDERSON



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Tiësto: going for gold

packed with Funktion-One speakers. Laurent Garnier headed the bill with a five-hour set that spanned the beginnings of house to the present day. For those that had lived through the early days of acid house it was like being in a time machine. For those who hadn't, it was a lesson in everything good about dance music that inspired a revival of new parties and ideas that is still in action today.

Set highlights

- The Prodigy 'Everybody In The Place'
- New Order 'Blue Monday'
- Laurent Garnier 'The Man With The Red Face'

TIËSTO PLAYS TO THE WORLD'S LARGEST AUDIENCE, AUGUST 10 2004

Trance top dog Tiësto stamped his place in dance music history by becoming the first DJ to play the opening ceremony of the Olympics at Athens in 2004. In front of a seated crowd of 55,000 and billions of people watching the event on live TV around

the world, the Dutchman played a set composed of almost entirely his own records – a move that earned him a phenomenal performance rights paycheck from every TV station that covered the event. As well as converting many a housewife to trance music, the set proved DJs could inhabit the largest of stages and signalled dance music's arrival as the biggest sound on the planet.

Set highlights

- Tiësto 'In My Memory' (Airwave remix)
- Tiësto 'Forever Today'
- Tiësto 'Adagio For Strings'

HAWTIN TAKES MINIMAL TO THE MASSES, JUNE 18 2005

Before minimal became the mainstream clubbing behemoth it is today, it was a genre of music cultivated by tiny pockets of producers

dotted around the world. That all changed when Richie Hawtin stepped up to the decks at Sónar in Barcelona in 2005. When he began his set the huge outdoor area of the inaccurately named 'Sónar Pub' was a fifth of its capacity. After hours of stripped down techno the crowd had swelled to pack out the entire area. People extended for as far as the eye could see, while Hawtin introduced his definition of minimal music to one of the largest crowds ever to experience it. The defining track played was Mathew Jonson's 'Marionette' – a haunting, melodic minimal track that closed the night. Not, crucially, the bashing anthems that other DJs usually favour to end the party. An epic finish for what is now widely regarded as minimal's finest moment.

Set highlights

- Mathew Jonson 'Marionette'
- Lemon 8 'Model 8'
- Whatever Girl 'Activator'

DUBSTEP GOES OVERGROUND, JULY 29 2006

Now that everyone and their mum loves dubstep, it's hard to imagine the sound as the preserve of just two clubs in London. Born at FWD>>, it sprouted internationally-acclaimed wings at another party, DMZ's first anniversary. The club hosted the basement room at South London's Mass and quickly packed it out. By midnight a queue of 600 from as far afield as Sweden, the US and Australia were still outside, so the promoters hastily opened the cavernous upstairs main room and herded everyone inside. When the soundsystem kicked into life, Skream was on the decks to play the set of his life. "People don't dance to dubstep?" wrote the scene's chief blogger Martin Clark "Not any more." A new sound had arrived.

Set highlights

- Warrior Queen 'Almighty Father (Skream remix)'
- Skream 'Lightening Dub'
- Skream 'Request Line'



Richie Hawtin: mass minimal