



Issue Number 2
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generator

The energy of dance music and culture

The Dance Mag with more balls than Wimbledon

**Together: We talk
to Sasha and
Danny Campbell**

**Chuff Chuff:
The Enchanting
Fairytale reviewed**

**Sounds of
Blackness**

**Fashion:
Denim Special**

**Plus: Juan Atkins, Pussy Galore
and our regular columnists
Paul Oakenfold, Colin Faver
and The Warlock!**

D:DREAM
On track for the Top





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generator

The energy of dance music and culture

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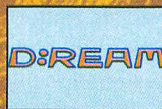
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FROM THE F

If you're lucky enough to be in Japan any time soon, be sure to check out the Twilight Zone party organisation. Headed by Londoner Pablo Dollar, the Zone have been organising raves along U.K. underground lines at all the top venues in Tokyo since February 1992, as well as a few in Thailand and India. During his recent sojourn back in Blighty, Pablo stuck his head in the Generator HQ to tell of imminent plans to hold the world's biggest rave. And this is no Nipponese pipe-dream.....watch these pages for more information and an exclusive report.



The first pin-up DJ, pride of the North and larger than life cult celebrity Sasha sees an albumful of his choicest remixes released on July 5 on Equator Records. The album traces Sash from the early days of remixing Marina Von Rooy and Rusty through the Top 10 smash of



Urban Soul and Brothers in Rhythm to his first personal project, BMex. Want to win a copy? Dead easy – just tell us the name of the track Sasha currently has out with singer Danny Campbell. Answers to the usual address.

Word's just reached these pages that Labrynth, London's premier hardcore venue, has secured Bagleys Film Studios in Kings Cross as the venue for what promises to be a night to tell your grandchildren about on July 24th. Not only are the likes of Pigbag, Grooverider, and Carl Cox dropping the bombs in the Hardcore/Techno chamber, but Euro-Techno deity C.J. Bolland will be guest of honour in the "Submerged" room. Plus themed stage settings, ultraviolet wire walkers, trapeze artists, face painters and massage. For more info call (081) 524-7347 or (071) 247-0789.

It's a long time since there's been a really interesting club on the Kings Rd., Chelsea. I mean, what the hell do weekend-raving sloaney birds with long straight hair, plummy voices and Greek mythologically-inspired names know about choons? (Not to mention their even more odious male counterparts) Naff-all, right? But this is no place for prejudice, and anyway, things seem to be changing thanks to Reach for the Stars starting at the Gallery, 107 Kings Rd, on Saturday June 26th. The DJ line-up features the talent of jocks Lisa Loud, Trevor Fung, Nancy Noise, and Dave Dorrell. Can't argue with that. More info on (081) 651-0232.



Irish-American rappers House of Pain are set to follow up recent Top 10 hit "Top of the Morning to Ya" with their first ever U.K. tour. The boys kick off at Leeds on July 13, travel through Glasgow on the 14th, Manchester on the 16th, Phoenix Festival on the 17th, Nottingham on the 18th and finish up on the 20th at London's Brixton Academy. And don't forget to check out their new AA side release, "Who's the man" (from the film of the same name which features anyone who's anyone in US rap) and "Shamrocks and Shanigans". Ruff.

Life's hasn't always been a breeze for Hope, the man behind the massive new track "Tree Frog" (a Generator single of the month). Whilst recently peacefully converting the German hardcore to uplifting happiness, he was blitzkrieged by a mob of Teutonic skinheads who not only purloined his DAT player, but more importantly the master for the "Tree Frog" remix. Groaned Hope: "I couldn't understand it, they just came out of nowhere.....Next time I go to Germany I'm taking my own security."

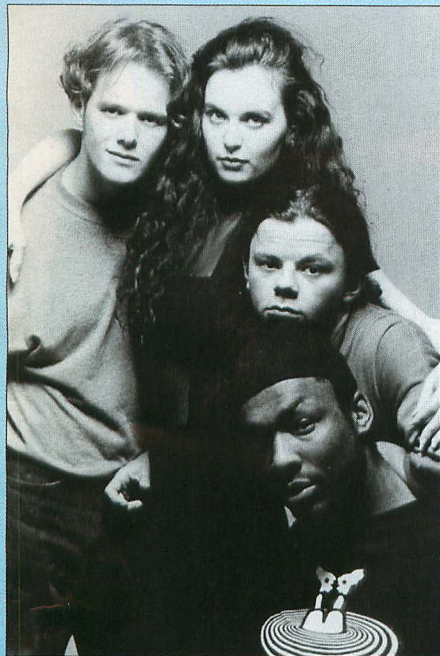


There's more to France than funny shaped bread, cheap booze and smelly fags now that Serious Business have combined with Time Vox Productions to present OZ, an event at Megacite, Amiens on the 10th of July. 12 hours of ooo-lah-lah in three rooms with 21 DJs including Colin Faver, Brenda Russell, Warlock, Grooverider, Rok, Derrick May, Laurent Garnier, Dimitri, and Didier

LOOR HOT NEWS AND GOSSIP

Sinclair. Tickets are now on sale at UK outlets, and coaches will be running from various parts of the country as well as from France, Belgium and Holland. Euro-ravers unite. Further details on the OZ line: 010 33 1 47 00 88 25.

Some people seem to attract trouble wherever they go. Whether they deserve it or not. Such is the case of Manchester dance outfit Rhythm Quest, who recently used the profits from single "Place of Joy" to pay the fine and legal costs of their MC, Paul Allen, after he was



convicted of swearing at police officers when a number of them reportedly decided to stand on his throat and hit him in the testicles. Lead singer Andy Biggs, known in Manchester as techno's Terry Duckworth, has also had his fair share of hassle. Catch the excellent Rhythm Quest before they all get banged up, that's our advice.

And watch out for a forthcoming North of England tour.

Sick of traipsing around your town's record shops in the sweltering heat for those all-important flyers for the U.K.'s

top events? Who isn't? But now, thanks to Oracle Promotions' mailing service, you can receive flyers to all the main



parties, including Fantazia, Vision, Universe, Perception, Rain Dance and World Dance through your front door. You'll also get £1 off each ticket purchased direct, and special deals on associated merchandising. All for a fiver. Call 0865 66336 for more information.

June 12th saw only the female touch on the decks at Leeds' Dream F.M. as "A Date with the Dreamgirls" was a day to remembr. The Dreamgirls are: front row



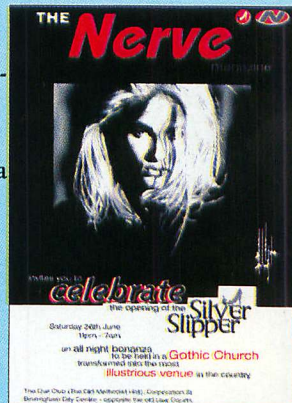
- Tantra (on decks) Daisy and Lyamede. Back row - Alice, Havoc, Christine, Morning Jane and Julia G-Spot. And talking of Dream, one to look

forward to on the 8th of July at the Music Factory, Leeds, is "A Midsummer Night's Dream", when the Dream Team will take charge of two floors of musical mayhem. Turning on the heat upstairs will be Dave Hill, the Walker Boys and Daisy and Havoc. Downstairs will feature the mellower tones of Simon Scott, Iyamede and the Funk Boutique, amongst others. Who needs "name" DJs when local tastes are perfectly catered for and the quality is this good? Admission only a fiver for members, a sixer for others. For more info, call 0532-446615.

The 26th of June saw the opening of what just might prove to be the most influential and enjoyable club that has graced our sceptred isle for quite some time. Boasting a formidable gothic redbrick facade, stained glass throughout, an

amphitheatre-like interior with a 1000 capacity and a licence from 11pm Saturday to 7am Sunday, it's name is - wait for it - "The Silver Slipper".

The location, the Que Club, Corporation St., Birmingham. Just what the doctor ordered for those classier punters recently starved of a late-running Renaissance, it would seem. On July 3rd get ready for an Ibiza special with Alfredo, Nicky Holloway and Tony Clarke. July 10th sees a line up of Justin Robertson, Jon "Pleased Wimmin", DJ Dick and Tara Divine. And on the 17th it's Dave Dorrell, Jon DaSilva and Tony de Vit. The "right crowd", who may well be acquainted with a certain well-known Birmingham organisation, may wish to call 021 633-0397 for more details.



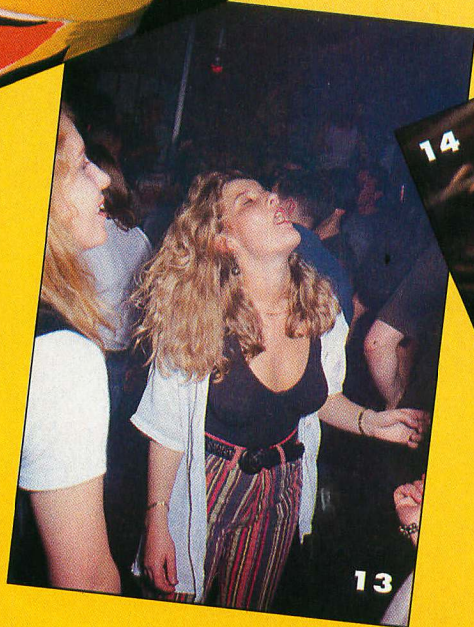
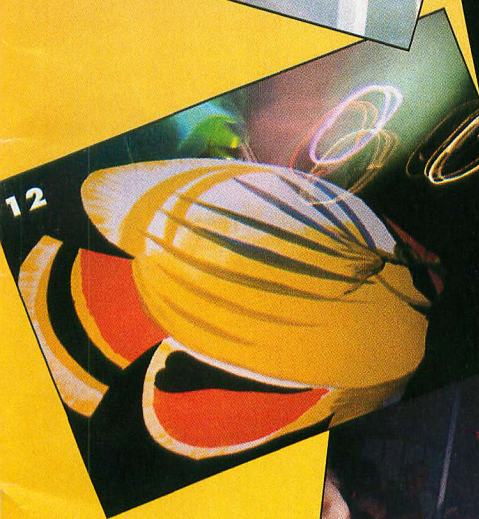
ON THE R



1. Bill and Ben aka The Cleavage Sisters at Venus. 2. The only moustache we've seen on our travels recently (Liverpool). 3. Strobe queen 4. The Cabinet of Dr Caligari. Wherehouse, Derby. 5. Why do people with white gloves never play horns?. 6. Roller Express, Tottenham. 7. Looking for the bar at Lakota, Bristol. 8. Too hot for the top at Merry England. 9. Let's hear it from the horns!. 10. Dave Dorrell, hat on, fag on. Nefertiti, Windsor. 11. Starlite 2001, Leicester. 12. The YMCA's the place. 13. Someone throw a peanut, quick!. 14. Edsell in full effect. Pictures No 4 & 13 by Justin Strafford.

ROAD

GENERATOR ON TOUR



TOGETHER WITH SASH AND DAN



You'll have heard Together by Danny Campbell and Sasha by the time you read this article, whether you realise it or not. We guarantee it; and if you haven't, you're reading the wrong magazine. Such is the quality of this superlative track which is presently on FFRR promo and due for imminent release. Together features three mixes (United Club, Re-United and Qat) all are superb and carry Danny's haunting vocals, the trademark Sasha epic feel and the master touch of D:Ream producer Tom Frederikse.

There was only thing left to do for any self-respecting magazine – Generator got immediately in touch with the new first couple of dance to probe into this most fruitful of relationships. Was this a blind date, a one night stand, or will they be together forever?

Danny Campbell started life as a self-taught drummer (or more probably he learned by osmosis via his father, Decca Records star Ambrose Campbell) and then decided that his voice was a more expressive instrument and so switched to that. "With your voice you can rock, you can sing anywhere at any time, you can ad lib at will" he smiles from behind a pint of draught Guinness at the Charlie Chaplin pub, Elephant and Castle roundabout. "I love singing. I thrive on pressure and under-rehearse so it's different every time, so it's natural and exciting both for the audience and for me".

Danny is content, good natured, self-effacing and makes a usually cynical interviewer ill at ease with his humour and self-assuredness. This is a man who knows what he's about and has very little to prove. A veteran of tours through the frontline African states and live PAs in Scotland.... "Yes, I'm at peace with myself...I've never been happier in my life than I am at the moment, I feel successful and I love to see people rockin' and know that I've created the buzz. It's great to get a positive emotion through something as banal as singing".

No small part in that sense of success is due to his recent work with Sasha, an artist he compares to "an English

Morales....Mozart....a provider of blazing inspiration to a mediocre tune." Praise indeed for the man he met through mutual friend, producer Tom Frederikse. All three, notes Dan, are hyper in the studio and fire ideas off each other. In the case of Together it was a spontaneous collaboration after Sasha's suggestion that the feel of the track should be "like when you see a girl you like, but haven't got the balls to say hello". Sash sat at the piano, Tom on drums, Danny changed the vocals to match the new feel of the song, and a hit was in the bag.

Collaboration, indeed, is an ideal that Danny holds as close to his heart as the jazz musicians of yore. Collaboration, though, in a positive, almost universal sense, as though all artists were striving towards the same goal to open up new markets and spread the word – "where one British artist is successful, another can follow....we're all working together and creating space for one another to come through, not just for the home crowd but for the world."

This importance of the collective to Dan is also apparent at a personal level. Performance and even the act of dancing itself are pleasurable to him because of the interaction of the individual with the group, the artist with the crowd. It's the Nigerian in him, he smiles. Likewise, his soon-to-be-released eight track album (as yet untitled) is, he claims, stronger for the studio team and input of featured artists such as Melanie Williams and Sasha.

It's now 11pm at The Charlie Chaplin, we've already been offered razor blades and someone has just been sick in the corner. Danny finishes his last half, grins, lights a Silk Cut, shakes his fist emotively and perhaps encapsulates his personal philosophy in one phrase without realising it: "

"We're one big posse....You've got to give it some, man!"
You're not wrong, Danny.

If, in thirty years or so, you nostalgically looked back to the Age of the DJ and decided to make a biopic of Sasha, you could do far worse than to open your picture as follows:

SCENE ONE: CLUB BAR IN ORLANDO, FLORIDA. JUNE 5 1993, 4.00am.

Camera pans the length of bar mirror, stops on image of beer bottle and swivels 360 degrees backwards across ceiling onto extreme close-up of Sasha.

Sasha: "Watch this."

Danny Campbell (Guinness in hand): "What?"

Sasha walks to rest room. Groupies follow assiduously and without speaking. Sasha swivels as if to leave club. Groupies swivel with him, always ten yards behind. Sasha returns to bar. So do groupies. Sasha orders a Coke. So do groupies.

Danny swills drink in amazement.

out now

sasha

the
reMIXES

URBAN SOUL **always**
MR FINGERS **closer**
B.M.EX. **feel the drop**
BROTHERS IN RHYTHM **peace and harmony**
HYSTERIX **talk to me** (PREVIOUSLY UNRELEASED)
CREATIVE THIEVES **nasty rhythm**
UNIQUE 3 **no more**
MARINA VAN ROOY **let you go**
URBAN SOUL **alright**
LONDONBEAT **sea of tranquillity**
RUSTY **everything's gonna change**
OZO **anambra part 2**

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ARTIC



Sometimes truth is indeed stranger than fiction. The cult of Sasha, albeit in part media-spawned, seems durable. But so, it's vital to add now we've illustrated his phenomenon in true tabloid fashion, is his talent. And as Generator recently found out in interview, the real Sasha – the creative talent behind the myth – is far more complex (and therefore interesting) than the often worse-for-wear figure of jealous dancefloor gossip.

Take Together, for example. Sasha claims this is the first track he's ever actually written. Seemingly self-critical almost to a fault, he needed and appreciated the confidence boost that Danny Campbell's input provided: "I need feedbackIt's great to work with Danny – sparks fly instantly. Danny and I clicked together, we're relaxed. Making music can be a headache, but not with the right people. We chill out, we create, it's very easy."

Being "blown away" with the critical and impending commercial success of Together (which was originally intended to be the opening track on his solo album) will surely go some way towards assuaging his desire to "have more faith in what I do". Such a lack of confidence must seem amazing to many of those who have heard this man play records, but he even places his turntable performance in question by claiming he's not confident with his DJing skills, nor until very recently his remixing capabilities. Or is this just intense modesty? Replied Sasha: "I'm learning all the time, and you should never be confident as there's so much to learn. I'm not the most confident of people, anyway, and that's good, as it's when you're cocky that you make mistakes".

The Sasha album, much awaited and presently due for

release in January 1994 will not be a total solo album, but more a "collaboration with lots of musicians to give it the depth that club music often lacks." And presumably the longevity, too. Expect creative input from Danny Campbell again (although not as a vocalist this time) and perhaps, too, a slide guitar mix courtesy of Ry Cooder. And maybe, following Sasha's forthcoming Brazilian tour, some intense latino rhythms, which, he assured us, are a confirmed feature of his next BMex

track.

Sasha's biggest buzz? Travelling in general, but especially

Such a lack of confidence. He even places his turntable performance in question by claiming he's not confident with his DJing skills

abroad – to even places where the gig may be mediocre and the scene not so strong. And in addition to having recently enjoyed playing the States, where an arguably quite ravy scene looks to the U.K., not Detroit or San Francisco for inspiration, Sasha takes most pleasure behind the decks at Chuff-Chuff parties: "The people they pull are great, it's my favourite gig anywhere, anytime." Praise indeed from a truly global DJ. And looking further down the line, now that Renaissance is closing its doors so much earlier, whither Sasha? "I'd hope to play a strong part in The Silver Slipper" he admits. The club, that is, not the pantomime.

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The Paul Oakenfold Column

This month Paul puts the questions to long time friend and partner in crime Nicky Holloway. Influential on the dance music scene since its conception both as a DJ and promoter, Nicky, relaxed behind a pint of Carlsberg, talks candidly of the early days, the transformation of House, his time at the Milk Bar and his plans for the future. A career that outstrips most of his competitors, and that of most of the journalists who try to catch his leery cheek on paper. Read on....

Paul Oakenfold: So how did you start in DJing and promoting?

Nicky Holloway: When I was about 15 I started going to soul/jazz/funk clubs which at the time was the underground scene, none of the records ever got in the charts. It was a hip thing. You were either cool and into Robbie Vincent type places and Caister weekenders, or you liked rock music, and you weren't. I was a black music snob, I wouldn't listen to white music. I always wanted to be a DJ. I think it's because I couldn't get laid. I used to stand on the balcony at clubs and watch people on the decks, so I started looking for a job as a DJ.

I found a company in the Record Mirror called Rainbow (beginners considered) who at the time used to provide all the DJs in the disco pubs around the Old Kent Road. Playing music for strippers and stag nights. They always wanted to hear pop music, but I refused and got around it by playing old soul.

P.O.: What was the next step?

N.H.: I did that for 2/3 years, going to all the big gigs and wanting to be an up front DJ - but you just can't walk into that.

Then in '84 I started living in this pub

called The Swan and Sugarloaf. It was a Monday night, I booked the DJs I liked, charged a pound to get in, and started filling it up with friends. At the Royal Oak in Tooley St, it went up to 300 every Friday, that's when we started The Special Branch which lasted 3 years.

Then we started doing one-off parties all over the place. In the mid '80s you had a West End "trendy" scene. There were trendy warehouse affairs but the music wasn't too happening. What we tried to do was add the better music. We tried to make the crowd that was into the right music smarten their act up more. So during the mid '80s we did 16/17 gigs in London Zoo, and holiday camps. We had one on somewhere once a month.



Nicky Holloway

P.O.: Which DJs?

N.H.: Special Branch was with Johnny Walker, Peter Tong, (Gilles Petersen and Chris Banks.) We were playing them what Bobbi and Steve play now! What the purists thought was too commercial - the boogie stuff - we were playing that then. I'm not putting down Bobbi & Steve but when I hear them play they remind me of that period in my life.

Then round about '87 me, Danny Rampling, Johnny Walker, and of course a certain Mr Oakenfold, all went to Ibiza, got on one one night and everything changed. I came back like a salesman for house music and ecstasy.

P.O.: Looking back, can you put your finger on what happened exactly for you?

N.H.: We went to Amnesia. Suddenly we went from staying every night in San Antonio, trying to get our leg across, to dropping an E and seeing the other side of the island, getting out and about. We all did it the first night together, what a memory. It might sound corny but it was an eyeopener. Amnesia was full of beautiful people from all over Europe. DJ International and Trax records played the early 86/87 house music to the likes of Cyndi Lauper and George Michael. If any DJ had tried what they were doing at home it wouldn't have worked.

I mean, music is music, we were even listening to bands like Nitzer Ebb via Spanish or Argentinian DJs. Playing records by guys from Basildon who we didn't even know existed! A real eyeopener. I learned to start listening to other music I'd turned my nose up at before.

Well, after that we came home and Danny (Rampling) started doing the early Shoom parties, once a month. They were Ibiza reunion parties for people who had spent the summer there and knew the score. Growing in numbers all the time. I was so popular they started the Monday night, the Spectrum night; that went for six weeks or so. I was doing a couple of one-offs at the Astoria. This was now a scene: a fashion, a drug and a music all fallen into place. That takes place every 10 years, it's what everyone is always trying to find, but it doesn't always happen like that.

Then you started getting the Energys, Sunrises, the Biologys, the bigger things, then fusing out of that came the hardcore thing. But I lost interest in all that half way through when it started getting too scummy. People were going

for the wrong reasons. When I gave up the Astoria, people thought I was mad because I was getting it packed even after 2 years. I was walking out the door every week with a couple of grand in my pocket, but I wasn't enjoying it.

P.O.: You were still playing at this time?

N.H.: Yes, I still enjoyed DJ'ing. But I was 26/27 and was playing to a room of 16/18 year olds. Apart from playing records, there's nothing there for you, is there? I wanted to get back to a better crowd and that was the idea of taking on the Milk Bar - to go small. We basically chose the best 300 people from the older parties. The Milk Bar was obviously very successful, it only shut last week after 3 years.

P.O.: What did you most enjoy about the Milk Bar?

N.H.: It was my own club. When you hire other people's clubs you always have to go into the meetings afterwards where you get bollocked for not doing this or not doing that. You never have the control you want, it was always the security firm that they chose and all that.

A lot of older club owners actually resent young club runners coming to their clubs and filling it. They want to be big-shots, they can't fill the club, they resent you. If anyone could pack my club during the week I'd love him to do it. I'm sure you know what I mean - this bad attitude is all over clubland.

P.O.: Why did the Milk Bar end?

N.H.: Simple. When I was in Astoria, I used to go over there for a drink, it was a wine bar and it wasn't busy. I had a party there one night, the owner liked the crowd and offered us the sub-lease to turn it into a club?

So for 3 years we had this sub-lease. But that whole corner around Tottenham Court Road tube is going to be knocked down and become a shopping centre. And, as leases have been expiring, the landlords have been selling the land to British Rail.

But every cloud has a silver lining - after 3 years we were still busy, but you know everybody loses heart after a while, all the staff, you get sick of the sight of the place anyway.

P.O.: What's the silver lining exactly?

N.H.: The new club on Charing Cross Road. We've got the place, we've got the drinks licence and the lease. It'll take 6 weeks to refit.

P.O.: Have you got a name for the new club?

N.H.: The nearest we've come to one

we like is "Velvet Underground," nothing to do with the old band, but because the interior design uses a lot of velvet. Might sound off now because it's baking hot, but wait until September. Anyway it'll be air conditioned.

P.O.: Have you deliberately picked two names for clubs both from novels?

N.H.: No, you know I hadn't even thought of that. That's a good one. No, the Milk Bar name was chosen because we wanted a white club, the antithesis of those dark, grungy clubs around at the time.



Paul Oakenfold

P.O.: What about the musical direction of the new club?

N.H.: I don't know yet, but we're going to go back to doing the Friday and Saturday ourselves. Probably myself and someone else as a resident on Fridays, and guests on a Saturday. And we'll still have the Recession Session nights as well. The DJs as ever will mix up the music like the old school DJs, which sounds much better because it bores me to hear only one style of music all night, whether it be garage or progressive, or whatever.

Ooh, she's nice - (N.H. gazes at buxom English rose who's just sat down, and grins.)

In some ways I'd like to have a live band night. We did it ourselves in the early days of the Milk Bar with the Blow Monkeys, A Man Called Adam, The Brand New Heavies and James Taylor. But it's no good having a band who can only do one or two numbers, like most of them now. But we'll have plenty of PAs, the best ones for us are the Robin S's of the world.

P.O.: Does the crowd change often at your clubs?

N.H.: Yes, the crowd changes every six months. You only really get six months, regular, off a punter and then they move on. The punter always likes to move on, and "to progress" even if he's going backwards.

People also go to a club and judge how good it is on how many people they know there. But when people meet others of the opposite sex, get a phone number, they don't half go home thinking what a good club it was, regardless of how many other people they recognise. Let's not kid ourselves, music is only part of the reason why people go to clubs. You could have the best club in the world, but if there were no girls there, you wouldn't go again.

I always try to promote to girls, as the blokes come anyway. Girls have probably got a better taste in music, a deeper taste for songs and melodies.

P.O.: So how exactly do you promote to women?

N.H.: Well, I'm not going to give that away; people will read this. I've got a little system which I use which I think works. There's two places I go to to promote which other promoters haven't even thought of, and I'm going to keep them to myself.

P.O.: Tell us about your forthcoming projects?

N.H.: Well there's Ibiza and EuroDisney. I'm not sure about Ibiza now, as I had my fingers burnt about two years ago out there - it cost me my house, my car, everything - I lost £40,000 in one night! It was probably the best thing I've ever done though, outdoors with N-Joi, 808 State and Sasha, but financially it ruined me. It's such hard work with the Spaniards, they never give you a decision - it's always "tomorrow". Apparently over there it's down on last season already, by the way.

EuroDisney - it took us seven months to get it to the stage where we are now. Everyone's gone mad for it all over Europe, it'll be a good blend of people. It's not a rave though, and we carefully select the people going by asking them which clubs and DJs they like. We don't want the type of people who get off their tits all night and are still off them at 11am, talking cosmic crap. We want a more mature, experienced crowd.

Nicky looks over at the sausages on the plate of the rather matronly figure next to him. "Leave it alone," she barks. It's obviously time for lunch. And so to the bar...

THE VISION TO SEE, THE INTELLIGENCE TO COMPREHEND

After the recent demise of the breakbeat style from the mainstream the force of techno has risen again from this sad shadow harder and faster than it ever was before. This form of music was forced underground for too long, while the uneducated masses danced away to meaningless music with speeded up vocals and MCs who seemed content with their mindless banter. However, fortunately for the club scene, people have slowly started to realise that that such music was rubbish, hence the rebirth of acid. Those who stayed faithful to the cause during these troubled times, searching the radio frequencies and clubs in desperation, have now been rewarded for their troubles with an abundance of class techno/acid. Why this has taken so long is a mystery to me and many others.

The limits of techno are immeasurable, the only boundaries being those in your mind. Hard basslines meet distorted acid, keyboards and noises too frightening and intense to describe. Listen to Colin Faver or Colin Dale to find out what I mean.

Clubs such as **Knowledge** at the SW1 on Wednesdays and **Dataflow** at the Soundshaft on Saturdays (both in London) are the pioneers of the real hardcore. There are no silly gimmicks here, just intelligent music for intelligent people. Organisations such as **Lost** and all the other underground techno tribes are the only hope at the moment, and their numbers are constantly growing.

Underground Resistance and their countless pseudonyms have to be one of the strongest and most established forces around to date. With their unique hard hitting sound bringing chaos to dancefloors everywhere. The brutal sounds of the **Punisher** and the acid of the **Searching** against the more mellow sounds of **Jupiter Jazz** and the old classic **The Edge of Ingenuity** show the diversity of their talents. Other artists such as **C J Bolland**, **Aphex Twin**, **Richie Hawtin** and countless others are also bringing the sound of techno/acid back to the mainstream.

Essential albums for the armchair listener have to be:-

- 1 TRESOR 2 (Novamute)
- 2 C J BOLLAND 'The 4th Sign' (R&S)
- 3 JEFF MILLS 'Waveform Vol 1' (Tresor)
- 4 UNDERGROUND RESISTANCE 'Revolution for Change' (Network)
- 5 SOURCE 'Organised Noise' (R&S)

All these albums encompass the common feeling of no-nonsense intelligent music. There's no sell out here. Techno/acid music has and will survive the test of time, and is proving to be the way forward-it is the future. Stuff everything else, it's a waste of time. Ignore techno/acid at your peril, you have been warned.

Chris Ingram



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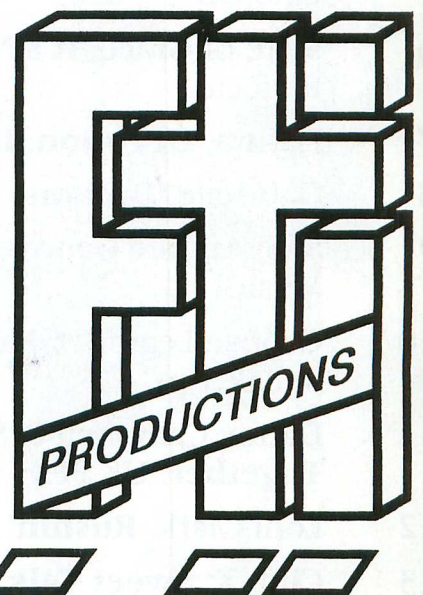
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GENERATOR RECORD SHOP CHART

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Thanks to the following: Groover Records, Liverpool. 3 Beat Records, Liverpool. Eastern Bloc, Manchester. Flying Records, London. Tag Records, London. Inner Rhythm, Brighton. Joy for Life, Nottingham.

- 1 Xpress 2. **London Express.** UK Boys Own.
- 2 Taylor Dayne. **Can't Get Enough of Your Love.** UK Arista.
- 3 M People. **One Night in Heaven.** UK Deconstruction.
- 4 Mental Generation. **Cafe Del Mar.** UK Effective.
- 5 Puro Sesso. **Bump and Grind.** UK One Off.
- 6 State of Grace. **It's Not Over.** UK Perfecto.
- 7 Datura. **Devotion.** Ital Trance.
- 8 Gabrielle. **Dreams.** UK Go Beat.
- 9 SAS. **Amber Groove.** US Liquid Music.
- 10 Groove Legion. **Give it to me.** US Sneak Tip.
- 11 Danny Campbell & Sasha. **Together.** UK FFrr.
- 12 Loni Clark. **Rushin'.** US Nervous.
- 13 Club X. **Sweet Talk.** UK East West.
- 14 Rejuvenation. **Requiem.** UK Soma.
- 15 Mother. **All Funked Up.** UK Bosting Records.
- 16 Underworld. **Rez.** UK Boys Own.
- 17 Dave Angel. **3rd Voyage** R&S Belgium.
- 18 Evolution. **Everybody Dance.** UK

Deconstruction.

- 19 Sister Sledge. **Thinking of You (93 Mixes).** UK East West.
- 20 Mukkaa. **Neebro.** UK Limbo.
- 21 O.D.C.. **The Feeling.** US Bottom Line.
- 22 D.O.P.. **Here I Go.** UK Guerilla.
- 23 Rupaul. **Back to my Roots.** US Tommy Boy.
- 24 Reel 2 Real. **Go on Move** US Strictly Rhythm.
- 25 Laurent Garnier. **Wake Up.** UK Warp.
- 26 Jack & Jill. **You Make me Feel.** US Strictly Rhythm.
- 27 Martha Wash. **Runaround.** US RCA.
- 28 Fabi Paras. **Cool Lemon.** Global Cuts (Belgium).
- 29 Pet Shop Boys. **She Demands.** UK Parlophone.
- 30 Wall of Sound. **Critical.** US 8 Ball.
- 31 Londres Strutt. **Smells like Heaven.** UK Deconstruction.
- 32 Lonnie Gordon. **Bad Mood.** US SBK.
- 33 K&M. **Funk and Drive.** UK Arctic.
- 34 Ransom. **My Dance.** UK Loaded.
- 35 Visions of Shiva. **How Much Can You Take?** M.F.S. (Germany).
- 36 Code 6. **3rd Aura.** US NCP.
- 37 Astro Spider. **Ritmista.** Wonka (Belgium).
- 38 Interceptor. **Higher Love.** US Emotive.
- 39 Sleepwalkers.. **New Thang** US Strictly Rhythm.
- 40 Reefa Madness. **The Sonic Skank.** UK White Label.

PUNTERS' PAGE.

Thanks for buying the first issue of Generator! We hoped you enjoyed reading a magazine that at last covers all areas of dance music. Reports from newsagents, punters and record companies have been very favourable, and seem to indicate we are at last filling a gap in the market that has lain woefully empty for too long. So stay with us, because with every issue we pledge to grow and improve. The best is yet to come!

It's great to see that the very healthy response to our competitions (Edge Records and Universe in particular) were directed from all corners of the United Kingdom, and indeed Belgium, Spain and Sweden. In fact the answers were still coming in thick and fast as we went to print this time around, so we have decided to announce all winners in our August pages.

And now for some of your comments. Good or bad, keep them coming. Get on that soapbox, this is your page!

Dear Generator,

Congrats on a ripping issue 1! Good varied content and plenty of info! I take Mark Syers to task re. his Orbital album review, though. The **Input/Output Translation** and **Time Becomes a Loop** tracks are not a waste of time. They are the crux of what much of Techno/Trance is about ie. repetition systems, (as in Steve Reich and Phillip Glass) music, rhythm and loops of sound. Oh, aye, and someone tell Dermot Ryan we are all God's creatures – even flies!

Yours,

Dave G., Southport, Merseyside.

Thanks for the postcard. Mr Syers has been severley reprimanded for his comments, but being from Kent he naturally takes issue with you. Dermot remains unconvinced that flies serve any useful purpose.

Dear Generator,

Your magazine is the best around of its type – keep up the good work. By the way, how about having mix tapes each month from your very own Oakie, Colin Faver and Warlock? I'm sure I'm speaking for loads of other readers.

Yours,

Jamie Breese, Abercynon, Mid Glamorgan.

Great idea, and one we're working on at the moment. There are, of course, performing rights obstacles to be overcome, but we're confident we'll pull it off in the near future.

Dear Generator,

Congratulations on issue one of a great new magazine. It's great at

last to have some competition for DJ and Mixmag. Here in Burton there's hardly any decent places to visit unless you've had a skinful and your name is Kev or Trace. That's why we've set up an organisation to attract top-name DJs to play alongside local talent, and we wondered if you could advertise the visit of Carl Cox on Friday 30th July to Burton Town Hall 8pm-2pm, admission £5.50.

Yours,

Richard Hyde, Linton, Swadlincote, Derbyshire.

There's your free plug, and congrats on showing such initiative. But how are you managing to book Carl Cox and only charge £5.50 on the door? And, by the way, who the hell are DJ and Mixmag?

Dear Generator,

If you want to know why Techno is suddenly popular amongst white students who never listened to 'ardcore, look at mainstream music journalists. They are mostly white ex-students who are always looking for "the next big thing" to make dramatic headlines.

Techno is not the music of Nazis just because there are some Nitzer Ebb fans with very short hair. Electronic music owes a lot to European and especially German experimentation dating at least as far back as the Cologne School of the 1940s, but everybody knows it came to us in its present form via America, disco and Detroit, thereby making it a truly international musical form.

We are in the lucky position of being able to access every kind of music in the world without difficulty. If people become eclectic listeners they will not become bored and fuel "fashions". The distinctions between electronic, electric and acoustic, or dance music and listening music will no longer matter and no-one should feel alienated. Expand your record collection and your mind will follow.

Yours tribally (the tribe of no attitude),

Daniel James, Edmonton, London.

Enough respect to this man.

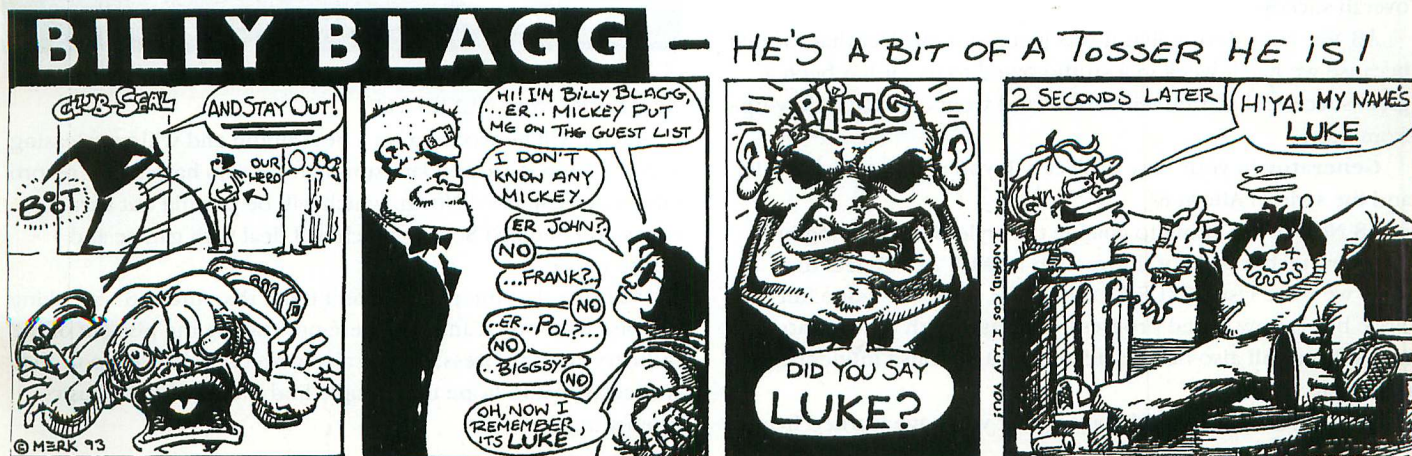
Dear Generator,

Great mag, and could you give me some information on where I might buy some of the Harthouse tapes, as reviewed.

Yours,

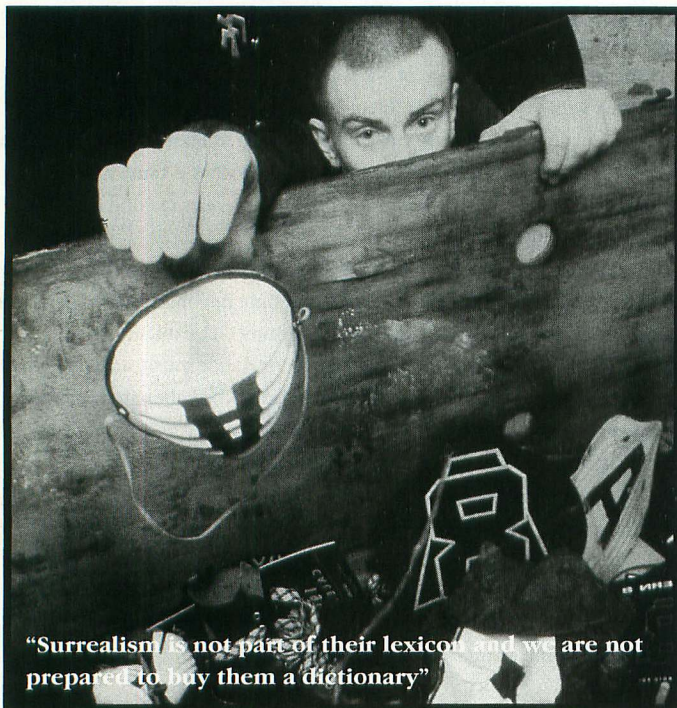
P. Swiffen, Aldershot.

*No problem. Order them from
Rising High/Harthouse UK, Brunswick Studios,
7 Westbourne Grove Mews, London W11 2RU.
Call (071) 221-1580 for more info.*



ALTERN-8, THE SPLIT(?)

Have they really put their noddy suits and masks away forever? Has the never-ending conveyor belt of lies and pranks ended at last? Remember the scams? Mark and Chris playing raves in hot air balloons, standing for Parliament in the 1992 General Election, delivering laced brand E Christmas puds to OAPs, and winning belly-dancing competitions in Turkey. They were the Monkees of the 90s, though no-one had the balls to give them their own TV show. Generator cried in its beer and got them on the phone..... in vino veritas....



Generator So what's all this about then?

A8 We're metamorphosing back to NEXUS 21. This was the group that we began with. We brought out an 8 track EP in '89 under that name and when Altern-8 came about, NEXUS 21 was pushed to the back and now we are carrying on with it.

Generator Do you feel that your time as Altern-8 was an overall success?

A8 Yes, considering that it was just a side project that formed because we had a week in a studio owed to us - it has been a great success. It started with an EP and went on with follow-ups from there.

Generator In your new project will you promote the ideals and the style of Altern-8?

A8 No. We are going to change the style. We are going into the more techno side of things with NEXUS 21. We feel that since we were last NEXUS 21 the whole scene has gone full circle but is now called progressive house. With the techno tunes there will also be an acid and garage/house influence in the music.

Generator What would you say that you have learned from

your time with Altern-8?

A8 Don't take the industry and the press too seriously. Both took Altern-8 too seriously and this was wrong as we were only really having a laugh making music that we liked which is, incidentally, what we intend to continue to do.

Generator What was your best moment as Altern-8?

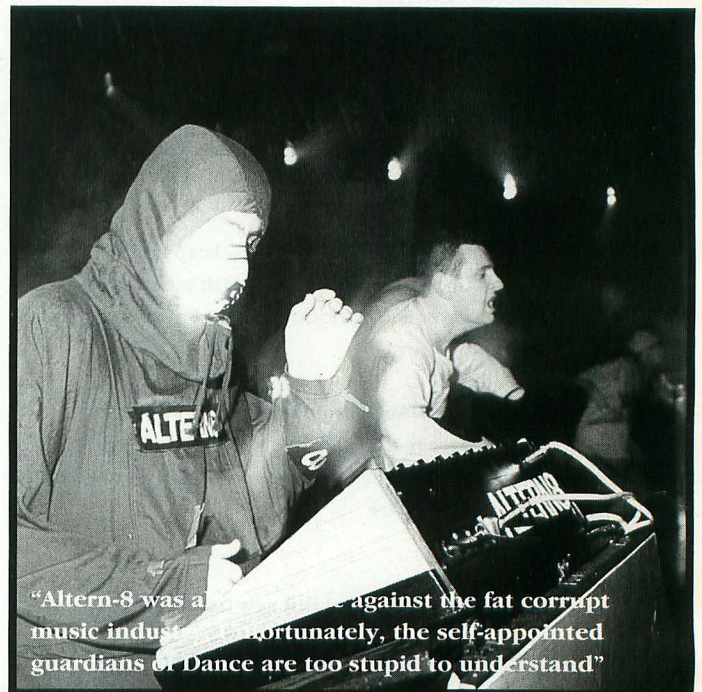
A8 Reaching number 3 in the charts with 'Active-8' in November of '91. Also Altern-8 performing on New Years Eve '91/92 in Central Sgeneratoruare, Birmingham in front of 35,000 people. One let down was Top of the Pops, which is very different from how the public sees it, and shattered all childhood ideals concerning the programme.

Generator You obviously have a large following as Altern-8. How can you justify the end of the group to your devoted public?

A8 We just hope that we are progressing with the music and that the public will do the same. We also hope that the change meets with as much approval as Altern-8 did.

Generator Do you feel confident that you can start again from scratch and climb to the top with NEXUS 21?

A8 Yes. People know that Altern-8 are finished and that NEXUS 21 are coming. A8 large audience will be waiting for the new music of NEXUS 21.



Generator Can we have an idea of what to expect in the near future from NEXUS 21?

A8 We will be working on a new album and will be releasing a single from it around late summer. We also have a new record label called Stafford North, which will be putting out hardcore tunes and Stafford South, which will deal with garage and house music.

We hope that the people don't think that Altern-8 was taking the piss with our scams. We were only taking the piss out of the industry and the press. We are also grateful for the support that we received and hope that people find the NEXUS 21 music interesting.

....AND ON THE SEVENTH DAY THE LORD CREATED GOSPEL.



an interview with the **SOUNDS OF BLACKNESS** BY LEWIS DENE

In the disposable world of 90s dance music "longevity" is a word which doesn't often form part of the equation. Yet the Sounds Of Blackness are certainly no ordinary "dance act" in the all too frequent "here today..." music stakes. Established as long ago as 1971 in St. Paul, Minnesota, they began life as The Macalaster College Black Choir, and are now a forty strong gospel aggregation. Gary Hines, musical director and image maker for years was fundamental in broadening their musical range from traditional gospel to include what he calls "the whole family of African-American music", and was instrumental in changing their name to the irrepressible Sounds Of Blackness.

Ann Bennet-Nesby, soprano vocalist, has intentionally or not emerged as the featured lead vocalist and along with Hines' is joint spokesperson for the masses. Ann takes up the story: "History speaks of the group being offered a number of recording contracts if they would change their name to a lighter, friendlier one. The name Sounds Of Blackness scared away the industry because they thought it was too harsh, too strong. They thought a name like the Sounds Of Music would be better suited. Basically they were afraid of the name, but the name is based on the African-American experience." An experience which Hines further emphasizes as the prime objective of the ensembles music: "The Sounds Of Blackness portray the essence of this through our music, from the beauty of melodies to complexity and depth of spirituals, gospel, jazz, blues, rhythm and blues, rock and roll, rap and pop."

Religion, the church and the presence of a higher being are the principles upon which the group subsist. "The Sounds Of Blackness exist to glorify God and to embrace our music and share the diversity and enrichment of our heritage in our music," reaffirms Ann. "We need to educate, inform and encourage others from all back grounds, regardless of colour or culture and let young people know there is a better way. Basically we'd like to bring good feeling to the world."

I caught up with the group when they visited London recently to promote the sublime single **I'm Going All The Way**, as well as squeezing into a "sell-out, standing room only" one-off date at the Hammersmith Apollo. As a day of settling the curiosity of a posse of press and media moguls was also on the agenda, your intrepid reporter took his place in the queue for a tête-à-tête with the larger than life Ann Bennet-Nesby. A friendly, warm and sincere lady whose dulcet tones have helped widen their audience base beyond

the church and into club land with consummate ease thanks to the singles **Testify**, **The Pressure**, **Joy** and the anthem-like **Optimistic** and have established the Sounds Of Blackness as the premier contemporary gospel group.

From Rockford, Illinois, where her father is an ordained Baptist Minister and now in her fourth year with the group, Ann recalled how she passed their entrance test with flying colours. "I had just returned from New York where I was doing theatre off Broadway and I came down to visit my sister for the Thanksgiving weekend. The group was in the process of rehearsing one of its many theatrical plays, this particular one being *The Night Before Christmas*, which is a musical fantasy which the group performs each year. I had known Gary for many years, we had been family friends and I went along to the rehearsal with my sister. When he saw me he said: "Oh I have a friend in the audience and she's gonna come up and read this script." So I said "OK", I went up and read, but little did I know I was actually auditioning. After I finished reading he said: "OK, now she's gonna sing about thirty seconds of something of her choice." So I said "Ok, Gary could you play..." and he said, "No. Go ahead and do it acapella." I didn't know but this was part of a formal audition for the Sounds Of Blackness!"

"I sang a Jennifer Holliday song, **Give Us This Day** and the whole group clapped. I had already gained acceptance just on the reading, but they all said "go ahead, give her the part." Gary informed me the part was mine if I wanted it. I did. After that play finished I was offered a part in the tribute to Doctor Martin Luther King, which is part of the music on the **Evolution Of Gospel** album – *Music For Martin*. I stayed and did that, mind you I was still just packed for the Thanksgiving weekend!"

"Eventually Gary said we'd love to have you as a permanent member of the group and all things considered I felt I had the best of both worlds. I was in theatre and I was singing which was my first love, so I really couldn't pass it by. And I've been there ever since, the rest is history."

Already an established gospel singer in her own right, recording professionally with The Gospel Music Workshop Of America under the tutelage of the late Reverend James Cleveland, it really was the perfect scenario. "In the year that I joined, the group was offered a contract, so it really was a case of being in the right place at the right time! Lucky for me!" That contract was with legendary producers Jimmy Jam and Terry Lewis' newly created Perspective

Records label. It lead to their debut album, **The Evolution Of Gospel**, including the anthem-like single, **Optimistic**.

"We did **The Pressure** and **Testify** and we felt we needed another song for the album," explained Jimmy Jam. "There's a gut

feeling you get when you know a record's done and we knew the album needed something else. The thinking I had for the song was that the Sounds have so many good voices that we should make use of them. I thought it would be a good idea to have a song that starts off with one vocalist then builds into a trio, then into ten and then into a whole choir." The title, **Optimistic** was culled from Jimmy's little black book of song titles and the lyrics started out with Gary Hines writing down everything he could associate with the word optimistic. "I came up with the part "As long as you keep your head to the sky, you can win." Terry added "Be optimistic" and Gary created the harmonies, with the whole thing taking two days to complete."

No matter how hard reality seems, just hold on to the dream / Don't give

up and don't give in, although it seems you'll never win / You will always pass the test, as long as you keep your head to the sky / You will win, as long as you keep your head to the sky / Be optimistic."

Such is the bravura of the song and its thought provoking, sanguine vocals that it no doubt played a very important part in the group receiving their first Grammy for the parent album, winning many new admirers and saved souls in the process. "People come up to us and talk of how the song has been so inspirational." Ann continued: "People have admitted they had been contemplating suicide and had been turned on to the **Evolution** album by a friend and had started listening to the song's lyrics and it turned into a motivation tool. Every morning they would listen to it and it would be their theme song for the day, it would encourage them to go on to know that there was a way out. It also encouraged us when we were singing it, being a forty member group trying to cross over with our music. Many members in the group are from professional backgrounds and they had to contemplate leaving their businesses and going out on the road, you have to have a lot of faith."

As our conversation unfolded Ann told me of one particular incident which epitomised what the Sounds stood for. It had nothing to do with awards, working with famous recording artists of the likes of Prince, Janet Jackson or Quincy Jones or appearing on chat shows and network television across the world. Let me set the scene: It was the Christmas holiday and a young family's home



The name *Sounds of Blackness* scared away the industry, they thought a name like the *Sound of Music* would be better suited...

had been burgled, the thieves even stealing the children's gifts from under the tree. Disaster in the season of peace, hope and good will to all mankind. "We were told the story by one of the members of the group, she felt that we as a group could not only bring joy through our singing but could be a physical example in our giving, because the Lord had blessed us to be able to be out there making that money. She asked everybody to donate, it was just a flood. Two of the girls went out and bought toys for the children and we invited the family to the show. They had no idea. We gave the children the gifts and the rest of the money to the mother, it was very emotional. To see the group in that giving mould just put it all together for me, to know that their heart was really in what they were singing about. That's really what the Sounds Of Blackness are all about."

Within a few short years and since Jam' and Lewis took the group under their wing, so to speak, helping to guide and mould their career, they have achieved the respect and recognition others can only strive to emulate in a lifetime. This has included soundtrack involvement via *Batman*, *Mo' Money* and most recently Mario Van Peebles' latest movie *Posse* (due for release here in the Autumn). A successful US tour with Luther Vandross, whom Ann describes as "a man of perfection...the epitome of an artist" and one whom she would love to pattern her career after. Not to mention helping out on Janet Jackson's latest vinyl outing and collecting their second Grammy award for their contribution on Handel's

Messiah: A Soulful Celebration, that was executively produced by Quincy Jones. All having helped place their name at the forefront of "black music" in the '90s.

As to the future, that also looks positively bright. The new Sounds Of Blackness album, *Africa To America*, is scheduled to hit the stores in August. "There will be some rap, some jazz, a little

From the church to club land and the mixing desk of Dance Gurus, Morales, Mackintosh, Knuckles and Sasha.

R&B and a song that we've adopted from an African field song into a modern 90s track," enthused the diva vocalist. "Jimmy and Terry will be involved with the production and will probably write some of the material. I believe that on the album they're also talking about doing a cover of an Aretha Franklin tune, maybe *Respect*, but I really can't say right now, Gary's working on the arrangement with Jimmy And Terry. I also think the group will participate much more then they did on the first album, particularly with the writing. In fact my daughter wrote one song that will be on there and I wrote the single, *I'm Going All The Way*. I actually wrote it for my solo album, Terry heard it and thought it would be great for the Sounds Of Blackness since the group have all that energy and expression, that whatever it takes, we're going all the way."

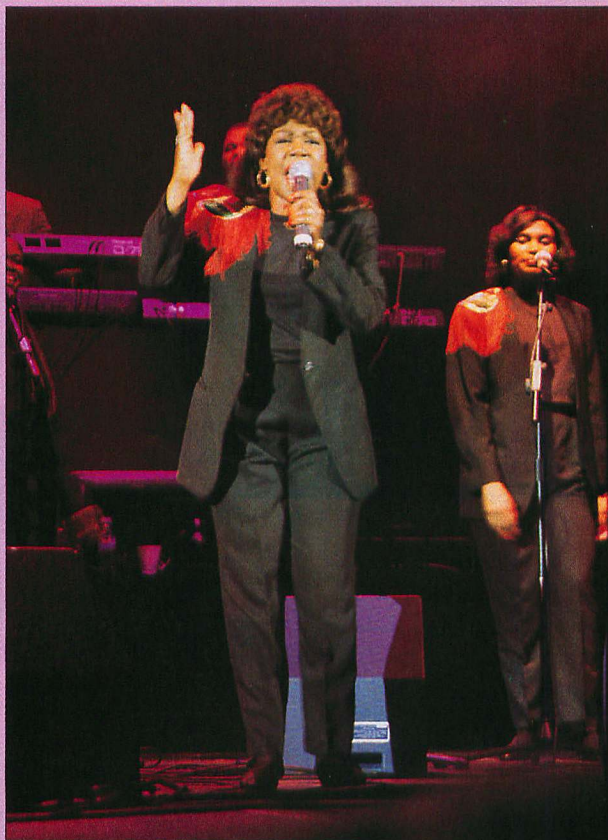
The solo project, whilst a definite proposition is still on the horizon, the first single not due until around November with the remainder of the set in the first quarter of next year. "I'm going to be doing at least a third of the writing on the album. It's gonna be

in the same vein as the Sounds, inspirational and uplifting. I would like to work with other producers but it will mainly be with Jimmy and Terry, quite simply they are the best – if it ain't broke don't fix it!"

To tie in with the *Africa To America* project the group is hopeful of some more UK dates in the Autumn. Those who witnessed the recent visit will need no persuading to join the

queue for tickets. Whereas those who have yet to savour the Sounds Of Blackness live are truly in for a tour de force of black music, ranging from slavery field songs to contemporary gospel with jazz, R&B and rap included in the musical mix. A bewitching display of vocal pyrotechnics and melodramatic stage presence from the thirty-strong choir accompanied by close to a dozen skilled instrumentalists really is a sight and sound to behold. Adorned in black uniforms with hussar jackets and baseball caps, the entourage rather resemble extras from Janet Jackson's *Rhythm Nation* tour/videos than conveyers of "the Lord's message"!

From the church to the



concert hall via club land and the mixing desk of dance gurus of the pedigree of Morales, Mackintosh, Knuckles and Sasha-to Ann Bennet-Nesby it doesn't really matter how the message gets across. "If you can be encouraged to be positive in a club then that's fine. Just as long as the message gets across. I always use the saying – there's no way that you can scale a fish until you catch it! I believe the Sounds Of Blackness are taking the good news out of the four walls (of the church) and it doesn't matter where it goes and on whose ears it falls upon. Before us there was Edwin Hawkins with *Oh Happy Days*, anytime you have a change there's things that people don't understand and they have their comments. But if you've got so much to offer then why don't you share it and that's our mission, to share the message with everyone and not just keep it to ourselves – those that are whole don't need a physician!" A-men!

ANTONINA

"Stop waving your arms and start punching them in the air!" say Dazed and Confused of their piping hot new tip for the top: ANTONINA is coming at you fast, sax blasting, techno pumping, body popping, messing with your head, shooting at your feet, forcing you to dance, making you reconsider, and never letting you off the hook.

"If you hear me blasting out some really high screaming noises then they do actually mean something," she says in her deceptively cute, urchin-like way, eyes twinkling. "What they probably mean is that I'm gonna blow your brains out and throw them back in your face!"

Now that's what I like to hear! That's more like attitude! None of this mumbling, self-effacing, I do my talking through the music, pusillanimous nonsense. Here's someone whose gonna get up there and Be Somebody!

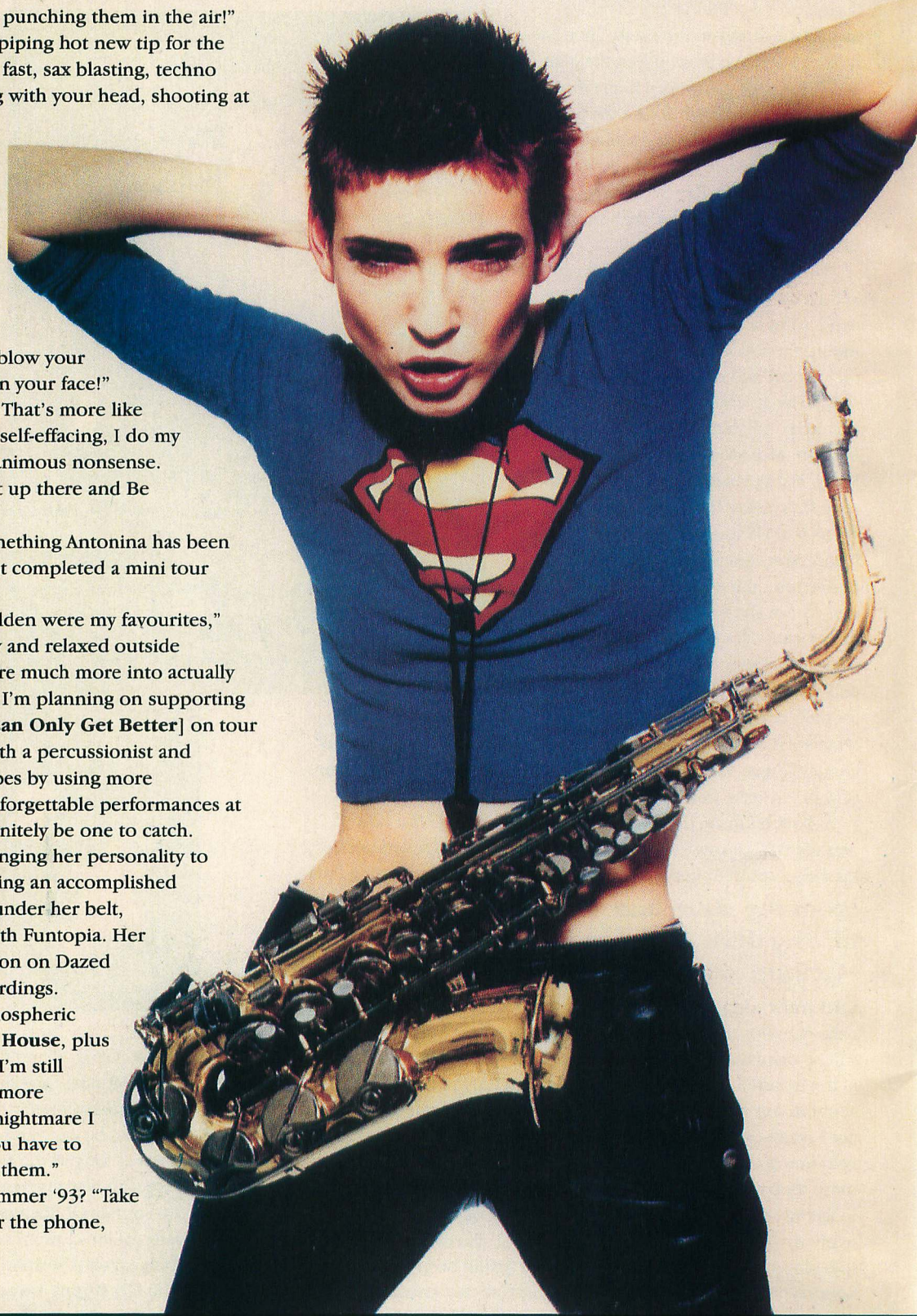
Indeed, getting up there is something Antonina has been doing quite a lot lately, having just completed a mini tour round England.

"Middlesbrough Arena and Golden were my favourites," she says. "It's much more friendly and relaxed outside London. You get the feeling they're much more into actually going out and buying the record. I'm planning on supporting D:REAM [she played on **Things Can Only Get Better**] on tour this summer. I will be working with a percussionist and generally going for some truer vibes by using more instruments." Judging by their unforgettable performances at Universe in April, this should definitely be one to catch. Antonina is not just limited to bringing her personality to bear on the performance side, being an accomplished songwriter with numerous titles under her belt, including three tracks recorded with Funtopia. Her new single, **Deep In Me** is out soon on Dazed and Confused Stereophonic Recordings.

"I'm also developing more atmospheric instrumentals, a track called **Riot House**, plus a love/hate song **I Feel Pain**, but I'm still working on that. There are some more personal tunes, like one about a nightmare I had about my child. You know, you have to be interested in me to appreciate them."

And what's her message for summer '93? "Take yer clothes off!!" she giggles - over the phone, unfortunately.

Tim Fielding



ANTONINA

VIVA VINYL!

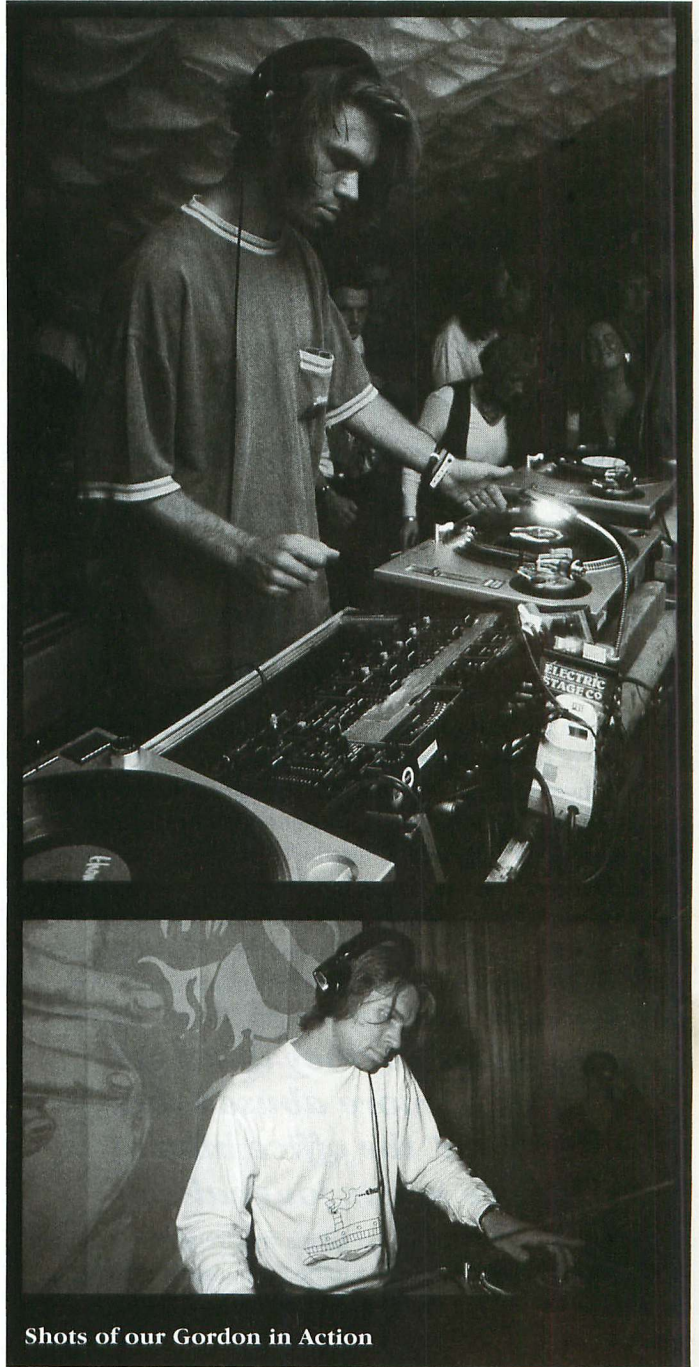
BY GORDON KAYE

*Well, Summer's here at long last, methinks, and there's plenty of cool vinyl around to support the theory. New Order's **Ruined in a Day** immediately springs to mind. The K-Klass mixes ooze shimmering balearic guitars, smooth atmosphere and clipping bongas. While you're at it, investigate the Brothers in Rhythm mix of **World**. Also instigating a slower BPM for Summer is the latest from the Black Country's Original Rockers, **Round & Round**. It's slow and low, with a heavy bass boom, shuffling beats and some splendid vocals. Templeroy from Windsor supply **Different Drummer's** second release **Core of the Earth** which will be followed by Mother remixes of **Oliva Posse**, a classic 1981 Italian cut. Can't wait! While we're on the subject, Mother have done the honours on **Espiritu's** latest for **Heavenly**. **Los Americanos** has that chunky guitar trademark.*

You may not have expected to read about Utah Saints in this column, but **I Want You** fits in perfectly with the thrust of this month's column. The A-Side houses two funky bliss mixes both polished with big pianos and funky wah wahs, in a hip house style. On the flip, and every bit as good, though quite different is Lord Sabre's wizardry techno passage with an ambient but screeching break in the middle. Harris back with a wee scourcher. Strictly drum and bass is just made to be played out on those big systems, as is DOF's **Dance your Socks Off**. That stab tops the lot. Danny Campbell and Sasha's **Together** has what it takes too. The Flipside's Oat dub is mesmeric, with those all important build-ups in all the right places and a finale to knock your socks off.

Talking of knocking your socks off, Rejuvenations **Requiem** does just that. The piano is class 'A', in a "that piano track" vein. On the Balearic front you could do far worse than invest in Jestofunk's **Say it again**, though the Colonel Abrahms vocal doesn't do it credit. Stress recordings have rescued **Lost Tribe** of the **Lost Minds** **Mu-Sika** from obscurity. The **Route 66** mix delivers perfectly, with thumping pianos, bouncy guitars and balearic beats. And, as if that's not enough, the other side carries brand new mixes of **Z100's** **Testa Don't Stop** from **Evolution**. Also on the Euro tip, that come equally recommended are Wonka's Kelvin project, **Night and Day**, and the new **Nobody**, entitled **Don't you need**.

On the jazz house tip is Frank De Wulf's Popcorn creatin, with



Shots of our Gordon in Action

Oh-pee-day, a sort of energetic **Plastic Dreams**, and the equally enthralling **Jazz and go** on the B. Euro certainly seems to be going all jazzy at present and I for one am not complaining! If its hands in the air you're after, then look no further than Robin S's follow-up to **Show me Love**. **Luv 4 Luv** comes in Stonebridge, Nick Nice and JJ, and follow the same foundations as his last. Last but by no means least is the James Taylor Quartet's **Brighter day**. The **Absolute** mixes swing in garage style, but its the **Rock 2 House** mix that really cooks. Good to see you at **Flying at The Dam**, and weren't **Secret Life** superb! See you around, and of course next month on this very page.

JUAN ATKINS

The Magic One

by Tim Fielding

Juan Atkins is in town to talk about his new acid jazz project. "Acid Jazz?" I hear those of you asking, who are acquainted both with the man's distinguished career in Techno and the seminal London label that launched the brand new Heavies, Jamiroquai and the sartorial rehabilitation of Starsky and Hutch's pal Huggy Bear. Before we come to that, however, those less tuned in to the culture will need an introduction.

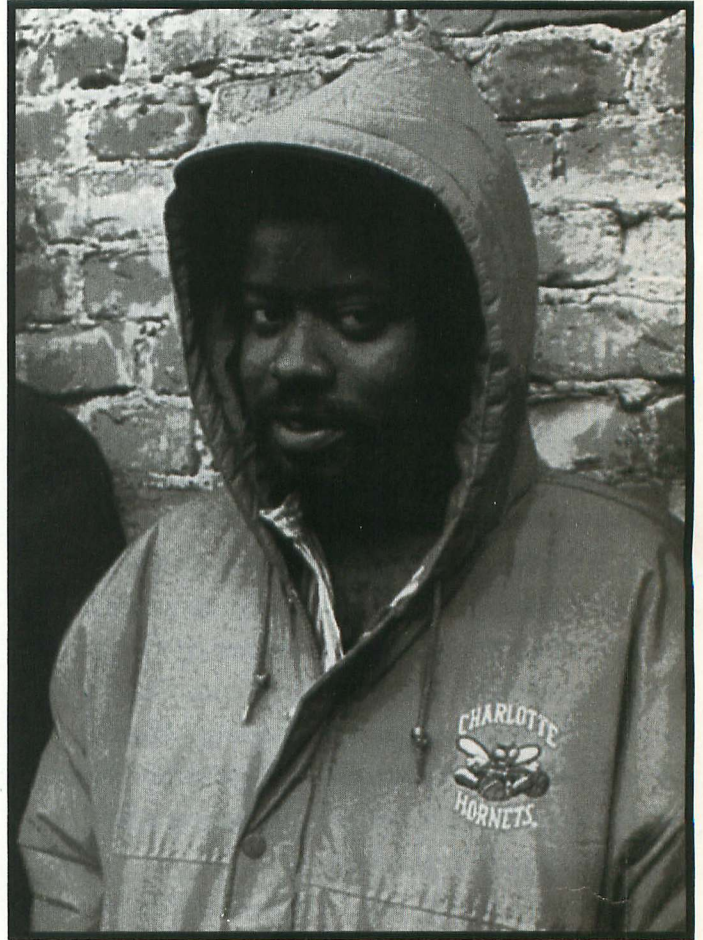
"Magic" Juan Atkins is one of the Godfathers of Techno, being one of the key figures in the close-knit Detroit community of supertalented producers that's given us Derrick May, Kevin Saunderson (Inner City/Reese), Underground Resistance, Carl Craig, Eddie "Flashin" Fowlkes, Blake Baxter etc.. As terms go, they don't get much uglier or more abused than "Techno", the office bike of dance music journalism - which May now calls "the T word" - but it's probably fair to say that it was coined as the generic term for music made with machines when Ten released the essential "Detroit Techno"

As terms go, they don't get uglier or more abused than "Techno" the office bike of dance music journalism

compilation in 1988. The name Atkins was frequently credited throughout, as it has continued to be on numerous projects, the diversity of which would shame any monolithic Belgian nose-bleed producer that paused to poke his head out of his cavern and take notice of what classy "Techno" is all about.

"I'm a music lover first," says Juan, "which is why I like to try out all sorts of music. You've probably heard a lot of records you'll be surprised to see me on. I started up in early 81-82 doing what you call a mobile discotech. To me this whole underground thing just started with House music. Before then there was no place for music - you heard it on the radio or you didn't hear it at all, so there weren't clubs as such for people wanting to hear it. Those that **did** got a warehouse and for that you needed a sound system. So me and Derrick started Deepspace Sound, and I taught him to spin."

After that came the Transmat label and Juan's hugely



influential technoid incarnations, Cybertron and Model 500, which last year released the awesome **The Passage** on Network, and he also worked as One on One for Virgin. Apart from that, he has worked on countless projects, as DJ, remixer and producer.

"There are so many things going on it's hard to keep up with it," muses the Magic One. "Though I'm trying to keep my career a little bit more focused than in previous years. Trouble is, half the time I don't even know what a track's going to be like until it's done. I do my best things when I don't know what I'm doing. I'm a very bassline-oriented person, though lately I've been starting out with strings, like **The Passage**, which is quite moody. I had a soundtrack in mind when I did it.

"Most of the stuff I do is my own, and to a certain extent, if people see my name on a record, they tend to think that it's my record. In actuality, I work with a lot of people. The Cybertron stuff was a collaboration. Mind you, Thomas Felmann and Moritz are the only people in Europe that I've collaborated with."

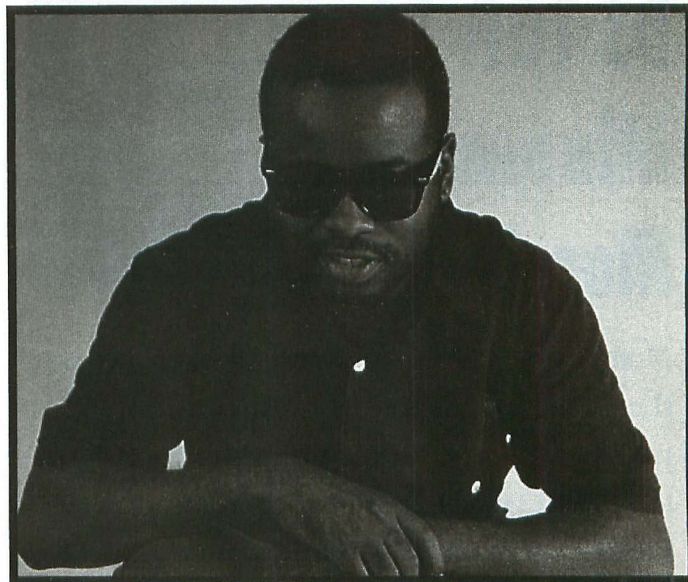
The project he is referring to is 3MB, the baby of Moritz Von Oswald and Thomas Fehlmann of Marathon and Teutonic Beats, to name but two pies they've popped their fingers into. They are working out of Berlin's Tresor Club and eponymous label - linked with Novamute over here - and the Hardwax record

shop, and are using 3MB for spontaneous collaborations with visiting DJs, the stars of Techno, "inspired by the spirit and freedom of travelling jazz musicians", as they put it.

Atkins is compiling an album for Tresor called **Magic Tracks** and a **Model 500 EP**, but right now the essential buy for anyone remotely interested in this article is the excellent **Jazz Is The Teacher EP**, a mesmerising soundscape of seemingly discordant ***"Herbie Hancock would probably be making music like this now if he had been at school in Detroit in the 70's rather than having a good time in Los Angeles getting smashed."***

sequences, connected up in the ether of ingenious inspiration and integrating miraculously before your very ears. The jazz tip is no pretention; they call this "Acid Jazz" in Detroit. Like a lot of improvisational jazz, to the uninitiated, it is a cacophony: to the aficionado, it's da bollox - and both parties can't help tapping their feet. Juan and his kind are the digital age's true heirs to Herbie Hancock, who would probably be making music like this now if he had been at school in Detroit in the 70s, rather than having a good time in Los Angeles getting smashed with Miles Davies.

"It's funny how it works," says Atkins. "America now is just beginning to open up to all this, but they still have this racial thing. Me and Derrick and Kevin never get recognised with our records until it comes over here and then it gets recognised over there. England has always accepted black music - going right back to Motown - but over there they're not interested until it's been over here. It's kinda strange - in Germany too



they love this music and a lot of it is by black people. I've played Omen, Frankfurt. I love Tresor, Berlin and Hamburg. I love Munich, great crowd, packed out club, but I can't remember what it was called! Probably my favourite place here is Pure in Scotland. The thing for me is that people are really into it. It allows you to loosen up and play things that you couldn't play to a lot of other crowds. I've always targetted both people who listen and those who dance to records, to put a little bit of both in it."

Loosen up and play as much as you like, Mr Atkins. There's plenty of us who'll be listening and dancing with open minds and eager feet for years to come.

PARTY ZONE



DJ TOP 10 Mixmaster Morris



Mixmaster Morris, aka Irresistible Force, is the UK's most infamous nutter and top-notch ambient DJ. Catch him this month on the 9th at Frankfurt, the 15th at London Electric Ballroom, 17th Interdance at Sterns, 18/19 in London of an ambient spectacular, 20th in New York, 24th in Baltimore and the 30th at Universe in San Francisco.

Ambient Heaven

1. DREAMFISH - Dreamfish (Fax Global CD)
2. NEURO - Mama (Justin London mix) (R + S 12")
3. SAD WORLD (Atmo & Ramin) - Sad World (Fax 12")
4. AIR - You (Fax CD)
5. OLIVER LIEB - Constellation (Recycle or Die CD)
6. BANG BANG MACHINE- Geek Love (Ambient mix) (London CD)
7. HARVEY BAINBRIDGE - The Voyage (from 50 Years of Sunshine dbl CD, US Silent)
8. TRANS-4-M - Sublunar Oracles (Buzz CD)
9. ATMO + NAMLOOK - Silence (Rising High LP/CD)
10. APHEX TWIN - triple LP (tape)

Trainspotter Techno Ten

1. PINK ELLN & ATOM HEART - Elektronikka (Ongaku)
2. SPEEDY J - RS-D2 (test pressing CD)
3. AIR LIQUIDE - Neues Frankfurter Electronic Schule (Liquid)
4. VAPOUR SPACE - Gravitational arch EP (+8)
5. TRANSFORM - Transformation (Irresistible mix) (Rising High)
6. LINK - EP (Evolution)
7. STEFAN ROBBERS - Fragments EP (Eevolute)
8. RISING SUN - Ocean View (ESP)
9. MU-ZIQ - Organic Tomato Yogurt (tape)
10. F.U.S.E. - New Day Dawning (Warp)

Dream Fm / Listening Booth Chart Show.

- 1) Young American Primitive, YAP (Zoe Magik)
- 2) Dance to Trance, Take a Freefall (Blow Up)
- 3) Age of Love, Age of Love (2YX)
- 4) Bass Bumpers, Runnin (Dance St)
- 5) Cortex, Just One More Time, (white)
- 6) Par-t, Give Me Your Love (Promo)
- 7) Snap, Do You See the Light (Logic)
- 8) Cotton Club, EP and Bass (Promo)
- 9) Subterranea with Ann Cousuelo, Do it for Love (Champ)
- 10) DJ Solo, Axis (Production House)
- 11) Serious Rope, Happiness (Rumour)
- 12) Acen, Window in the Sky (White)
- 13) Basscult, Paradise Place (Deep Disraxtion)
- 14) Nookie, Return of Nookie EP (Reinforce)
- 15) Escape III, Sapho 17 (Sapho)
- 16) Universe, World Techno Tribe
- 17) BabyJune, I will be Free (Solid Pleasure)
- 18) TC 1993, harmony Remixes (UR)
- 19) Gabrielle, Dreams (Promo)
- 20) Convert, Rockin to the Rhythm (Big Time)
- 21) Sub Plates, 4 Tracker (Sub Base)
- 22) Dominatrix, Discipline EP (Sapho)
- 23) M.O.T.M.G., Volume 3 (Three Beat)
- 24) Full Dread, Extacy (Strictly Underground)
- 25) Meridian, L.O.V.E. (Euro Records)
- 26) Shock to the System EP (Promo)
- 27) X Static EP (Promo)
- 28) DM Johnson, say A Little Prayer (FFRR)
- 29) 49ers, Everything (UK Media)
- 30) Void, No Stopping (Promo)

Bubblers

Evolution, everybody dance (Deconstruction)
The Korgi's, Everybody's Got To Learn Sometime (Euro)
Neon Air, Bongo, Claps, Stix 'n' Sax (TLB)
Arizona, Slide on the Rhythm (UR)
Buffalo Soldier EP (Test Press)

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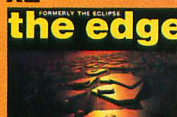
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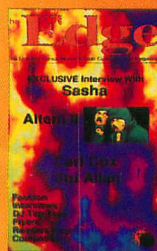
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PUSSIES GALORE!



Emulated by women, worshipped by men and in time with the animal kingdom.

The typical Pussies Galore performance, for the benefit of the uninitiated, is club cabaret for the '90s, a largely '70s-inspired set that ranges from Bond girls to biker chicks. A truly interactive PA that teases, manipulates, and amuses the audience in equal doses. If you're a man, that is. If you're not you'll probably lap up the post-feminist values and laugh your pants off at the truly weaker sex. As Cruel Pussy purred to us: "When we first take the stage everybody seems shocked, then the men cover their crotches and the women run to the front screaming. Finally the men start mellowing out and realise it's fun. Because it is fun."

The Pussies have graced Wembley Arena, The Hacienda, Love Ranch, Pushca and countless other venues throughout the country, but today they've paid us a visit to talk of their latest venture into the studio. Songs just recorded include "Pussified" versions of a number of Army of Lovers tracks (whom the Pussies met at the club they used to run called Night of the Living Ultravixens) as well as some of their own. **Ride the Bullet**, **Viva La Vogue** ("because we're glamour pussies") and **Dog** ("because we're cats") are some of the tracks mentioned. Tracks, which according to Passionate Lady Penelope, "might be described as foot-tapping disco, like the Starsky and Hutch theme tune." A release date has been provisionally pencilled in for early September. Any chance of a Mark Moore remix, ladies?

Being the theatrical felines they are, a video is bound to be something they'd particularly enjoy working on. Not only because it's an essential marketing tool in an age of global MTV, but because it would offer them the perfect opportunity to show off their choreographical capabilities and stunning costumes. If you've seen Biker Chicks live – a Gaultieresque frenzy of leather, handlebars and Harley fetishism – you'll know exactly what we mean. All the outfits are designed by Joie Richardson, by the way, a name purred approvingly by Lady Penelope: "we inspire each other."

The Pussies are serious about success outside the clubs as success, on a broader basis, would mean the spreading of the Pussie philosophy into the homes of Mr. and Mrs. Average. Says Piccolina: "The Pussy Galore of Bond fame, a dominating high-glamour action woman, is our idol, our symbol of strength and sexiness without passivity. We want to break out of just club circles in order to communicate to as many people in Britain as we can. We want TV. We love the idea of women using their femininity to get their way...."

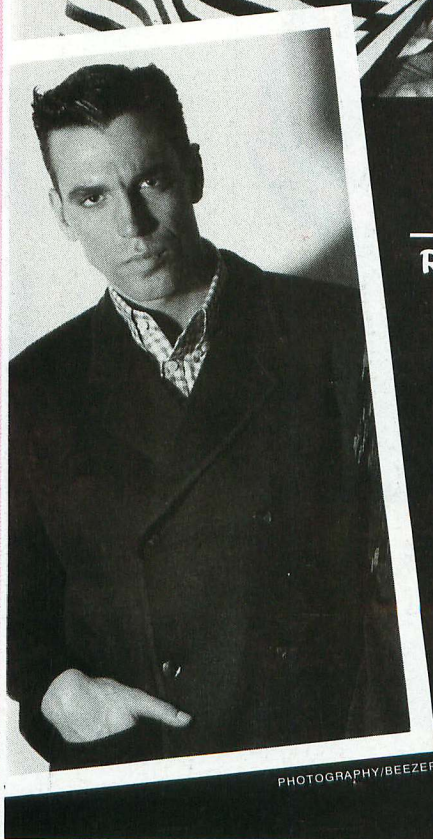
Using femininity to get their way? Hang on a minute! This, albeit no novel approach (as many a young punter might realise to his cost) is dangerous stuff to the sons of suburbia. But surely that's exactly the point, and definitely one for Anne and Nick and Richard and Judy to chew over. Get those Pussies on the box. This is Feminism with a human face, all grins and no Greer. At last!



PHILOSOPHY OF THE PUSSIES.

Ten attitudes to emulate if you wish to aspire to the feline fantasy that is Cruel Pussy, Passionate Lady Penelope and Rauncy Piccolina. As listed by the aforementioned, although in no particular order:

1. Pink champagne at breakfast
2. Love your own reflection
3. Maintain glamour through excess
4. Lie horizontally, whenever possible
5. Slink!
6. Order false eyelashes and lipgloss in bulk
7. Always look spanking, even with the worst hangover
8. Worship cats of all forms, including hips and strays
9. Eat everything you fancy
10. Be purrfectly divine to all



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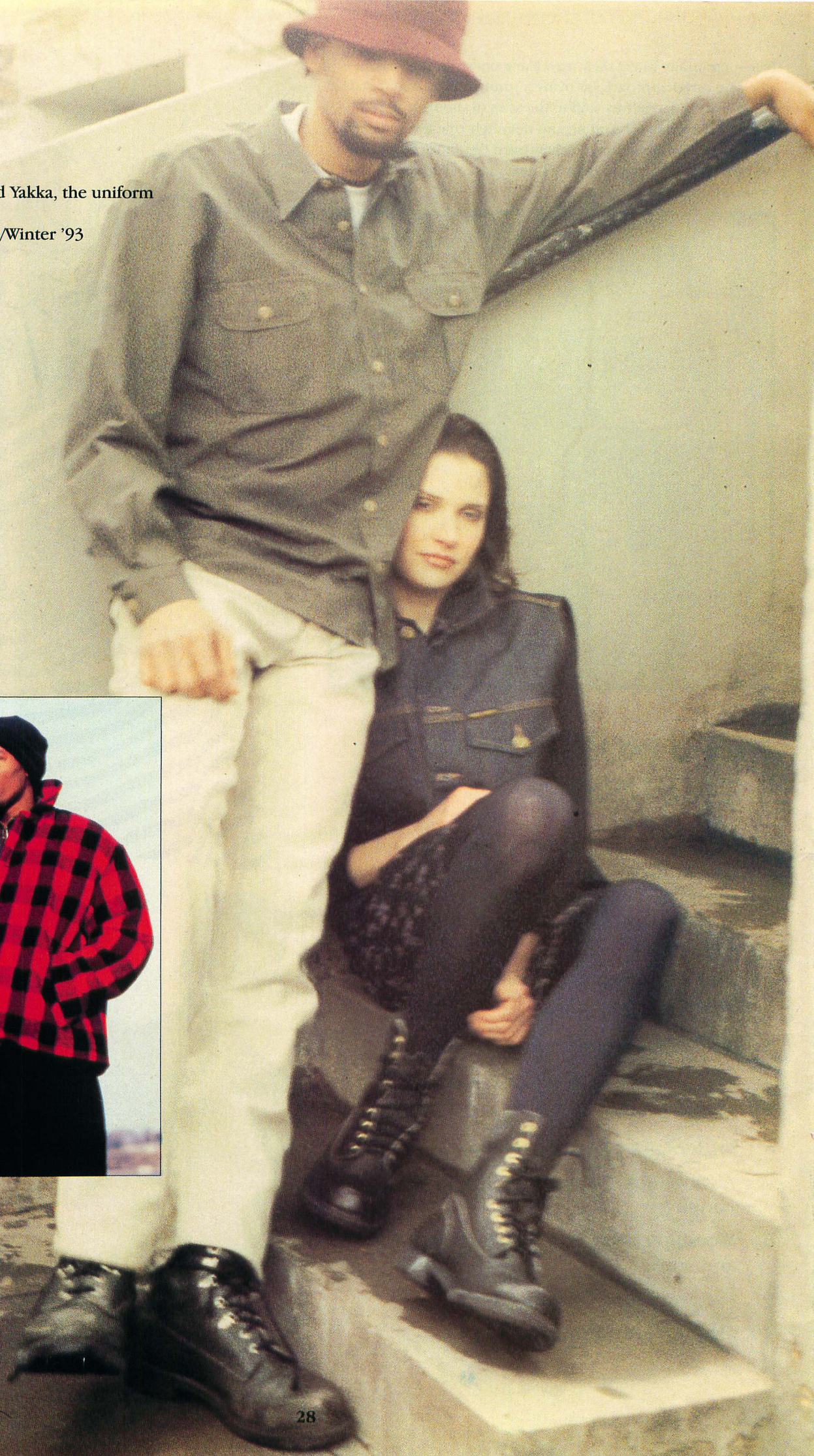
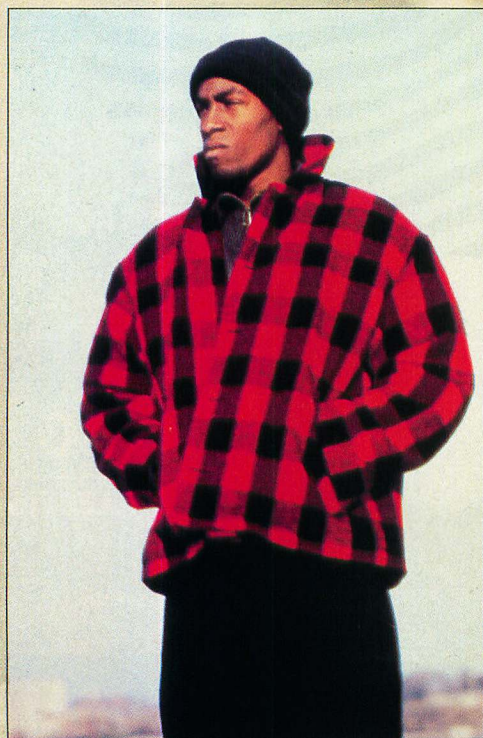
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Main Picture: Hard Yakka, the uniform
for the street

Inset: Lee, Autumn/Winter '93



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DENIM SPECIAL

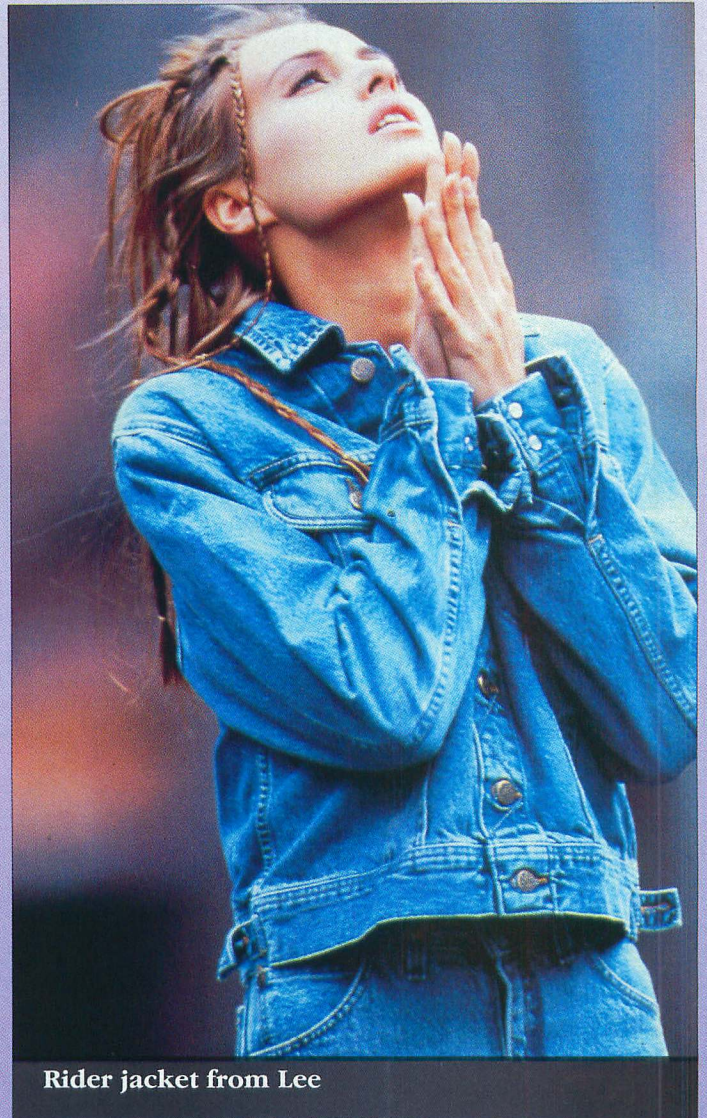
By Sophia Walkes

The most intrinsic of languages. Jeans. They maketh or breaketh the man. Too blue, too new, too tight, no belt, over-sized turn-ups, in the nineties the simplest inconsistency reducing the unsuspecting wearer to an outcast. Having reached every corner of the globe, America's one outstanding contribution to the fashion industry, denim has achieved a status beyond the intentions of its workwear origins. The influence of advertising creating a mystique centred on authenticity, hard graft and sexuality, jeans have become the iconic symbol of all that we desire.

As any denim pundit will know, the era of the Americana (the 1950s) was synonymous with teenage rebellion and self knowledge (you know, finding yourself). Immortalised in films like *Hud*, *The Wild One*, *Giant* and *Easy Rider*, the lead: Paul Newman, Marlon Brando, James Dean and Steve McQueen all personified teenage rebellion and an unwillingness to conform to the ideals of their elders. This was to be the first time in history that men and women were alienated and categorised because of their age. For the teenagers of the 50s denim was a symbol of freedom, a freedom which was equated with speed and distance. Combined with the motor bike, jeans spoke in a language which only they could translate.

Cut to a scene in *Hud* where Paul Newman stoops over the carcass of a dead cow in a Lee Stormrider jacket. Nearby the figure of his nephew is seen trying to emulate the raw, rangy sex appeal of his uncle. Dressed in Levi's no. 1 jacket over capital E 501s does the emulation succeed or come a poor second best? The rivalry between these two jeans companies has been legendary, often with Levi's on top.

Marvin Gaye and Sam Cooke did it for Levi's in the '80s with those memorable shots of Nick in the launderette. Yet years on, in the wake of that unforgettable campaign by Bartle Bogle and Hegarty there is a definite slide in the superiority of the Levi jean. Capitalising on this for Autumn/Winter 1993 Lee are introducing exciting additions to their line of original riders with sleeveless and cotton sateen versions. For the connoisseur the infamous and unchanged Stormrider celebrates its sixtieth birthday, as ever featuring the corduroy collar and Navaja blanket lining.

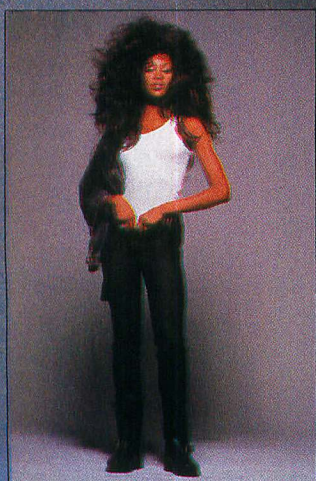


Rider jacket from Lee

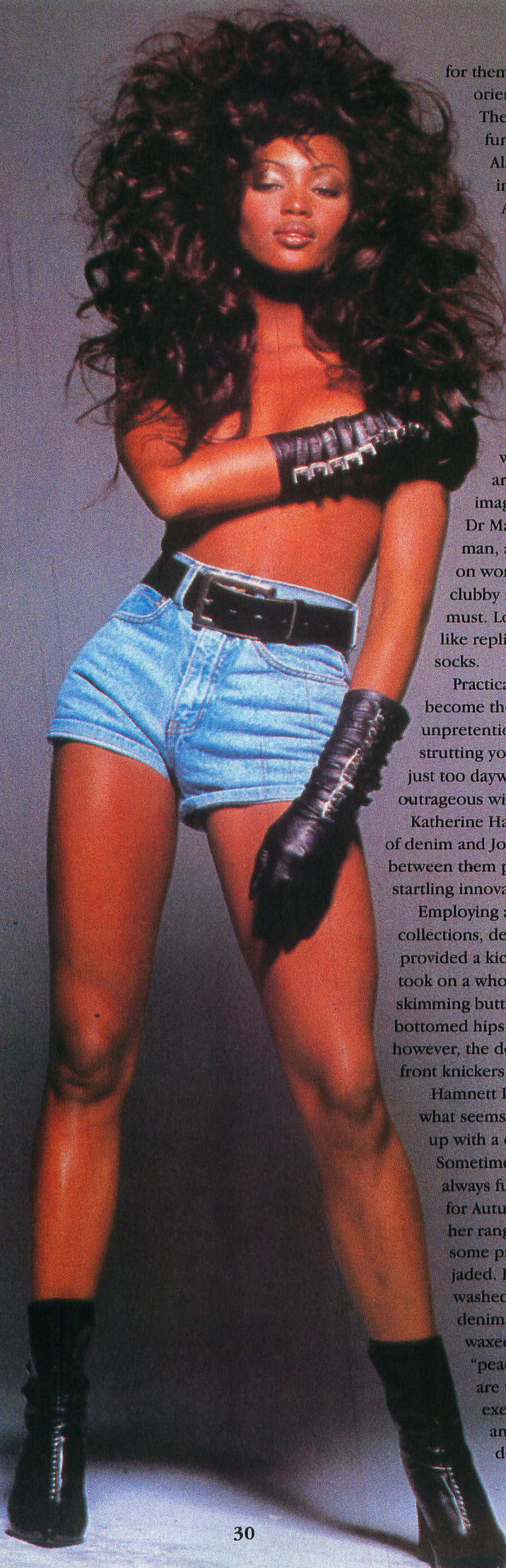
Authenticity. In the jeans market this stands for a whole load. Having originated back in the early part of the nineteenth century both Levi and Lee qualify hands down. Yet the most astonishing factor is that their popularity has been reliant on a much simpler principle, that of selling sex by virtue of toil and trouble. To use an encapsulating label - "roots ranging".

Appealing to both men and women through an image which conveys strength and durability. With music from the soul and a good-looking model, the product becomes at the same time aspirational and sexy. Transposed into the steamy setting of the Deep South where he or she toils endlessly yet untiringly at the local gas station or truck stop cafe. Exuding bucket upon bucket of sex appeal and even more perspiration. Rugged manhood or forthright femininity is perfected. Hard-working, raunchy and spirited, the ideal lover all beautifully parcelled in fairy tale Technicolor.

If Levi's and Lee are the meat and potatoes of denim, then labels like Soviet and Diesel are the gravy, having forged a name



Main Picture: In notorious pose, Naomi Campbell for Farmers



for themselves in the '90's workwear orientated market of the clubber. These brands have taken functional fashion to an extreme. Also tapping the market, Pil have imported Hard Yakka from Australia to the British public. Hard Yakka incorporates heavy-duty fabrics such as moleskin with its special wire brushed nap and industrial drill loco jackets and pants.

That great British institution the Doc Marten, is set to follow suit with the launch of two clothing lines in the Autumn. In association with Red or Dead the clothes are as ever designed with wit and imagination. The range is split into Dr Martens gents for the "Proper" man, and Dr Martin "Useful". Based on workwear with the young and clubby in mind, the useful range is a must. Look out for clever accessories like replica eight and twelve eyelet socks.

Practical and affordable workwear has become the essential club wear for the unpretentious 90s. For some, however, strutting your stuff in a pair of moleskins is just too daywear, for them only the outrageous will do ...

Katherine Hamnett, the original advocate of denim and John Richmond's Destroy have between them provided the stylish with startling innovations on the denim theme.

Employing a rock chic theme in past collections, denim from Richmond always provided a kick. Long and linear blue jean took on a whole new meaning with floor skimming button-front dresses and sassy bell-bottomed hipsters. The real shop stopper however, the denim bikini, complete with zip front knickers!

Hamnett Denim has been in business for what seems like eons, providing the clued-up with a continually creative range.

Sometimes classic, often daring and always funky Hamnett outdoes herself for Autumn/Winter '93. She includes in her range for both men and women some pieces to tempt even the most jaded. Expect new blue, black and washed-out; second hand blue denims, with the added touch of waxed hems with either "flame" or "peacock" design. For women, legs are tapered, so it's back on that exercise bike. Jackets are fitted and long with wide 70s style double lapels.

Jean style jackets are re-

worked in velvet and corduroy, olive, beige, grey and blue. Not forgetting the essential hotpant or A-line button front skirt in untreated blue. Look out for the inclusion of moleskin in soft beige, hip length jerkins and A-line minis. Men are into deception with lumberjack check jackets. Corduroy collars, thick interling and most importantly of all, concealed inside zip

A look back over the past three decades brings an avalanche of adaptations to the basic denim jean. The 60s saw patchwork and flares, a uniform for the hippie children. As with any anti-fashion statement it soon became commercialised and by the eighties the only jeans with social impact were Gloria Vanderbilt's or Calvin Klein's. Many may be loath to rush out

and invest in a pair of Klein's today, yet take heart. Calvin's for Autumn/Winter '93 have taken on a decidedly deconstructive air, all seams are on the outside. Inside-out jeans (or is it outside-in) could be the perfect investment for future seasons. When the impoverished look is out, just turn them inside out (again).

The eighties will be most remembered for the hard-timers. Bought second hand from places like Flip and American Classics, jeans were ripped and thoroughly distressed. Originated by the born-again soul boys of clubland, the look was later mediocrised by the likes of Bros and Jason Donovan.

The ragga influence from the West Indies is a directional force currently going strong on the streets of Brixton. Loud colour blocked jeans come complete with urban warfare markings; bullet riddled and distressed. From the same melting pot, fans of hip-hop shop in out-size stores, following the trends of acts like Marky Mark and Kriss Kross. Always too big, worn low on the hip or back to front.

They might once have been a symbol of Western decadence, but jeans today are a commodity that helps to categorise you in the eye of the onlooker. What you wear on your arse says more about you than you think. Whether it's Vivienne Westwood's metallic foil finish or Baby pink hotpants from Katherine Hamnet, denim has the power to speak volumes.

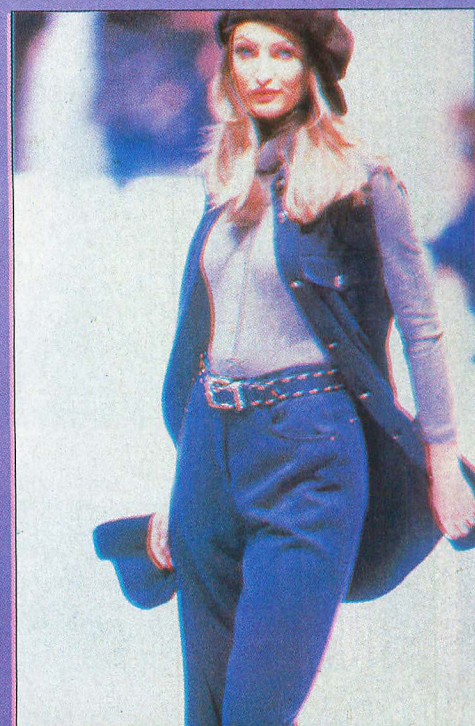


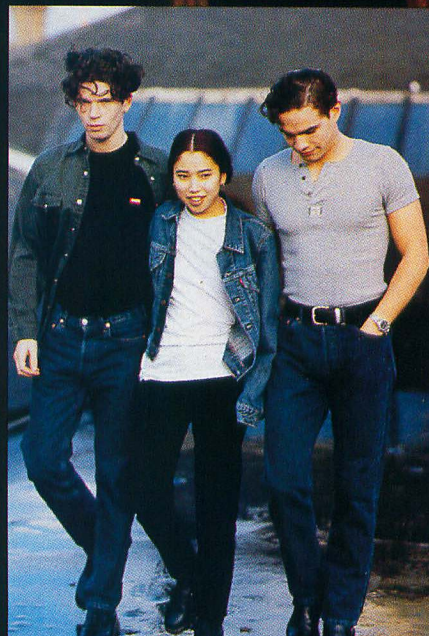
pockets. Just right for those vital accessories that every clubber shouldn't be without. Again, corduroy and unwashed jeans are a main feature, though keep a check on ultra thin rib corduroy shirts that have been specially dyed to look just like denim.

Denim may be convenient for the wearer yet its production doesn't offer the same level of comfort and security. It's estimated that every year 3,000,000 people suffer acute pesticide poisoning and that possibly as many as 20,000 actually die as a result of the huge levels of chemicals used in the production of cotton. Katherine Hamnet, for one, is a supporter of Research 2000, a project which hopes to find a solution to this problem. A jacket from Hamnet Denim would therefore seem to solve more than your immediate clothing problem.

Main Picture:
Katherine
Hamnet fitted
and tapered for
Autumn/Winter
'93

Inset Picture:
Sportmax
Autumn/Winter
'93





Main Picture: Vivienne Westwood, Metallic denim for the Conservative.
Photographer: Nick Towers

Inset top: Hard Yakka for the girls.

Inset bottom: Levi's up on the roof.

TIME FOR CHAOS!

"The Chaos Engine" is the eighth release from The Bitmap Brothers. The Bitmap Brothers are five geezers who make computer games, and very successfully too. All of their games, such as Xenon and Speedball, have topped the games charts, and "The Chaos Engine" is their latest hit.

In games-speak, "The Chaos Engine" is a fast-action shoot-em-up. Translated, this means the object of the game is to exterminate as many enemies as possible as quickly as possible. All this carnage takes place in a spooky, isolated Victorian mansion. In the heart of the mansion lies the Hall of Engines, and in the Hall of Engines lurks the Chaos Engine, disrupting the space/time continuum and unleashing the forces of chaos on the world. Your task as armchair hero is to get in there, pull the plug and save the world.

Sounds easy? Well, not really. You'll have to be quick on the draw and have a strategy or two up your sleeve. The monsters and other creeps you'll have to blast are clever - they think and they'll try to outwit you. "The Chaos Engine" is one of the most intelligent computer games around so it'll keep you going for ages.

The game plays on four levels in four worlds, with features like intelligent aliens, a range of colossal weapons and multiple characters. You develop these characters' personalities and attributes as you progress through the game.

The graphics are up there too. As Dan Malone, the game's graphic designer explains, "The general idea is that if there had been a nuclear apocalypse in the Victorian era, this is what it would have looked like!"

The music comes from Asian ravers Joi and is on the techno

tip. Asian rave and Victorian monsters? Well, this is the crazy, chaotic world of computer games.

"The Chaos Engine" is published by Renegade and is out on Amiga and Atari ST, price £25.99.

COMBINED CONSOLE CHARTS

No Title

- 1 Starwing SNES
- 2 Flashback MEGA
- 3 Super Kick Off SEGA
- 4 Super Star Wars SNES
- 5 PGA Tour 2 MEGA
- 6 Fatal Fury MEGA
- 7 Ecco MEGA
- 8 Tiny Toons SNES
- 9 Tiny ToonsMEGA
- 10 Road Rash 2 MEGA

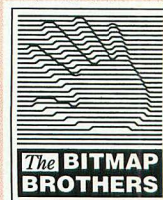
Win an Amiga Chaos Engine by answering these easy questions:-

1. Name one other Bitmap Brothers game.
2. Who wrote "The Tiome Machine"?

20 AMIGA CHAOS ENGINES TO BE WON

Write to Generator

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SWAP SHOP

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D:REAM

MUSIC FOR THE PEOPLE.

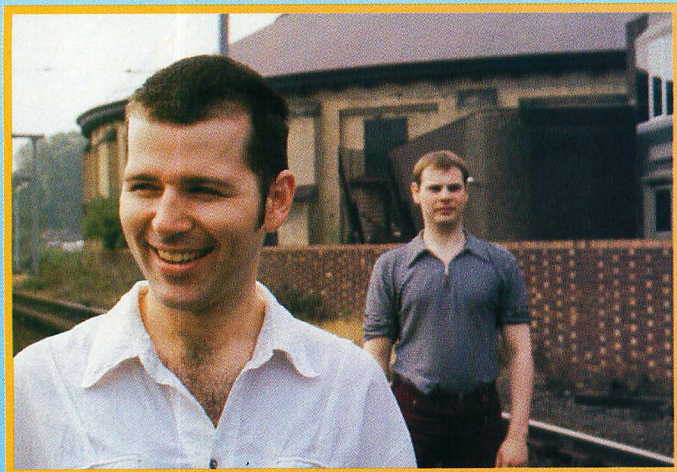
It's an average Thursday at Rewind studios, Camden. If your average Wednesday includes a trip to the Betty Ford Clinic at London's Gardening Club, you'll know how Pete and Al (and their interviewer) felt. Distinctly below average. Pete arrives first, introduces himself and heads for the kettle to return with two mugs. We chat, slowly, quietly, in that disturbingly relaxed way that follows a night of excess and emotion. Al arrives some thirty minute later to flop on the studio sofa and smoke. They look at each other in an almost conspiratorial way that slowly turns into a stream of comment, some amusing, some serious, but all quite frank. An eventful night in the eventful career of chart-topping dance partnership D:Ream.



The celtic duo (Irish songwriter Pete and Scottish DJ Al) are here to put the finishing touches to their first album, tentatively titled as we went to press **D:Ream – On 1**, produced by the influential Tom Frederikse. The bulk of the recording has now been done, as well as all of the singing, which seems a source of relief to Pete, with only the overdubs outstanding. The album (of which we were given a taste, to follow) features the forthcoming single **Unforgiven**, to be released through Magnet/FXU records during early July. A tasty track if ever there was one, and the perfect cut to follow the garaged-up **UR the Best Thing** (Pete Tong's essential tune of the year) and the uplifting gospel glory of **Things Can Only Get Better**. Check out those Leftfield mixes on the second promo of **Unforgiven**, as well as the planned EMF mixes. The first rock outfit to remix a dance act?

The inspiration for **Unforgiven** came from an enforced flirtation with sexual fantasy better suited to a Soho theatre than Merry England. Explained Pete: "I was totally wasted and got pushed into this exitway by some woman who'd just

recognised me. It was one of the first times I'd been recognised in public so I was quite pleased initially. But then she did this dominatrix trick on me and it started to get really heavy. Nearly sticking her crotch in my face, she smashed this pint pot and asked me to glass her. I said I'd rather not, thank you, so she cut her own hand which was then covered with blood. One of the bar staff then came to my rescue and pulled her off. It was



One appeared between my legs from behind and really started going for it.

that experience plus the general hedonism in clubs which led to **Unforgiven**."

Well, long live hedonism – if not quite sado-masochism – if it leads to songs of such quality. Quality that was not achieved overnight, however. Al had been DJing for two years, notably at London's now sadly defunct Brain club, and Pete had been writing and playing guitar in Dublin rock bands that were forever to be overshadowed by stadium giants U2. (I had hair down to my arse; I was a headbanger basically). Their partnership was cemented the first time they worked together in the studio, after Pete asked Al to remix a track for a shoddy outfit called Baby June he was fronting at the time.

Asking D:Ream to describe the sound of their current output brought the response "it's the sound of the moment" followed by laughter and comparisons with spaghetti western soundtracks. Rarely does a soundbite ring true, but this seems to be the exception. Do you know anybody with a bad word to say of these boys? Media-friendly, danceable, melodic and, yes, they even have lyrics. And this is by design, not accident. Pete explained: "There are people in clubland, like Leftfield and Dub Federation who create brilliant club records for themselves by pushing back the boundaries of sound and timbre. What Al and I are into is creating music for the people, it's made specifically

for that. That's how we get our buzz."

And music for the people most definitely means taking music to the people for D:Ream. They don't break up a DJ's set, like so many inferior acts, but lift the crowd up even more. It's a human thing and it's pure showbiz. Club crowds often sing choruses louder than the PA itself when they hear the uplifting sweep of **Things Can Only Get Better** in the middle of a night out. They invade the stage and embrace the artists, sometimes perhaps going a little too far. Pete remembers one incident at Flesh, The Hacienda, Manchester, which springs to mind as quickly as the smile to his face: "All the boys were at the front and a group of them got on the stage and sang the house down with me. I mean, they knew all the words. Then one appeared between my legs from behind and really started going for it. They pulled him off before he went too far, but it was difficult to keep on singing **U R The Best Thing**.....!"

And back to the album. Al slaps on a DAT and we listen to **Unforgiven**. A riff-filled stormer of a track with great vocals and a shimmering electro backdrop. If this isn't a huge crossover hit I'll eat my Macintosh. And so to the fourth track on the album, . A striking contrast, as we take in the piano intro with string accompaniment. It's a classily-arranged lyrical ballad which breaks the mould of their previous output, a love song with slapping bass and soulful voice à la George Michael. And the single flipside remix is planned for the hand of Andrew Weatherall. Or are these boys taking the mick?

It's true that clubs have trained the discerning to appreciate the subtleties of gradual timbre change, sound and rhythm that lie at the very root of trance, amongst other genres. But where D:Ream make their presence felt most effectively, and what explains in no small part the reason behind their almost universal appeal (they were as well-received at Universe as at The Hacienda or in the States for example) is that they understand what has always moved the masses – melodies that people can instantly recognise and lyrics they can identify with. A refreshing break from the instrumental remix of the remix of that white label on import. As Pete points out: "You shouldn't think of tracks all the time in club terms, there's a song there, there's a melody – that's where the music comes from. D:Ream is a return to the values of 7" singles as well as a recognition of the clubland thing."

D:REAM

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WHATEVER HAPPENED TO BOOZING?

Sue Ellen, Ivy from Coronation Street, Richard Burton, George Best, Henry VIII and Judy Garland all have one thing in common - they were alcoholics. The demon drink has been responsible for the destruction of many a fine career as well as some of history's more scandalous incidents. Spartacus, for instance, was apparently drunk when he led the revolt of slaves against the Roman Empire Edward VIII was sozzled when he decided to abdicate from the English throne for an ugly, gold-digging American divorcee and the whole of the British population were apparently pissed out of their heads in 1979, 84 and 89 when they consistently returned Margaret Thatcher to power.

This recourse to the bottle has always fascinated me as I, myself, have been a firm disciple to drink since the early 1980s. The inextricable link between alcohol and socialising, however, seems to have been broken in recent years, and instead we have youthful reverence towards the tablet and the wrap. I have to ask myself whether the youth of today will ever experience the glorious social climate produced by a club full of happy boozers, and whether they will ever witness the stripping down of social and personal inhibitions drink so effectively produces. I sincerely hope so, as some of the funniest times I have ever had were due to alcohol. They may not have been pleasant, but they were certainly amusing.

One story that always makes me smirk regards minesweeping - the scourge of all drinkers. The minesweeper would spend his time wandering around a club stealing other people's drinks whilst they were otherwise engaged. During a

Will the youth of today ever witness the glorious social climate produced by a club full of happy boozers

particular session one such minesweeper got his come-uppance! A friend of mine (worse for wear) sank down a pint of lager only to immediately bring it back up. Athletically he managed to catch it in his glass. Feeling slightly jaded he left to go to the toilets, leaving his sickly deposit on the bar. Suddenly from the corner of the room appeared the minesweeper, he spied the glass full to the brim with frothy liquid and instantly thought he had found a fresh pint. His eyes darting to the left and the right, he made his move and swept the 'pint' into his hand, moving rapidly to the other side of the pub. I followed him at a safe distance and felt delighted when the thief raised his glass and lowered the regurgitated beer into his mouth. Justice!

Sickness, of course, has always been associated with drink, and we are constantly warned of the dangers of over-indulgence: heart failure, liver seizure, kidney problems and brain rot are all directly related to drink, but always seem so distant that they appear insignificant. The short term dangers such as falling over, blinding headaches, nausea and vomiting

are more important to the drinker. However many times the words 'never again' have been uttered by my good self, though, I always re-offend, considering the side effects and suffering were always worthwhile.

At this juncture I must mention the one major criticism levelled at drink - selective blindness. This was an affliction that seemed to affect all drinkers, irrespective of their class, race or creed. After a certain amount of alcohol it was not possible to make an objective judgment about the physical attributes of the opposite sex. Everyone became beautiful - particularly if they were making it clear that they were attracted to you. In the hazy mist of a drunkard's vision, faults were ignored and good points were exaggerated. Unfortunately this was because the libido was sent spiralling to an all time high and the desire to pull became uncontrollable. This led to many embarrassing mornings after which self-disgust and cringing sessions were common place - and the words "I think it's time I left now, I promise I'll give you a ring" rang out in the most hollow fashion.



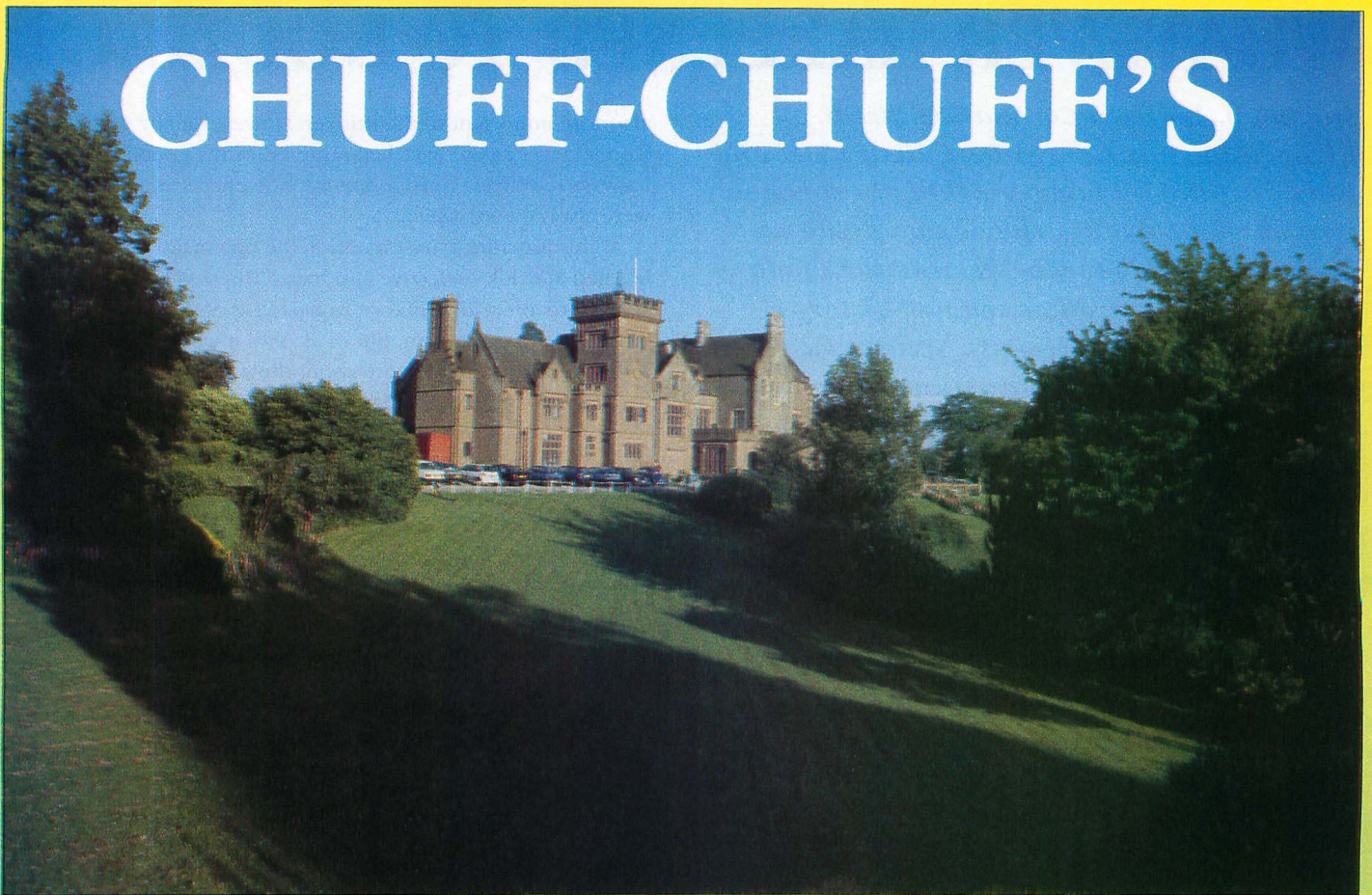
Our Derm plus Drinking Associate

The youth of today, however, seem more concerned dancing to music in a semi-comatosed drug stupor. I have to say I honestly believe that drugs have produced a more self-conscious generation afraid to chat up and pull. Friendship is now a prerequisite to a good old fashioned shovelling. The 'pick up' is unfortunately a thing of the past. Teenagers now scream out "one more" at the end of the night refusing to leave before the DJ spins one more disc. Compare this to the ending of clubs in the days of booze. A slow smooch was flung on, which cemented the relationship you had forged with a member of the opposite sex fifteen minutes earlier. Once this record ended I never felt the urge to call out "one more smooch", instead my alcohol poisoned system declared itself ready for a sharp exit for a cup of coffee and a shag back at my place! Yes, the smooch primed the couple for the inevitable one night stand. Strangers throughout the land left clubs in a randy dog-like fashion to be later united in sexual frenzy.

Well, these days may be declining, but I'm sure they're not gone. The spread of ecstasy as the main forum of social release shouldn't be totally condemned. There's less violence, more social bonding and probably less social disease. However, I just can't help feeling nostalgic for those days of drink and debauchery - maybe they're still there and I've just become too old to notice, or perhaps I was just fortunate to have been old enough to live when drink was God!

Dermot Ryan

CHUFF-CHUFF'S



Enchanting Fairytale

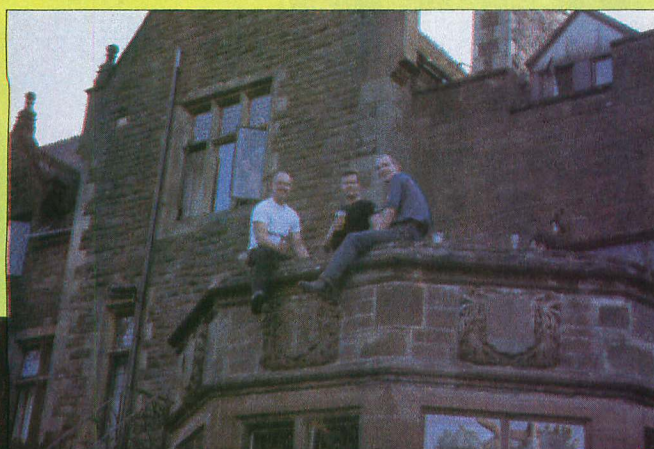
The road that led to Brockhampton Court Hotel was a sinuous single tractor lane of tarmac that twisted its way through the Herefordshire hillside. At times the towering sculpted hedgerows relented to reveal the human marks on this Arcadia, never anything more than farmhouses and pubs, gateposts and footpaths. Passing a thatched-roof church, a gatehouse that doubled as a weekday post office (half day Wednesdays) and a cricket pitch dotted with whites in whites and rippling with polite applause, we arrived. Kind of like fairyland, isn't it?

No. Perhaps Brockhampton is either one of two things; a bucolic beauty spot, or a dreamland – a nostalgic relapse in our national psyche. The true fairyland, or fairytale, was the atmosphere of the Chuff-Chuff event, a bringing together of people to share in the pleasure of music, environment and each other's company. From throughout the Midlands, the U.K., and even this time from Spain, they came in the knowledge that Chuff-Chuff parties are always friendly, always well planned and always worth the price of admission. Whilst other promoters pack out fields and warehouses with legions of ravers of

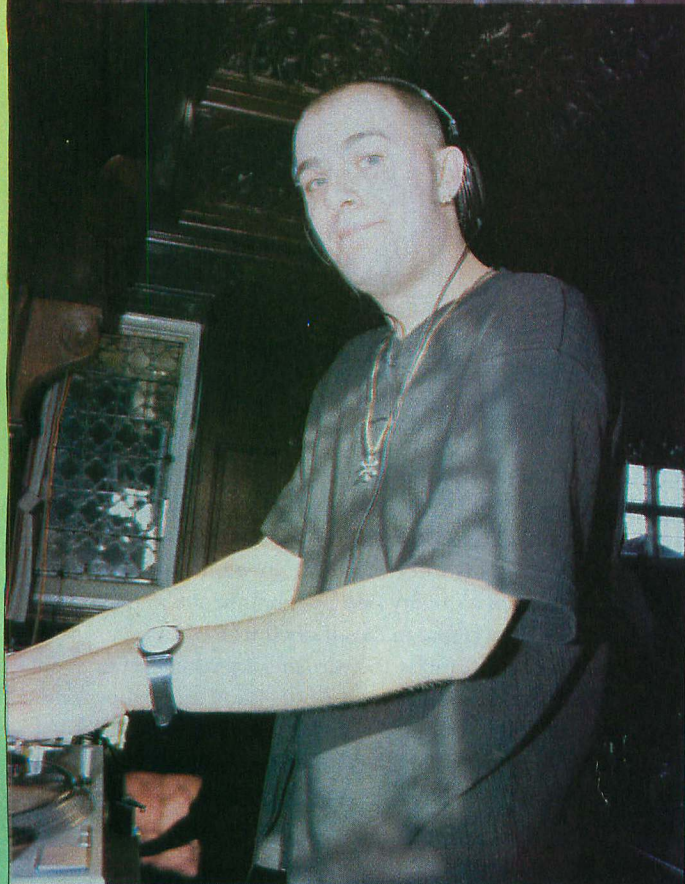


dubious intent, the Chuffers have deliberately kept numbers down and standards up in a succession of stately homes and boat trips to remember.

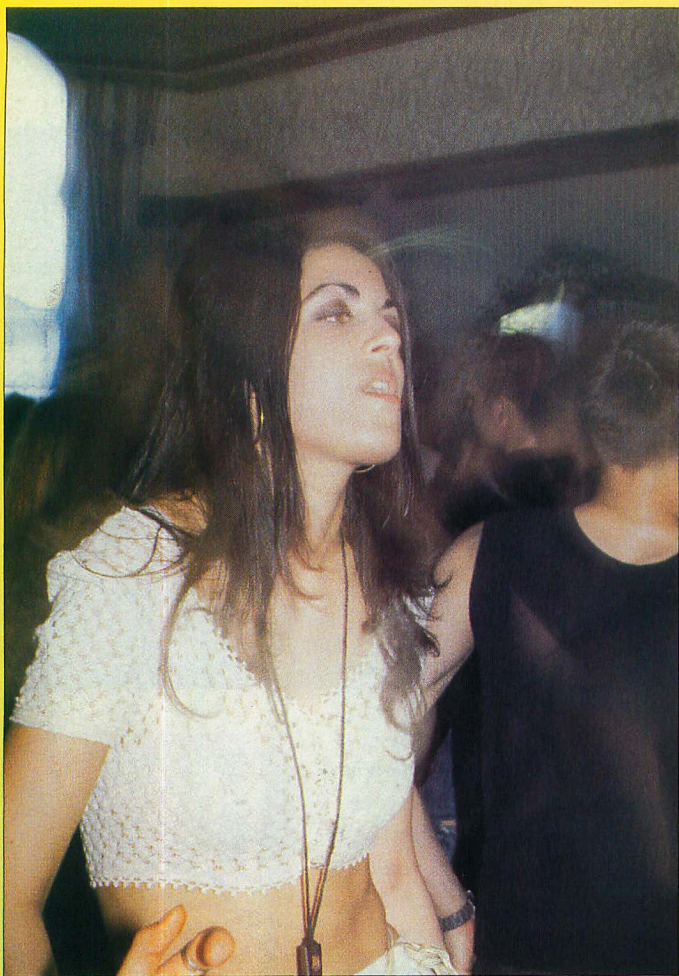
As for the seventeenth century Court Hotel itself, it struck one as a sized down version of the Cromwellian Hinchbrooke House venue of late last year. One obvious



difference between these two events, however, was the perfect June weather which kept a good portion of partygoers lolling on the lawns until dusk, thereby ensuring the bar staff were kept busy and the smallish dancefloor remained comfortable. And that, it should be stressed, did not mean those outside could not indulge in pleasures of a musical variety, as strategically placed speakers and a solid sound system ensured that mixes were not missed.

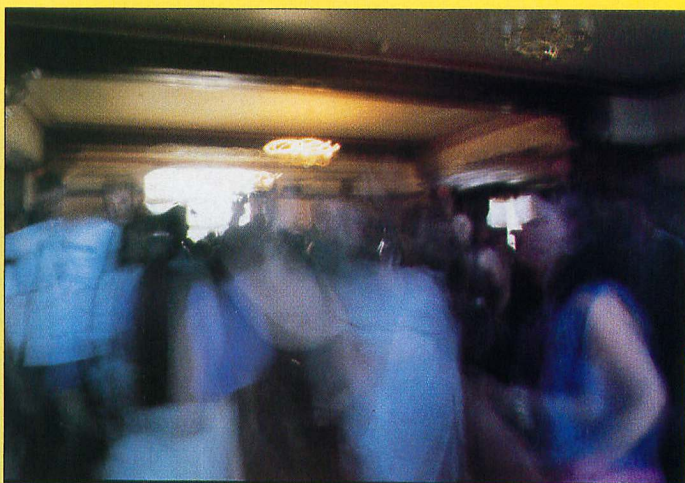


Indeed, the air throughout the afternoon was one of calm enjoyment and strictly no pretence. Such a laid-back approach came as a mild shock to some Richmond-clad showboys of Southern origin and persuasion, as they gazed down their noses at one group of afternoon hedonists enjoying an impromptu game of football alongside the impromptu mixes (Public Image, Hendrix, Clash) of Justin Robertson. Other Chuff-Chuff first timers, by the way, reportedly included the editor of a garage/house magazine that largely features his friends and begins with the letter M.

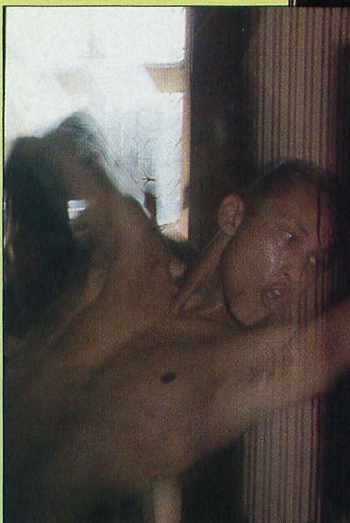


Back inside, through the entrance hall and past the beruffled doormen (cane in hand) was the by-now predictable spread of oak-floored anterooms, period library, portrait-thronged halls, leather sofas, chamber pots, smoking rooms and smiling faces. A great venue, yet again, but one which took the Birmingham boys a year and a half to get the green light for. Presumably the only impediments were red tape and a middle-aged mistrust of young people with a taste for the better things in life. But what were banqueting halls designed for if not for parties? The present-day guardians of Brockhampton, one assumes, cannot think along the same lines, certainly if their short measures at the bar and dodgy rolls for £1.50 are anything to go by.

DJs, DJs, DJs. To dwell on the quality, and indeed the variety of music at a Chuff-Chuff, is to dwell on the obvious. More than



one listed DJ intimated to Generator that this event, in fact, is more play than work, more pleasure than obligation. Sasha, for one, arrived straight from the "Liberation" party in Paris



to play the final set. Robertson played a great stretched-out afternoon mix of anything that took his fancy. Sunlight streamed onto the floor and what could be more uplifting? This is the

cutting edge and anything went. The dancefloor positively lapped up Jim "Shaft" Ryan, Mark Moore, Tony Clarke and the more predictable Dave Dorrell. Only one question begged to be asked.....where was Gordon Kaye? We love him and miss him.

In sum, it's such a quality line up, great venue and unpretentious crowd that makes it obvious to the discerning observer that Chuff-Chuff is the yardstick by which other events can be, and should be measured. Chuff-Chuff and its ilk shows up Merry England to be the Sad London it is in reality. Chuff-Chuff, moreover, proved once again in the rolling Herefordshire hills that all Enchanting Fairytales have a happy ending. And like all the best fairytales, this is one you'll have to tell your grandchildren.....

THE PLACE

ENCORE, A-D-I, CAMBRIDGE

In their time, the Generator team has found raves in Latvia, the only Technics in Leningrad, half-way decent clubs in Poland, underground parties in the Ukraine and even ambient chill-out rooms in Kazakhstan. This month, however, we faced the most alarming and depressing absence of dance music culture we had ever experienced. Our self-inflicted destination was as barren as the Kalahari, as bleak as Tierra del Fuego in a midwinter blizzard. We even drove past the shell of a boarded-up club on our approach, a shameful indictment of British society today. We were in Cambridge, England.

Cambridge is a cultural desert, with only two transient watering holes, it seems, to save it from death by embarrassment. Even fewer than neighbouring (well, sort of) Newmarket, which has a fiftieth of the population. Cambridge's only saviours are A.D.I. (Alternative Dance Indulgence) and The Encore Organisation. And this in a town with possibly the largest floating population of young people, year round, with time on their hands and money in their pocket in the United Kingdom. What is going on? This is a scenario worthy of investigation by Roger Cook. We turned, bewildered, to A.D.I. in the hope that they might be able to offer an explanation.

A.D.I. was started up about two years ago by locals Sean Calvey and Chris Corbett. Buying

Technics that no-one else had meant they had a large part to play in whatever went on. Pubs were the first venues used by the group, they moved swiftly through a succession (The British

Queen, The Grafton Hotel, Quay Mill Hotel) before getting fed up with the decor and useless licensing. Illegal warehouse parties followed, but these were stamped out with a vengeance by a local constabulary probably more used to rescuing kittens from punts, and backed to the hilt by a conservative council preferring Pimms-sodden undergraduates to clubbers or ravers enjoying a Saturday night out.



"Attitudes, licensing, the council keeping the image of the town 'clean', that's the crux of the problem," explained Sean. "Cambridge is a university town, the colleges own all the land and therefore control the council. A scandal here might mean the rich and privileged sending their sons and daughters to another university, so the council will never give a licence for a club or event past 2am – apart from if it's in a college, of course, and that's a closed affair. They've tried to close us down by saying the fire escape was two inches too narrow and all sorts." So strictly no mixing of town and gown. The Summer of Love never reached the college quads it seems, but then it's hard to imagine most of the students we saw with cheeky grins and hands in the air.



book in DJs like Colin Hudd to vary the sounds at his club. Tonight it was Gayle San on the decks, for example, providing a housey set that kept 000.1% of Cambridge inhabitants in touch with the dance sounds of 1993. Still, another month, another town.....

One of the ways to get around the ludicrous licensing laws is by holding a private party in, for example, a football club clubhouse. And that's precisely how we found ourselves propping up the bar at Cambridge Town F.C. with John James, organiser of the twice-monthly Encore. John, unlike A.D.I., prefers to



Picture:- John James, Chris Corbet, Sean Calvey



Tomorrowscope by Imogen

WHETHER YOU'RE CLUBBING IT, GOING TO A WEEKENDER, HIRING D.J.S, IN THE STUDIO OR DECIDING TO GET OUT OF BED, HERE'S THE INFO YOU NEED TO KNOW:



CANCER. June 22 – July 23

O.K. Birthday baby, your time has come! For any sign, the month before is always a bit wishy-washy, and your suds won't seem to froth but as the Sun moves into Cancer, you can focus on getting rid of all those nasty little stains that have been lurking around for the last few months. Jupiter is once again in forward motion in relation to the Earth emphasising your intuitive optimism. 'Task Master' Saturn is on your side and you vow to give up stimulants and take up other ways of achieving 'ecstasy'. From July 23rd, Mars demands you find the courage to make the first approach. This time you are doing the choosing not waiting to be picked. So make sure your chat up lines aren't naff.



LEO. July 24 – Aug 23

Last month you had tons of energy and threw yourself into new projects, but now it is time to look at the small print and figure out just how your future is going to be affected by what you've put in motion. Venus at present in Gemini is luring you to cultivate new tastes and check out styles and types of music you would normally find a drag. This phase only lasts three weeks, so give it a go while you've got the chance. Gemini the twins could be the Cosmos telling you to take a mate on your journey into the unknown. Another way of looking at this could be to take a crash course in a foreign language and expand your horizons that way.



VIRGO. Aug 24 – Sept 23

Mars in your sign is demanding that you chuck everything out and start afresh - especially how you project yourself. Is it time to do something a tad outrageous with your appearance? Like buy a funky red hat to protect your face from the ozone. It's your turn to cut a dash this month. Venus in Gemini in the area of your career is challenging you to do not one but two outrageous things! So once your boss has noticed your new titer - he might also notice you are a secret font of whacky ideas - he'll soon be wearing Komodo's stretch bark! (see fashion generator 1).



LIBRA. Sept 24 – Oct 23

You're not one to go over the top, but Jupiter who gets off on exaggeration has been bouncing forward and backwards in your sign for the last nine months saying "C'mon, do something dramatic!" The problem has been what? - and this has completely unnerved you. Now Jupiter moving in a positive forward motion will help you to feel decided and a bit cheeky. Venus your ruler makes a nice aspect with your Sun and your future takes on a rosier glow, particularly if you think about totally fresh possibilities. The downer is a difficult aspect with Mercury is warning you that something on the job front is demanding your attention. Time to whack a few C.Vs in the post?



SCORPIO. Oct 24 – Nov 22

The Sun and Saturn are both this month in compatible water signs allowing you a few weeks well earned relief from the major overhaul that Pluto has demanded from you for what seems like an eternity. An indication of your future with may drift across your vision. I am not saying Mr or Ms Right will arrive and stay, but if you are attuned to the vibrations, the type of person or situation that allows the new you maximum freedom will make itself known and could surprise you. With this in mind don't take the obvious option. Take a chance and venture out to unusual places and see what gives!



SAGITARIUS. Nov 23 – Dec 21

Your ruler Jupiter in Libra plus Venus in the opposite sign to your Gemini, both air signs, means that relationships in general demand attention. Air symbolically means communication, so the World and her husband will be nobbling you for that quiet chat to straighten

things out. So much may be happening out in this arena that you fail to deal with the true issue posing a threat. What is happening at home? Disappointment and a degree of self denial will be required before anyone there is going to give you the benefit of the doubt and see you as the person you ideally project, i.e. a generous friend to everyone whether they like it or not!



CAPRICORN. Dec 22 – Jan 20

Your ruler Saturn has slid into Pisces and he is uncomfortable in such a freaky flaky world where feelings, hunches and intuition are the name of the game. Capricorns like it straight up and basically wobble out when it gets a bit too trippy. You had better get used to it, 'cos although Saturn nips back into Aquarius for a few months to gather ideas for the next phase, he's staying in Pisces for two years. All lessons ultimately are worth learning and you are not one to shirk a task, so get ambient.



AQUARIUS. Jan 21 – Feb 19

If you have still got a few cans of drink left from the party I advised you to have last month - then have another one! Make hay while the Sun shines as Mr Gloom and Doom Saturn has only left your sign for a little muck-stirring in Pisces. Like Freddy, he will be back! Then you'll not only have to lug the empties to the bottle bank but also scour the cellar for lurking nasties 'til everything is so super clean that even your Mum can't spot that fag burn the carpet.



PISCES. Feb 20 – March 20

Saturn the 'Grim Reaper' has dipped his bony toe into your affairs and you are going to be forced to let the cruel light of dawn to show up the flaws in your plans. When push comes to shove, you can hack it? Or have your woven another fabulous web of illusion and dreams to take the place of reality? Mars in Virgo could mean that a partner demands an equal staring role in the 'Hollywood Extravaganza' your deams habitually become. This could be particularly uncomfortable right now as Saturn likes to work alone.



ARIES. March 21 – April 20

Mars, your Sun sign ruler this month, gangs up with Pluto and together they are ready to bully the living daylights out of you over jobs you should have done! The Sun indicates that it is the home that is going to be the battleground for this stressy one! Have you metaphorically tidied your bedroom? Or is the black bin bag 'person' going to have to come round and give you an helping hand to sort out the mess? Mars in Virgo is picky and you will have to give way a bit even though you feel that a 'Glasgow Kiss' would solve your problems a lot quicker than a yellow duster and a brush.



TAURUS. April 21 – May 21

You will have to speed up a bit this month as your ruler has decamped into Gemini so this is a good time to network, win friends and influence people and maybe sign a few contracts. You have been forced to do some heavy duty examining in every area of your life over the last few years so take this opportunity to lighten up and enjoy yourself. Jupiter is also indicating that this is the right time to just Get Happy, even if you start sounding like a Stepford wife. I'm sure that you have already done all the preparation and planning that could ever be necessary so go for it, and don't let caution hold you back.



GEMINI. May 22 – June 21

Venus is in your sign and not only are you on dazzling form wordwise but my God you're lovely with it! Your words become poetry and you gather admirers with such ease you might as well just gag me with the phone book. Enjoy this high as your ruler Mercury is going retrograde this month and is focusing its beady eye on your cash. Better win them over with words as you ain't going to be able to be the last of the big spenders until August at the earliest, when a beneficial aspect to Pluto means that some long term good news could be on the way.

This month Imogen calls on the planets and draws up the chart for Labrynth at Bagley's Film Studios, Kings Cross, London on Saturday 24th July.

Chatting ten to the dozen and buzzing like a nutter is how you could experience this social event. The chart has a strong Mercurial influence on it. The Virgo ascendant with Venus bang on the midheaven in Gemini are both ruled by mercury weighting it all in favour of a very communicative night out. So if you push your own mental mercury button, you may be surprised to find out the person dancing next to you is more than a sweaty raver, and a gobsmackingly fascinating raconteur. On the music side it had to be hard really, with Mars in Scorpio - intense and aggressive. Once again, the planet Mars is in the area of communication, and music is another form of it.

This night has a good chance of being a memorable event because the Sun in Leo is very nicely placed for the crowd to have a good time and get off on each other, so a word of encouragement to the organisers, advertise yourself well because you've a chance of being a sell out!

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Tomato Records

KNOWLEDGE IS POWER

(An answer to Josh Lawford's article in the June issue of Generator)

TECHNOISE FASCISM.....WHAT???! Josh Lawford's rant in the last edition of Generator certainly had a snappy and emotive title, but little accurate content to substantiate it.

I know I am not alone in reacting strongly to those foolish enough to link techno music to any form of fascist belief. Just because a few meat-head bully boys in Rotterdam chose to throw immature and ignorant racist remarks from their football terraces does not mean those who choose to listen and dance to the sounds of the future support such diabolical stupidity in any way. Every form of music has always had a small minority of followers whose views are anti-social and dangerous. I believe the only way to deal with this is through education (Knowledge), as prejudices stem from ignorance and fear of those who are different. But that's another article.....

When I arranged an Anti-Fascist/Anti-Racist night at Knowledge for Force Inc Records from Frankfurt I did not feel there was any balance to be redressed, as Joseph Lawford believes. Seeing he has been to Knowledge many times (and was there last week) I am surprised he has not picked up on the vibe there. Most people do, which is why we never have any trouble in the club. It is one of love, peace and unity, not prejudice, division and hatred. This is reflected in all we do and those who are not able to get to the club can see this in our newsletter, Info Transmission. We do not tolerate any form of prejudice, be it racism, sexism or homophobia - and should anyone behave in such a fashion at Knowledge they would be asked to leave, but it hasn't happened yet. I wish more other promoters were as conscious.

I chose to feature Force Inc for one of our monthly record company nights as their music is often played at the club, and I noticed in a recent edition of Front Page magazine (from Germany) that their artistes had just finished an anti-fascist/anti-racist tour there. Therefore it seemed appropriate to ask them to bring it to Knowledge. I intended this merely to underline where we stood on this issue.

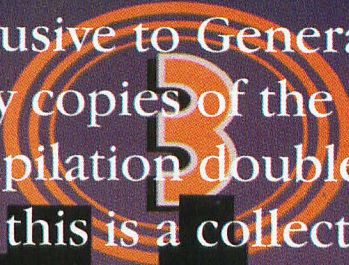
Josh Lawford also states that Knowledge "could be accused of obtaining

its 'best club in the world' tag" (I wasn't aware we were that popular) "from media manipulation and mass thought policing." Well!!!! I have no wish to police anyone's thoughts - I just ensure we deliver the goods at our club. It makes sense to ensure the club/music press receives accurate monthly listings of forthcoming guests and special events, but this surely cannot be seen as manipulative, but purely informative. At the end of the day it's down to those paying on the door to determine whether a club survives. Seeing we've now been around for sixteen months I reckon we must be doing something right.

When we opened last February there was no other club in the UK specialising in techno music. Our music, however, is a natural progression from the acid house sounds of the late eighties, before the breakbeat phenomena took hold. It had never gone away, merely gone underground, and was kept alive in this country by DJs such as Colin Faver, Colin Dale, Loft Groover and Frankie Valentine. Josh Lawford states: "Most top-line DJs will now risk dropping at least one techno tune. Carl Cox has been at it since January..." In fact, when DJs such as Carl and Grooverider started on the dance circuit this is exactly what they were playing and they have always included the occasional techno/acid tracks in their sets. Ask them! They are playing more this year as there are now far far more well made and well produced tracks of this sort around. And they feel confident enough now to play what they want - the very best tracks available from a variety of different musical influences - instead of feeling obliged to drop rave's greatest hits all night.

In conclusion, I believe a large element of the fascism on the scene is contained in the rigid and inflexible ideas shown by people who seem unable to open their ears (and their minds) to different forms of music, instead finding it necessary to confine it within categories and thus make it harder for developing artistes and DJs to find their own sounds and styles. This is what I define as thought policing. As Grooverider recently said to me: "It's all house music after all."

Jane Howard (Knowledge/Serious Business.)



Exclusive to Generator, Three Beat Music are giving away copies of the Three Beat High and Rising compilation double album. Available on vinly or CD, this is a collection of syperior tracks including the uplifting New Atlantic: **I know** (now that's a choon!) Citrus Club: **Work it Out** Wobblehead: **Angelic**, Dub Federation: **Keep on Giving** and much, much more.

Just answer this ridiculously easy question, suggested to us by Three beat themselves: What river would you associate with Liveropool?

Answers to generator Three Beat Comp. at the usual address.

CHOICE TUNES

DECONSTRUCTION

M-PEOPLE - ONE NIGHT IN HEAVEN

A Side.) 1. Master mix

Starts off with a bang, good groove to start with. Sounds very similar to other commercial dance tunes.

2. Harris dub

OK mix.

B 1) Hi-Gloss Vocal mix

Sounds like a Pet Shop Boys remix. Quite uplifting. Sounds like a summer (commercial) hit.

2) Hi-Gloss dub mix

Again the intro on this mix is brilliant. It's got sounds that'll get the floor going. Best mix on this record (except for the irritating out-of-breath vocals). Good groove.

PIGEON PIE RECORDS

CECERE

This side: Skyline - DJ's Choice
Progressive house/Italian feel to this tune. Uplifting, good track.

Skyline - Swing mix

The vocals really pump up the track. Full of energy.

That Slice: Skyline - Club mix

A good mix, a typical house track.

Dynamic mix

Doesn't sound any different from the club mix, except it sounds dubbier. Very uplifting.

DECONSTRUCTION

N-JOI

THE VOID

A.1) The Void

More on the house/techno tip. Really progressive. Good combination of "ghostly" sound in the intro with fast hardcore type drums. Perhaps a bit fast at around 136 bpm.

2@) Boom Bass

A real rave/hardcore tune.

AA 1) Drumstick

If you like "Charlie" from Prodigy, then you'll like this.

SONY RECORDS

PAUL REID

A i) Diamond (Sure dub)

I really like this deep/garage with a touch of house tune. Love the piano break. A good uplifting dance tune.

ii) Diamond - (Sure is pure mix)

A good enough garage groove, but the house sounds don't complement it. Should have stuck to the garage tip.

AA i) Diamond (G Club mix)

Good sounds on this tune, but perhaps not pumped up enough.

SINGLE OF THE MONTH HOPE 'TREE FROG' SUN UP

Brilliant. Very much in the style of Little Louis (French Kiss) but much pacier, much funkier and oh so very much better. Get a copy for that record box Now. Love that frog! — Mark Syers

INSTINCT RECORDS

MOBY

1. I Feel it. (Contentious mix)

Powerful energetic drums & hi-hats.

Progressive house with a touch of techno. Brilliant piano breaks. Banging!

2. I Feel it. (Synth mix)

This tune is sure to blow you away! This track lifts off as soon as the bass stabs in, with uplifting drums & conga sound.

Also, check out the other 3 heavy techno mixes on the flip side. Pounding!

INDIANNATION

SUNDANCE

A. 12" mix

A nice mixture of slow house/rap/funk with "Red-Indian style prayer" backing vocals.

Radio 7" mix

Apart from being heavier & dubber, not that much different.

WHITE LABEL

ACE OF SPADES MIX

Turn up those amps to full volume with this guitar crunching, cranium cracking dance floor filler. Move over those funky guitars as metal demi-gods Motorhead go dance with a truly stomping version of a heavy rock classic. Pass the spandex and my axe, man!! Dance tune of 93? -I.J.

GUERRILLA RECORDS

A. Water from a Vineleaf (Xylem Flour mix) PT 1

Housey tune that doesn't really stand out from the field.

AA. Water from a Vineleaf.

(Underwater mix A.2)

Very uplifting, high tempo progressive house. A lot of good sampled sounds in this tune and a lot of changes throughout which make it great.

VC RECORDS

VOYAGER - TRANSMISSION

a1. - Underworld Theme

Balearic house tune. Good tune, well mixed with techno sounds. A very well put together track!

b2. - In Unity - Instrumental

Very uplifting progressive tune. On the "Hardfloor" - "Aperience" tip. Pumping track.

UNDERWORLD

Side 1.) Skyscraper - I Love You

Heavy drum intro and gets heavier with "lazy vocalist" coming in and out of this track. Love it.

Side 2.) Skyscraper (Mmm I Love You)

The sort of tune that puts you in a trance. Starts off with a "get ready for this" feel and gets into heavy progressive house. Brilliant tune. Very uplifting.

FAZE 2 RECORD

QUENCE EP

A. Feel my Love (Train of Love mix)

A trancy hard house track with acid in the background. Good sounds but not a lot of changes throughout the track.

AA:1. Rhythmic Playground (Steamy Dream mix)

Sounds like it was done in a bedroom, too simple.

2. Open Gate remix

This track could be another single for 2 Unlimited - that sort of sound and tempo.

RIB RECORDS

A. Big Black Boots (Original mix)

A very good production on this track I must say! Like the deep rolling bassline. Very well put together UK house.

B. Phantom Floid - By Phantom Power

A dubbier house tune. Sampled vocals nicely placed in this track. Contains progressive house elements.

PULSE 8 RECORD

A.1 Inspiration featuring Eilena Dennis

"Sufferin 4 Nuthin" (Mackintosh mix)

Again Mackintosh has done a brilliant job on this tune. Very uplifting house/deep garage, good strong vocal stabs over this track. A commercial hit!

2. High on Life mix

A catchy tune with uplifting house and good vocals. A good groove and lots of energy.

AA Side 1) Rapina mix

More on the garage tip but without losing its bite.

2) Sine of the Rhymes mix

More on the slow souly tip. More like Accapella with soulful drum beat.

THREE BEAT MUSIC

FEATURING CAROL LEEMING

HEAR ME SAY

This side: i) Club mix

A progressive house tune that gets in and out of a techno feel. An uplifting tune.

ii) Original mix

More on the house/garage tip. Nothing outstandingly memorable. It's one of those "sounds familiar" tracks.

JIVE RECORDS

BILLY OCEAN - PICK UP THE PIECES

i) **SIDE A. (Put it back) Reese Club riot mix**

A good come back for Billy Ocean with a good garage mix. I'm sure we'll hear this tune in most Garage clubs.

ii) **Pick up the pieces (Original mix)**

A good commercial dance with a tough of soul tune. Nice groove throughout. It'll do well commercially.

ISLAND RECORDS

MICA PARIS

SIDE A (I Wanna Hold on to You)
(Absolute Club Mix)

A Brilliant soul/funk/jazz tune. Mica Paris has a way with her vocals to make any tune sound catchy! Very classy summer hit!

SIDE TWO I Wanna Hold on To You (Dirty Drum Mix)

Heavier soul/swing beat with hip-hop drum sound mix. An excellent track.

ZZT RECORDS

808 STATE

(UK SIDE 1) **Black Eye mix**

Intro starts off with heavy pipe sound and when the drums come in, it basically lifts the track off all the way. A mad floor filler.

2. **Rockathon mix**

A lot more going on on this track. Great drums and good vocal sounds.
(US side). Good garage mixes on the flip side.

WEA RECORDS

STONEFUNKERS

SIDE 1. M-Rock Theory (Hotel mix)

A very laid-back funky rap sound. If you like Stereo MC's *Creation* you might just like this tune (although it's not as dancy as the Stereos).

There are two other extremely similar mixes on this release.

DECONSTRUCTION

EVOLUTION

A. **Everybody Dance (Chic Inspiration mix)**

The sort of track that'll cross over to the (commercial) chart very easily. Good catchy-happy-disco-dance tune.

EVERYBODY DANCE

B. **EVO - Club mix**

A tune with a touch of the old disco sound. A good track and very well arranged with catchy vocals.

WEA RECORDS

SHINEHEAD

A **SIDE Let 'em in (LP version)**

Very similar to the sort of stuff that Maxi Priests does. A nice cool breezy reggae tune.

2. **Phenomenum Mine**

A good house tune with Jamaican vocals coming in and out of the track. Very

familiar sounds from Jaydee "Plastic Dream" unmistakably recognisable! Very clever, and very good.

INVADER RECORDS

RHYTHMIC FUSION

"SWEAT" featuring BILLIE GODFREY & ALDWIN JOHNSON

A1. **Wah Wah mix**

A very nice intro, brilliant sounds, conga sounds nicely placed on this tune, very uplifting.

AA **SIDE: 1. Reminiscent mix**

Nice groove. Not a very hard, but uplifting house track.

ANXIOUS RECORDS

JC-001 CUPID

1. **CUPID (BBG's Right now mix)**

The sort of track that'll move the floor. Very uplifting, lots of energy track.

*There are three other mixes on this record, and if you're into rap/reggae, you'll be into them.

FAZE 2 RECORD

INTERMISSION "HONESTY"

A1. **3 Nuts Smooth mix**

More on the House/Techno tip but hasn't got the groove or rhythm to make it memorable.

2. **3 Nut Crunchy mix**

You've heard this "Twin Peaks" theme being sampled in another record too! More on the commercial dance tip.

PULSE 8 RECORD

Captain Hollywood Project

"ALL I WANT"

A1. **Camouflage mix**

A "get ready for this" like intro that manages to carry the track off. Full of energy. Nice sounds throughout, not at all boring. Good stuff.

B. **Positive Vibe mix**

More on the commercial dance tip. And it reminds me of the music for a certain television commercial for tampons.

POLYDOR

PRAGA KAHN

Praga Kahn - Dream Time Mix

A nice light house sound with a Jean Michel Jarre touch to it.

Praga Kahn - Atomium Mix

Heavier House mix on this track touched by the hand of Jean Mitchel Jarre. Gets balearic throughout the track.

RHYME SYNDICATE RECORDS

ICE-T

I Ain't new ta this

The Godfather of Rap is back with a serious dirty funky beat, doing what he does best - rapping about life on the streets of South Central L.A. Taken from the awesome Home Invasion L.P. While Rap goes mainstream the Ice will never sell out. Turn it up and melt down those bass bins..... dangerous!

HORNY RECORDS

THE HORNY BOYS

"WOT IS SOUL"

This side - 1) X-Rated Club Horny Beats

A very good fat blend of house and funk. It has the tone of the moment. Brilliant bass line

That side A: M. mix

Still on the house and funk tip. A hip tune, not too heavy. Very laid back house, but classy tune.

2. **WKD dub**

Not much different from the M. mix.

JAMM RECORDS

A1. **How can you mix**

Good enough house mix for the clubs, good enough to go mainstream. Safe.

A2. **How can you - Poly mix.**

House/ambient blend.

B1: **How can you - On the floor mix**

A tune that might be described as "trancedance". Brilliant unique sound, instrumental with the conga-like drum is very well put together. It'll be a big tune.

B2. **How can you - Dub**

More on the progressive house cum balearic tip. Uplifting changes in this track.

430 RECORDS

BREEZE

Side 1 - Never on Sunday - (In the Breeze)

A good enough garage tune.

2. **Never on Sunday - Jackie's theme**
Really blend soul - garage stuff. No hooks in this mix to make it sound less boring.

i) **Side 2 - Sight Beyond Sight - Good Stuff**

A more instrumental - garage tune that radio DJs love to talk over.

ii) **Metro D - Feel it**
Instrumental garage.

STROBE RECORDS

THE B.A.S.E.

Side 1 - Get on up (Groovy Disco mix)

A garage/disco feel to this tune. Nothing original.

2. **Subculture - The voyage**

(Hayden Andre remix)

It's like listening to Ally-Us's vocals. Soul-garage. Easy listening tune.

Side 1 1. Side Glow featuring Perry Kemp

(Come Back to me - Club mix)

Garage. Good groove and good vocals sound - One for the hot summer nights. Good uplifting garage.

2. **Hayden Andre Project**

Tirbal Life (Bang Drum mix)

A blend of light house tune using African drums, monotonous through to the end.

PERPETUAL PROMOTIONS LTD

"DEPTH"

A. De-Dop (Original Eric Kupper mix)
A deep garage tune which progresses into house. Perhaps needs a more uplifting mix.
AA. Blee-Blop (J.T.C. mix)
O.K. housey mix.

FIRST CHOICE RECORDS

LONDON HARMONY

First side. A1 (Komix Club mix)
It's easy to compare this track to *So Deep* (Reese Project). Good vocal, good groove and a good uplifting dance/garage.

This side B1. Kevin Saunderson Reese Riot mix

As usual, Kevin Saunderson comes up with a classy garage mix. Not heavy dance material.

B2. Komix Shelter dub
More on the instrumental deep-garage tip.

FIRST CHOICE RECORDS

THOSE GUYS - GOOD VIBRATION

This side A1. Classic mix
More on the deep-garage tip. Clean and good groove. Great intro.

A2. Remix
Heavier than the classic mix. More rhythm and better grooves. It's a good, uplifting dance tune.

That side: B1) Just Broke Down mix
More on the mainstream side. Good commercial garage.

FUNKY MONKEY RECORDS

"THE RED HAND GANG"

AA1. Double Doppleganga. (Space Ibiza Dance)
Starts off with a heavy house feel which gets into a real progressive/techno sound. High energy track. Wow!

A1. Mucho Espresso (Orangutang mix)
Good drums, very uplifting. More interesting as it goes along. Nice one.

A2 Catch the Drift (Café del Mar mix)
Straight to the chill out room tune. The sort of track which will make you stare into space. No drugs needed (of course).

MUTE RECORDS

FORTRAN 5

"TIME TO DREAM"

1. Original mix - taken from the LP *Bad Head Park*. This mix should cross well

into mainchart sales with a truly "acid trippy" feel to it, with the vocals reminding one of *A Man Called Adam*, in style.

2. David Holmes mix - This is the version that will appeal to dance floor maniacs. Holmes performs a top techno acid meltdown. Turn on the strobe, get the dry ice flowing and get on the floor!

Also included are the *Up Your Bum* with a *Bicycle Pump Mix*, *Nuff Said Fruit of the Spirit Mix* and the *Joe Mix*. Overall a must for the record box. I.J.

POLYDOR

LEILA K

1. Ça Plane Pour Moi (Long Mix)
A progressive house version of Plastic Bertrand that pumps along with plenty of BPMs. Hard to see where this tune will fit into clubland. Pass the frog legs, and I'll think twice about it.

2. Ça Plane Pour Moi (Felix Edit Part 1)
A better mix altogether with a Euro Techno feel.

Also included are the *Ça Plane Pour Moi (Felix Part 1)* and *Ça Plane Pour Moi (Felix Part 2)*. All very much the same I'm afraid. I.J.

(FORMATION)

TANGO

FUTURE FOLLOWERS

E.P.

TRACK 1 - A solid dark tune. Typical of the *Fibre Optic Camp DJs*. If you like them, you'll like this.

TRACK 2 - Dark and tough. A good floor filler. Another solid tune with decent beat, tune and scratching.

TRACK 3 - The best track on the E.P. Builds up nicely and takes you there with a solid beat, bass + tune. Almost choice tune.

(BOOGIE BEAT)

KENNY KEN

EVERYBODY'S FRIEND

A. Reasonably happy Jungle tune. A typical Boogie Beat release. Nice piano break.

AA - Basically the same, but harder.

(SUBURBAN BASE)

D- CRUZE

BASS GO BOOM

A - A good tune. Mixes hard beats and

happy tune well to get a good dark effect. Nice sample and basically well constructed track. A floor filler.

AA - Takes time to get going but when it does it is a good tune. Harder than the A side. A bit disjointed, but nice nevertheless. — *Giles*

(FORMATION RECORDS)

BASS BALISTICS

BBC E.P.

TRACK 1 - This is your basic hard drum and bass jungle tune. Not particularly good but will keep a jungle crowd on the move.

TRACK 2 - Basically the same as track! But a harder beat with a harsh tune.

TRACK 3 - Very well constructed drum and bass with nice breaks and tune. A rather unfortunate pointless sample. A good dark tune that will definitely sound good loud.

TRACK 4 - A very dark tune with a metallic edge. Keep you dancing, but not a floor filler. — *Giles*

POLYDOR RECORDS

POWER CIRCLE

THE GARDEN OF PEACE

1. The *Lover* mix is a good tune with some excellent vocal work from Lou. Could become a bit of summer hit, and could cross easily over into the mainstream charts.

2. The *Shakra Mix*: Now we're cooking on all burners! Wait till you're out in Ibiza this summer. A serious pumping house tune for those nights of summer madness. I.J.

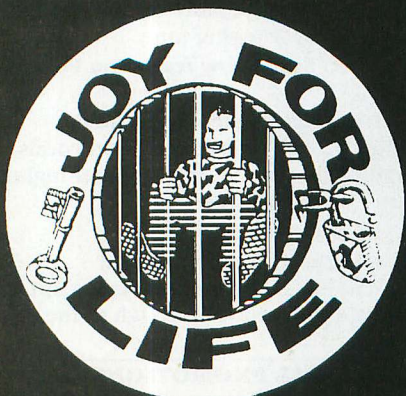
PROFILE RECORDS

GARY GAMBLE FEATURING LAURA ALLEN

CA SINO (FEEL IT)

Original *Distraction* dub mix and the *House Music* mix, are the two serious cuts to keep those clubbers happy. Thumping house music as it should be, uplifting and not predictable. The house music cut will blow you away, the running drums and the deep bass sequence is ooh-la-la, buy or die. I.J.

Singles reviewed by D.J. Gayle San



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THE SONIC UNDERGROUND

BY COLIN FAVER AND BRENDA RUSSELL

Welcome to the second edition of the Sonic Underground after another action packed month in the fast moving world of techno music. Let's get up straight to date

If you have problems tracking down imported music from the USA and Europe as many of your letters suggest, then we recommend you check out **Underground Music**, a new mail order service specializing in techno and trance. Tracks available include music from Labworks, +8, Underground Resistance, P.C.P., DJAX, Transmat and also U.K. labels like Rephlex and Rabbit City. For a full list of tracks and more info contact Simon on (tel) 0992-445124 or fax on 0992 553662. You can also find a limited selection of tracks on sale at Knowledge, SW1 Club, London every week. If you mention **Generator** magazine we know you will get well sorted, so check 'em out.

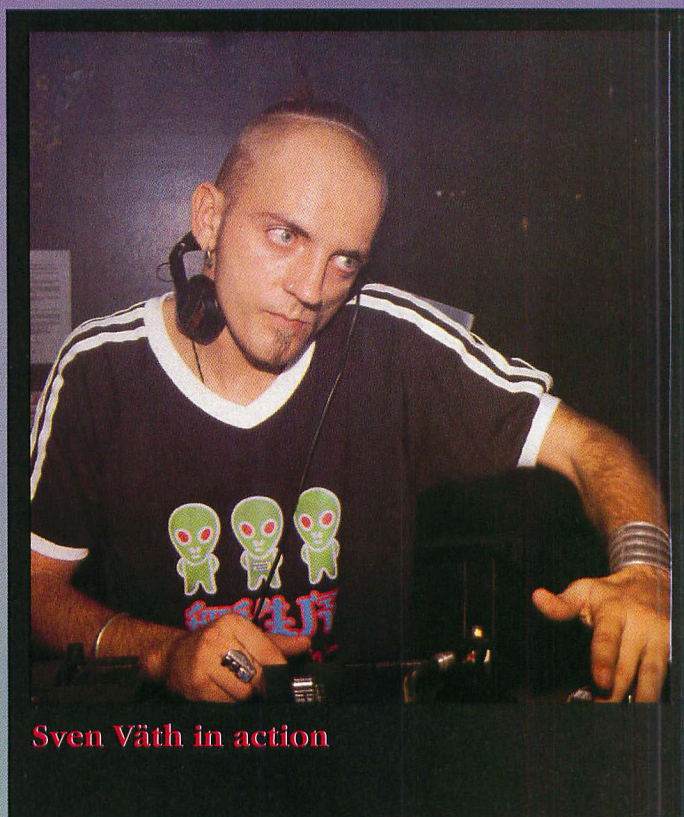
Talking of **Knowledge**, (Wednesdays at the SW1 Club in Victoria) they are proud to present another all-nighter on 7th July. DJs performing include Jeff Mills (N.Y./Detroit) Fabio, DJ Digit, Loftgroover and Colin Faver. There are also live P.A.s from ICU and Spiral Tribe. Get the full low-down by calling 0850 376296.

Girls On Top, meanwhile, returns to Sterns Nightclub in Worthing on Friday, July 16th. Down in the Underground Room are TKO (USA), Danielle, Rochelle and Brenda Russell (Knowledge). In the Garage Room the grooves will be supplied by Sarah Chapman, Smokin' Joe and Rochelle. There is free entry for any girls who arrive wearing hot pants which should also ensure a considerable male contingent. For more info buzz 0903-503000.

On July 3rd, Plink Plonk Records are hosting **The Drop** at the Music House in Farringdon Road, London EC1. The DJ line up features the talents of Eddie Richards, Mr C, Richard Grey and yours truly, Colin Faver, who will be supplying voodoo stomp, acid bump, techno trance and deep, deep house. In the

live chill out room you can see Megalon, Audio Rama and Ramjack. Plus amazing visuals and deco by Sinewave. Info from Plink Plonk on 071 704 6113.

Finally on the club front, another event worth checking out takes place at **Afterdark** at **The Orbit**, Morley, W. Yorks. On July 10th they will be celebrating their second birthday with a live performance from the Aphex Twin. DJs include the very wonderful Sven Väth from Frankfurt, John from Eastern Bloc and Nigel Walker. This one is highly recommended so don't miss it! Tickets are just £10 and you can obtain more info on 0532 523542.



Sven Väth in action

By the way, if you are running a techno night and you would like us to give you a mention, please send all relevant information to us at **Generator Magazine**. We are particularly interested in events happening **outside** London, so get on the case and the fax machine now.



HELP REQUIRED!

Do you have an artistic flair?? If so, the Sonic Underground needs your help to design a logo for these very pages. In return you will receive one year's free subscription to **Generator Magazine** and a bag of goodies with free tickets to a top rave, T-shirt and a pile of records.

Entries to the Sonic Underground, Logo Competition, at the usual address. The closing date for entries is 23/8/93 and please enclose a self-stamped addressed envelope if you wish the artwork to be returned.

ESSENTIAL SONIC SELECTION, JULY 93.

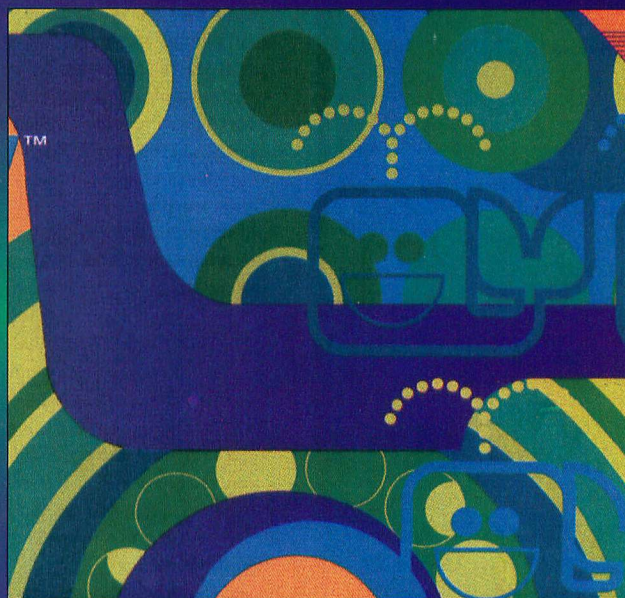
This month the Essential Sonic Selection features forty wild and wonderful tracks from around the techno universe. All of them deserve a listen and your hard earned cash. If you have produced a track you wish us to consider for inclusion please make sure you send a copy to the Sonic Underground, 4-8 Peartree Street, London EC1V 3SD.

The Subjects vs Jeff Mills. **Beyond/Dark Matter**. U.L.R. (UK).
 Equinox. **VTX 8000**. Vortex (US).
 V C F. **Neon E.P.** Magnetic North (UK).
 Leo Anibaldi. **Nothing Has Changed**. ACV (Italy).
 Fuse. **Dimension Intrusion**. Warp LP (UK).
 Sanchez Fernando. **Caution Acid**. 100% Acidiferous (Germ).
 Syn. **Painamplifier**. Fax (Ger).
 Planetary Origins EP **Metamorphic** (US).
 Robert Armani. **Planet A**. ACV (Italy).
 Apocalyptic Heroes. **Vol 2**. Influence (Ger).
 Atom Heart. **Baud**. Delirium (Ger).
 Mind Candy. **Volume 1**. Industrial Strength (US).
 C. Tank. **Nightmares are Reality**. Overdrive (Ger).
 Titanium Steel. **Pink E.P.** Boldisque (Ger).
 Funky Dred. **Atari Teenage Riot**. ATR (UK).
 Fred. **Mazdaratti**. Telepathic (US).
 Steve Bicknell. **Essence of Zen**. Cosmic (UK).
 Brides Make Acid. **Flying Over Frankfurt**. Outcast Clan (UK).
 CND vs Cerebus. **Volume 1**. Influence (Ger).
 DJ ESP. **The Earthworm Sings**. EX (US).
 Quadrant. **Quadrant**. Planet E (US).
 Jiri Coiver. **Multiplex**. Harthouse (Ger).
 Speedy J. **Ginger**. Warp ZxLP (UK).
 SDL. **Vol 3**. Labworks (Ger).
 Urban Primitivism. **Intentionally Distorted**. UP (Ger).
 American and European Technological Innovations. **Vol 1**.
 Electronica LP (U.K.).
 Lagowski. **Artificial**. Disturbance (Italy).
 Dave Angel. **3rd Voyage**. R & S (Belgium).
 Clementime. **Time Explored**. Djax (Holland).
 Alici. **Psycho Overdose**. Direct Drive (US).
 Voodoo Dance Corp. **Industrial Fluid**. Ear (UK).
 Caustic Visions. **Volatile Surge**. Industrial Strength (US).
 Millsart. **Mecca EP**. Axis (US).
 Wax. **Up Rising**. ESP (Holland).
 Hardfloor. **Double Album**. Harthouse LP (UK).
 Frank De Wulf. **People in Motion**. Two Thumbs (Belgium).
 Secret Weapon. **Two**. Juice (Australia).
 DJ Judge Dred. **Ghost Train**. Diatomic (Belgium).
 Virtual Industries. **Virtual Reality**. 80 AUM (Holland).
 Secret Life of Trance. **Double Album**. Rising High LP (UK).

Reactivate Competition

React Music are seriously back on the case with **Reactive 7, Aquasonic Trance**. This superior compilation album includes artists such as Jaydee (**Plastic Dreams**), D-Code (**Odyssey**), Cyberia (**Mr Chill's Back**) and Nico (**Darkstar**). All you have to do to win is to simply name the person responsible for Polygon Window's track **Quoth** (is also featured on the album).

The first correct answer will win Reactivate 1 to 7 compilations. Please specify the format you want (CD, album or cassette). Entries on a postcard to the Sonic Underground, Reactivate Competition, 4-8 Peartree Street, London EC1V 3SB.



GARY GILBERT

DJ PLAYING UPLIFTING
AND HARD HOUSE



ENQUIRIES PLEASE PHONE
081-503 8775 - PLEASE SPEAK NICE

DJ DATAFILE: STEVE BICKNELL

Steve Bicknell started DJing in 1989 at Energy and Fun City during the "Rave" scene. His various one off bookings and residences have centred mainly around small word of mouth and underground ventures. Says Steve: "For me it was a better scene. The large events were attracting a lot of dodgy people. The underground parties at clubs were a different scene with a better response to the music I was playing". Recently, regular bookings have seen him performing in Scotland, Ireland, Wales, Brighton, Plymouth, Manchester and numerous clubs in London. Overseas work has included frequent travel to Italy, Switzerland (Spam Club), Ibiza (Ku Klub) and the I.D. world tour (Barcelona) to name but a few destinations.

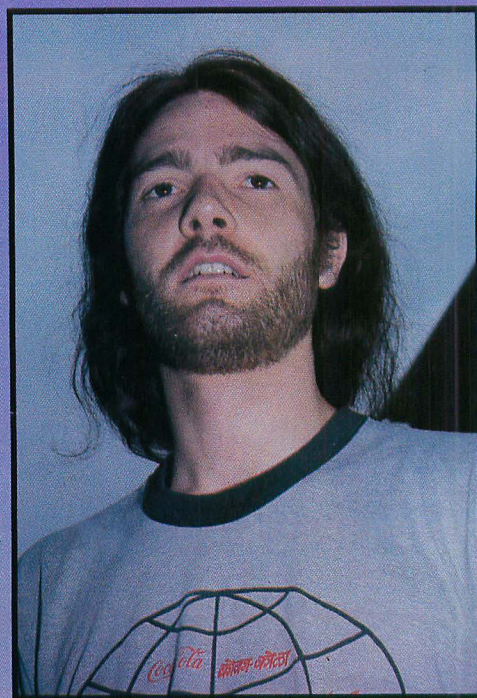
Steve co-promoted Kazoo (London) from 1989-1990, which was, as he put it himself, "one of the key clubs in shaping up the alternative dance scene during that period". In 1991 he was involved in promoting the renowned Love and Sex parties held at various studio locations throughout London.

The start of a new venture in clubbing was launched in 1992 with **Lost**. Developing from a series of all night parties to monthly events, the original aim was to promote a techno night with an underground feel and create a friendly party atmosphere. An aim that has now of course been successfully achieved.

On the production side Steve signed to Perfecto Records in 1990 and co-produced his first release, **Gonzo**, under the name of **Lost**. This was followed by **Techno Funk** in 1991. Throughout 1992 he concentrated on developing **Lost** as an organisation, which eventually led to **Ten Commandments** being released on Novamute Records. Setting up his own label

Cosmic in 1993, he has had two releases to date, the **Quest EP** and the **Essence of Zen**, the latter released this June. The label was founded primarily to allow Steve and future signings the freedom as producers to release their work without the compromise or pressure that often comes when working for those money hungry record company execs. It is hoped that a monthly release will keep the work fresh. "It's about doing what you want to do", is how Steve sums up the label's philosophy.

The next **Lost** event will be taking place on Saturday 3rd July. DJs in Room 1 are Steve Bicknell, Dave Angel, Jeff Mills, Stacey Pullen and Dan Curtin. Room 2 displays the talents of Phil Asher, Andy Marriott, Glyne Brathwaite, Mario, and White Space. DJs Josh, Mark and Lee Grainge. For more information and details of other forthcoming events please call (071) 791 0402.



TECHNO NATIONS THE BEGINNING PART ONE

WEY AAH - HARD ATTACK
BRAINWASHER - DEFCON SITUATION 1
ROTTERDAM - BALD TERROR EXCLUSIVE REMIX
E-VISION - PLANET E EXCLUSIVE REMIX
THREE'O'THREE - PUBLIC ENERGY
SEAWOLF - UNDERGROUND RESISTANCE
I'M GOING MAD - MIND CANDY
DARK MATTER - THE SUBJECTS vs JEFF MILLS
ALAS - MINE THE RHYTHM
more tracks, including 2 extra on CD

RELEASED: 12.7.93

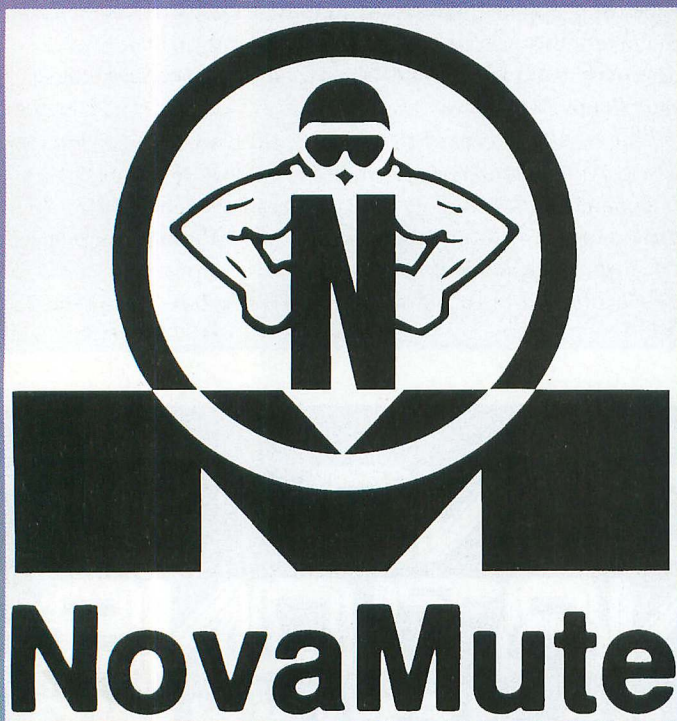
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RECORDS

LP-KICK LP 6 CD-KICK CD 6 CASSETTE - KICK MC 6
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THE SCIENTIST - NEW STYLE COMING SOON

LABEL PROFILE NOVAMUTE

Instrumental in the setting up and running of the now defunct Rhythm King/Outer Rhythm labels, Mute's involvement in the dance arena has now been restored with NovaMute. Already home to often-sampled and influential acts such as Depeche Mode, Renegade Soundwave, Erasure, Nitzer Ebb and Can, NovaMute is a natural step towards a more hands on involvement with dance music of all genres.



In 1991 the **Paroxysm** compilation album, licensed from Black Market, was released and the Underground Resistance mini album X101. The first major releases beginning in 1992 shouldn't be taken as a dance manifesto but a declaration of intent from progressive Italian house, ambient tribal beats, spiritual techno through to the **Tresor** compilation from Berlin. The latter compilation, which pre-empted the resurgence in German techno by a year, solidly underlines NovaMute's commitment to release pioneering material.

The label itself is run by Mick Paterson, Pepe Jansz and Seth Hodder, who all have separate functions within the Mute system and manage to fit NovaMute in around their 'day jobs'. The original plan behind the label was to license white labels and imports, giving them the release they deserved with the backing of the parent label. Although good contacts have been set up and maintained (with the prestigious Tresor Label for example), it is now established policy to develop closer ties with the artists who originate material exclusively for NovaMute.

The first fruit of this policy was the Spirit Feel E.P. **Forbidden Chant**. Further releases have included the **Compufonic** EP (better known as **Hyper Go Go**) material from Euro-Technophiles GTO and **Probe Mission I and II** from Canada's premier techno label Plus 8 offshoot, Probe..

Look out for forthcoming albums by Juno, Reactor, and Plastic Man, aka Richie Hawtin. **Probe Mission III** is due for release shortly, and singles can be expected from 3MB featuring Juan Atkins, Karl Axel-Bissler, (stomping techno from Sweden!) Spirit Feel and Doof and David Holmes/Dub Federation.

For more info on the availability of product from our label of the month, don't hesitate to contact: (081) 969 8866 Fax: (081) 960 5459.



Nova Mute Releases

- | | | |
|---------|---|--------------------|
| NoMu 1 | Ten Commandments. | Lost. |
| NoMu 2 | Maelstrom. | Totalis. |
| NoMu 3 | Can You Feel It. | Elevation. |
| NoMu 4 | Der Klang Der Familie. | Various. |
| NoMu 5 | Der Klang Der Familie. | 3 Phase. |
| NoMu 6 | The Age of Love Suite. | Unity 3. |
| NoMu 7 | Probe Mission One. | Various. |
| NoMu 8 | Love Is Everywhere. | G.T.O.. |
| NoMu 9 | Forbidden Chant. | Spirit Feel. |
| NoMu 10 | Probe Mission Two. | Various. |
| NoMu 11 | Disposable Hymns To The Infinite. | Doof. |
| NoMu 12 | The Sound of Compufonic. | Compufonic. |
| NoMu 14 | Tresor 2 - Berlin/Detroit A Techno Alliance. | Various. |
| NoMu 15 | The Gateway. | Karl Axel Bissler. |

CHOICE TUNES II, *“The Albums”*

JOHNNY GILL “PROVOCATIVE”

(Motown Records)

“When Johnny Gill performs, there’s a mystery to him, an invisible force, an inner fire that you sense but cannot see. He makes you wonder what he’s thinking, what he’s feeling. He’s hexed. Compelling.” Big words from his record company. Hype or truth? One thing’s for sure – his eponymous debut for Motown in America was a black number one album, yielding three chart toppers and selling over two million copies in the process.

Acclaimed as a balladeer, *Provocative* goes a long way to dispel the myth. The three opening tracks all produced Jimmy Jam and Terry Lewis, including the soon to be released single, **The Floor**, work up the sweat. But it really is on the down tempo slow jams where the former New Edition front man wins you over. LA Reid & Babyface with the assistance of Daryl Reid ease the tempo down with perfection via the groin grinding appeal of **Long Way From Home** and **Tell Me How U Want It**, with Jam & Lewis continuing the love theme with the superb **Mastersuite** and **Quiet Time To Play**. But perhaps the best platter is served up in the form of the **My My My-ish, There U Go**, a gloriously heartfelt display of black music idiom. Hype or truth?



Comparisons have been made to Luther Vandross, and I’m sure such an analogy will appeal to the Washington born star. Johnny Gill sings of love, not just the clichéd soul-man kind either. He tells it like it is, in a language we can relate to, and it’s this synergy which works so well. Hype or truth? Another chart topping display methinks.

Lewis Dene

PAPERBOY “THE NINE YARDS”

(FFRR Records)

With his debut single, *Ditty*, already a top ten hit and certified gold (500,000 copies) in America, Paperboy is certainly a name not to be ignored, even if it is a rather silly one!

The Nine Yards, as the title suggests addresses the whole nine yards. “I’m from L.A. I’m from the streets, I’m not from Beverly Hills,” says the 20 year old rapper. “You’ll hear about life in South Central Los Angeles – gangs, drugs, ways of livin’ – wrong things, right things on the streets. I kick a lot of facts and tell the truth.” And the album reflects these reference points, its lyrical content from the school of no compromise.

By no means a hardcore set, the production and arrangement by Rhythm D being far more palatable to these ears than some of his fellow L.A. natives. **Ditty**, with its Roger “Zapp” Troutman bassline is every bit the hit you’d expect and certainly the album’s stand out track. **Jack Move**, incorporating snippets of Curtis Mayfield’s **Future Shock** is also noteworthy, as are the title track and his adaptation of The Gap Band’s **Humpin’**, in the form of **Bumpin’**.

On the whole though, weighing in at a little under forty minutes and including two versions of **Ditty** amongst its aggregate, it does come up short on the value for money scale. As to its quality rating, I’d say it’s above average – just.

Lewis Dene



HARDFLOOR “RESUCITATION”

(Harthouse UK LP1)

At last! It has finally arrived, the ultimate acid album created by Frankfurt’s Oliver Bondzio and Roman Zenker. The Frankfurt scene from where these guys originate is presently the vanguard of hard trance and techno acid. World domination is surely imminent. Including nine tracks of acid madness, this album is testament to the fact that the Roland 303 is back to stay. Their two sought after single releases are here. **Transcript** and the incredible **Aperience**, but this album’s got a couple more surefire hits lurking. The brutal **Teebee Stroika**, for example, clocking in at 145 bpm is recommended for stompers who live in ground floor flats only! Other gems include **Lost in the Silver Box** (133 bpm) and the funky/jazzy [can I say that?] happy twentieth remix which bubbles away quite brilliantly at 135 bpm. Throw away your Rob acid album and beg, borrow or bleed to get you mitts on this one.

Are you acperienced?

Brains

MICA PARIS

"WHISPER A PRAYER"

(Fourth & Broadway Records)

Recorded largely in America, this, Mica Paris' much anticipated third album, showcases the fruits of her liaisons with such heavy weight musical luminaries as producers Narada Michael Walden, Rod Temperton and the increasing impressive Ray Hayden. A successful "sell out" tour of some of the more intimate jazz venues in London and the Midlands has already introduced this strong set, consisting of a mixture of soul and gospel fused with jazz tinges over the dozen tracks on offer.

In the three year hiatus since her last album, Mica Paris has married and become a mother and now adorned with a sophisticated new image this collection shows a maturity



beyond her tender years, exemplified by the self penned **Positively**. The singles, **Never Felt Like This Before** and **I Wanna Hold On To You**, are typical of the album's contents, with **You Got A Special Way**, with its half steppin' tempo, the superb sax fusion jam **Two In A Million** and **We Were Made For Love** satisfying the dancers.

Ballads are another trait the south Londoner is renowned for and here to she delivers choice jams. The MOR title track with its Randy Crawford-like overtones could, if ever one where needed, break open the American market. Ditto **I Bless The Day**, which continues in similar style. Rod Temperton's optimistic ballad **Love Keeps Coming Back** closes the album and is one of its highlights. At a time when quality seems to be lacking in music and is needed more then ever before, I'm pleased to report this renews faith. A worthy purchase.

Lewis Dene

PENNY FORD

"PENNY FORD"

(Columbia Records)

It's taken some eight years for Penny Ford to follow-up her initial solo recording. Since then stints with The SOS Band and Snap and session work with Chaka Khan, Al Jarreau and The Gap Band amongst others, have all helped to keep the rent man at bay. A long wait it may have been, but well worth it for this superb return and strong debut on Columbia Records, which shows enough maturity and depth to ensure longevity and sustained sales for several months to come.

Some of the industry's finest producers and writers have collaborated on the album and collectively deliver a mixture of soulful dance numbers and relaxed mid-tempo cuts that sit comfortably side by side. **Daydreaming**, the first single and her interpretation of the Aretha Franklin standard is already a huge radio hit and a good taster of what's to come. Involvement from label mates Tashan and Mariah Carey and renowned producers Narada Michael Walden and Randy Jackson all add to the allure. Junior Giscombe's poignantly worded **Wherever You Are Tonight** (dedicated to the memory of her late sister Sharon Redd) is a moody heart-felt ballad. Also included is **Under Pressure**, a duet recorded before the latter's untimely death.

It is particularly difficult to single out individual tracks, as to be totally honest all are good, though **I'll Be There**, the next single, with its singalong chorus is a particular favourite. Nevertheless, **Insane**, **Father Time** and **I Lose Control**, with the complimentary support from Ms Carey are all gems in the crown of Columbia's latest discovery. My album of the month, hopefully yours too.

Lewis Dene



DREADZONE

"THE WARNING"

(Creation Records Promo)

Interesting project this one, the fusing of Greg Roberts, formerly of B.A.D. and young Guernseyite Tim Bran to form Dreadzone. Bran, who has worked with such diverse acts as The Christians and The Dream Warriors, meet Roberts head on in a clash of styles and ideas. Luckily we cannot categorise this one, with influences ranging from Dub Reggae and Ska to Techno and Trance, but it is the manner in which Dreadzone have blended these sounds that makes it almost impossible to ignore this album when you hear it. Personal faves: **The Warning** (full length) gives you banging techno mixed with a dub feel and nice slices of vocal mellowness. **The Africa** (Original mix) while similar, pounds even better. A very original sound by, I suspect, very original people.

Brains



THE POSITIVA AMBIENT COLLECTION

(Positiva)

The emergence of ambient music has brought a new direction to the 'house' scene, whether just chilling out after a hard night's clubbing or simply just for background music, it's all about relaxation and creativity. An ambient song can last for as long as the composer wishes, because it represents a peaceful voyage into the brighter comers of your mind, and exploration, as we know, is one of the best ways of gaining knowledge.

The Positiva Ambient Collection is the perfect example of experimental success, with many of the tracks of an almost trance inducing nature. It also boasts some of the biggest names in the ambient scene to date: The Orb, Black Dog, Aphex Twin and Irresistable Force.

Dig-Out by Infinite Wheel, **Hub** by Black Dog and **Mobility** by Moby are all the sort of tracks you can't help but tap your foot to. These songs have all been well composed and move along at exactly the right pace. The Aphex Twin remix of **Zeroes and Ones** prove once again that this man can tackle anything, this is a hauntingly deep electronic masterpiece. His other offering **If It Really Is Me** is also a classic and is my favourite of the collection. Simple but beautiful. **Kao-Tic Harmony** by Rhythm is Rhythm is also a track that cannot be ignored.

This album manages to show the listener how broad the horizons for ambience can extend. This is a quality collection, and a must for lovers of organised, intelligent music everywhere. My only objection - that it wasn't brought out sooner.

Someone who knows



SOURCE "ORGANIZED NOISE"

(R&S Records)

R&S are one of the few record labels around at the moment which guarantee you quality music at all times. As well as having most of the major names in Euro-techno on their books, they also have a catalogue of quality releases from lesser known artists. This successful combination has unquestionably led to their current status to date.

Robert Leiner, the man behind Source, has managed to put together eight excellent tracks here on a DJ friendly double 12 inch pack. The sounds on this album are different from your average techno, but this difference seems to make the album more appealing. Another plus point is that rather than going for an all-out hardcore assault, there is an interesting cross-section in the strengths of the songs.

Beyond Time is an excellent example of a great happy uplifting tune, especially when the synths come in. Compare this to the harder sounds of **Analysis**. There is more going on in this album than your usual 4/4 beats, a whole inventory of electronic noises that meander hauntingly around the bass. This gives the album an original feel [very unusual these days] as many of the sounds are new to the ear.

Your pennies won't be wasted on this one, an essential buy for R&S fans everywhere!

Someone Who Knows.

VARIOUS ARTISTS "POSSE -ORIGINAL SOUNDTRACK"

(A&M Records)

"You live by the gun - you die by the gun". Clichéd, I know, but as western gun-slinging movies go, pretty accurate I'd say. Hollywood hot shot **Mario Van Peebles'** latest celluloid outing, **Posse**, isn't scheduled to be screened here until the Autumn, but public demand for the now obligatory accompanying soundtrack means we hear what's on offer prior to viewing.

As film scores go this really is a rather odd collection of tunes - ranging from rap to gospel and soul to folk from an equally diverse selection of artists. The movie, the first I believe of its kind, tells the story of the real wild west, as its never been told before (where one in three cowboys were black) and stars recording artists **Tone Loc** and **Big Daddy Kane** as members of the posse.

As for the meat in the sandwich, this is what you get: **Intelligent Hoodlums'** single and title track "**The Posse (Shoot 'Em Up)**" is the story-telling introductory rap and **B.B.O.T.I. (Bad Boyz Of The Industry)** with their soulfully harmonized R&B flavoured "**One Night Of Freedom**" is a stand out. But for me the two best cuts are supplied by the Chaka Khan-sounding **Vesta**, who offers up a superb slice of cool spine tingling soul in the form of "**Tell Me**" and the half steppin' swayer "**Ride Of Your Life**". In between the **Sounds Of Blackness**, **Tone Loc** and the **Neville Brothers** offer their own contributions, but I'd prefer to see the movie without passing too harsh a judgement.

Lewis Dene



PARALLAX "RUSH FOR THE LOVE OF HOPE"

(Mute Records)

Any group who willingly enter the realms of rave techno are making a big mistake. The amount of 'artists' who are suspended meaninglessly in this void are uncountable - and they have all failed. 2 Unlimited and E.M.F., to name a few, have found their only support in the form of the uneducated sad teenage ravers.

Parallax, with this album, have therefore come up against a brick wall as there are plenty of artists who can create this sound better than they. And the vocals don't help matters either.

My advice to Parallax is to adapt a new angle, try to go a little deeper, rather than taking the easy option of the cheap sell-out in the vain hope of fame and fortune. This is a shame as the acid modulation in the **Valentine Mix** does show some promise, even though it does sound similar to the early N-Joi.

Come on lads - you can do better than this.

Someone Who Knows

CHOICE TUNES THE ALBUMS

RUPAUL "SUPERMODEL"

(Union Recordings)

RuPaul is currently the name on everybody's lips in music, media and advertising circles. From the cover of glamour magazines to the catwalks of Paris, Milan and New York and from chat show host to chat show star, RuPaul is the supermodel. Forget Cindy, Claudia and Naomi, the 6ft. 7in. blonde, black bomb shell has arrived. Thing is, she's a he!

A marketing man's dream, choice quotes abound from his lips: "You're born naked and the rest is drag, but with the hair and heels and attitude, honey, I'm through the roof!" By no means a trendy drag queen novelty act though, RuPaul's been strutting his stuff for over 11 years, so the logical next step was to make the music for his adoring following.



Supermodel, the single, has sold close to 400,000 copies in his native US of A and should do marginally less well here. As to the album it does tend to follow in the foot steps of the single - camp retro disco with strong bitchy lyrics underpinned by what he refers to as "bubble gum house". **Free Your Mind, Back To My Roots** and the sweet but too short **All Of A Sudden** let you know exactly where he's coming from and where he's been! With a strong, rich vocal delivery, the man can sing, as the smooth soulful **Supernatural** and the mean slice of garage, **Thinking 'Bout You**, demonstrate. Elsewhere the reworking of Chic's **Everybody Dance** in camp cabaret fashion is good fun, but my favourite and surely a strong single contender is **Stinky Dinky**, containing the immortal line - "the future belongs to those who can smell it coming!"

Lewis Dene

VARIOUS ARTISTS

"SALSOUL MASTERCUTS VOL.2"

(Mastercuts)

If like me you believe in the old adage of "what goes around, comes around", then Salsoul Records has more than paid its dues. Unfortunately Generator was yet to be born when the first instalment from the Mastercuts series hit the streets earlier this year, but as volume 2 reaches the record shelves I at long last get my chance to sing the innovative label's praise and pay respect.

Unlike the previous collection, this compilation digs a little deeper and veers off the hit track, instead uncovering and introducing the unknown and long since forgotten. Most disco divas and sequin satin nightclubbers will have shaken their booties to **First Choice's "Dr Love"**, **Loleatta Holloway's "Hit And Run"** or **"Dancin' And Prancin'"** from **Candido** at some time in their past. Whilst tracks from **The Salsoul Orchestra**, **Double Exposure** and **Gaz**, should if nothing else have you dancing round that proverbial handbag! But it's the inclusion of **Inner Life's "Moment Of My Life"** and their monumental version of **"Ain't No Mountain High Enough"**, both featuring the wonderful vocal dexterity of **Joceyln Brown** singing her heart out, that truly makes this worthy of the "classic" tag.

With close to 80 minutes on offer, and as always with the Mastercuts series featuring full length mixes from the likes of **Tom Moulton**, **Shep Pettibone**, **Larry Levan** and **Walter Gibson**, you should soon realise, if you don't already, that this is an essential package. It's a shame, but records of this calibre only reaffirm my inner fears of how much quality and longevity are missing from today's dance music scene.

Lewis Dene

FREESTYLE FELLOWSHIP "INNERCITY GRIOTS"

(ISLAND/4TH BROADWAY)

Freestyle Fellowship are a South Central based 4 man rap outfit with some unique cutting hip-hop and heavy jazz influences that bring a truly fresh feel to hip-hop. The Fellowship fall somewhere between the Arrested Development sound and the intense, hard gangster rap style, with dangerous funky beats that make the hair on the back of your neck stand up.

The band members Mikah nine ("Mikah"), aceyalone ("Acey") Self Jupiter ("Jup") and Mtulazaji Peace Kin Folk ("Peace") could be the next mega selling hip-hop band. With credible roots and influence, they're pushing their style of rap into the next century but not being predictable in the process. 15 cuts of heavyweight rap to cruise down those hot freeways, windows down, system pumping. A ruff 1st album.

Ian J.

TECHNO NATIONS

(Kickin Records Promo)

This album is full of very strong, hard, direct techno ranging from Rotterdam gabba to New York noisecore. Definitely not an album for the fainthearted. However, the techno masses who thrive on their bpm's will adore this release which will storm the shops on July 12th. The majority of tracks on this album will be well known to followers of Spiral Tribe and other underground hardcore movements. Tunes such as **Bald Terror** by Rotterdam and **Wey Wha** by Hand Attack are pretty self explanatory; pure speed and stomp.

Other tunes to listen for are **Brainwasher** by Def Con Situation, an amalgam of crunchy basslines aligned with the classic Beltram Hoover sound. Beltram himself does his best to pound our brains into submission with his above mentioned hard attack tune. The overall winner for me is **Dark Matter** by the Subjects Vs Jeff Mills, an acidic voyage that only Hardfloor are ever likely to match.

There have been a lot of crossover records recently incorporating fast UK breakbeats and the pure insanity of Euro-techno **Let the Sun Shine** is a prime example of this new fusion. Is this, as has been mentioned in a previous Generator article, the new sound for '93? If you think that Rotterdam Records amount to aural terrorism, then check out Mind Candy's **I'm Going Mad** from New York. Can one go any faster? All you aspiring DJs out there will be happy to learn that this compilations will be released on two DJ-friendly cuts. A must for speed freaks and stomp merchants throughout the UK. Grab it before it grabs you!

Brains

MODEL 550

"CLASSICS"

(R&S Records)

Techno innovator Juan Atkins aka Model 500, one of the true old school, has brought together the album **Classics** on R&S Records which brings together his best works on one single album. R&S are breaking new ground with this compilation, moving away from mainstream Euro-techno and delving into the sounds of the original Detroit. This album is an amazing collection of electronic techno music that has survived the test of time and will survive for many, many years to come, earning with it the respect of fellow artists.

No UFO's, the opening track, was originally produced in 1985 'from a time before techno' is in a style more akin to the early Euro movement. A classic. **The Chase**, one of the more unusual tracks on the album sees J.A. in full swing combining 'Left of Centre' basslines with high pitched shrill, original acid modulation and an almost morbid robotic sample. One of the pacier tracks of the album in a modern sense has to be **Techno Music**. There's a lot more going on in this than a bassline, with a whole host of deep vocal samples.

This album in short is a tribute to a true master of techno music, and an inspirational textbook to future composers.

Someone who knows

IN ORDER TO DANCE

VOL IV

(R&S Records)

After re-listening to the first compilation album by R&S, it is clear to see the progression of the Euro-techno scene with the release of the fourth album in the series. The imagination and technical skills of the artists involved has increased, leading to a greater diversity of electronic sound.

Analogue Bubblebath Vol 1 by the Aphex Twin, a much sought after song, is a prime example of the new breed of electronic music and is still a classic tune, with its totally original compilation.

Mundo Muzique, C. J. Bolland and Dave Angel all appeared on the first collection, and here we find some more great tracks from these artists. **Andromeda** floats along beautifully, whereas the more hardcore sounding **Nightbreed** shows how accomplished he has become. We are also treated to a great track by Dave Angel, one of R&S's original signings.

There's also a track on here from Robert Leiner, better known as the man behind Source's **Neuromancer**, one of the more interesting songs from the highly acclaimed **Organised Noise** album. Those looking for the more housey sounds need look no further than Jaydee's hypnotic upbeat **Plastic Dreams**.

This album is a great advert for Euro-techno at the moment. Another one for the collection.

Someone Who Knows

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LEFTFIELD

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DINOMANIA

by the Warlock

Its amazing how quick the concept of 'Dark' hardcore has taken a grip on the scene. DJs love it but not so many can back it. Promoters are complaining, not so much about the music, but more for the attitude that it's cool to be bad that is evolving with it. Perhaps the reason why Darkness has risen to the fore so quickly is because hardcore has been too formulaic for too long. This first hint at a viable alternative was thus jumped upon by a direction-hungry scene, but the dark stuff hasn't crossed over to mass appeal with the hardcore crowd like it should have done. Music always suffers from bandwagonism you see. Many of those making hardcore last year are now simply substituting an uplifting piano or vocal for a fashionable dark sound and more often or not its that tired old Mentasm sound first pioneered by Joey Beltram back in 1991. Where's the originality in all this? The scene needs a lot more creativity, innovation and experimentation if it plans to survive another summer of recessional clubbing.

Reinforced seem to be aware of the problem, always ahead of the competition as their latest transmission from **Rufige Cru** demonstrates. With an embodiment of the dark ethic, **Ghosts of My Life** seems intent on exploring deeper. Weird and wonderful, it's almost soulful, armoured with the ability to send a paradoxical warm chill down the spine and a tear to the eye all at the same time. **Sunshine Productions** subtly combine the old and the new. Fusing the best of piano breakbeat with subdued industrial

"The scene needs more creativity to survive another summer of professional clubbing"

noise, **Take Me to the Top** and **Just a Melody** are enough to get any dancefloor jumping, just the sort of reaction **Tango** will receive from his **Future Followers** EP, drawing on the beats that found fame for **Edge of Darkness** accompanied by spacey breakdowns that will provide the false illusion of being in a tunnel. **Mole the Dipper** gets his vinyl debut with the **Mixed Biscuit** EP on **Bare Necessities**, you will recognise this by the excerpt from 'On the Buses' - well and truly bizarre.

No holding back **Cool Hand Flex** who keeps the good material coming (watch out for tracks on **Subplates 2** and **Enforcers 4**) with **Mars** and **Take Control**. Two cuts of pure beat and intoxicating bassline using a brief scatter of sound to keep the balance, while new name to watch the **Sewer Monsters** give you the **Bedroom Wok** EP, a 4 track of summer jungle at its warmest, almost dub-like, 1993 style. Features a guest appearance from none other than **R2D2**, I wonder if **C3PO** will be there for the remix?

Those pioneers of the UK Techno Groove, **N-Joi**, return with the long overdue **Void** EP employing an interesting selection of hardcore signals for a European translation caught amongst a framework of punchy kick drums and deeply disturbing dabbles of keyboard mastery. **Drumstruck** is the most instantly diggable tune but both **The Void** and **Bass Boom**

"It's good to see many a UK label endorsing the techno sound of tomorrow"

are certified growers.

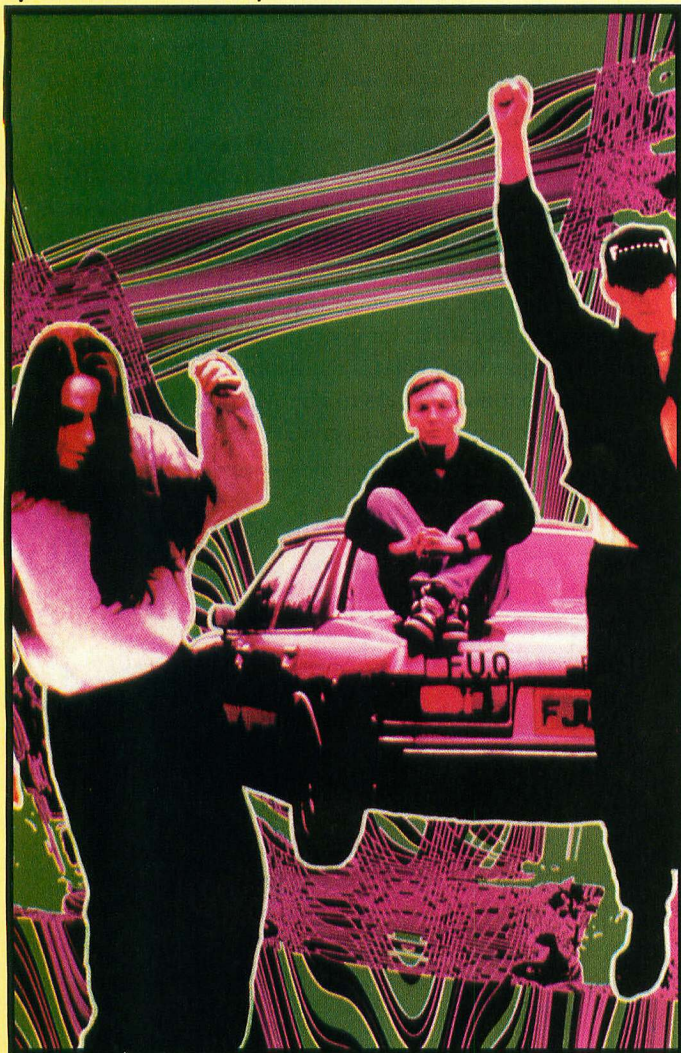
Its good to see many a UK label endorsing the techno sound of tomorrow; for too long now we have been bombarded with a British sound which has bled dry the innovative talent contained within its own national boundaries. Solid beats are the order of the day with **No Limit** records and their tenth release **Turn Up The Strobe** by **Synchronome** who manage to make raggamuffin vocal stabs and junglistic beats collide favourably with good old fashioned 909 stomp. Similarly **First Project** create **Interference**, a platter of beats and bass that set the pace

for an intense acid riff that should have been introduced much earlier in the track. That label **ULR** are the ones responsible and just lately these bods have been licensing some excellent music from around the globe - keep 'em peeled for the **Strangeness** and **Sabotage** EP by **Quark**, as well as the **Jeff Mills v the Subjects** EP - it's reassuring that our homegrown labels are introducing us to the delights of other cultures.

This is exactly what **Edge Records** have been doing with their **Force Inc** UK series, sadly though, the 3rd release heralds the demise of this brief association wonderfully concluded by **A.G.E.** (alias the renowned **Thomas Heckmann**) and the



Strange Out Sight EP which offers an exquisite meandering through picturesque acid trance territory. On the harder tip, East London could easily be mistaken for East Frankfurt as the origin of that Techno Clan, **The Men From Del Bosca** who present **Panic in London**, a dose of driller killer music not for the faint hearted. There's certainly a revolution going on here with **Fresh-Trax** and **HMS** creating some mad sparks with **Symes Acidic** - Germany better take note.



Base X have a new 4-tracker called **Hardcore Disco**, all four to the floor rhythms that can be found on **Shoop Records** while **2 in Motion** offer a rather eclectic workout called **The Edge** on the highly eclectic label, **ROR**. It's breakbeat alright, but its weird man! Lots of screech, lots of flange and a bass drum that sounds like its coming from next door, totally original. Meanwhile in Holland, **Mokum** records prefer to make thrash breakbeat spearheaded by **Tellurian**, the best beat sessions being **Booster Activated** and **My Name Doesn't Matter**, both fast enough at -8 on the pitch control. The thing is, the Europeans are playing with tempo like no one though possible, and they are just about pulling it off. Remember **Alles Naar De Kl—te?** Well **Euromasters** provide yet another 180 bpm monster entitled **Oranje Boven** that is so catchy on 1st hearing that it will need no introduction, nor do **Rotterdam Records** come to that. Finally **A Guy** called **Gerald** has confirmed the 12th July as the release date for **28 Gun Bad Box**, the LP and **Straight from the Bedroom** is set to do damage with their follow up, **Boyz**.

APOLOGIES

One from the past last month was also one we got slightly wrong. **Freakout 4** wasn't in Hackney and it wasn't organised by Fantasy FM in

fact the **Freakout 4 Posse** have evolved into the now-famous **Lucky Spin Crew**. The rave in question was frustrated by a scheming solicitor, now serving time.

Now the rave scene's largest

merchandisers and true providers through their **Kings Road** shop, **Lucky Spin** boast 4 record labels and their own state of the art recording studios. Having released over 20 tunes including **Orca**, **Slipmaster J**,

Trace + Edrush they are presently awaiting **Grooverider's** first ever tape along with his **4Track E.P.** Most recently **Lucky Spin** were seen in their tent at **Universe 25,000 Strong 'Tribal Dance'** event.

TOP 10

THE PILGRIM (UNIVERSE, VISION, QUEST)

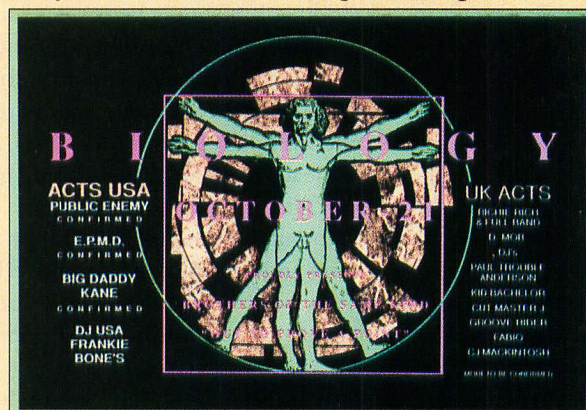
1 **RUFIGE CREW - TERMINATOR REMIX (REINFORCED)**



- 2 **EDGE NO. 1 REMIX - WHITE LABEL**
- 3 **DJ VIBES - OBSESSION (ASYLUM)**
- 4 **TANGO - FUTURE FOLLOWERS EP (FORMATION)**
- 5 **TOP BUZZ - LIVIN' IN DARKNESS REMIX (BASEMENT)**
- 6 **COOL HAND FLEX - HOLD BACK - (INTOUCH)**
- 7 **WAX DOCTOR - VOLUME 2 (BASEMENT)**
- 8 **D'CRUZE - BASS GO BOOM (SUBURBAN BASE)**
- 9 **JOHNNY JUNGLE - REMIX (DEE JAY)**
- 10 **DARKCORE - 2 DARK TROOPERS (BASEMENT)**

BLAST FROM THE PAST

It intended to break three world records. **Biology** aimed to provide the largest light display, the biggest dancefloor and the busiest birthday party of all time. Planned for 40,000 participants it never even broke the first record on the decks. Providing a party playlist that lent more to hip-hop than hardcore, poor old **Jarvis Sandy** (alias **Cutmaster J**) wanted to celebrate his own birthday in style on the 21st October 1989. The motto on the flyer read "Brothers of the same kind out to prove a point!", perhaps the point being that it was too big to get away with. Could have been good though.



AUTOMATION

It has often been said that the sound of Detroit took its inspiration from a backdrop of immense faceless industrial spacescapes, filled with the onlooking faces of distraught urban souls. On the other side of the Atlantic, the serenity of deepest rural Kent tells a similar tale. Complete with unending fields inobtrusively divided by barbed fences and an occasional array of telegraph poles, the twitterings of civilisation seem insignificant amongst this green expanse where hidden away is an alliance making music that offers scant regard for any musical definition. This is Automation, who are secretly tapping into the great electronic pulse of our time. This is the paradoxical fusion of futuristic technology and a rural surround that defies time.

With a back catalogue that has amongst others, classics like **Electricity** and **Espionage** it could only be a matter of time before more great material was to follow. That time is now and catching up with the 3 members, Lee Roseman, Lee Fitzsimmons and Tony the MC in a central London club, this is what they had to say.



"We've been out of the scene for some months now, not because we weren't interested in it, but simply because we have been working on other projects, as well as moving house and reassembling our studio. Now that we are based out at Ashford, we don't get a chance to hear new music, especially hardcore because the pirate stations and even Kiss FM don't reach us, but we don't let this bother us. Instead we use it to our advantage, detaching ourselves from the scene so that we can be more original. Obviously when we go out, we hear ideas and they enter our minds subconsciously and resurface in our music, but generally speaking we try not to watch what other people are doing, we just do our own thing, that way music comes from ourselves."

Being part of the scene for some years now, Automation have witnessed many changes in music. But has **their** music changed? "Generally our music has got harder and faster. We've always tried to be upfront with ideas and sounds so that our tracks can be aggressive, manic, deep or mellow, depending what mood we are in at the time, it's totally spontaneous. We try and play as many different facets to the music as possible so

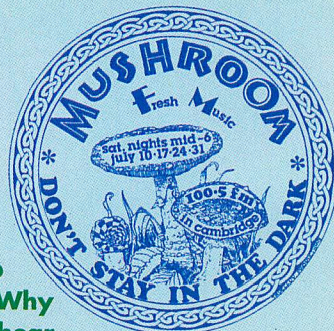
that our EPs never have a track the same. We try and give value for money because there is always something for everybody."

The **Yellow** EP is already out on the streets so there must be plans for the future too. "We want to get to a level where we are doing the biggest PAs possible. Our aim is to improvise with our keyboards over a backing track so that apart from getting a wicked buzz, we can be more in control and have the versatility to rock the crowd by communicating with them rather than sending them to the bar with a pre-planned mimed set. Besides, a PA in front of a crowd is good for the soul, and you can get a direct feedback on what you are doing, something you don't get when you're in the middle of Kent!

Automation will be doing a number of PAs throughout the next coming months. Catch them at Labyrnth, Double Dipped on 3rd July and Interdance at Sterns on 17th July. However if you want to experience their music in the comfort of your own home, Automation have generously decided to give away 2 sets of their available back catalogue on Triple Helix records with an Automation cap thrown in for good measure. All you have to do is answer this question, What is the symbol on the forehead of the Automation logo? Answers to The Warlock, Generator Magazine, 4-8 Peartree St, London EC1V 3SB.

MUSHROOM FM

If you are anywhere near Cambridge you will be well aware of the Arts and Crafts Festival that takes a grip on the town every July. Why are we telling you this I hear you ask? Well, each year Cambridge Community Radio (CCR) is set up to coincide with the festival and because most arty festival goers don't generally stay up all night, the late service has been given over to Mushroom FM to play as much Techno dance music as they like. They will be broadcasting from midnight to 6am on the 4 consecutive Saturdays between the 10th and 31st July, featuring local talent and a few outside guests as well. If you want to know more, tune in to 100.5FM or call Trevor or Louise on 0223 69571.



WHAT'S IN THE PIPELINE

Beyond The Future - Warped Science (Paradise)
 Kid Andy + Nickleby - Astrology Part II (Boogie Beat)
 Invisible Man - The Beginning (G-Spot)
 Q-Project - Champion Sound (Legend)
 New Decade - Get the Message (remix) (Out of Romford)
 Metalheads - Angel
 Tarsk - Get On Up - (Slip 'n' Slide)
 Scientist - New Stylee - (Kickin)
 Rufuge Cru - Blade Runner - (Reinforced)
 Orca - Rain of Drums - (Lucky Spin)
 Omni Trio - Mystic Steppers Vol 2 (Movin Shadow)
 Mystery Men - Inspiration - (Flyte Records)
 Acen - Krystal Fairground - (Production House)
 Entropy - The EP - (Lucky Spin)
 Citadel of Kaos - Part 5 (Boombastic Plastic)
 The Kick Syndicate - Speakerfreak EP (Blame Technology)

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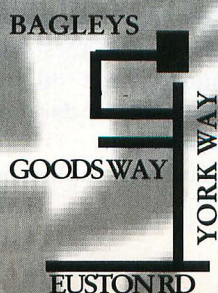
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ROUGHLY SPEAKING

By Ian Lloyd

In first place this month for me comes a truly Russian shotputter-sized entrant in the form of Acen's **Window In The Sky** on good old Production House records. A MASSIVE build up to one of the most creative hardcore tracks around at the moment - with everyone gettin' all 'dark' n moody at the moment, it's a pleasant surprise to hear a really HAPPY record (there, I said it, the 'H' word, or one of them at least). Lots of lully synthesized orchestral stabs under crystal clear breakbeats, not to mention the impressive vocal lines. Can't say what the flipside is like though 'cos someone scratched it to pieces like it was some rich man's limo. Not to worry, though, as the one track on it's own is enough to shift plenty o' copies. The **Krystal Fairground** mix is equally special with its 'soundbase 3d', or at least I think that's what they called it, but I'll be honest - I lost the press release, so I could be miles out. Anyway, it's one of those gimmicky 3d sound tricks, like the 'Roland Sound Space' idea - lost in a club setting, but great on a hom hi fi for the sound perfectionists.

From a 'clear' cut winner to a sweaty grungy offering by Vinyl Solution with The TransGlobal Underground **Headbutt** remixes. A tasty four tracker breakbeat affair with all sorts of influences from different styles of music - grunge, industrial, and reggae. **One Day Old** is the first track in its 'Words of Jesus' mix - frantic breakbeats all round, and they keep getting heavier! Not for the faint-hearted or Cliff Richard fans, or both. **Claustrophobic**, the 'Bass V Beetle' mix to be precise, follows on the A side, and it's a dubby tripped out muther of a tune, but it's also slow (about 95bpm at a guess, trainspotters). On the b side are the 'Year Zero' and 'Trans-Global Rift' mixes of the respective tunes, and they're not really much different when I think about it, so I lied when I said it's a four tracker really. Ha ha.

What about 2 Unlimited then? On second thoughts...

I could get pretty enthusiastic about Hyper On Experience's new four track (really) ep on Moving Shadow records if forced. Okay, you've forced me ... I excel this time, having completely no idea what the tracks are called, and it being 12.15am as I write, I get no answer on Moving Shadow's head honcho's telephone number to find out. HOF have mastered seemingly every trick they can do editing breakbeats in different ways, and put it to use over musically creative synth/sample patterns, or if that sounds fussy, basically, it's the bollocks. Big elephant sized ones, in fact. Favourite one for me is the 'Imajica' remix - see, I remembered one of the titles. Move over Magnus M, I'm comin' through!

Sub Base cru! Krome & Time are back on the Suburban Base label with **The Slammer**, a funky jumpy breakbeat track with the odd smattering of ragga drop-ins, and a not too overtly 'happy' piano break midway through. A good comeback, but I'm opting for the more racing **Into The Night** - influences of Euro here, and more like the hardcore of 1 year to 1½ years ago. I'll not wail on about the past much. Honest. Buy this and find eternal happiness, good fortune and a cure for baldness to make millions. Somewhere close would still be alright through. Also on Suburban Base are the remixes of D'Cruze's **Bass Go BOOM** by D.O.P.E. and **Want You Now** remixed by DJ SS & EQ. **Bass Go BOOM** is re-worked completely by the DOPE boys,

and there are some damn fine drum edits in evidence here too. How much abuse can a sampler take? Not much, I tell you now. **Want You Now** becomes a 'darkie' in its remixed form. For the mean and moody lot (oi, put your shirt back on, mate).

A rather naughty offering next - a bootleg remix of the **Edge 1** record. It had to happen eventually, what with it being such a popular record after all this time. The mix itself if not entirely different, but that's to be expected as they have sampled straight from the original, chopped it about a bit, and slung a few new breaks over it. Naughty but nice, as they say. You've probably heard of Rhythm Section's plans to release hard and soft mixes of their new tracks, and I've got a hard one in my hand right now, ooor. **The Chainsaw** is the only thing I'm playing with here though, and let's face it, it don't sound like a Sunday afternoon picnic with a name like Chainsaw. Yes, it's up to the usual standard of Rhythm Section releases.

On what looks like a new label called Salamander Records comes **Life Is Like A Dance**, a pretty average happy hardcore track that wouldn't be out of place as a 'Hitman and Her' PA, except that it's finished now, shame. So why am I using valuable space on this page? Well, the flipside boasts **Psychotic Analysis**, a brilliant mixture of ruff breaks, moody euro style synth and sub super sub sub-base. Deeper than Sigmund Freud hitting the ganja. On the Adrenalin label comes **Sub Oscillator III** with a needlessly happy A side also, so again I'll ignore it and go straight to the flip side's two kickin' tracks. Track numero uno fires up with slurred synth samples and a tasty drum pattern leading to an uplifting break midway, only to come back in all cylinders firing again. 2nd track has more ballsy breakbeats, and a triple x hyper hyper piano break to keep the masses moving.

Heading into somewhat trancier territory now with the new Spicelab ep **Spirit Of Fear** on Harthouse in the UK. Another quality Harthouse release passes through these hands and gets a definite thumbs up, needles down response. **The Spirit Of Fear** is a moody synth techno number, not unlike the early Derrick May/Juan Atkins innovations, and that's followed by the more hectic SYNC. Flip over (the record, not yourself) for the loony **Ant Attack** at 161bpm. Take one drum machine, add synthesizer mixture till it's absolutely boiling over, and garnish with chopped beats for that unmistakable **Ant Attack** aroma. **Hyperspace** steps up the pace slightly taking the speedo well into the red at 165bpm.

A worthy contender in the compilation LP stakes at the moment is **Technovisions Vol Two** on Rumour Records due for release right about now. There's tracks from Europe, USA, and of course the UK from labels like Rising High, Round & Round, Plus 8 and ... Peace Frog? Surely a misprint. Whatever, it's a storming collection and deserves a pat on the back for being so worthy. A pat on the back also goes to anyone willing to answer the following question, with CD copies to the few lucky winners. Question - if it's nice out, why shouldn't you leave it out? Wittiest answer get the CDs, naff ones get a slap round the head with a wet kipper. Now there's an offer.

That's all for this month - stay creative.

Ian Lloyd

(Records supplied by Movement Records, Southampton.)

AMNESIA HOUSE

BACK WITH A VENGEANCE

FRIDAY 16 JULY 1993 9PM-7AM
THE SANCTUARY MILTON KEYNES

SETTING THE RECORD STRAIGHT

For anyone who is too young to remember, Amnesia House were one of the original pioneers of the Dance Party Scene, putting on Top-Class All Night Events way back in 1989 which set the scene alight and set the standard for others to try and follow. As the years went by, we realised that people had become part of our scene who were only out to make themselves wealthy and at the same time, rip people off. The good news is Amnesia House intend to set the standard once again and are now ready to show the people what all night dance events are really all about. We're not telling everyone that we're trying to get into the Guinness Book of Records so they'll buy a ticket. What we promise is the Best Musical Talent we can assemble because

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RATTY**

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M.T.V. LISTINGS

JULY Thursday 1st

17.00-17.30 - Soul of M.T.V.- with Richie Rick
23.00-01.00 - Party Zone - with Simone.

Friday 2nd

17.00-17.30 - The pulse with Swatch - with Marijne van der Vlugt
01.00-02.00 - Chill out Zone.

Saturday 3rd

10.30-12.30 - Yo! M.T.V. Raps
13.00-13.30 - The Pulse with Swatch
16.00-17.00 - Dance with Simone.
21.00-22.00 - The Soul of M.T.V.

Monday 5th

14.00-15.00 - The Soul of M.T.V.

Tuesday 6th

17.00-17.30 - The Soul of M.T.V.

Wednesday 7th

14.30-15.00 - The Pulse with Swatch.
17.00-17.30 - The Soul of M.T.V.

Thursday 8th

17.00-17.30 - The Soul of M.T.V.
23.00-01.00 - Partyzone.

Friday 9th

17.00-17.30 - The Soul of M.T.V.
23.00-01.00 - The Pulse with Swatch.
01.00-02.00 - Chill out Zone

Saturday 10th

10.30-12.30 - Yo! M.T.V. Raps
16.00-17.00 - Dancezone
21.00-22.00 - The Soul of M.T.V.

Sunday 11th

17.00-17.30 - The Pulse with Swatch

Monday 12th

14.00-15.00 - The Soul of M.T.V.

Tuesday 13th

17.00-17.30 - The Soul of M.T.V.

Wednesday 14th

17.00-17.30 - The Soul of M.T.V.

Thursday 15th

17.00-17.30 - The Soul of M.T.V.
20.30-21.00 - The Pulse with Swatch
23.00-01.00 - Partyzone

Friday 16th

17.00-17.30 - The Soul of M.T.V.
01.00-02.00 - Chill out Zone

Saturday 17th

17.00-17.30 - Yo! M.T.V. Raps
16.00-17.00 - Dance
21.00-22.00 - The Soul of M.T.V.

Tuesday 20th

11.00-12.00 - The Pulse with Swatch
17.00-17.30 - The Soul of M.T.V.

Wednesday 21st

17.00-17.30 - The Soul of M.T.V.

Thursday 22nd

17.00-17.30 - The Soul of M.T.V.
23.00-01.00 - Partyzone

Friday 23rd

17.00-17.30 - The Soul of M.T.V.
23.00-23.30 - Ice-T Rockumentary
01.00-02.00 - Chill out Zone

Saturday 24th

10.30-12.30 - Yo! M.T.V. Raps
16.00-17.00 - Dance

Tuesday 27th

17.00-17.30 - The Soul of M.T.V.

Wednesday 28th

17.00-17.30 - The Soul of M.T.V.
16.00-17.00 - Janet Jackson Rockumentary
20.00-21.00 - Janet Jackson - The Hits

Thursday 29th

17.00-17.30 - The Soul of M.T.V.
23.00-01.00 - Partyzone

Friday 30th

17.00-17.30 - The Soul of M.T.V.
01.00-02.00 - Chill out Zone

Saturday 31th

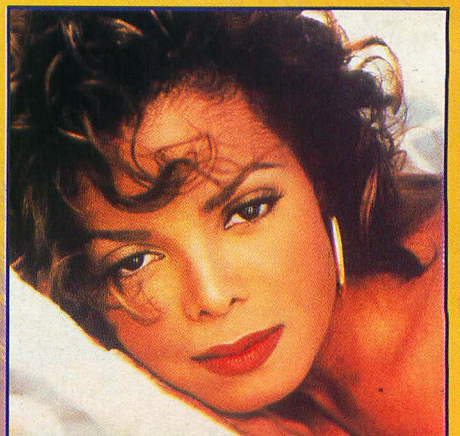
10.30-12.30 - Yo! M.T.V. Raps
06.00-17.00 - Dance
21.00-22.00 - The Soul of M.T.V.



V.J Simone Angel



V.J Richie Rich



Janet Jackson Rockumentary

LIVERPOOL



Vibe
on

96.7 City FM

the best dance music mix every saturday night 6 - 10 with Pez Tellett

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Check your local TV stations for details of when to catch B.P.M.

BBC RADIO

97-99 FM

Britain's most listened-to D.J., you can catch Pete on Radio 1's "The Essential Selection" twice weekly: Friday nights from 7.00pm to 9.00pm (including the Megahit No. 1) and Sunday evenings from 7.00pm to 8.00pm. Pete also heads his own label FFRR, and is an omnipresent force behind the decks countrywide.

99.9 MHZ dream fm LISTINGS (Leeds)

MONDAYS

- 8-10 am DJ Jane
11-12 am Dave Hunter (Hardcore)
1-3 pm Rockin' Boy - The Rhythm Zone
7-9 pm Through the Night Dream Mix Tapes

TUESDAYS

- 8-10 am DJ Lee
11 am-1 pm Chris Martin - from House to Belgian Techno
1-4 pm Sharpy - Funk and Soul
4-6.30 pm Sez - Progressive Acid and Trance
6.30-9.00 pm Darryl - House
9 pm-12 Microdot - Acid House
12 midnight- Through the Night Dream mix tapes

WEDNESDAYS

- 8-10 am DJ Jane
11 am-1 pm Heartbeat & Jaz - Commercial Dance to Hardcore
1-3 pm Dave Hill - Trance to Hardcore
3-6 pm Camero
6-9 pm Sean Smith - House
9 pm-12 Moose, Chris & Guests - Various
12 midnight- DJ XL

THURSDAYS

- 8-10 am DJ Machiavelli
10 am-12 Alice - House to Techno
12-3 pm Benji and Loppy Loo
3-6 pm Everest and MC Sure - Garage and Techno
6-9 pm Mike Morrison - New Releases
9 pm-12 Simon Scott - Balearic
12 midnight- Reist and Rob Owsley

FRIDAYS

- 8-11 am DJ Jane
11 am-1 pm DJ Iyamede
1-4 pm Corby - I Do Rap
4-6.30 pm Sean's Friday Guest List
6.30-10 pm Hi Flyers Show - House and Garage
10 pm-12 Soul Jane
12-2 am Sharpy and Jim - Garage and Techno

SATURDAYS

- 8-10 am Davy Jones
10 am-1 pm DJ G - Hardcore
1-3 pm T.C. - Garage and Piano
3-5.30 pm The Walker Boys
5.30-8 pm DJ Shock
8-9.30 pm Love Button
9.30 pm-12 Leafy - House, Garage and Techno
12-2 am Dave Hill - Garage and Techno

SUNDAYS

- 8-10 am Mellow D
10 am-12 Alan Gilly
12-2 pm DJ Corridge
2-4 pm S.O.S. - Very Mixed
4-6 pm DJ Carl - Techno
6-7.30 pm DFM Chart Show
7.30-9 pm Julia's Guest Spot
9 pm-12 Paul Taylor - from Angels Burnley
12-2 am Karen - Funk and Soul

FANTAZIA



After the unprecedented
and unparalleled success of
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the eagerly awaited
second offering is finally
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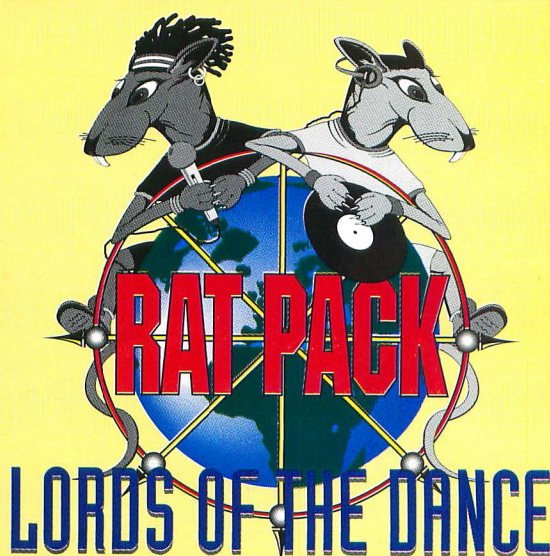
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ALL NIGHT

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8PM - 7AM

ALL NIGHT



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Please tick box of item required and strikethrough colour/size and add £1.50 p & p.

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| | purple/green/dark green/white M/L | £22.00 |
| <input type="checkbox"/> Designer T-shirt (with buttons and embroidered logo) | Black/burgundy/grey/navy/ | |
| | purple/green/dark green/white M/L | £24.00 |
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