



APRIL '94  
ISSUE 10  
£1.80  
\$4.75

# generator

© THE ENERGY OF DANCE MUSIC AND CULTURE

**apHEX tWIn**

**bONE**

**REZERECTION**

**CE CE pENISTON**

**jUNIOR VASQUEZ**

**psYCHICK WARRIORS  
oV gAIA**

**HARRI**

**Britain's finest DJ?**

**PLUS: 36 HRS AT THE FRIDGE, HEAVEN, TRADE, DTPM, ff!**











# CONTENTS

ISSUE 9 MARCH 1994

## this month

- 16** **d**ESERT **s**TORM  
*And their legal imbroglio*
- 18** **p**SYCHICK **w**ARRIORS  
*A meeting of minds*
- 20** **t**HE **L**ONDON **m**ARATHON  
*fridge, heaven, trade, dtpm, ff!*
- 30** **h**ARRI  
*The finest DJ in britain*
- 34** **b**ONE  
*Straight down to the bone*
- 36** **a**PHEX **t**WIN  
*Whispering at st. pauls*
- 38** **j**UNIOR **v**ASQUEZ  
*King of new york*
- 46** **ce ce** **p**ENISTON  
*In the mood...*
- 48** **j**AMM **r**ECORDS  
*The sweet sound of london*
- 58** **r**EZERECTION  
*Hoedown at the highland centre*

## every month

- 4** **f**ROM **t**HE **f**LOOR
- 8** **p**UNTERS' **p**AGE
- 10** **o**N **t**HE **r**OAD
- 14** **g**ENERATOR **s**HOP **c**HART
- 26** **i**RELAND'S **e**YE
- 42** **f**ASHION - **c**IVVY
- 51** **t**HE **p**LACE
- 52** **n**ORTH **o**F **t**HE **b**ORDER
- 55** **c**HOICE **t**UNES - **t**HE **a**LBUMS
- 60** **c**HOICE **t**UNES - **t**HE **s**INGLES
- 64** **m**EDIATOR
- 70** **c**lub **l**ISTINGS

COVER PHOTO. **NICK PEACOCK**

**GENERATOR**  
4-8 PEARTREE ST  
LONDON EC1V 3SB

TEL (071) 454-7855  
FAX (071) 454-7854

**DIRECTORS**  
JOHN MURPHY  
ANDREW GILLIES

**EDITOR**  
DAVID FOWLER

**ART DIRECTOR**  
ANDY AT IRRATIONAL

**ADVERTISING EXECUTIVE**  
BARNEY YORK

**CONTRIBUTORS**  
TIM BARR  
MILES BEAL  
BRAINS  
LEWIS DENE  
JOHN DIXON  
MUFF FITZGERALD  
STEVE GODDARD  
DESMOND HILL  
MARK KAVANAGH  
IAN LLOYD

**MERK**  
PAUL OAKENFOLD  
DARREN RESSLER  
SEAN SMITH  
OLIVER SWANTON  
VEENA VIRDI  
MARK WADE  
WARLOCK

**PHOTOGRAPHY**  
SIMON KING  
STEVE SWEET  
JUSTIN STRAFFORD

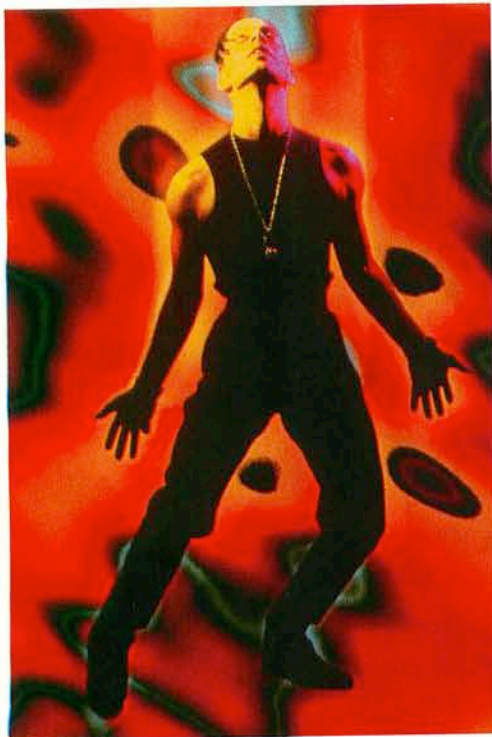
ALL UNATTRIBUTED TEXT BY  
DAVID FOWLER

THANKS TO VICKY CHAPMAN ON  
THE MAC, AL BIRD AT FAST  
POINT AND STATION II STATION.

GENERATOR IS PUBLISHED BY GILLIES PUBLISHING, 4-8 PEARTREE ST., LONDON EC1V 3SB (071) 454-7855. TYPESET BY FASTPOINT LTD. PRINTED BY ACORN WEB OFFSET LTD AND SOLD THROUGH RETAIL NEWSAGENTS AND SPECIALIST RECORD SHOPS. AVAILABLE ON ANNUAL SUBSCRIPTION WORLDWIDE. WHILST EVERY EFFORT HAS BEEN MADE TO ENSURE THE ACCURACY OF THE MATERIAL IN THIS MAGAZINE, WE CANNOT ACCEPT RESPONSIBILITY FOR THE VIEWS OF CONTRIBUTORS, ERRORS OR OMISSIONS OR FOR THOSE MATTERS ARISING FROM CLERICAL OR PRINTERS' ERRORS OR AN ADVERTISER NOT COMPLETING A CONTRACT. NOTHING MAY BE REPRINTED OR PUBLISHED IN ANY WAY WITHOUT THE PRIOR PERMISSION OF THE EDITORS (EXCEPT FOR REVIEW PURPOSES). ALL UNSOLICITED CONTRIBUTIONS MUST BE ACCOMPANIED BY A S.A.E. IF YOU EVER WANT TO SEE IT AGAIN. © GILLIES PUBLISHING 1993. RESPECT TO ALL CLUBBERS AND RAVERS!



# FROM THE FLOOR



If you ever wondered what happened to Electribe 101, who punctured the Summer of Love with the techno blues of *Tell Me When the Fever Ended* and the deliciously melancholic *Talking With Myself*, then wonder no more. Electribe 101 never really went away, they merely lost the diva vocals and demanding ego, buried themselves underground and regenerated their energy through Groove Corporation.

Locking themselves away in their creative powerhouse - a sexy 24 track studio - Brian Nordhoff, Joe Stevens, Les Fleming and Roberto Cimarosti are far removed from the epicentre of club culture, preferring instead to balance precariously on the edge, surfacing occasionally to rock the boat. Quaking your bones with the dub oscillations of their *Summer of Dub* ep, plucking at your heartstrings with the rhythm 'n' bruise *Passion* ep, getting blunted with *Original Rockers* for the soundclash of *Stoned* and mixing it up for *The Reese Project*; Groove Corporation are a tuff little unit.

Rocking in their area, Groove Corporation have connected with rappers, toasters and gospel singers who've literally walked in to the studio straight from the street (the centre of Brum's red light district, by the way) and clicked with the vibe that's flowing. As well as incorporating the mighty vocal talents of dub dilettante Bim Sherman and Reese Project's Ann Saunderson, the Corporation have uncovered hidden gems such as hardcore realists *Nighttime Crime*, a song for the siren in *Carlene Lawrence* and the beatnik poet in *MC90% Water*.

The result of these quiet riots is an album called *Co-operation*, a community of ideas for global warming, honouring the music of all arts, roots music. An album of pendulum moodswings and good vibrations, *Co-operation* is like flicking the switch and tuning into a dope pirate, or stumbling into the coolest club. A long time coming, more reason to celebrate, Groove Corporation are a symbol of solidarity for all you groovy fuckers out there, no matter what your musical bent.

Mandi James

Life's Addiction are a group who are unlikely to go unnoticed, certainly if the cover of their latest 12" offering on Deep Distraxion, *'Love & Affection'*, is anything to go by. Fronted by anarchic vocalist and Vogue model Sacha Parsons, the band apparently caused quite a storm at their very first gig at London's Cafe de Paris, when Sacha forgot to use the microphone. Do the words 'models', 'talent', and 'stereotypical' spring to mind with you, too? Anyway, the other band members are ex-Black Girl Rockers Tim O'Riordan, Cary and rapper Kato, and The Beloved's drummer, John Modica. *'Love and Affection'* was produced by O'Riordan along with Paul Waller, who has previously collaborated with the likes of Boys Own and Frankie Foncett. The track comes in four mixes, one courtesy of Judge Jules. Check it out from April 11th.



One of the very best compilation albums of recent weeks has been *Trance Five* on Rumour Records, which has been met with critical acclaim by almost every publication of note, including your's truly, in our last issue where we called it "a fine collection of cool progressive tracks".

In case you missed out, it boasts cuts of the quality of Quench: *Dreams*, Hedningarna: *Kruspolska*, United States of Sound: *Kiss the Baby*, Marine Boy: *Fluid*, and Hanson and Nelson's *Move in Motion*. What makes the selection particularly appealing, as if anyone needs telling, is that most of the tracks featured have only just been released on 12".

To win yourself a copy, just tell us on a postcard which club in London boasts residents Mrs Wood and Blu Peter. Answers to the usual address.





## THE FIGHT FOR YOUR RIGHT TO PARTY

by Nicholas Dalton

The new Criminal Justice and Public Order Bill, currently at committee stage in its passage through Parliament, bodes ill for festivals, raves and ravers alike. It is hoped that it will make its way onto the Statute Book in time for the summer festivals and will in its current form confer unprecedented powers on the Police to prevent festivals and raves from taking place, to arrest and punish those who fall foul of its provisions and to confiscate and forfeit sound equipment if necessary.

The advent of the Bill has been in response to what the Home Secretary has argued to be an overwhelming demand from both "proud property owners" and police, who at present do not have the muscle to curtail spontaneous outdoor festivals. It forms a part of the law and order offensive which it is hoped will ensure the continuation of a Conservative government at present besieged.

What many describe as a new legal order is her-

alded by the passing for the first time into the legal vocabulary of the word "rave", which is defined as:

"... a gathering on land in the open air of 100 or more persons at which amplified music is played during the night..."

Parliamentary Draftsmen, not a breed known for a high groove factor, have gone to great lengths to define "music" and came up with, "sounds wholly or predominantly characterised by the emission of a succession of repetitive beats".

The new legislation will allow police officers to enter any land without a warrant, even one's own, and if he finds 10 or more people, even making preparations for a festival, he may order them to leave the land. If they either fail to leave or return to the land within a period of 7 days, they may be arrested without warrant and will have committed a new criminal offence which could attract a term of imprisonment of up to 3 months and/or a fine on conviction. Those exempted from these provisions are only the rightful occupiers of the land and those who have obtained licenses for the festival.

These powers are beefed up by powers to seize and confiscate sound equipment and vehicles found on the land if an officer believes that people have failed to comply with requests to leave.

The crowning glory of these enhanced powers and one that would render even your average Mrs Melish of the Neasden Womans Guild Flower Arrangers speechless is the power to stop, and order not to proceed, any person within a 5 mile exclusion zone of a target festival who is believed to be making their way to it. This feature, that will bring to mind memories of the Belgrano, could only be enforced if the police were to stop anyone who even looked like they were going to a party and stands in open conflict with accepted police practice.

The provisions as a whole have caused great concern to civil liberties groups. Atiya Lockwood of "Liberty" is concerned that "criminalising and attempting to stamp out raves and outdoor festivals will not solve the problem of a conflict of interest between local communities and festival organisers".

In addition, eyebrows in the legal community are going ballistic at provisions that not only appear to be unworkable but conflict with long-standing concepts of freedom of assembly and movement. It is expected that if the Bill is passed in its current form that it will be challenged in the European Court of Human Rights in Strasbourg.

Needless to say the Bill is subject to amendment during its various stages in Parliament although some would consider its passage onto the Statute Book as a fait accompli. That however has never been an argument against raising a voice of protest against what some would argue to be State suppression of culture.

*Nicholas Dalton is a barrister of Lincoln's Inn.*

For information about how to make your voice heard please contact Debbie Staunton, ADVANCE PARTY NETWORK, PO Box 3290, London NW2 3UJ.

**Section 5 Records is the new record shop at 121 King's Road, Chelsea that any serious collector or DJ will have to visit. A collaboration between Rob (Moving Shadow) Playford and Steve (ex Lucky Spin) Lyall, the shop offers the very best in promos, whites, imports, exclusives and up-front releases, as well as a full range of merchandising, tapes, tickets and videos. For those of you outside London, there's even more good news as everything on sale is available on mail order. Call (071) 351-6853 for more information.**







## JUST CAN'T GET ENOUGH!

Q. What is the one club in London that could make you venture out into the cold March night air, leaving Cilla and Michael together with a Meatfeast pizza?

A. There isn't one!

Q. Oh, alright then. Long after Cill and Michael have gone home to their country retreats and your pizz has been well and truly consumed. What then is the one club within the boundaries of London that could make you venture out into the cold March night air?

A. No, there still isn't one!

Q. Even if there will be good looking birds with short skirts and big wallyjumbblatts?

A. You've twisted my arm. I'll be ready in ten minutes!

This was to be the start of one enormously enjoyable night at Tottenham Court Road's RAW Club and a chance to experience the forbidden fruits of the now legendary 'Just Can't Get Enough'. DJs Paul Gardner, The Boot Boys, James O'Brien, Dave Dorell and Fabio Paras were all supposed to have graced the decks, the latter, unfortunately, pulled out owing to unforeseen circumstances. However, let us not take any credit away from the said outfit, even without the very unique talents of Mr Paras, the night did not suffer in any way shape or form. Hands in the air seem to be the order of the day as a booming sound system continued to tease a packed dance floor's ears with a steady stream of uplifting no-nonsense pumping house. Let's admit it here 'Just Can't Get Enough' are never going to receive any awards with regard to innovative music, however their preference for crowd pleasing favourites over the latest DAT pressings seems to be more than made up for by an unsurpassable atmosphere and one of the nicest looking crowds you are likely to see this side of a Milan catwalk.

A note to the girls - this is definitely not the place to let your fella go to with his mates and without you. I witnessed an alarming amount of occasions where young men complete with girlfriends, were caught drooling over what I thought to be excessive amounts of gyrating hips and boobies strutting about on the dancefloor. In simple man's terms "it is the most wobbling I've seen since the day a coach load of epileptics plummeted over the side of a cliff into an enormous bowl of jelly". Unfortunately, Just Can't Get Enough's usual abode, The Paddocks, have decided, with a great deal of cunning, and no doubt incredible foresight bound with wisdom, to ask by far their most successful night to leave in order to try something completely new (the logic of some people still manages to astound me). This in turn means that for the moment anyway, Paul, Nurdy, Darren, Mat and Kevin are homeless and are unable to put anymore parties on until they find a suitable venue to resume this fairytale success.

Hopefully for us, it won't be too long and providing they keep to what is a very apparent winning formula and continue to strive to stay ahead of the rest of the pack, I can see no reason why they shouldn't be around for a good few years yet. In short, whether you drink, indulge or get off on nature's vibe, you'll never feel left out and can always be assured of a warm and hearty welcome.

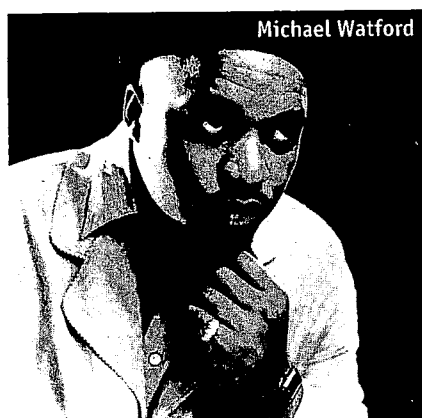
Mark Syers

Many thanks to Scotland's Steppin' Out Records and the listeners of Tom Wilson's 'Steppin Out' radio show for a great awards party at East Calder's Bunker the other week. In case you were there, and were having such a good time that you missed the winners, here's a quick list. Best security, Rocksteady; best event, Rezerection; best PA, Ultrasonic; best UK label, FFRR; best Scottish label, Steppin' Out; best Scottish band, Ultrasonic; and best Scottish club, The Bunker.

sponsored by

Kensitas

club



Michael Watford

What's very long, has 8000 legs, eats 4000 plates of sausages, eggs and chips and is black and white all over? Any ideas? It's the Southport Weekender, of course. Yes, two nights and three days of complete musical mayhem. For those of you that have never been, this is probably the event of the year for dance music devotees. The weekender takes place at Pontin's holiday centre, Southport, Merseyside on the 22, 23 and 24th of April. The DJ rota is second to none and includes such names as Rampling, Tong, Park, and Oakenfold in the club room; Dr Bob Jones, Richard Sear, Steve Hobbs and Max Rees in the soul room. Special guest DJs for the event are the unbelievable Kenny 'Dope' Gonzalez with Little Louis Vega, and the superb Yogi. Also over the weekend will be a huge roster of live acts; K-Klass, Sounds of Blackness, Carleen Anderson of Young Disciples' fame, and the phenomenal guru of garage, Michael Watford.

**cosmic** goneclassicalemotionbeautifimozartribalchopintranscendentalsscapesrevolutionlogictriggerpiano dolphinwallconceptperfectheavenlybeatsineberlincomputerliebfrankfurtalbum"thinkingaboutmyself" **baby**



11 • 4 • 93







Tucked away in a leafy corner of Enfield, the stockbroker belt and scrap-metal dealer suburb of north London, is Beyond Religion, a label and group who don't conform to the norm ... or much else for that matter. It was around three years ago that the partnership of Karen Mercer and Pete Spence was forged, both spiritually and harmoniously. Since then they've released four singles that started the buzz, the fifth, "Bring On The Goodtimes", on deliciously mouthwatering deep blue vinyl is on the point of exposing the terrible twosome to the moguls of the music press. A chat with vocalist and co-writer Karen Mercer is an experience and an 'alf! The only slightly eccentric 23 year old reveals her philosophy of life consisting of a stable diet of Neighbours and that the lowest common denominator for everything is sex! The latter I could go along with, but Neighbours? Even minus the thespian charms of Kylie and Jason I'd be hard pushed to set my VCR for it!

As Mercer explains, Beyond Religion the record label was set up so that they could "cut through the crap and get straight to the listener ... we are able to choose exactly who we work with and by being in control of factors such as remixers and cutting engineers, we can craft the exact sound we want to direct onto vinyl, without some watered down, anonymous interpretation reaching the ears of the listener. By having our own label our music can reach the ears of the record-buying public unadulterated by the filtering process that takes place on other labels."

As to the music, "Bring on the Goodtimes" is a fine slab of chunky house beats interspread with sultry vocal ad-libs fused with funky piano, throbbing bass-lines and soaring harmonies mixed together by Flying's Mark Wilkinson with another two mixes by Pete Spence. Sunrise and Dream FM have already locked onto the track and even One FM has raised an eyebrow. To find out what all the fuss is about you can contact them direct at Beyond Religion, P.O. Box 34, Enfield, Middx. EN1 3UE.

*As German trance and techno happily continues to grow as a major force in dance music, two of its most respected producers, Ralph Ruppert and Bent Recknagel, have set up new label Milenium Records in London. Millenium will specialise in "futuristic electronic experimentation". The initial crop of releases include Head Doctor (Frankfurt producer Oliver Lieb), techno rockers the New Future Cowboys, Newcastle techno project the PSI Division, plus Ralph and Bent's own Headman project which will soon include a collaboration with the singer of American speed-metal outfit the Cro-Mags. Millenium aims to establish itself as an important force along the lines of Harthouse or R&S, and based on the new Head Doctor ep and a quick blast of material they have in the pipeline, this shouldn't be a problem.*



Thursday, 17th March 1994

**THE SUB CLUB**

Extra 5K Sound Big DJs:

**Kevin McKay**

**Iain Livingston**

Bizarre really, that's what it is. I mean for a lifetime all Largs has meant is fat sunburnt ladies eating ice cream and their equally large husbands giving themselves a hernia on the golf course. However, on the last Friday of every month it loses this sleepy seaside image in favour of clubland chaos as the Swell crew take over a perfectly normal discotheque, add to it a monster sound system and a larger than life crowd of clubbers and generally have a right royal party.

It's the kind of club where the groove, not glamour, is the essence and self-consciousness takes a back seat for a good few hours. "It's quite a strange one really", explains club promoter, Marc McCabe, "I threw this party, got Iain Livingston to play some records and gave out some tickets to my friends. The next thing I know there's 350 people in the club (who'd all braved the fiercest blizzard Generator has ever experienced) I don't know half of them and everyone's coming up to me saying they've having a great time and when's the next one! After that I had to do something definite, and it's gone from there."

They then recruited Glasgow DJ Kevin McKay to join Iain as resident. "I couldn't believe it when I got to the club", Kevin enthused, "I wasn't quite sure what to expect but the crowd were so up for it it was brilliant. It's so refreshing to see people just grooving to the music without a care in the world, totally lost in it." Iain was also a touch bemused by the club's success, "We had Harri here recently and we had a PA from FOD in March. If you'd told me this was going to happen six months ago I'd have laughed my head off".

Not content with conquering Largs, these three gangsters of the groove are holding once a month parties at Glasgow's Sub Club under the pseudonym of Lifeboy. If these affairs are anything like their coastal counterparts (or even a tenth as good as their post-club acid knees-up) it could be just the medicine clubbing in the city needs to get itself back on its feet again. Who knows where they'll end up next, just look out though, Swellmania could be coming to you soon!

Lifeboy at the Sub Club, Glasgow, Thursday 14th April. Swell at the Fiddlers, Largs, Friday 29th April.

And finally, two clubs of note have just opened their doors in London. The first is The Satellite Club at the Colosseum, Nine Elms Lane, Vauxhall, which will cater for the very best in house and garage on Saturdays until 6am.. The second is Vision at the New London Astoria, a quality hardcore night with the likes of Top Buzz and Ellis D., which kicks off with an opening night on March 31st.

**cosmic** goneclassicalemotionbeautificmozarttribalchopintranscendentalsoundscaperevolutionlogictriggerpiano dolphinwallconceptperfectheavenlybeatsineberlincomputerliebfrankfurtalbum"thinkingaboutmyself" **baby**



11 • 4 • 93





# PUNTER'S' PAGE

First things first; the competition winners. Network 'Serious Grooves' - Lee Chisholm, Staines, Middlesex. Generator Readers' Survey - Anthony Moorcroft, Ebbw Vale, Gwent. Surveys were still arriving at Generator up to our copy date, so check the next issue for a round-up of your recommendations.

**Dear Generator,**

How can Paul from Dorset comment on us 'dodgy Irish' (issue 9) when it's more than likely he's never been to a Harmony night? How many clubs in England can have crowds of more than 5000 every week? Kelly's does, even when it closes at 1.30am, which shows it's the best nitespot in Britain, not just Ireland. Many English people stationed over here in the army go every week and say it is better than any of the clubs back home. People like Paul are probably just jealous because we've still got a happy buzz, the atmosphere is wicked, not like the 'don't fuckin' hug me' English jungle scene. Experience Ireland before you knock it.

Yours, Steve, Limavady.

**Dear Generator,**

Not long ago you mentioned how MCs with too much lip kill the vibe. I would like to continue the point. Anyone who has the Pandemonium New Year's Eve tapes will agree with me that the microphone level is far too high in relation to the music. This is not helped by the MCs doing their best to drown out the music altogether. Ratty's set is totally destroyed by MC Lenny bawling and screaming for the whistle posse to jump. Slip-matt's set, too, is ruined by MC Spyder never shutting up for more than five seconds. Why do MCs do this, and why do promoters like Pandemonium book them if they know they will kill the atmosphere? If the microphone level was right in the first place this would never happen. Engineers get your act together! Respect to the few MCs that are getting it right: MC MC, MC GQ, Chickaboo and Conrad.

Yours, Nuff Said, Southport.

**Dear Generator,**

We travelled to Clacton a while ago, and this geezer called Clarke, playing rave and techno, came on and totally blew us away for three hours. Since getting pissed off with the hardcore scene about 8 months ago we have been going to Lost, and before that to Knowledge, before its untimely demise. If this is the Clarke that played at the Dreamscapes, we'll start going again. Can you tell us if it is the same guy, and will there be any chance of an interview or feature on him in the near future?

Yours, Toz, Bob and Jane. Totally Wasted, Essex.

Yes, it's the very same Clarke, and we do believe Warlock will be speaking to him soon.

**Dear Generator,**

I would like to hear the views of your London based readers on the musical entertainment provided by Kiss FM both in the mornings and afternoons. I am sure most of them would agree it's fucking pony. The station that once possessed the radical sound of the

underground has disintegrated into a joke with all its playlisted bullshit: Lisa Stansfield, En Vogue, Mica Paris, Jomanda, Ultra Nate etc etc. All this largely American pissy-weak garbage has absolutely nothing to do with the nightclub/dance music scene in London whatsoever. Its only appeal must be with the local wine bar set and the disc jockeys (I use the term lightly, knob jockeys would seem more appropriate) who seem infatuated with their own voices and inane humour. This is an absolute disgrace to such a great city.

Yours, Ray P., Romford.

We have had quite a few letters on Kiss FM's daytime programming policy, but due to an abundance of rather strong language, the above has been the only one we have been able to publish. Are there any opposing views out there?

**Dear Generator,**

Just thought I'd drop a line and pay respect to the mag that covers the full dance music spectrum, and that has recognized that hardcore is not a dirty word. It is, after all, only a division of house music. Back in the days of early Chicago house people like Adonis (No Way Back) and Todd Terry's Black Riot etc were looked on as classic tracks. I suppose they were the hardcore tracks of the day, even if Todd sold out. I'd like to make two points: I respect people like Grooverider, Fabio and even Carl Cox, but do these big boys think it's time to move over and let the young talent up the ranks. Except Carl, most of the big DJs don't get the crowd buzzing anymore. They've made top money, it's no buzz to them any more. All they are doing is living off past name and reputation...old news. Everything in the scene is dominated by money.

Which brings me to my second point. Originality. Most of the tunes today are based on one or two breakbeats. At the weekend I listened to three pirates and it seemed as though they were playing the same tune. It's no wonder people slag the music off. And with only a few decent releases from the likes of Nookie, Andy C, Formation and Madeema - a name to watch out for in '94 for sure - we need to sort the music out, if we're not careful it could die. Take heed, you've been warned.

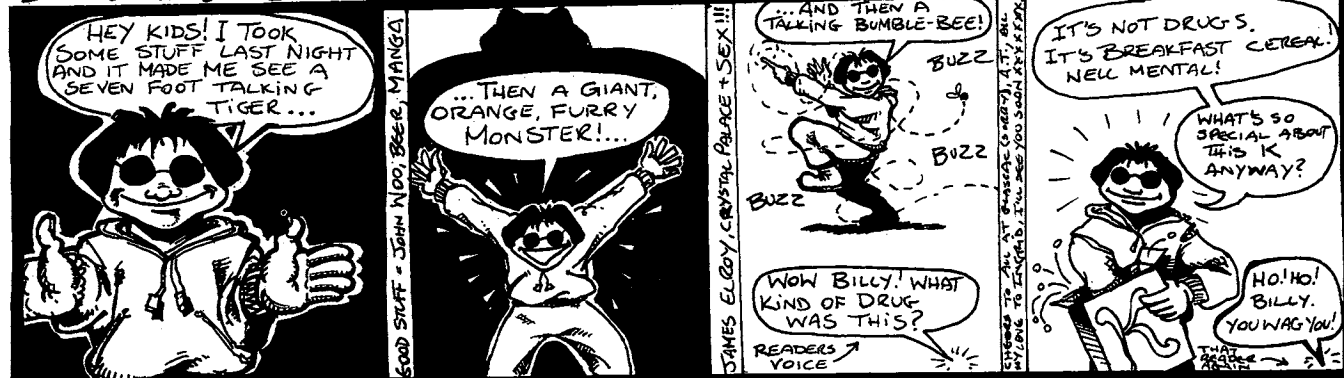
Yours, Sean Hart, HMP Wandsworth, London.

**Dear Generator,**

I took a look at your club listings in the last issue, and as I was down in London with a few of my mates, we made our way down to Megatropolis at Heaven. We didn't quite know what to expect, being from Rochdale, but we certainly weren't ready for what we got. A load of nose-pierced student types trying to do Indian dancing in time to this acid-wreck from the 60s who looked like she hadn't eaten anything apart from lentils for at least 15 years. Then we got this bearded nutter who spouted a load of Jim Morrison-like crap. Escaping upstairs, we were treated to a load of bollocks about 'the movement', and how 'had anyone noticed a huge tree growing above the dancefloor the previous week?' Need I say more...?

Yours, Tony P., Rochdale.

## BILLY BLAGG IN THEYYY'RE GREAT



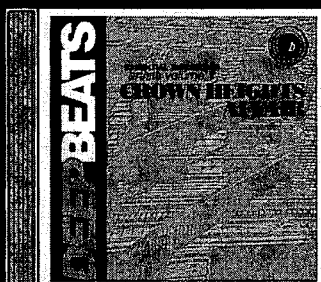


# INTRODUCING **DEEP BEATS** THE FIRST FIVE RELEASES



**HI-NRG**  
DGP CD/LP 664

HIT 'N' RUN LOVER CAROLE JIANI  
HARMONY SUZY O  
LAST CALL JOLO  
COMPUTER MUSIC SUZY O  
ONE NIGHT ONLY SCHERRIE PAYNE  
PUSHIN' TOO HARD PAUL PARKER  
CUBA LIBRA MODERN ROCKETRY  
DON'T LEAVE ME THIS WAY  
JEANIE TRACY  
ONE LOOK JACKSON MOORE  
MENERGY PATRICK COWLEY  
HOMOSEXUALITY MODERN ROCKETRY



**CROWN HEIGHTS AFFAIR**  
DANCEFLOOR ARTISTS VOLUME 1  
DGP CD/LP 665

DREAMING A DREAM  
FOXY LADY  
DANCIN' (Original 12" Mix)  
FAR OUT  
I'M GONNA LOVE YOU FOREVER  
GALAXY OF LOVE  
YOU GAVE ME LOVE  
USE YOUR BODY AND SOUL  
SAY A PRAYER FOR TWO  
DANCIN' (Limited Edition Original 12" Mix)



**D TRAIN**  
DANCEFLOOR ARTISTS  
VOLUME 2  
DGP CD/LP 666

YOU'RE THE ONE FOR ME  
KEEP ON  
DON'T YOU WANNA RIDE (The D Train)  
WALK ON BY  
KEEP GIVING ME LOVE  
SOMETHING'S ON YOUR MIND  
MUSIC  
THANK YOU  
YOU'RE THE REASON  
YOU'RE THE ONE FOR ME

## MID PRICE FULL LENGTH CDs

**DJ FRIENDLY DOUBLE  
VINYL LIMITED EDITIONS AT  
FULL PRICE**

**ONLY ORIGINAL 12" MIXES  
FULL ALBUM VERSIONS OR  
EXCLUSIVE RE-EDITS  
EXPERT COMPILING**

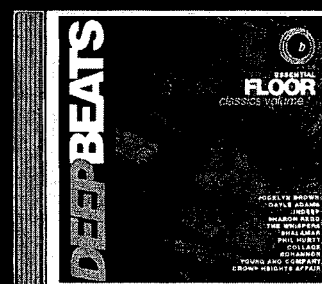
**QUALITY SEQUENCING  
FIRST TIME RE-ISSUES  
WORLDWIDE CD DEBUTS  
NEW RELEASES EVERY  
MONTH FROM  
MARCH 1994**

**ALL THIS AND MORE ONLY  
AVAILABLE ON  
'DEEP BEATS'**



**ESSENTIAL UNDERGROUND**  
DANCEFLOOR CLASSICS  
VOL 1  
DGP CD/LP 667

ONCE I'VE BEEN THERE  
NORMAN CONNORS  
MAINLINE BLACK IVORY  
SHOW YOU MY LOVE  
GOLDIE ALEXANDER  
FEEL MY LOVE LAURICE HUDSON  
I REALLY LOVE YOU HEAVEN & EARTH  
DON'T SEND ME AWAY  
GARFIELD FLEMING  
WE RAP MORE MELLOW  
THE YOUNGER GENERATION  
THE KEY WUF TICKET  
BAD TIMES (I CAN'T STAND IT)  
CAPTAIN RAPP  
ON A JOURNEY (I SING THE FUNK ELECTRIC)  
ELECTRIC FUNK  
(I'M JUST A SUCKER) FOR A PRETTY FACE WEST  
PHILLIPS  
THANKS TO YOU SINNAMON



**ESSENTIAL**  
DANCEFLOOR CLASSICS  
VOL 1  
DGP CD/LP 668

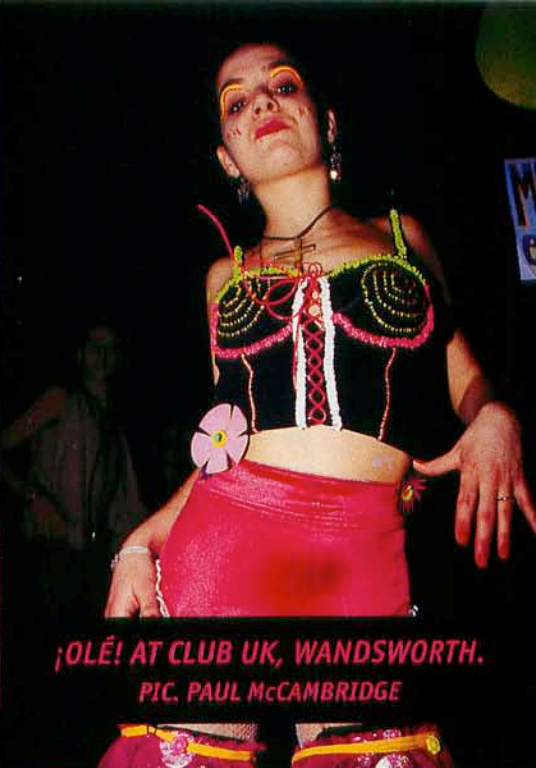
SOMEBODY ELSE'S GUY JOCELYN BROWN  
LOVE FEVER GAYLE ADAMS  
LAST NIGHT A DJ SAVED MY LIFE INDEEP  
CAN YOU HANDLE IT SHARON REDD  
AND THE BEAT GOES ON THE WHISPERS  
TAKE THAT TO THE BANK SHALMAR  
GIVING IT BACK PHIL HURT  
NICE AND SOFT WISH  
ROMEO WHERE'S JULIET COLLAGE  
I LIKE WHAT YOU'RE DOING TO ME  
YOUNG AND COMPANY  
DANCIN' CROWN HEIGHTS AFFAIR  
LET'S START THE DANCE BOHANNON

**THE CREATIVE DANCEFLOOR SERIES  
AVAILABLE NOW FROM ALL GOOD RECORD STORES**





THE MECHANICS OF DANCE.  
AT THE GARAGE, NOTTINGHAM.

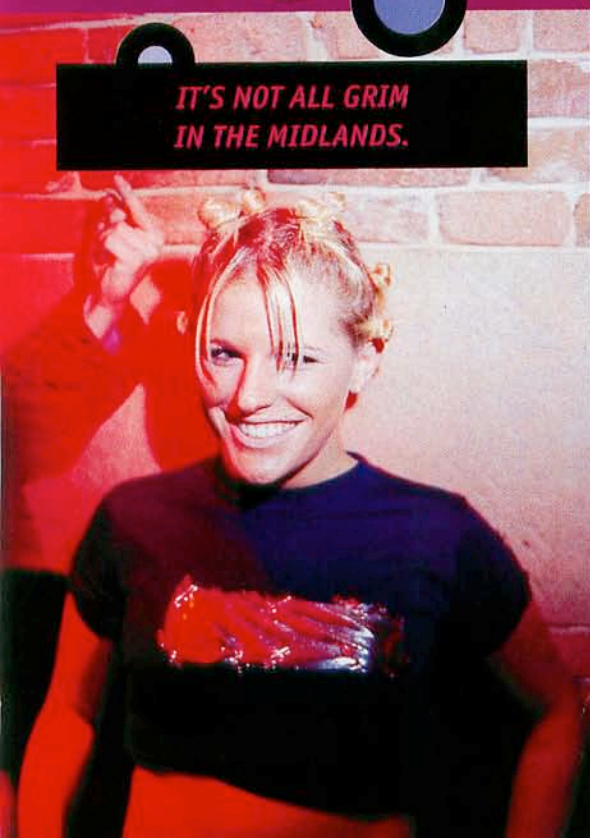


¡OLÉ! AT CLUB UK, WANDSWORTH.  
PIC. PAUL McCAMBRIDGE

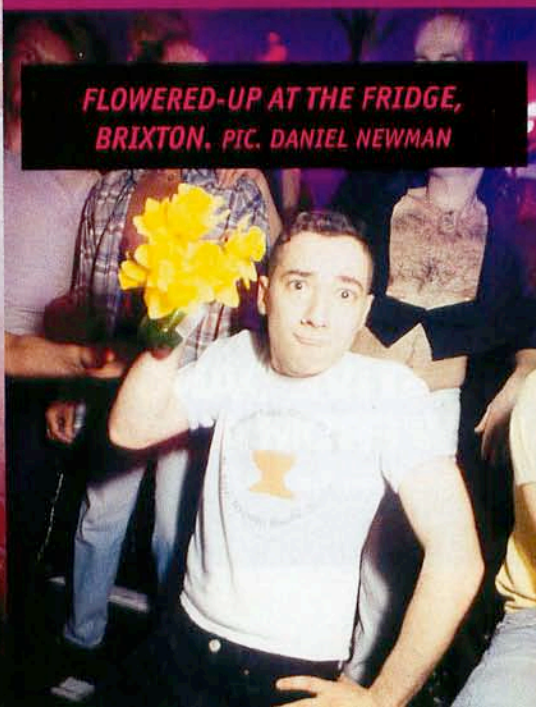


PACKED HOUSE  
EDINBURGH

# ON THE



IT'S NOT ALL GRIM  
IN THE MIDLANDS.



FLOWERED-UP AT THE FRIDGE,  
BRIXTON. PIC. DANIEL NEWMAN

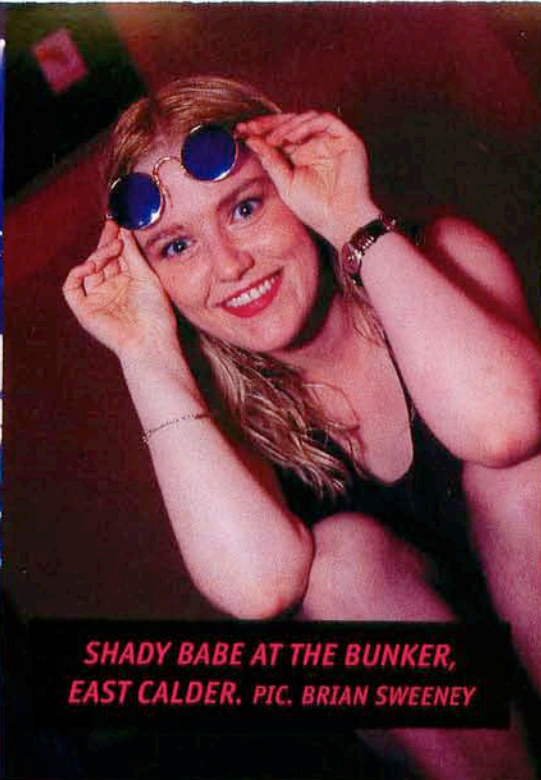


THE DAVE NAVES  
REZERVOIR





REZERECTION,  
BURGH.



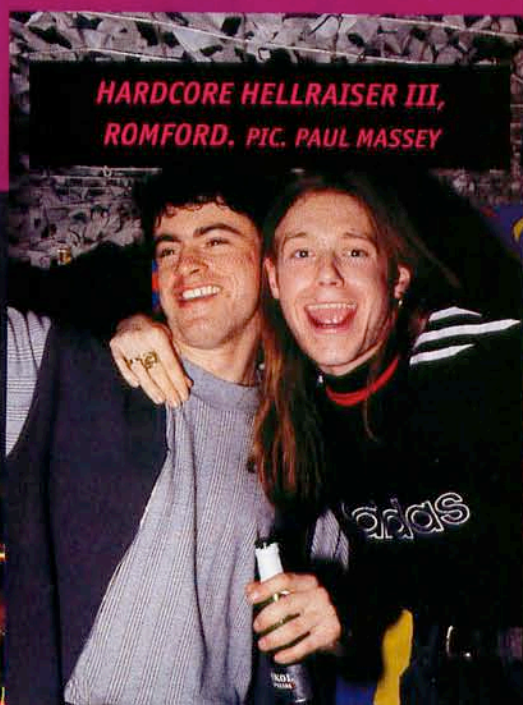
SHADY BABE AT THE BUNKER,  
EAST CALDER. PIC. BRIAN SWEENEY



OPENING NIGHT AT THE GARAGE,  
NOTTINGHAM.

# THE ROAD

EL POSSE AT  
TION.

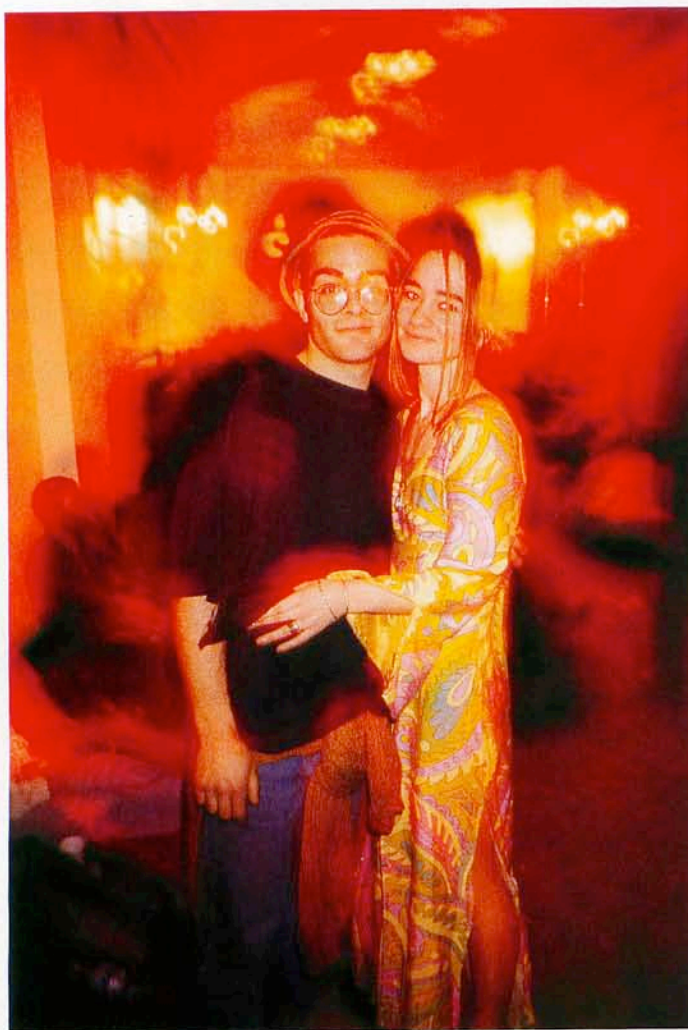


HARDCORE HELLRAISER III,  
ROMFORD. PIC. PAUL MASSEY

STEPPIN' OUT! THE AWARDS AT THE  
BUNKER. PIC. BRIAN SWEENEY







Midnight at the University. Two 'students' are debating. The younger one with matted hair to her shoulders, dressed like a mutant harlequin in patchwork rags, sets her challenge like an initiation: "The problem with this country is, the government doesn't recognise the validity of an experience like this." Her companion, obviously a much travelled man of the world, beams back his response through excited pupils: "What law could?" Welcome to Megadog, where every surface is covered in white sheets, every sheet is covered in bright lights, and every light is moving sideways backwards upside down. The place looks fantastic. The vibe is fantastic. The crowd look fantatastic. Tiger masks, painted faces, stilt-stalking cloaked monsters, a roller skating angel covered in white painted feathers. Bodies have become temples to a Tribe Of The Apocalypse Living. Coloured inks scratched into elaborate skin markings: chins, eyebrows, lips, noses all punctured by metal bars or rings, heads shaved to leave bright quills or ignored for years as dreadlocks take control. The outward appearance is nothing less than total.

Hosting this extraordinary gathering, Michael Dog leaps around like a misplaced story-teller, ascribing the unjust political complexities of Britain 1994, or narrating ironic rock'n'roll tour anecdotes, but above all, urging the crowd into a communal altered state of complete lawless abandon. Enjoyment comes no simpler than this.

They said it couldn't be done, but those pinched purists were wrong. The Underworld trio have successfully welded real instruments onto live vinyl mixing, without losing the excitement of improvised commotion. As the layers build into clamour, Darren Emerson and Rick Smith share a smile watching Karl Hyde's fever-frenzied dancing. When the fizzing magnificence of 'Cowgirl' beings to defy even the laws of physics, you realise Underworld can do almost anything.

As the sweat literally rained from the ceiling, immense plumes of steam bel-  
lowing out from every exit, Drum Club unleash a percussion bombardment. Transfigured and tribal, their careening crashing, trance vibrations drive the crowd into poly-rhythmic compulsion. Harder and harder the beats come down, clutching at some unattainable zenith, until they dissolve into a bewildering air-  
lock of resonate echoing dub. Finally, Charlie Hall's squelching acidic set accom-  
panied by a strobing attack of infinite sunbursts, reached out to the euphoric conclusion of Megadog, leaving a thousand smiling faces, wet and weary-  
limbed, well and truly satisfied.

TEXT: DES HILL  
PIC: DANIEL NEWMAN

# RETURN *t*o PLANET *d*OG

**UNDERWORLD  
AND  
DRUM CLUB  
LIVE IN '94,  
NEWCASTLE UNIVERSITY,  
NO LESS THAN T.O.T.A.L.**





SPECIALIST  
DANCE  
PROGRAMMES  
ON 103.4 fm

# In Yer Face!

A BOOGIE BASS PRODUCTION - VIVA MUSIKA!

*Sony Gold Award 1992 . Station of the Year*

SALES EXECUTIVE: WAYNE HUES (091) 514 0626

HEAD OF DANCE PROMOTIONS: EUGENE CARR (091) 510 3999

day	time	show & style	dj presenter
monday	8-9.30 pm 9.30-11 pm	<b>*ELEVATION</b> - Dark House, Acid, Progressive <b>*HARD TIMES</b> - Jungle, Hardcore	Yoz & Spen S.L.P.
tuesday	8-9.30 pm 9.30-11 pm	<b>*DOOMSVILLE</b> - Ragga, Dub, Steppers <b>*ULTRAVIBE</b> - Acid Jazz, Funk, Rare Grooves	Maz 'n' Stu Tubes & Smoove
wednesday	8-11 pm	<b>*GAY 2 GAY</b> Hi - N.R.G., Euro-House, & Camp Gossip	Megga Sal
thursday	8-11 pm	<b>*TOP RANKIN' SHOW</b> House, Garage, Tesko, Anthems, Club Chart, Review & Features	Huey Fresh & The Gorgeous Girls
friday	8-11 pm	<b>*CRIMEWATCH</b> Hardcore Break Beats & Bass Lines	B-Jam, Smokey Joe
saturday	9.30- 12 midnite	<b>ALL THE WAY</b> Soul, Swing, Gospel, Rap and Reggae	Wayne C. MacDonald
monday to friday	11pm-1am	<b>LAST RHYTHM</b> Pop Dance, Rave, Chart	Gary Jaye

\*THESE SHOWS INCORPORATE LIVE MIXING SETS.





# RECORD SHOP CHART

- |  |  |   |
|--|--|---|
| 1. JZ SON OF A GUN (CYB/DEEPER CUT REMIX) UK INTERNAL      | 15. SECRET LIFE SHE HOLDS THE KEY UK COWBOY                  | 29. EMPIRION NARCOTIC INFLUENCE BELG WANTED RECORDS                     |
| 2. AETHERIUS ALONE HERE UK SHIVA SHANTI                    | 16. REEFA INNER FANTASY UK STRESS                            | 30. SHINNY ELEVATOR UK REACT  |
| 3. SEVENTEEN P&J HAYWOOD WILD FRUIT MIX UK PHONOGRAM       | 17. C+B CLUB DON'T YA UK PLATFORM 12                         | 31. VIRTUALMISMO COSMONAUTICA REMIX ITAL PROGRESSIVE                    |
| 4. KLATSCH GOD SAVE THE QUEER DUTCH FRESH FRUIT            | 18. COLOURED VISION VIOLET RAIN BELG MUSIKMAN                | 32. LATOUR BLUE REMIXES UK BLUNTED VINYL                                |
| 5. DJ PIERRE WE GONNA FUNK (PXC REMIXES) UK SOLID PLEASURE | 19. MORATTO LA PASTILLA DEL FUEGO ITAL DFC                   | 33. PRIMAL SCREAM FUNKY JAM UK CREATION                                 |
| 6. JUPITER INFINITY UK PIGEON PIE                          | 20. SHI-TAKE DON'T LOOK BACK IN ANGER UK ZOOM                | 34. ALISON LIMERICK LOVE COME DOWN UK ARISTA                            |
| 7. DJ ZEUS TRIPOLI TRAX UK PURE GROOVE                     | 21. CHANELLA HYSTERIA US GREAT JONES                         | 35. JULIET ROBERTS I WANT YOU UK COOLTEMPO                              |
| 8. SULTANA TE AMO (JOHN DIGWEED MIXES) UK UNION CITY       | 22. HOUSE OF USHER THE AUTUMN DREAM GERMAN FORMALDEHYD       | 36. CANDY RIPPERS FEELIN DUTCH LOONEY MUSIC                             |
| 9. JENS LOOPS AND TINGS REMIXES DUTCH SUPERSTITION         | 23. HYPERSPACE EUROPA DEEP IN TRADE UK TRUELOVE              | 37. JEAN-MICHEL JARRE CHRONOLOGIE PART 6 REMIXES FRENCH DISQUES DREYFUS |
| 10. BLAST CRAZYMAN ITAL UMM                                | 24. SYNCATRON DEEP THOUGHT GERMAN FRANKFURT BEAT             | 38. ILLUSION MAKE ME FEEL ITAL DISCOMAGIC                               |
| 11. ETHICS EP LA LUNA UK EFFECTIVE                         | 25. YOTHU YINDI TIMELESS LAND (LEFT-FIELD MIXES) UK MUSHROOM | 39. T. EMPO SATURDAY NIGHT, SUNDAY MORNING UK OUT ON VINYL              |
| 12. DC02 DO WHAT YOU FEEL UK HOOJ CHOONS                   | 26. LOLETTA HOLLOWAY DREAMING US VICIOUS MUSIC               | 40. DJ HOOLIGAN THE CULTURE GERMAN NO RESPECT                           |
| 13. TALL PAUL ROCK DA HOUSE UK EFFECTIVE                   | 27. HOLMES + MACMILLAN TOTAL TOXIC OVERLOAD UK SOMA          |   |
| 14. SURE IS PURE OUT TO LUNCH EP UK VINYL SOLUTION         | 28. LISA LISA SKIP TO MY LOU US PENDULUM                     |   |

**BASED ON ACTUAL SALES NOT INDUSTRY HYPE!**

THANKS TO THE FOLLOWING: GROOVER RECORDS, LIVERPOOL. 3 BEAT RECORDS, LIVERPOOL. EASTERN BLOC, MANCHESTER. TROUBLESOME RECORDS, LONDON. TRAX, LONDON. RECORD VILLAGE, LONDON. INNER RHYTHM, BRIGHTON. RED RECORDS, DUBLIN. THE LISTENING BOOTH, LEEDS. RAGE RECORDS, SWANSEA. CENTRAL RECORDS, BELFAST. NO BUZZ, NO HYPE, NO BULLSHIT.



COMPILED BY MILES "POPPERS" BEAL.

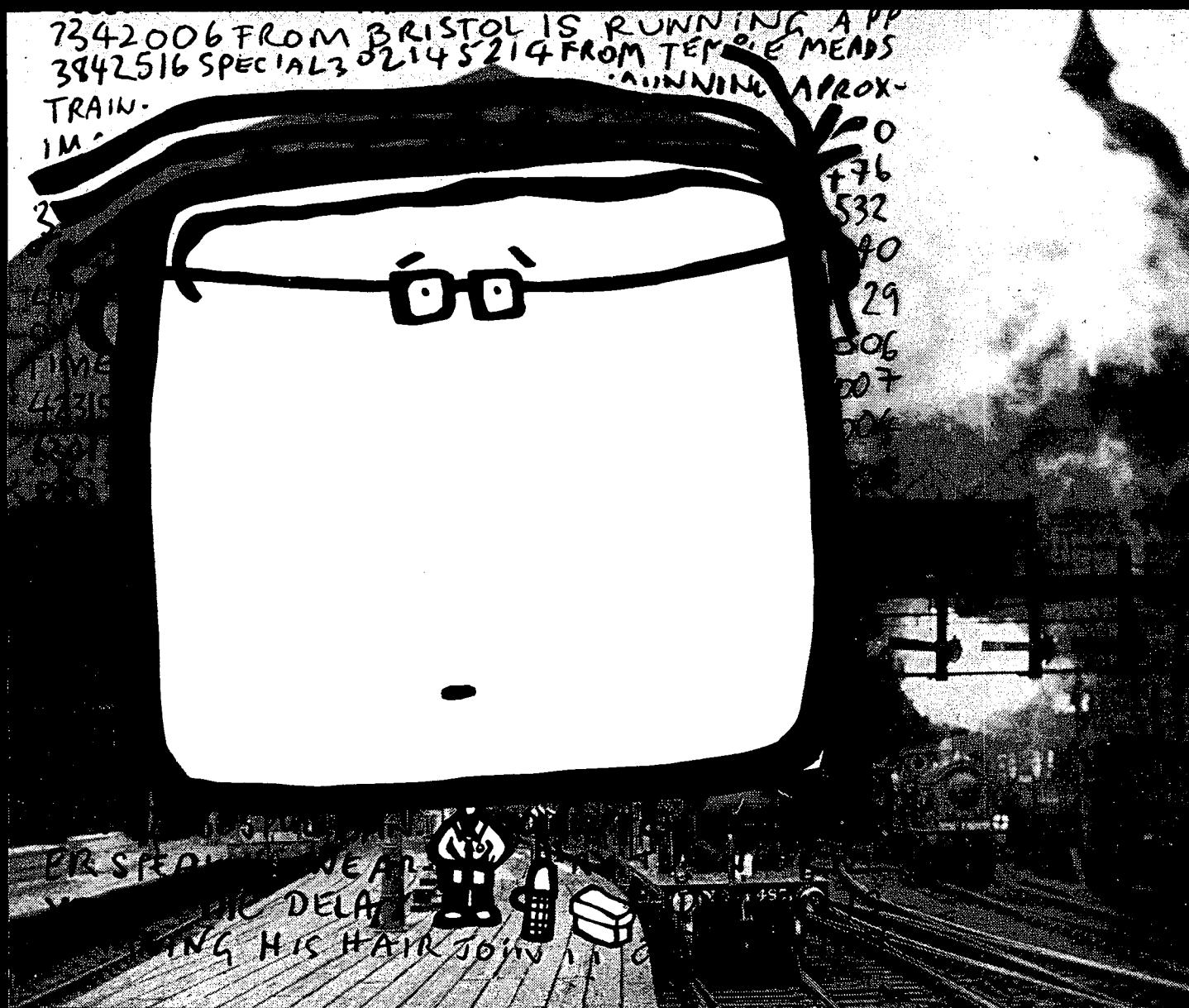
## STAGE ONE DISTRIBUTION

WE OFFER A RELIABLE VAN DISTRIBUTION AND COLLECTION SERVICE TO SPECIALIST RECORD SHOPS IN S.E. ENGLAND. WE ALSO OFFER PRESSING AND DISTRIBUTION DEALS FOR SHIT HOT MATERIAL ONLY.

CALL US TODAY ON

**081-597 2291 TO DISCUSS YOUR NEEDS.**

# TRAIN SPOTTER!



**delicious**

original  
hand-printed  
t-shirts

unit 2  
chavcer court workshops,  
chavcer street,  
nottingham NG15LP.  
Tel: 0602-859313

send S.A.E. for mail order details





# @ DESERT STORM

**LEGAL ACTION HAS ALWAYS BEEN A COMMON-PLACE OCCUPATIONAL HAZARD FOR THOSE MEMBERS OF THE DANCE COUNTER-CULTURE WHO PREFER TO WORK OUTSIDE THE SYSTEM RATHER THAN WITHIN IT. THE CURRENT HIGH PROFILE CASE AGAINST SPIRAL TRIBE, FOR INSTANCE, IS AN OBJECT LESSON IN EXACTLY HOW FAR THE AUTHORITIES WILL GO IN ORDER TO PURSUE GROUPS WHO REJECT THE CONVENTIONAL PROFIT-AND-LOSS ETHOS OF MAINSTREAM ENTERTAINMENT.**

The plight of Glasgow-based underground party organisers Desert Storm is further indication of the desperate measures which the law are prepared to employ. Following their loose involvement in a party last year, members of the collective were charged with 'the reckless and culpable promotion of a rave, or similar social gathering'. The case was originally thrown out of court, with the trial judge commenting that there had been an "unacceptable attempt, by the Crown, to extend the law of culpable and reckless behaviour". When the prosecution failed to lodge an appeal within the required timespan, a sigh of relief was breathed by all those involved.

However, in a bizarre turn of events, the Scottish Appeal Court, swayed by the Crown's adoption of an arcane legal loophole, dismissed the seven-day time limit, which, needless to say, applies to all other cases, and gave notice of a special bill of adjudication which overruled the original trial decision. Desert Storm now face a further trial which, if they are found guilty, could see them incur severe penalties, including possible prison sentences, for something no more sinister than playing a few records.

The Crown's willingness to flout the law when it suits them is something which should worry us all. Anyone who has had any involvement with those in the underground dance scene will have been impressed by the infectious spirit of enthusiasm which they share and their freedom from financial motivation. A spokesman for Desert Storm explained that "what we are trying to do is give people a good time outside of the normal profit-oriented club scene. We want to change the idea of clubs so that people become actively involved in helping to create their own entertainment!"

In keeping with this, Desert Storm have just released their first record with Glasgow's Soma label, which they hope will help to gather support in advance of the court case. A sweeping, anthemic, techno workout, 'Desert Storm' itself is backed with 'Scoraig 93', which was inspired by their link up with DIY at a free festival which took place at a remote Scottish commune last year. Both tracks are well worthy of attention, and promise much for the album that the group are currently working on.

In the meantime, Desert Storm have been putting the finishing touches to their Rapid Deployment Vehicle. A converted and camouflaged Bedford van, the RDV is a complete mobile PA system with speakers, lights and decks. However, if the authorities have their way, the team won't get the opportunity to take their music to the people. What is happening to Desert Storm could, in effect, happen to any

one of us. If you want to have a party, and more than ten people turn up, then, this time next year, it could be you who's facing the combined efforts of the Crown Prosecution Service.

So take some time today to write a letter to your local Member of Parliament expressing your own views on the way in which groups like these are being pursued, and remember, the next time you're complaining about having to pay a tenner for a night's partying, that without organisations like Desert Storm, there would, quite simply, be no alternative!





# AIR LIQUIDE



## IF THERE WAS NO GRAVITY

LIMITED EDITION COLOURED VINYL AVAILABLE

SIDE A: 1. IF THERE WAS NO GRAVITY / 2. AURORAL BELT SIDE AA: 1. STRATUS STATIC / 2. THX IS ON

**AIR LIQUIDE** - 'dreamy ..... melodic ..... wonderful ..... throbbing' - **RECORD MIRROR** RSN 79 / 79CD

## JAMES BERNARD ATMOSPHERICS

1. EUPH [10:54] 2. COMPLETE NONSENSE [10:45] 3. HELIX [7:45] 4. PHOSPHOROUS [11:10] 5. MARS RAIN [6:49] 6. LOST IN IT [9:58] 7. FM [4:25] 8. ODYSSEY [11:30] 9. GENETIC EXPERIMENT [3:08]

**JAMES BERNARD** - 'Soothing well-pools of ambience' - **SELECT** RSN LP / CD 14

# FRIENDS LOVERS & FAMILY

## THE FOCUS EP

DIAMOND LIL'S - 8'30 / ALCATRAZZ - 9'30 / STAY IN DARKNESS - 9'06

**FRIENDS, LOVERS & FAMILY** - 'Trance express introed by some luscious piano. Excellent' - **MIXMAG** RSN 80

### ..... COMING SOON .....

UNION JACK REMIXES RSN 81 - WAGON CHRIST 'SUNSET BOULEVARD EP' RSN 82

AIR LIQUIDE - 'NEPHOLOGY' RSN LP / CD 15 - MLO PRODUCTIONS - '10' RSN LP / CD 16



**RISEING HIGH RECORDS**







**PSYCHICK**

**WARRIORS**

**@V @GAIA**



**IN THE MIDST OF THE  
WITCHING HOUR,  
BODIES MOVE TIRE-  
LESSLY IN OCEANS OF  
SOUND, ENTRANCED BY  
THE DRIVE AND PULSES  
OF RHYTHM. BEAMS OF  
WHITE LIGHT CUT INTO  
THE DARKNESS. STROB-  
ING COLOURS SYNCHRO-  
NISE WITH THE MUSIC  
UNTIL TIME CEASES TO  
EXIST; LIGHT AND SOUND  
BECOME MOMENTARILY  
INDISTINGUISHABLE.  
DANCERS LOCKED INTO A  
RITUAL AS ANCIENT AS  
HUMANITY ITSELF. AN  
INSTINCTUAL MOTION, FLOW-  
ING FORCE. BODIES ALIVE,  
REBORN IN RHYTHM. TO PSY-  
CHICK WARRIORS OV GAIA  
SOUND IS NOT JUST A TRANSMIT-  
TER TO COMMUNICATE RATHER  
INTRIGUING IDEAS, BUT A DIRECT  
MEANS OF RESISTANCE.**

"We contest structure, in the sense that we want to break down social control. By working within pop cultural media, you see the mechanics, the conditioning mechanics, and the changes. Most important are our own personal structures." To Reinoud the quest is literally for survival. From birth until death our desires are reduced to marketable commodities. Our emotional lives are defined by price tags and an eternal cavalcade of latest things. There is a deeper meaning to be found in obsolete, concealed techniques. "We are very interested in the methods of 'those primitive peoples' who used dance throughout the ages, as a celebration of life or a way to communicate with the spirits. To be spiritual is a strange word now but you can break the structures of conditioning with that physical experience. That's the side we're interested in. In voodoo music the percussion always functions and the timing must always be precise. That's such a delicate way to treat dancers and place them into states to connect with or become possessed by spirits."

The pagan origins of techno music are almost detectable in its distinctive sound. Quartz crystals present in computer micro-circuitry are mined from the earth. Reinoud closes his eyes to think aloud. "It is very basic matter, basic material. It's not music. It's just a structure related to time," he announces, flicking away stray wisps of blond hair from his eyes. "House is not music, in a sense, because it breaks down that emotional structure." Contemporary electronic sound, created specifically for physical movement is completely functional and completely primal. "It is not new music. It's based on dance, and dance is as old as humankind. All over the world people want trance because sound is a way of speaking."

The most direct and intuitive function of sound is to accelerate, alter or awaken visionary states of consciousness within communal celebration. Pow-

erful and profound, trance is literally an intense rhythmic accentuation, with an ability to dramatically alter respiration, metabolic rate, blood pressure, and cognitive functioning. Metabolic alchemy by any other name.

Indigenous cultures throughout time have recognised this and utilised trance in rhythm. In Papua New Guinea large sacred flutes vibrate the air against itself causing mental revelatory states and precognition. In Morocco the Joujouka players use high pitched pipes to reach ecstatic states, conjuring Pan and effecting enchantment. In Tibet singing bowls, bells and thigh bone trumpets are used in apparent illogical combinations to cure migraines, mental illness and other metabolic imbalances. The heads of demons are split asunder and exorcised from those possessed.

The perspectives may be different now because technology has blossomed. The principles remain the same. At Pure in Glasgow, the liquid electricity of futuristic techno affirmed these changes. The heavy metallic resonance of Indonesian gongs inundated the room, competing with screaming feedback and hundreds of whistles. A layer of white light above the bodies pierced dark space. Hi-tek frequencies collided with the unfolding pulses of rhythm and body functional sounds, building up and up until the dance began.


The mystical militia's current project is 'Psychick Rhythms Vol. 1', a twin 12" combination of records purposefully made for one another. It's an ideal tool for mixing 3:4 beats with 4:4 beats, to create complexity and chaos. Performed live it becomes just one track in full glory, recognisable but deliberately manipulated. With thoughtful emphasis Reinoud contends, "It's our first experience with a much older culture, using very complex patterns like in Indian music or African music where you have all kinds of beats working together. One of the dictates of House music allows you to make a mix as empty or as harsh as you wish, but it is finite." Critics must assume this techno-shamanic soundtrack merely possesses the bland qualities of muzak, pipe out of elevator speakers or down telephone lines on hold. That does not overtly concern them. "As long as people write about you, you seem to become someone who you never were before. I don't truly know even what we are. In my opinion our sound is a matter of ideas. Some work, some don't. I don't think we have a true style."

Prior to their live work in Scotland, Psychick Warriors ov Gaia performed in Holland for a literary gathering dedicated to novelist William S. Burroughs, the elder statesman of uncourteous dissent. His ghostly presence was there via telephone. Hindered by conventional language structures, Burroughs popularised the cut-up method in the 1960s, which he considered, to reveal the true meaning of the words – quite literally by taking scissors and cutting up text to displace linear translation. To what extent do such techniques actually liberate the mind?

To Reinoud, it is the art of believing. If you believe, then it will happen. "That is why we have returned to rhythm." On the dance floor the bass physically hits you. The higher notes lift your emotions. The entire spectrum of sound effects us in ways we do not even understand. It becomes an act of invocation. As Reinoud believes, "You can sing about freedom, you can shout for anarchy, you can scream for revolution, but if you are good at it, rhythm can make those things happen at that moment." His eyes are alive with mischief as he speaks, the corners of his mouth curl up into a warm grin.

These spiritual storm troopers have a reputation as inhabitants of the dark side, with an attraction to the nether-world of demons much frequented by occult authors Aleister Crowley or Austin Osman Spare. A world which looks different and ➔ continued on page 22





**36 HRS AT  
QUEER NATION,  
THE FRIDGE,  
HEAVEN,  
TRADE,  
DTPM,  
ff!**

**the  
LONDON**



**FORGET RUNNING A MARATHON AND TRY CLUBBING A 36 HOUR ONE! MOST PARTYGOERS YOU MIGHT MEET WOULD PROBABLY CONSIDER THEMSELVES SEASONED IF NOT HARDENED. BUT THEN, MORE LIKELY THAN NOT, THEY'VE NEVER TRIED THE LONDON GAY\MIXED SATURDAY NIGHT TO MONDAY MORNING CIRCUIT. AS IT HAS NEVER BEEN COVERED IN ANY NATIONAL PUBLICATION BEFORE (PHOTOGRAPHY HAS PREVIOUSLY ALWAYS BEEN PROHIBITED IN CLUBS LIKE TRADE) WE SENT VETERAN MUFF FITZGERALD AND DRAFTED IN COURAGEOUS PHOTOGRAPHER DANIEL NEWMAN TO REDRESS THE BALANCE. STRETCHERS WERE COURTESY OF ST. JOHN AMBULANCE...**



**LOVE MUSCLE  
AT THE FRIDGE**

There were a handful of clubs if that. The Gigolo which was underneath a fashionable restaurant in the King's Road; The Casserole, owned by a man who had the flat above which was hung with Francis Bacon's - very good ones, maybe eight in all.....

A narrow staircase led straight down onto a red-tiled dance floor at the most 15 feet square, probably less; the place was painted white. There was a bar where you could only get Coke and Nescafe as none of the clubs were licensed. That's why drugs came along; you couldn't go out for a weekend on Nescafe.

At the back was a raised area - about 10 feet square - with two toilets off. Most London bars were similar. Music as far as I can remember came from the jukebox.

We weren't allowed to touch when dancing. If you touched anyone the doorman would say, 'Hey lads, come on, you know the rules'.

(Derek Jarman remembering London's gay clublife pre-1967 in his book *At Your Own Risk*)

Although gay men in this country are still treated as second-class citizens by the highly contemptable and archaic consent laws, thankfully things have moved on quite a bit since the late and sadly missed Derek Jarman used to go out dancing in the early sixties. Gay nightlife has continued to go from strength to strength. Perhaps in part due to the increased power of the Pink Pound in these recessionary times, over the past few years you could hardly turn your head without a new bar, or a string of new clubnights joyfully springing into existence.

In fact, in both Manchester and London, there has never been such a rich and diverse selection of places which cater for just about every taste, be it musical or sexual. To paraphrase Harold Wilson, "You've never had it so good, baby!" Indeed, the climate in the capital on the weekend has become somewhat European. It's hot, hot, hot and you don't ever have to stop. (At least not until Monday morning.)

A couple of Sundays ago a few thousand people squeezed into their Nikes and

proceeded to run through twenty six miles of London's streets non-stop. Fucking lightweights! Every single weekend there are thousands of others who embark on a thirty-six hour marathon and who probably put in three times as much mileage on a variety of dancefloors. They don't get free glucose drinks en route. No, they have to pay £1.50 a go for bottled water. And they don't have stretcher bearers on hand either. (Though they probably have the number of a reliable mini-cab firm secreted about their person.)

For a lot of people Love Muscle at the Fridge is the first stop. Any club that has cans of Tennant's Super lined up next to two varieties of poppers (large and small) at the bar is more than all right by me. Running for the last year and a half, by eleven pm the place is packed with wall-to-wall torso going through their paces on the dancefloor like there's no tomorrow. The NRG level is incredible, with the crowd flamboyantly playing footsie to the uplifting and melodic rhapsodies that emanate from the DJ booth.

The music is rather mainstream, with Alison Moyet sharing deck space with M People, but the go-go gurning crowd lap it up like cream from a pair of newly creased jeans. "We have a saying about the music policy," yells beat-baron Mark Andrews, "You can take your street-cred and shove it!" Playing a mammoth five and a half hour set every week, Mark proudly admits to "playing all the things that everybody else is too scared to play. If you go to Love Muscle, 99 per cent of the records you hear have got vocals in them. And that's basically what the crowd are into."

Run by a consortium that includes Fridge creators Andrew Czezowski and partner Susan, along with Marks Andrews and Lawrence and fellow deck supremo Gareth, they all decide on which acts to book and the various themes the night will take. A strategy that's obviously paying dividends as there are queues down past the town hall every Saturday night.

As a beat-mixer, Mark is excellent, mixing ➔ *continued on page 24*

# MARATHON



claims to be different yet is surprisingly familiar, with archaic hierarchies of orders, practitioners and strategists. For Reinoud, "The most important thing is to open perception to a point where nothing is true. The only truth in ritual is that it opposes our logical systems. We are born and grow up very much within conventional structures. Magick can certainly help to break them, but my personal opinion is that you should be careful how you do it, with whom you do it, whatever you do. Before you know it you are in some kind of similar state with a new set of beliefs: astrology, kabbalah, whatever."

It is all a question of discovering new ideas and outlandish notions. Their album, 'Ov Biospheres and Sacred Groves (a document ov new edge folk classics)' serves as a compilation reflecting a variety of thoughts. It blends physical dance music with interludes of obscure noises and stifled voices. Can metabolic alchemy by reproduced in packaged form for people to use as soundtracks to private rituals, entrancing themselves into occult reams? The influential factors in any medium dictates what form is contained, for what length of time and how the product is marketed. "The Medium is the Message," chants Reinoud, invoking media philosopher McLuhan: "We tried to make that point with a mix of music, noises, and samples that can be treated in many ways. Musically it is interesting, but the impressions of the experiment count for more. It is personal search, each individual's struggle with recollection which makes life worthwhile. Do not ask me what it would feel like, or how you would experience it. I don't know, I simply don't know."

Life's mysteries are rarely answerable. The key is discovery in itself. Finding inspiration is the first phase, then experimentation whatever the consequences. Ultimately, as Reinoud acknowledges, experience is all we

can ever achieve: "Instead of becoming a more enlightened person, I've become a less believing person. The more I sense a feeling of Knowledge the less I really can control. I can only say I don't know anything. It makes me desperate sometimes. You can only do small things, made do with a very human level." I you can live by being creative, that's one achievement worth pursuing. "Because part of this process involves doing interviews, you confront me with myself and I am forced to admit that part of my consciousness is in that particular place."

By working within the music industry, Psychick Warriors ov Gaia can observe how economic structures operate, itemising Imagination, Innovation, Magick and Temptation as products for compensation. "This is a very nasty industry. All the big machine producers own the record labels - Sony have taken over CBS, Philips own Phonogram and most of the pressing plants. They are killing themselves. Why should anyone own music? The way to look at it, I think, is to be more sober like tribal cultures, where music is part of life as a whole; the musician is just someone in a village, living next to a farmer. No one talent is more important than another."

Peculiarly displaced by the night's relentless rhythms or crude lack of sleep, travelling home provokes a memory of new life following rain: rich ochres and dark soil, fawn grasses dried by the wind and sun, deepening green fronds, mallards rising from a lake, crows converging on telephone wires, sky and trees: an earth unearthed, Gaia. Reinoud's recorded voice plays back: "I still believe in life, and think it is the art to only enjoy it. Then again, maybe I just want to do perfectly nonsensical things." Thanks to Jill of PURE and Dave of SOMA.



# FOR THE BEST IN TRANCE & AMBIENT

HOS BRUTE KK NOVA ZEMBLA BEYOND T&B SLAUGHTERBACK  
HYPERIUM TOX RECORDS TUCH WOOD ONGAKU DISTURBANCE  
TEMPLE RECORDS ALIEN REIGN RECORDS EN-TRANCE PLACID  
FLAVOUR BLUE RECORDS DELIRIUM AFTER 6AM ELEMENT 106  
INFLUENCE ALCHEMAX KLANG ELEKTRONIK HOLISTIC RECORDINGS  
JUNKANOO SANKO SILENT RECORDS SUCK ME PLASMA FO FUM  
RECORDS MUSICA MAXIMA MAGNETICA LOS BRUTE KK NOVA  
ZEMBLA BEYOND T&B SLAUGHTERBACK HYPERIUM TOX RECORDS  
TUCH WOOD ONGAKU DISTURBANCE TEMPLE RECORDS ALIEN REIGN  
RECORDS EN-TRANCE PLACID FLAVOUR BLUE RECORDS DELIRIUM  
AFTER 6AM ELEMENT 106 INFLUENCE ALCHEMAX KLANG  
ELEKTRONIK HOLISTIC RECORDINGS JUNKANOO SANKO SILENT  
SUCK ME PLASMA FO FUM RECORDS MUSICA MAXIMA MAGNETICA

## PLASTIC HEAD DANCE DISTRIBUTION

UNITS 15 & 15A, BUSHELL BUSINESS ESTATE, HITHERCROFT, WALLINGFORD, OXON OX10 9DD, ENGLAND

TELEPHONE: (0491) 825029 / 826233 FAX: (0491) 826320





# THE SOUND OF ~OBSESSION~

PROUDLY PRESENTS

WELCOME TO THE FUTURE



DATE:  
FRIDAY 27TH MAY  
RUNNING THROUGH LATE UNTIL  
MONDAY BANK HOLIDAY  
30TH MAY 1994

VENUE:  
CARLYON BAY,  
ST. AUSTELL,  
CORNWALL

TWO YEARS OF CONCEPTUAL PLANNING AND BRAINSTORMING HAVE  
RESULTED IN THE WORLD'S FIRST

FOUR DAY INTERNATIONAL DANCE FESTIVAL.....

~ VIRTUAL WORLD ~

THE WORLD'S LARGEST BEACH PARTY

TIME TO BROADEN YOUR HORIZONS IN ENGLAND'S MOST IDYLIC AND SCENIC NATURAL COASTAL BAY

VIRTUAL WORLD WILL GO DOWN IN HISTORY AS THE FIRST DANCE FESTIVAL TO OFFER EVERY CONCEIVABLE TYPE OF DANCE MUSIC EVER EXPERIENCED. FROM BREAKBEAT... THROUGH TO TECHNO... THROUGH TO PROGRESSIVE HOUSE... THROUGH TO AMBIENCE..... THE CHOICE WILL BE YOURS.... WITH THE WORLD'S FINEST ARTISTS AND DJ'S CONSTANTLY PERFORMING DAILY; UP TO EIGHTEEN HOURS OF TIMELESS TECHNOLOGICALLY ADVANCED ACOUSTICS IN SEVEN DIFFERENT PURPOSE BUILT DANCE ENVIRONMENTS.... ALL ERRECTED ON GREAT BRITAIN'S MOST SOUTHERLY AND BEAUTIFULLY UNSPOILT COASTAL BAY... STEP INTO THE MELLOW VIBE...? DUE TO THE TOTALLY UNIQUE CONCEPT OF VIRTUAL WORLD WE HAVE ALREADY HAD THOUSANDS OF TICKET ENQUIRIES. FROM ACROSS EUROPE..... TICKET RELEASE DATE: WEDNESDAY 30TH MARCH-EARLY PURCHASE WILL ENSURE ENTRY CALL 0242 255058 FOR INFORMATION AND DETAILS. FOUR DAY TICKETS AVAILABLE INCLUDING CAMPING AND SERVICES. PRICE £47.50

-fibre OPTIC-

ETERNITY

mixmog

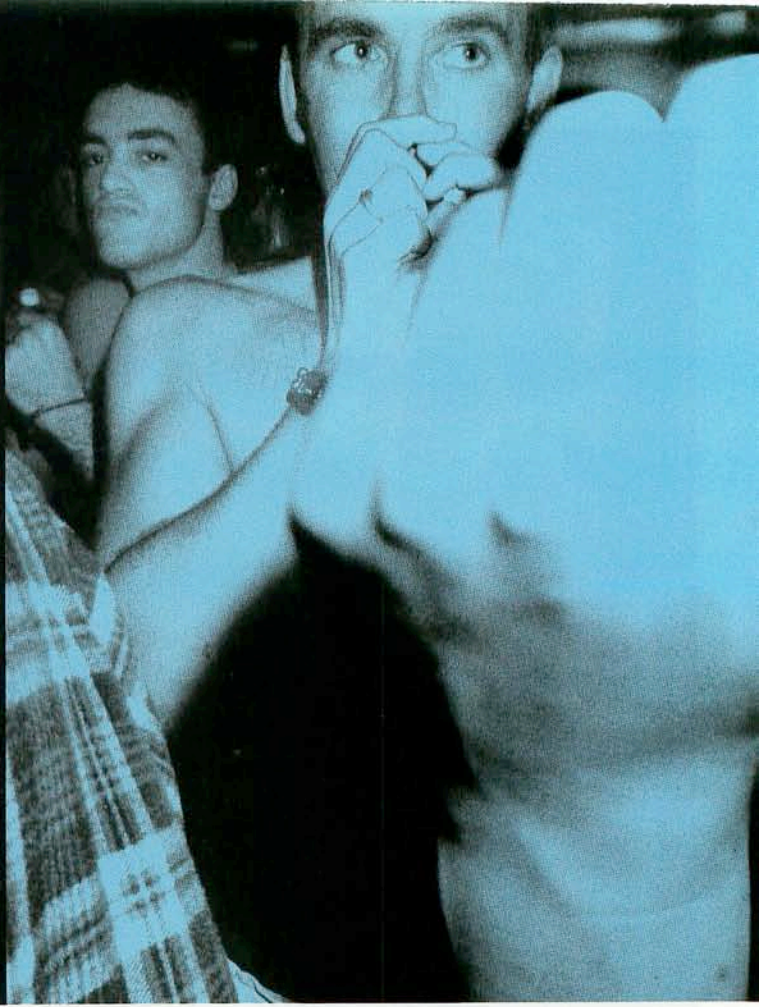
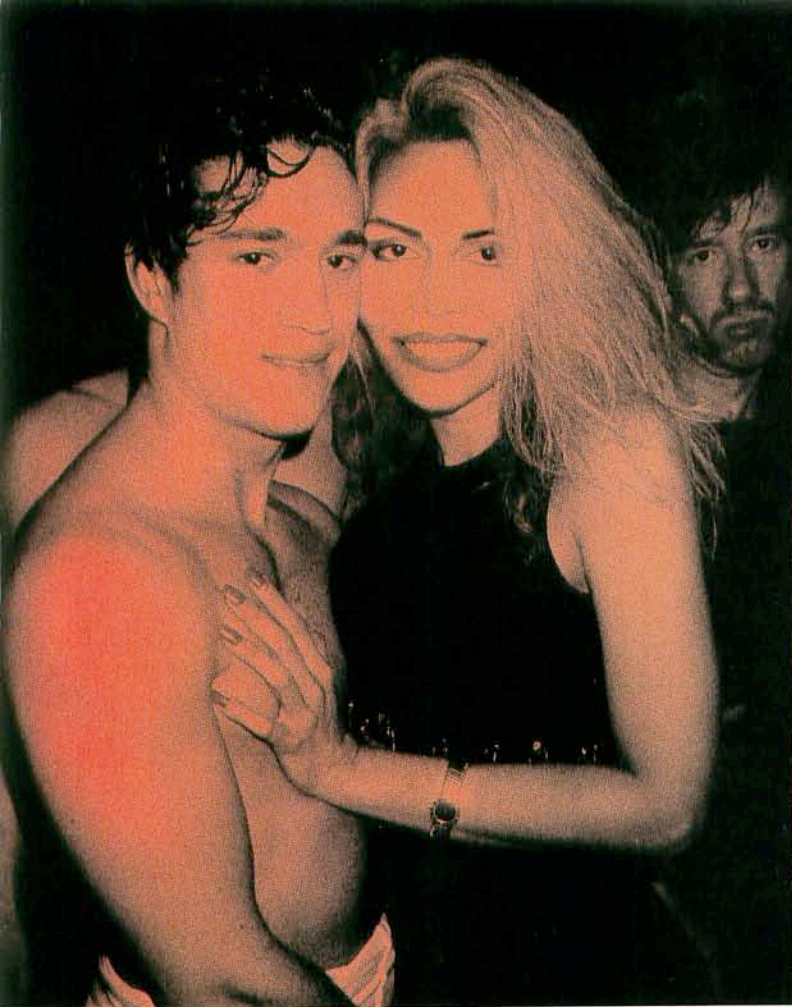


~ D.I.Y. ~



~ CULTURAL VIBES ~





vocal lines in and out of each other with precision and grace, and more than occasionally whipping out a cruise missile that sends the overwhelmingly friendly crowd even more bananas. As he put it: "there are certain records that have become Love Muscle icons, you won't hear them anywhere else, some that were never released....things like 'It's Not Over' by State of Grace. There are thousands of queers running around London trying to get their hands on that record."

And the beat goes on, and on and on....decamping at around four to head for Trade, some of the thousands dancing on till six will also surface there later. Whilst in the queue, we meet friends who've come from Heaven, which is also regularly packed, with three rooms of fun, playing a mixture of techno, new jill swing, (ooh girl!) and NY garage provided by the gorgeous and absolutely desirable Tasty Tim; and others who've just left the London Apprentice (open till 5am) who've been wiggling out to the excellent sounds provided by new kid off his block, Don Grant.

As we left the Fridge someone said to me "I love Love Muscle, it just smells of sex", in fact, the first thing you notice as you head down the stairs into Trade is the smell: the overpowering aroma of expensive after-shave mingled with sweat, smoke, and the swoonsome scent of an ocean of poppers. As one's olfactory sense takes it all on board, one is overcome with a feeling of expectation; what one is experiencing here is the unmistakable smell of ...possibility. Trade is the sort of after-hours club where anything could happen, and it usually does.

Home for the last three years to "queers, dykes, their friends and relations", if you walked in stark bollock naked no-one would bat an eyelid; it's a subterranean netherworld free of the reins of time and restriction and convention, and that's why people keep coming back again and again and again. Oh yeah, and the music's fucking unbelievable. "People need to release it. They work hard all week, or they have to live with repressive attitudes, they need to go out, get together and release it," explains promoter Lawrence Malice, "Coming together in a club context is part of our cultural identity."

And the identity of Trade has been moulded from the heart and soul of its beat-barons. The club that established Smokin' Jo's reputation before she went

## TRUE LOVE AT TRADE

## ON THE AMYL, 4AM

on to pastures new, and which was the spiritual home for Daz Saund, pioneer of 'true techno', it still boasts some of Britain's best DJs amongst its line up.

Malcolm, known to most as half of Diss-Cuss and a man who is regarded by those in the know as 'the UK's Junior Vasquez' kicks things off. (In fact Vasquez invited him out to tea, whilst over on a rare visit to Blighty to record a mix show for Pete Tong recently.) He drops moody, spooky, atmospheric dubs with attitude that gradually build to become full-on, teeth-grinding, tribal work-outs, that have the place heaving and whooping as each new track is skillfully mixed in. And what a fucking beat-mixer! Without a doubt, Malcolm is easily one of the best jocks in the country today.

The man, who even Mrs Wood calls "God", makes every record talk to each other, with each dip and thrust of the fader making them come together to create a new sound; like a unique kind of aural esperanto, it's an abstract language that everybody in the club understands. Just like body language.

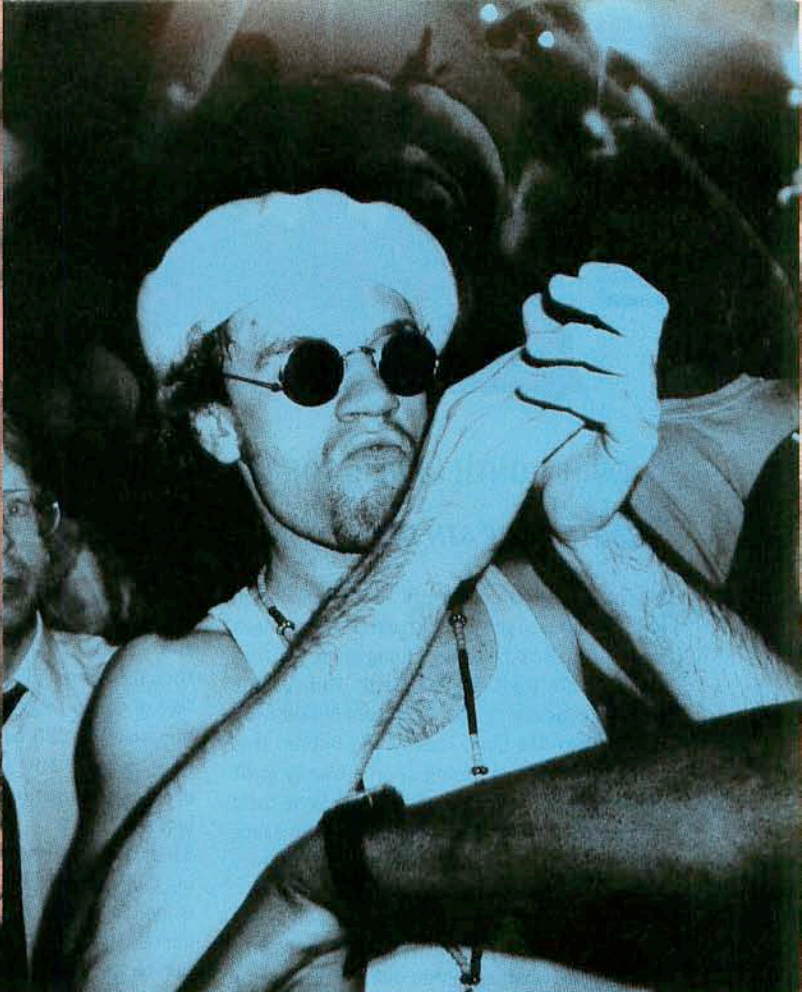
After Malcolm has got the juices flowing and taken things to fever pitch, Tony De Vit takes it up a notch or two. A DJ for some twelve years, he reckons that: "The people have changed a lot at Trade, although there's still a hardcore base of regulars who still go and have been going since it opened. But the crowd has changed because Trade's name has got bigger and instead of being just a small underground club that a select few knew about, it's much bigger and attracts a wider selection of people. But it's still a nice mix of gay and straight, they're people who go out to listen to new music. It's what I call a serious dance club."

Tony plays a fab selection of extremely up-tempo, driving Euro-stompers that take you off on a journey. He always brings to mind the image of the drummer who'd pound out the beat on the Roman galley ships, keeping time for the helpless slaves. And he's got a rather large vinyl monster about to be unleashed in the shape of 'Higher and Higher' under the name Version Two (which is his dear self and a boy named Simon Parkes) on Rim records.

He's right about the crowd changing at Trade, it has got bigger and gone a bit overground over the last year as Lawrence Malice confirms: "Once upon a time we were the naughty girls of Clubbing, and now we're the Grandes Dames. It's quite disturbing to have become part of the Establishment, because I've always been a punk."

Paul Newman wraps things up with a selection of anthems, including the excellent 'We Gonna Funk' by DJ Pierre (Solid Pleasure), which Paul recently reworked to





absolutely stunning effect with his remix partner Craig Daniel from Trax Records.

My God is it midday already? Errr, yeah. Paul turns off the Technics and assures the crowd that "Yes, that's it!" for another week, they move off and the sensible among them head home for a bath, a cup of Ovaltine and bed. But the headstrong depart for bars like the Vauxhall Tavern or Crews in Covent Garden, which has DJ Ariel playing host from midday to three under the banner of FUCT, which most of the clientele inevitably are.

Gaining a second (or is it third?) wind fuelled by continental lager, the foolhardy head for D.T.P.M which opens at 2pm on a Sunday afternoon and by five is rammed with a mixed crowd; those sweaty dishevelled types who've been at it all night and those sensible Simons who've been home, had a wash and changed their clothes, and the fresh-faced who've sensibly opted to leave their folks at home with the Antiques Road Show.

Originally intended to be a "post-Trade chill-out" and the first Sunday afternoon club since Full Circle to be deserving of any merit, D.T.P.M has prospered and progressed over the last year to the point where it now is worthy of a place in the annals (yes, I did say annals, you suggestive bastards) of club-cultural posterity.

"We try to create a party atmosphere at D.T.P.M, it's wild, but it's not as serious as Trade, it's a bit more laid back, but it's a very friendly environment and that's what we strive to achieve," organiser Lee Freeman takes time out to divulge. "The only people who don't feel welcome here are those who give out attitude, because that's not tolerated."

How many did he reckon were half-way through a marathon weekend session? "I don't know that many people do that. Maybe if it's new to them, I think they might for a while, but you lose your job that way. I've seen quite a few lose their jobs over the years, because they can't make it into work on Monday morning and then they decide it shouldn't take their life over, which it shouldn't."

"Basically people should have the optimum availability of choice and that's what they've got now, they can go out anytime over the weekend when they want to." We've come into line with Europe haven't we? "Yeah, and it's about bloody time really!"

With a rotation of DJs that include the magnificent Kenny C, (soon to release a tune on Bush), Paul Mcquire, Nick Fereday and Carlton, the emphasis is bangin', up-

## GRACE AND MALCOLM AT D.T.P.M.

## DAYBREAK AT TRADE

for-it party music, and we love it.

Could someone carry me over to Queer Nation now? Oh please!

Patrick Lilley's Queer Nation has become something of a Sunday institution for many. The night before the farcical vote in the House of Commons, Patrick had Barbara Tucker "the epitome of Queer Nation" perform in the club and he made an impassioned speech imploring people to attend the candlelit vigil at the House of Commons, which in the event about half the club

did.

After Luke Howard, Jeffrey Hinton and Princess Julia have inspired and enriched the lives of the diva-devotees, there's only one thing to do and that's to crawl back to Turnmills for ff.

The boys and girls at ff are different to the Trade crowd, Trade tends to be a bit more suburban, while yer average ffer is most definitely metropolitan, and they're 98% queer. Blu Peter and Mrs Wood are the Baron and Baroness of the beats and, fuck!, between the pair of them they don't 'arf play hard. But the crowd love it.

"The crowd at ff are really up for it," shouts Mrs Wood over the monitors in the new DJ booth, "but I don't know how they do it! How on earth do they leave here and go to work at five o'clock on a Monday morning?" Good question. Answers on a postcard please.

Rammed to the rafters each week, ff has been running for nearly four years and is still one of the best nights out in town. If you like beats as hard as the bulge in most of the queen's trousers, then this is the place for you.

Bloody hell, oh no it's not really five am is it? Could somebody please call me an ambulance?

But just before I reached for the oxygen mask, I asked Patrick Lilley how important he thought clublife is for gay expression?

"It IS gay expression. It's where people meet their extended gay family, it's where they meet their lovers. It's very much an extended family thing, that's what gay life is about, your sisters and your brothers. That's also what the houses in New York, for example, are about - the voguing houses - loads of freaks and misfits, finding and enjoying and thriving on each others differences, be that drag or whatever, with lots of LOVE!"

And so to bed...



# IRELAND'S EYE

BY MARK KAVANAGH

EACH MONTH GENERATOR GIVES YOU THE LATEST HOT HAPPENINGS ON THE IRISH CLUB SCENE.

## HOP TIP - THE 4TH DIMENSION

Killarney based hardcore outfit The 4th Dimension have just become the first Irish dance act to smash into the Irish pop charts - doing so at the first attempt with their 'Storm' single. Whilst most known gaelic dance music creators herald from major cities like Cork, Galway and Dublin, this techno family have sprung up in a county most famous for its lakes and where there is no local dance scene of note. It was this lack of local dance activity that sprung the four O'Leary brothers into action back in 1992.

Martin, Joe, Maurice and Stephen were all lovers of hard techno and decided, in Joe's words, "to do ourselves what we felt no one in Killarney, or indeed in Ireland, was doing." Martin also jocks under the guise of The Nutter, and while it was he who initially was making a name for himself, the band built slowly and surely, gigging locally and organising one-offs themselves.

Their most ambitious event took place last August and that's when things really started moving. They hired the rather posh Gleneagles Hotel for a one-off event and brought in the Prodigy to headline. So impressed were Liam Howlett and co. that they invited 4th Dimension and The Nutter to support them on their most recent mini Irish tour. This Prodigy tour was promoted by one Dennis Desmond, who also owned local indie Solid Records. Dennis noted the crowd favourite was 'Storm' which features a canny sample from an old traditional fave 'The Blackbird' by Sharon Shannon - originally released on Solid Records.

Realising the track's crossover potential coupled with the fact that he'd have no trouble in licensing the sample, Dennis immediately signed the foursome for a three single deal, and relaunched his Liquid label to house them. 'Storm' marries breakbeats with a diddly-dee Irish melody and is a novelty record in the way that 'Charly' was. It entered the Irish charts at 25 and looks set to be huge. However, the boys are adamant they won't get labelled as a pop act, and the inclusion of 'Out of Africa' and the uplifting and angelic 'Fresh Air' on the single is a move that should help their cause. They are quite serious about their music and are probably the four most devout fans of hard techno in Ireland!

Inspired mostly by the Dutch techno scene, most of their material clocks in at 160bpm, with tuff beats and clever melodies the order of the day. The wild onstage antics of Maurice and his towering barnet make for an exciting live show-while.

The Nutter supporting as DJ makes for a blistering sound attack that reaches 200bpm and fires further. Though Joe jokes: "We're trying to keep him down to 180 but once he gets on the decks he just lets loose".

Supporting The Prodigy in Cork, The Nutter made a very lasting impression on Generator scribe Barney Da Exile, who quipped: "It would be fair to say that there is no one else like him in the UK or Ireland".

The UK market is the next stop for the rural ravers, with 'Storm' having massive potential there - and its manic follow up 'Take it Up' ready to go. They also plan their own label Wild Noise to cater for more experimental and harder sounds - with the Benelux audience their target. It would be unfair to tag them as a hardcore outfit - their potential label name is probably the best description of them - it really is a wild noise. Coupled with their visually exciting performances, Generator reckon these four Irish brothers will be cooking up a large storm in '94.

## HOT TIP 2 - JOHNNY MOY

The month of March saw one of Dublin's most renowned DJs, Johnny Moy, embark on a mini tour of the UK's leading clubs. Johnny's large contribution to the Dublin dance scene was more than well documented in our February issue and it was only a question of when, and not if, he would start attracting attention from the hotspots across the Irish sea. Guesting at seasoned establishments such as Sabresonic, Ministry of Sound and Full Circle, he is an affable character and notorious party animal who has befriended most of the big name DJs he has brought into Dublin to guest at his

## TOP BOY JOHNNY MOY



clubs The Beat Club and Temple of Sound. The just respect he has earned from the likes of Weatherall and Emerson has been rewarded by the recent series of gigs.

In a Graeme Park-like way, Johnny will liven up any gathering big or small with incisive wit and cutting tongue - and put him on the ones and twos and he'll get any serious dance night moving. The bitching brigade in Dublin like to ignore him - they can't handle the fact that he speaks his mind! But it's this straightforward approach which has got him where he is today.

Watch out for his debut single - at present untitled - on release on Red Records this month. It features two tracks, one of which also comes with a remix from Mark Kavanagh (Who!?). His heroes are Weatherall and Holmes - and the bookies have stopped taking bets on Johnny becoming just as big as those two.



## HOT SPOT SWEAT

Venue: Sir Henri's, Cork

It is uncommon for a dance club to remain at the forefront of a city's scene for as long as Sweat has, but in Ireland's second capital down by the Lee, Sweat has been the leading light on a busy and bouyant scene for over four years now. Hosted by the legendary Greg Dowling and Shane Johnson, their Thursday and Saturday nights are filled with atmosphere and excited anticipation. The talented turntable maestros have solidly packed them in for so long due to their acute musical awareness and adept technical style. A seamless mix of beats, grooves, melodies and songs for a seriously sweaty five hours results in a thoroughly draining night for all visitors. Occasional guests such as Justin Robertson, Mike Pickering and Graeme Park are utilised as a thank you treat for the paying punters, and not as a money making star attraction. A large club with a powerful PA and lighting show and a full bar, with the exception of perhaps Sugarsweet in Belfast it's the best club in the country, easily surpassing all in the real capital Dublin. Meanwhile watch for the duo's debut ep under the moniker Fishgotech ('Silver' and 'In Motion' the tunes) - promos should be surfacing as you read this.

## HOT NEWS

Following our piece on the supposed new dance club The Kitchen last issue, after the first month it's quite clear that U2's new nightspot fails to hit the mark on all counts. While Bono has been upsetting the tabloids by saying U2 would 'fuck with the mainstream' at the Grammys, we are quite disappointed that they haven't gone anywhere near fucking with the mainstream in The Kitchen. Yes, it has a spectacular design and you can pinpoint many individual aspects of it and remark on their splendour - but put them all together and you get an unholy mess. On top of that to call it a dance club is treading seriously near false advertising. Less than one third of its space (capacity of 450-500) is taken up by the dancefloor and in the larger two bar areas you can't hear the music. The music policy itself seems to be one of 'all the hits all the time' from resident jock Paul Dakeyne (Thurs/Fri/Sat), while with Dublin boys Dave McDonald (Weds) and Liam Fitz (Sun) it gets adventurous on the quiet nights. Club manager Nod McDonagh reckons they play music for 'the mind, the soul, the hands and the feet' and 'people don't have to dance if they don't feel like it'. As there's only room for about 50 on the dancefloor most of them don't have the option, Nod! Satellite of Dance is a multi-media dance event taking place on Saturday April 30th at The Ormond Building in Dublin. Featuring Sound Crowd live with a couple of top Dublin DJs and a special guest from abroad, attractions will be the event being filmed and shown as it happens - the entire wall-space being decorated live by graffiti artists while the show is on - a stunning array of visuals from



the Sin Sin crew and a whole host of oddities such as jugglers, fire-eaters and females dancing in cages suspended from the ceiling!

Holding 1,000 plus, the idea is the brainchild of Shaun Brennan, more noted for his achievements in the local rock world. "I was fed up with all the crap one-offs I'd seen in Dublin. No one has ever put on a great show that gives the punter value for money. Instead of putting on 20 DJs for ten minutes, we're going to let the music flow with just three over six hours - and we're concentrating on a big production in other areas. It will be the best night ever in Dublin", boasts an extremely confident Shaun.

Following the huge impact pirate radio stations DLR106 and Sunset 107 have had on dance record sales in Dublin, many happening stations are springing up around the country - most notably the Sweat crew's new weekend mix in Cork - and Tony Christie's (former Radio 3) midlands adventure. Sunset continue to go from strength to strength and now boast Mista Fantastic on Sunday evenings - one of the few who is actually Banned from the legal airwaves. Previously a manager of Easi103 in Wicklow, his nightly dance show was reviled by the authorities for featuring too much 'devil's music' (ie - hardcore hip-hop) and Fantastic's rather constant use of the F-word (Bono has nothing on this kid).

His razor tongue is now attracting huge audiences between 11pm-2am every Sunday, as listeners await the first complimentary comment on a tune in the weekly Irish buzz chart. Sasha ("I'm not playing a record by someone with a name as ridiculous as that!") and Andy Weatherall ("Here's another Sabreshit record that no-one can dance to") among his favourite targets. Sunset's power is best illustrated by the fact that Poltergeist's 'Vicious Circles' on Platipus, an A-list tune for weeks, has sold over 600 copies on 12inch in

Dublin alone - no mean feat in this largely vinyl-less land.

Top Irish rap combo Scary Eire have just completed their debut album for Island Records in the secluded surrounds of a hideaway studio in Cork. The country's biggest liggers and blaggers of free beer will shortly release a sampler followed by a single and then the album itself. Their inimitable brand of Celtic funk and fun (tunes such as 'I Wanna Fuck Naomi Campbell' married with abrasive commentaries like 'Dole Queue') is expected to win them huge support in Ireland's country cousin, the US of A, - which is where you'll find most of us in June. (You've probably forgotten, young Englishman, that the World Cup Finals are on - har har!!!).

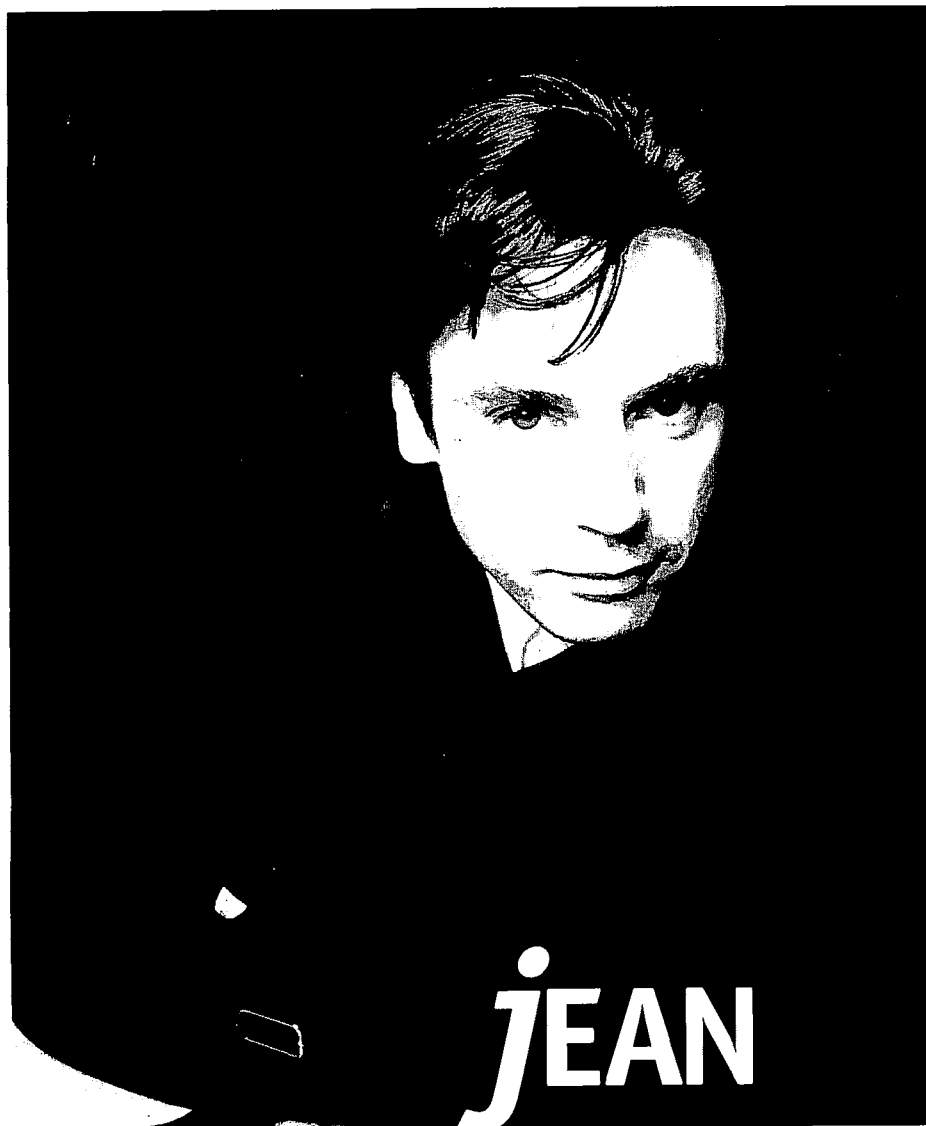
Belfast DJ Philip Patrick, under the guise of DJ Power, has just recorded his follow-up to 'The Way I Feel', the TTF sampling toon that sold by the lorryload in Scotland over Christmas. This time round, Philip has dispensed with the services of the Scottish Steppin'Out label, and is manufacturing and distributing himself. Also in Belfast, top DJ Glenn Molloy has just opened his own record shop, called Perfect Beat.

## DJ SELECTION

1. JOMANDA I Cried the tears
2. XAVIERA GOLD You used to hold me '94
3. JANET JACKSON Because of you
4. EARL BENNETT So glad I found you
5. GEORGIE PORGIE A Bit of magic
6. YELLO Vicious games (us remixes)
7. CHEEBA Cheeba
8. SHOCKWAVE Encore
9. ORANGE GROOVE CREW Move right now
10. FIRE ISLAND Roach motel mix

Chart supplied by Greg Dowling, Sweat, Cork.





# **J** MICHEL JARRE

French synthesist extraordinaire Jean Michel Jarre recently pointed out the fact that many luminaries of the contemporary dance scene, including Alex Paterson and Robert Leiner amongst others, were citing him as a seminal influence. At first this seems odd. For some reason, peculiar to this nation, Jarre isn't perceived as possessing the same kind of credibility held by other inspirational figures in the field of electronic music. It's long been common-place for the current crop of

dance gurus to mention everyone, for example, from Kraftwerk to Terry Riley as source material. Ever the spectre of Giorgio Moroder has returned, despite his cred-busting adventures in the Eighties, to provide another corner-stone in the construction of a historical lineage for techno. Yet, Jarre's name doesn't often appear. Perhaps this is indicative of that curious Anglo-Gallic rivalry which has pertained since the avant-garde first fled Paris in the twenties. More like it has to do with those irritatingly infectious euro-synth melodies which he sprinkles liberally over his creations.

However, innovation and exploration have long

been hallmarks of Jarre's career. Since his first electro-acoustic offering in 1969 he has consistently, if albeit, somewhat tentatively, sought out new territories and new avenues for his unique blend of experimental electronics and pop sensibilities. In 1972, following the release of his second album, *Deserted Palace*, he embarked on a project to compose what would, in this post-new age era, now be called ambient music, for specific locations, including airports, prefiguring the work of, perhaps, his closest English counterpart, Brian Eno, by a good few years. The world-wide success of *Oxygene* in 1976 may have obscured the fact that both that album and its follow-up, *Equinoxe*, were heavily reliant on a ground-breaking combination of sequences and electronic rhythms. After all, it's not standard practice for hit records and avant-garde experimentation to travel hand-in-hand. The later *Revolutions* fired a pre-emptive strike in the direction of bands such as Trans Global Underground by combining ethnic Arabian music with computer sciences. Even his live shows, on a scale which would make The Rolling Stones squirm with jealousy (his first-ever concert was played to an audience of over one million at the Place de la Concorde on Bastille Day, 1979,) can be seen as the forerunner of today's laser-infested technodrome raves.

It is fitting therefore, that his latest project sees him developing his sound in association with some of clubland's most innovative remixers. Early last year, *Chronologie 4* was, at Jarre's suggestion, ferried out to Sunscreen, Praga Khan and others, for the remix treatment. The latest developing in this ongoing liaison with the dance community is the forthcoming release of *Chronologie 6* as reinvented by Siam and Gat Decor. The *Slam* mixes transform *Chronologie* into a sweeping techno epic, underlaying the *Blade Runner*-esque soundscapes of the original with taught electro-rhythms and their trademark blend of eerily compelling underground house. Gat Decor on the other hand, has interpreted the track in a more straightforward euro-techno style, peculiarly Moroder-ish at times, laden with fat, analogue sounds and banging percussion. Both records are essential dance floor cuts.

Paul Gotel of Well Hung Parliament, himself a noted remixer, is currently co-ordinating the next phase of the project. He first met Jarre last year during the editing sessions for the initial crop of remixes. "I found him really fresh," explains Paul, "very interested and excited about what was happening in dance music. He's particularly into the more experimental stuff, Aphex Twin, Underworld, Future Sound of London and that kind of thing. Which isn't surprising because he's done some real pioneering work himself. He was using samples for instance, years before anyone else thought about it!" Ideas for this next phase are along the lines of a more collaborative approach this time. "There's a possibility," Paul continues, "that remixers will go out to Paris to work with Jean Michel instead of just getting master tapes to work on a remix over here."

Whatever happens, this is an ongoing project, initiated by Jarre himself, which on the basis of the mixes already completed, promises to provide us with some intriguing and challenging dance records. No more may it be said that his music is forever French and forever seventies!



more weird and wiggly  
than a farm animal up  
your gary glitter!

**24seven**

**GET ISSUE TWO FREE WITH THIS COUPON!**

name \_\_\_\_\_

address \_\_\_\_\_

\_\_\_\_\_postcode\_\_\_\_\_

SEND TO 24SEVEN MAGAZINE 21 - 22 POLAND STREET LONDON W1V 3DD

# TECHNO NATIONS II

KICK MC 9 • KICK CD 9 • KICK LP 9

14 PULSATING RHYTHMS OF TECHNOLOGICAL EXPERIENCE

## OUT NOW!

DJ FRIENDLY 12" VINYL • COMPACT DISC • DJ MIX TAPE BY THE WARLOCK

### UPCOMING RELEASES

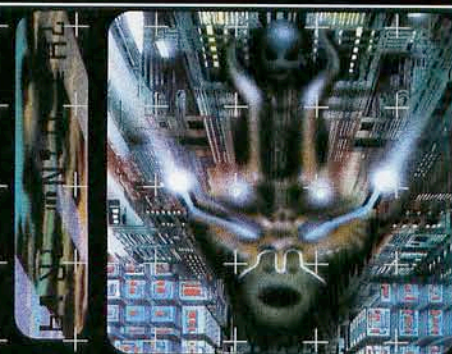
HYSTERICALSYSTEMS EP  
GREEN BUDDHA  
OUTER LIMITS LP  
(COMPILED BY COLIN DALE)



### THE MIND TRIP

MIDEX II	303 SYSTEM
TWO FULL MOONS	UNION JACK
AND A TROUT	
FLYING AREA	DETUNE
EMOTIONS	OUT OF ORDER
PAIN	VEINE
5 YEARS ON ACID	MIKE INK
BUTTERSAURE	DJ HELL
PURPLE GNOME	GREEN BUDDHA
TEMPLE OF ACID	THE HYPNOTIST
CHICKEN KILLER	SOUND CORP
SLAMMIN BEATZ	PINHEAD
EXTERNAL	ZEKT
THE BIG DEAL	NORMAN

### TECHNO NATIONS II



UK DISTRIBUTOR: SRD. TEL: 081 802 3000



**h**ARRI-





# b BRITAIN'S f FINEST @ DJ?

**GLASGOW IS AN INTRIGUING CITY. PHYSICALLY, IT MOST CLOSELY RESEMBLES NEW YORK, IN A BIZARRE COLLISION WITH SAN FRANCISCO. A FACT HIGHLIGHTED WHEN THE PRODUCERS OF THE BIG MAN, A GRITTYLY REALISTIC SURVEY OF THE GLASWEGIAN UNDERWORLD, PULLED IN AMERICAN CINEMATOGRAPHERS TO FILM THE CITY IN SCORCESE-INSPIRED TONES. THE VENEER OF SOPHISTICATION WHICH THIS IMPARTS LENDS THE PEOPLE HERE A QUIET AIR OF CONFIDENCE AND, YET, THEY ARE AMONGST THE FRIENDLIEST IN THE WORLD. MORE SO, PERHAPS, THAN ANYWHERE ELSE IN THE U.K., GLASGOW HAS A CLOSE AFFINITY WITH LIVERPOOL, ANOTHER PORT, WHERE U.S. MUSIC MADE ITS FIRST INCURSIONS INTO THIS COUNTRY. THIRTY YEARS AFTER ROCK 'N' ROLL ARRIVED ON MERSEYSIDE, A NEW AMERICAN ART-FORM APPEARED ON CLYDESIDE. HOUSE MUSIC.**

**TEXT: TIM BARR  
PICS: NICK PEACOCK**

House music was immediately embraced in Glasgow. A string of semi-legendary clubs soon sprang up, Beatbox, Choice, UFO, Juju, Rain, Black Market, Hustle, the list is endless. So much so that, by the time Glasgow was eventually nominated as 'City of Culture', there were many who thought it would be more appropriately described as 'City of Club Culture'. The rigours of the curfew and prohibitive licensing laws recently introduced by Glasgow City Council, under the direction of Councillor John Coleman have taken their toll, but one club has survived from those headier times, and even flourished. Atlantis at The Sub Club has a reputation unequalled elsewhere. On a Saturday night, The Sub is the venue where, on a regular basis, Glaswegians have the privilege of listening to three of the world's best DJs. Stuart Macmillan and Orde Meikle, of Slam, you may already know about. Less well known, but perhaps even more respected, is the man known as 'The Godfather of The Glasgow House Scene'. The man they call Harri.

One of the first Glasgow DJs to become involved in the burgeoning house scene, Harri's first musical love was dub reggae. "I remember being in the bath one night, I'd have been in first or second-year at school, at the time, when I heard 'Irie Feelings' by Rupie Edwards. It just blew me away! I remem-

ber thinking "this is amazing!", and I just had to jump out of the bath and get a pen and a piece of paper so I didn't forget the name of the track. After that, I got into Marcus Garvey, Burning Spear, Tapper Zukie, all that kind of stuff. As an influence, I'd probably have to count Lee Perry, especially. I hear a lot of what's in house, in records that he did." Though he rarely gets the chance to play a reggae set these days, ("there's just too many great house records that I want to play"), at Juju, with co-conspirator Oscar, he used to regularly mix-up house and reggae and, last year, the Slam On The Boat party was notable for the blinding dub set which he contributed.

"To me, what I play in house music is just the equivalent of what I like in reggae music. I like dub reggae, mainly, and a wee bit of vocals, The Gladiators, Culture and things like that. It's just the same with house. I like dubbyish house with wee bits of dub-style vocals. To me it's just like dub speeded up and it holds exactly the same appeal. It's just hypnotic. It's like the first time you ever heard Kraftwerk! I once played 'The Man Machine' all night at a party. We just danced all night to it! We couldn't get over how brilliant it was and how different from everything else it seemed. Music like that is just so exciting. They're records that you get that buzz off, that on initial hear-





## A DJ FOR ALL THE FAMILY

ing you say "yes, that's for me, that's mine!"

It was exactly the same when I first heard 'Nude Photo'. I remember, I got it in 23rd Precinct at the time and I played it at a club that night. It was magic! Afterwards, we went back to a party, we were all pretty much out of it, having a laugh, and we discovered a phone number on the record. So we phoned Detroit! They couldn't understand our accents or anything, but, eventually we got through to Derrick May. He was just amazed, he'd never even heard of Scotland and here we were telling him how much we loved his record and so on! It was really good, because I think that, by then, there had only been about 1000 pressed. For me, that's what music is really about, it's about connecting with people, in the same way that records like that connect somehow. That's all I ever try to do when I'm playing in a club, just connect with people and communicate that same buzz that great records give me!

It's appropriate that 23rd Precinct, the shop which supplied Harri with that most seminal of house records, should also be the label on which he released his first single. 'Skelph', a meaty, dub-wise skank, became the essential house record for anyone who wanted to turn up the dancefloor pressure, and focused 23rd's subsidiary label, Limbo, onto an altogether tougher underground vibe. "I'd actually done my first remix just before I did that", he explains. "That was on a track called 'Can't Stop' by Frenzy, a kind of ragga-house thing, which I'd got because the label knew I was into reggae. I'd never even been in a studio before in my life! I didn't know what a bridge was before that, or how many bars were in anything, but, luckily, I got a lot of help from the Sound Structure guys, and it turned out really well!"

Following on from this baptism of fire, Harri turned in some essential house mixes for the likes of Deconstruction and Fourth & Broadway, as well as a superb down-tempo reworking of Me Phi Mi for RCA. A new deal with Walking Man then saw the release of the much sought-after 'Strictly Drum & Bass'. Now, he's back on Limbo with the intriguingly-titled 'Phuxache',

named, according to whichever report you're prepared to believe, after a remote outpost in North-West China, or, simply, after his mother's maiden name! Harri, in his inimitable fashion, refuses to be drawn on the possibility of any other interpretations.

In addition to the new single, Harri has also been working on music for the Raindog Theatre Company. "I'd already done stuff for a previous production of theirs, 'Conquest Of The South Pole', and I really enjoyed doing it. They've got a new 'devised' piece called 'Wasted', which is set in a squat of the future. I'm trying to create moody atmospheres as opposed to something you'd want to tap your toes to. I've used a lot of hard, dark-ish, techno played at the wrong speed and overlaid with sound effects like sound-bites from European and American television and so on. I'm trying to match the edgier feel of the whole production in the music." At the moment, Raindog are planning to turn 'Wasted' into a film, let's hope that they're successful and that we can look forward to a movie with a Harri sound-track!

Who are the DJs that he rates in particular? "I don't know, that's quite difficult, I suppose people like Ralph Lawson, Dominic, Orde and Stuart, of course. I always really appreciate what John Da Silva does. Stevie Donaldson is brilliant. Oscar. It's terrible that most of them are from Glasgow but I rarely go anywhere else where I hear DJs who are so consistently good without being repetitive. I have a healthy respect for all Glasgow DJs because you just can't play here unless you're technically half-decent. Maybe it's the amount of competition, but you have to be on your toes! There's loads, even throughout Scotland. I mean, often I'll go back to parties and someone gets on the decks and I think 'wow!', how could this person have escaped everybody's attention? Then, of course, it's like 'do you want a shot?' and I'm thinking 'no way, I'm going to get shown up here!' There are so many who are good! But, as far as DJs outside Scotland are concerned, Ralph Lawson is one of my favourites. He came here and did his own thing and we were saying 'that's amazing, here's a guy from Leeds, that none of us have met before, and yet he's right up our street!' You could look through his box and be astonished that he had picked the same, equally obscure records that you had. So it's like a kind of affinity of taste with some people."

A familiar sight at 23rd Precinct's Bath Street HQ is that of Harri, with his four-year-old son, Jasper, checking out the latest records. What sort of stuff does he look for? "I tend to go for the things that I think not everyone else is going to go for. I used to buy a lot of Nervous and Strictly Rhythm stuff, Tribal America and Nu Groove I like as well, but now I buy more European stuff, kind of obscure Belgian things and so on or just things that look interesting. I don't like to play too many records that people will know, because it's more of a challenge to get a groove going just with the music itself as opposed to simply slinging in big tunes that you know are going to get a reaction. Having said that, I'm not so much of a snob that I'd only be one way. I like having the opportunity to be self-indulgent but I still owe something to a crowd and I'll still wind it up. But DJing, for me, is about connecting and most often that connection comes through playing records which aren't necessarily that well-known!"

Harri has been involved in the house scene since its arrival on these shores. Does that alter his perspective on it? "I don't know," he replies, thoughtfully. "House music is, very definitely, street culture. It's not being dictated to us by the major labels at all. It's grown from American imports to become the biggest underground scene this country has ever known, but it was all started by people like us, not CBS or all the other multinational corporations. Now, the likes of the NME and Melody Maker are making a big play for the house thing - it's bizarre, they've ignored it for years! Maybe, they feel that there's nothing left in rock music, that there's nothing more to be gained from it. It feels strange to me. When I first started DJ-ing, I never thought this would happen. When you use to go back to someone's place, after a club, there was always a guitar lying around. Now, every house you go back to has got decks in it. Maybe it's just that people want to play two Technic more than they want to play a guitar. Perhaps that's all it is, people want to be deck heroes instead of guitar heroes!"

As the debate about who really is the son of God rages on, it's nice to know that the title of his father is safe and secure in the hands of Harri. At least as far as Glasgow is concerned!





Planet Dog Records Presents

# INTRUSION

A Video Album featuring music by

## EAT STATIC

INCLUDING FOUR PREVIOUSLY  
UNRELEASED TRACKS

Sixty five minutes of computer generated  
interplanetary channel hopping. With full stereo  
sound guaranteed to stimulate the brain cells that  
other videos just cannot reach

Released April 11th

Available from tuned in retailers  
throughout the cosmos

Catalogue No. Bark 001U



ultimate.



# TROUBLESOME RECORDS LTD

SURREYS UNDERGROUND DANCE MUSIC LEADERS

**GROUND:**  
EURO/US TECHNO,  
ACID, BREAKBEAT,  
AMBIENT

**MIDDLE:**  
EXCLUSIVE MERCHANDISE  
(T-SHIRTS, JACKETS, TAPES,  
SLIPMATS, RECORD BAGS/BOXES,  
TICKETS AND DJ ACCESSORIES)

**TOP FLOOR:**  
US • ITALIAN  
UK HOUSE,  
GARAGE • HIP HOP  
AND SOUL

NO. 2 APPLEMARKET • KINGSTON • SURREY • KT1 1JE TEL: 081 547 0113 FAX 081 974 6134  
ACCESS & VISA WELCOMED • OPEN MONDAY-SATURDAY 10AM-6PM • MAIL ORDER

# millennium records

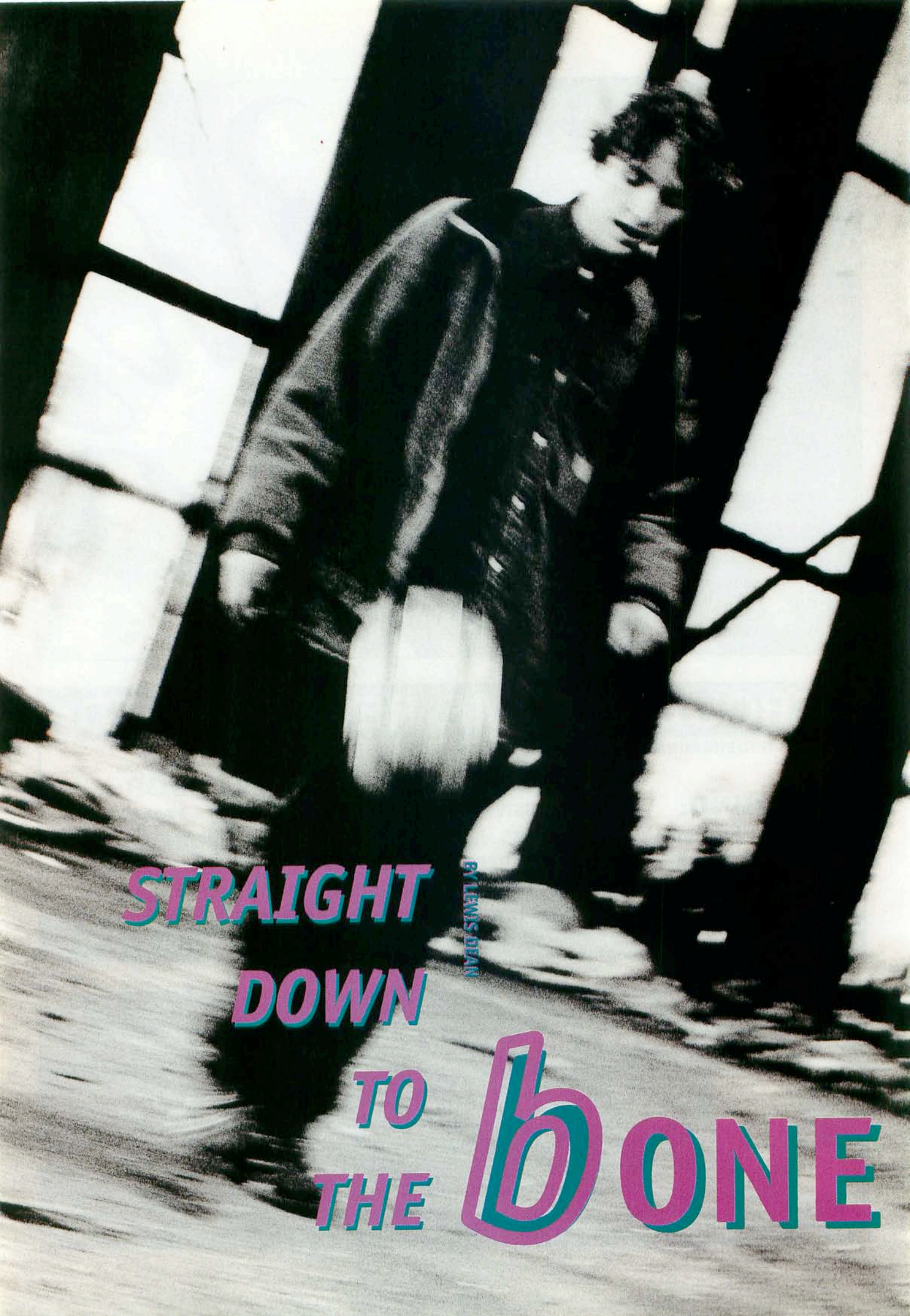
.....the new MILLENNIUM starts here:  
18th April 94, HEAD-DOCTOR EP including Wild West Remix (Mill 12-001)  
forthcoming releases: Frankfurt's Oliver Lieb as "GENETIX"  
"PSI DIVISION" with the never ending epic Hosaka Sondek

Millennium records, 9 Thorpe Close, Portobello Road, London W10 5XL. Tel: 081 964 9495 Fax: 081 964 9497

EXCLUSIVELY AVAILABLE IN THE UK THROUGH PLASTIC HEAD MUSIC DISTRIBUTION

Units 15 & 15a, Bushell Business Estate, Hithercroft, Wallingford, Oxon, OX10 9DD. Tel: 0491 825029/826233 Fax: 0491 826320





**STRAIGHT  
DOWN**

BY LEWIS DEAN

**TO  
THE b ONE**



**"I'M ONLY A POOR LITTLE SPARROW, MY WINGS ARE ALL TATTERED AND TORN ..." HITS FROM HELL PART 27! FOR THOSE OF YOU BLESSED WITH NOT BEING OLD ENOUGH, OR FOR THOSE WHO JUST BY SHEER FORTUNE MANAGED TO ESCAPE THOSE STARTINGLY WONDERFUL LYRICS, I'M DESIROUS WITH ENVY.**

For ever since those pre-pubescent junior school children from Abbey Hey, affectionately known as The Ramblers released 'The Sparrow', that bloody awful record from 1979, I've been haunted by those hypnotic spiritually moving lyrics! So when the chance came alone to interview a character called Sparrow who fronts a group that go by the enigmatic name of Bone, after a quick visit to my therapist I was advised, at great financial cost I might add, that the chance to cure a life-long problem was finally in sight.

Rest assured dear reader, Sparrow and Bone have absolutely nothing to do with the aforementioned .... thank God! Hitting the charts with the club and now cross-over hit 'Wings of Love', backed with the equally impressive 'So in Love', Deconstruction recording artist Sparrow, to all intents and purposes Bone, is a new name to add to the roll of honour who's worked his way up from the clubs to main stream national success. A meeting with Sparrow and one of his management team Caroline Prothero, in a recording studio just a stone's throw away from the red light district of Kings Cross revealed his past, present and future.

Sparrow, whose real name is James Ormandy, was one of the original pioneers of the now legendary Blackburn raves from six years ago. Out of that scene the likes of Sasha, whom Sparrow lived with for over four years, Mike Pickering, Justin Robertson and Luv Dup's John Da Silva emerged. In a two year period the raves grew from an initial handful to attracting at its peak regular attendances of over ten thousand. "In the end we had something like 76 parties in total," he starts. "I organised the parties with a few others ... all of whom ended up in trouble with the police! So I moved onto legal activities. At this time I was living with Sasha in Manchester and then I started promoting clubs throughout the country."

Moving to London last year the demure (!?) club runner finally made the transition to record maker. "I gave a tape I'd made to Mike Pickering and a couple of other people and record companies, decided I should go with Deconstruction (the home of Pickering's M People) as we thought it was best for me at the time. They're prepared to give me a lot more time than anyone else is and we've signed an album deal, four singles then an album."

My intrusion came during the recording of the follow-up single, a remake of Joy Division's 'Transmission', an unusual cover but one which he assures "is on the Leftfield tip and will be harder yet still commercially accessible. The vocals are by a guy called Shack who's in a band called Flickernoise, who Bamn, my management company also look after."

As to the current double header hit, 'Wings of Love' features the currently hot property of Sam Mollison, fresh from his vocal success on Sasha's 'Higher Ground' and the forthcoming follow-up 'Magic'. Whilst the seductive tones on 'So in Love' are provided by Carleen Anderson's cousin, Pamela, who was propositioned whilst over here from America supporting Carleen on tour dates. Sparrow incidentally will be remixing Anderson's new single along with

forthcoming new material from Kenny Thomas and Chris Rea of all people.

"For the album I'm basically hoping to use Ian Green, who produced the first two tracks, 'cause at the moment the pair of us are working really well together. Rather than chop and change with different people and wasting time, I'd prefer to stay with someone I'm getting on with." And with a release date pencilled in for late summer the obvious next question was the working title. "I'm only a poor little ..." chips in Caroline making me nervously think back to all of these hours of counselling discussing my relationship with my mother.

"I've known Sparrow since 1988 when he was a central force in the breaking of dance music in the North," starts Caroline. "Before then the chance to dance was virtually confined to the local Mecca halls on a Friday night and you listened to what ever pop music was in the charts at the time. When dance music came along it was completely underground and outside of the clubs like the Hacienda it was the biggest thing that was happening. The Blackburn raves were like a cultural revolution at the time for the kids up North, and Sparrow was a central figure in these. Kids used to descend from all over the North-West; I used to drive around from Bolton, to Blackburn, to Bury, to Manchester, to North Wales ... we'd think nothing of driving for seven hours round and round and round. I used to do it myself with Sasha's record boxes in the back of the car to find a party in a disused warehouse and just dance the night away. To the Establishment our attitude was the whole 'look don't tell us what we can or can't do, we're not doing anything wrong, we're dancing to what we believe in, we're enjoying ourselves and we're feeling free and we're happy'. That same mentality and spirit Sparrow has kept, he's still involved at the grass roots level and he's still keeping kids dancing, but this time through a different medium."

Love, peace and harmony, but surely someone got paid? "Yeah we did," continues the 23 year old Mancunian, "but only really in the last six months. Most of the raves were free, it is more of a buzz just to get them off the ground. Just to see and feel the electricity, it sounds really hippy but we all wanted to be ..." and as if by telepathy or the power of a greater existence both say the word "together" in unison ... weird! "The only time it could be together is if something was happening like a party."

"It was those parties," Caroline continues, "both up North and down in the South that broke dance music, and it's only just that people like Sparrow should be back at the forefront. Dance music gave a whole new perspective, a new angle and a whole new area to the music industry. Dance music is now recognised in the national charts and it's because a lot more people are now tuned into that vibe, rather than dance music having to compromise itself to fit the charts. If you look at the charts, dance music has come through the clubs and I think we should say 'thank you' to people like Sparrow who started it off."

Now as to those two rather curious names? "Well Sparrow originated from when I was an apprentice footballer at Manchester City. There was a guy there called Steve Kingsley who used to play for City and his nickname was Sparrow because he had legs like a sparrow. So that's why they called me it," he says pointing at his spaghetti legs. A serious injury after a move to Derby County finished a promising career before it had even started and shattered a young lad's dreams. "It was all I ever wanted to do, I was given an opportunity and then it was just taken away from me. I got on a real low and never went back to it, so I ended up spending all my time in clubs! I'd like to get back into it, but I couldn't play a full 90 minutes anymore."

"That's got nothing to do with your knee!" chips in Caroline exchanging the sort of banter in the best tradition of Eric and Ernie, and intimating the real reason.

"Sparrow's actually got no connection with Bone, although it may now as that's the way the media's gonna take it!"

"It's what he does to all those naughty little girls!" states his confidante with a twinkle in her eye.

"No it's not," he retorts, "I just wanted to have a strong name and I just liked the sound of it."

"He's also got a bit of thing for the Flintstones" laughingly adds Caroline, determined on winding him up ... and succeeding.

"I'm not saying any more!" he replies, just as an end to my long suffering phobia is in sight, and that's the end of that.









**THE FIRST TIME I MET THE APHEX TWIN WAS IN 1992 AT MAYDAY, A HUGE RAVE HELD IN AN AIRCRAFT HANGER IN COLOGNE, GERMANY. THOUSANDS OF MASKED UP TECHNOKRAUTS JERKED ROBOTICALLY TO HIS KINETIC LIVE SET. AS HIS POUNDING TRIBAL CLASSIC DIGERIDOO SKITTERED OUT OF THE HOME WRECKING SPEAKERS THE SOUND PROMPTLY CUT OUT. IT TURNS OUT THAT RICHARD JAMES (AKA APHEX TWIN, CAUSTIC WINDOW, POLYGON WINDOW ETC) RECEIVED A DANGEROUSLY LARGE ELECTRIC SHOCK FROM HIS HAND BUILT CIRCUITRY AND SYNTHESISERS, CAUSING THE MASSIVE SYSTEM TO PACK IN. LUCKY TO ESCAPE UNSCATHED, HE RECOVERED IN THE BAR AFTERWARDS, WHILST THE CONVULSIVE EXPLOITS OF HIS DANCER PAUL WENT UNNOTICED. IF YOU'VE EVER WITNESSED THIS GUY'S EXPRESSIVE ABSTRACT DANCE YOU'D REALISE WHY NO ONE INTERFERED. PROBLEM WAS, PAUL WASN'T DANCING, HE WAS HAVING A FIT.**

**@ PHEX**

TEXT AND  
ORIGINAL PICS BY  
DANIEL NEWMAN

My next meeting with the Aphex Twin is in slightly less stressful surroundings. The Whispering Gallery in St. Paul's Cathedral, high above London, is congested with babbling foreign tourists and earnest believers. Richard James pulls a small black plastic object out of his bulging bag. "I've got a scanner now. It's like a mental radio and you can pick up phone conversations and stuff like that. They're illegal to use. You can pick up anything; military, NASA, police, phone conversations, the lot. There's a CD called Scanners and that's all made up of scanned conversation, it's the same way as they got Sarah Ferguson. It's wicked for checking out your local neighbourhood, especially where I live, it's all drug deals in the night. You can get ones which transmit as well, but it'd be too tempting to butt into people's conversations all the time. You can get some mental things. A friend got a suicide message on someone's answering machine; quite grim. I picked up this really mad lesbian conversation, saying goodbye for half an hour. Couples arguing is fucking hilarious. They talk a complete load of bollocks and then start arguing. It makes you realise you're not the saddest person out there."

Richard James' other recent acquisition is an armoured car he wants to eventually drive into the City of London. "It's an armoured car with a machine gun. Someone told me to go and 'see so-and-so in Cornwall and you'll see something you wanna buy'. So I went there, saw it, liked it and bought it. It's unbelievable, in totally mint condition with only 800 miles on the clock. It's not surprising 'cos it only does four miles to the gallon."

The ascent of this idiosyncratic Cornish lad has been extremely well documented; the self made electronic equipment, the early raves on the beach, his deliberate sleep deprivation and the experimental analogue sound journeys that are the fruit of it all. The Aphex Twin has received widespread critical acclaim most notably from the music papers the NME and Melody Maker, who usually reserve their praise for various camp guitar combos. Constant exposure and the dishing out of such labels as 'prodigy', 'Mozart' and 'genius' have made him a reluctant star. Along with The Orb, the Aphex Twin seems to have finally seduced the indie kids and → *continued on page 54*

**T  
H  
E**

**T  
W  
I  
N**

**WHISPERING  
AT  
ST. PAULS**



A man with a goatee, wearing a white hooded sweatshirt and a green baseball cap with a logo, is sitting on a blue plastic crate. He is looking down and to the side. The background is a dark brick wall covered in graffiti. The image is framed by a red diagonal stripe on the right and a blue diagonal stripe at the bottom right.

# jUNIOR

# VASQUEZ



# KING OF NEW YORK

BY DARREN RESSLER

PICS. JULIAN JAIME

IN THE BIG APPLE, 1 AM MEANS TWO THINGS TO THE CLUB PATRON: THE DJ IS ABOUT TO HEAD INTO PRIME TIME, SO IF HE HASN'T YET WORKED THE CROWD INTO A SWEATY FRENZY, HE'D BETTER DAMN WELL START DOING SO IF HE WANTS TO MAKE IT OUT OF THE BOOTH ALIVE. IT'S ALSO THE THREE-HOUR POINT AWAY FROM THE TRADITIONAL BARTENDER GRUNT, "LAST CALL FOR ALCOHOL", AND AT THE STROKE OF FOUR YOU CAN BET YOUR LAST SUBWAY TOKEN THAT THE ESTABLISHMENT'S NUMEROUS CONTINGENT OF ROCKY BALBOA-TYPE BOUNCERS WILL BE "USH-ERING" PATRONS "GENTLY" OUT INTO THE STREET NO MATTER WHAT THE COST.

When most venues are in the heat of their home stretch, the on switch to the Sound Factory's impeccable sound system is just about to be flicked on, and the velvet ropes are first being placed outside of the front door. Nestled in a sizable former warehouse space on a deserted nondescript commercial street on the West Side of Manhattan, scantily clad drag queens, muscle boys, homeboys, models, celebrities of all calibres, and a legion of outlandish nether-nors flock to this mecca of musical decadence and fashion debauchery.

But unlike many of Gotham's nightspots which offer heavy cocktails of cushy furnishings and elaborate designer decor, these queens (and kings) of the night don't come to Sound Factory to have their picture taken by paparazzis, or to have the privilege of being whisked away into an opulent VIP room. Since the club opened in January 1990, its loyal crowd religiously take their Saturday night disco naps for one reason, and that's to energize their bodies in preparation to be worked by Sound Factory's DJ, one Junior Vasquez.

In the same spirit that DJ Larry Levan created for his Paradise Garage in the 80s — an arena of experimentation, openness, and unilateral love, — Vasquez has created an international aura about himself and Sound Factory via his work behind the 1200s and the mixing desk. But to get to know Junior Vasquez, one doesn't have to talk to him on the music industry or life in general. To know him is to hear his flawless, continually challenging mixing style.

He doesn't routinely go through the motions of mixing songs and matching beats. Anybody can do that. Vasquez works records by throwing in odd breaks, assorted beats, new samples and instrumentation. He'll work a favourite 12-inch for well over thirty minutes, and will then dramatically turn the tables on the floor. In an age which sometimes frowns upon diversity among DJs, Vasquez's style harkens back to an era long gone, but never fails to have his flock caterwauling and squirming in orgasmic musical ecstasy.

Junior Vasquez was raised in the small bucolic town of Lancaster, Pennsylvania. Home to America's largest Amish population, the farm town is a little over 200 miles from NYC, but that distance was too long for Junior. "It's dead there and that's why I left," says Vasquez, "but since they got MTV and videos, the kids have a little more to do now. There's still no major club there, and they went right by house music. But then everything closes at 2am."

An avid 7" buyer since he was seven, Vasquez moved to Manhattan to study at the Fashion Institute of Technology, and sought to make a mark on the famed Seventh Avenue. "I came to New York when I was 19 to get into the fashion business and I studied at FIT, but it didn't pan out," he recalls. "I became interested in DJing by going to clubs and watching DJs. Perhaps it was a guiding hand or something, but I just took an interest in it."

At the time, which was the early Eighties, he was still buying a lot of albums and had a close friend he'd go clubbing with. One day while he was walking down the street something happened to Vasquez which would forever change his life. Call this one climatic moment number one.

Vasquez chuckles at the recollection. "One day I was coming home from somewhere and I passed by a store called Church Audio on 59th Street that had two turntables and a mixer in the window. Something called me in a I put a down payment on the equipment. I picked it up about a month later, and I started fooling around with it in my house. I was the worst mixer, but I kept at it, kept buying records, and kept making tapes."

Having lost interest in the fashion business, he quit and got a hairdresser's license. He quit that, too, even before he cut his first lock of hair. He befriended a girl at a designer's showroom who was really into music. She went off to work at a record shop, Downstairs Records, and Vasquez soon followed her lead. At that time, which was in the later stages of the disco era, all of the happening DJs came in there to shop for vinyl and mingle. Vasquez played new records for the DJs, learned his trade, and played his first gig at a Brazilian club.

Then climatic moment number two happened: He joined a record pool and met Shep Pettibone. "I met him years before at the store," he explains, "but we weren't friends or anything. During the first week, the pool director convinced Shep, who was doing dance parties and mastermixes on KISS-FM at that point, to bring three DJs to his house to give an education session to wannabe DJs. I was one of them, and we've been best friends every since. He taught me about editing, mixing, and between him and going to the Paradise Garage





– Larry Levan had a big influence on me – that’s how I started doing parties.”

While occasionally ghosting mastermixes for Pettibone, Junior Vasquez kept spinning on the post-Garage circuit. He was then approached to do Bassline, a small space on Hudson Street after the Garage’s demise. The club lasted a year, but it paved the way to the Sound Factory, which would take shape in an abandoned warehouse with muddy floors, one dank bathroom and little else.

“It was enormous,” he says of the space, “and I didn’t know how we were going to pull it off. It was totally raw, and we worked hard on getting it together.”

With custom three and five-way crossovers matched with an impeccable system, is constantly tweaked by co-owner Steve Dash (there’s three others), the Factory’s audio excellence has become legendary. With his slew of unreleased tracks snipped from reel to reels and DAT tapes, plus acetates and limited-edition test pressings and acetates, Vasquez works his crowd like there’s no tomorrow.

Working well into Sunday afternoon weekly, how does he maintain himself? “I’m totally drug and alcohol-free. People must think that I’m a total space cadet up there, but my energy comes from loving what I do,” he says. “From first record to last record, I have to be there. It does take me until Monday night to recuperate, but then I’m ready to go again because I have enormous amounts of energy.”

Since the Sound Factory opens its doors just one night a week, he never prepares his sets. He does preview records and categorizes good tracks with a marker, but that’s the extent of his prep time. “Records become old to me very quickly because I usually break a lot of them early with acetates or tapes. I’m into records months before they hit the other clubs or radio. Most records become old to me in three weeks, but the great ones I can still play.”

As Junior Vasquez built his reputation in the booth, he used his free time during the week to remix cuts for Prince, Crystal Waters, Tevin Campbell, The Church, Rosie Galnes, Michael Jackson, Adeva, Big Audio Dynamite, and dozens more. There was also his co-productions with Arthur Baker, Criminal Element Orchestra [“Everybody Don’t Stop”] and Wall Jump Jr. [“She’s Gotta Have It”], both issued on Criminal. Don’t you dare forget his 1993 production of Jose & Luis’ “Queen’s English,” which he spoofed on Mark Hughes’ campy “I’m Simeon,” which jokingly disses people in the Sound Factory. According to Vasquez, “We did it onto a tape recorded before the club opened one night.”

Vasquez has taken on the indie and major-label worlds by the horns. He cut three tracks for Tribal, “Get Your Hands Off My Man” and “X”, as well as Pascal’s Bongo Massive’s “Pere Cochon (I Like It),” and did Dream Drums for Eightball. On the flipside, he produced a cover of “I Want to Thank You” for Robin S., worked the boards for all of Cyndi Lauper’s *Hat Full of Stars*, wrote five songs for Lisa Lisa’s latest LP and penned “Love Don’t Love You” for Crystal Waters. And with his modest MIDI loft studio complete with a rack of gear and bank of computers and instruments, he’s constantly writing and recording, and has signed two R&B groups and one hip hop group.

“For the past couple of years, I didn’t stick my neck out as I was in Prince and Madonna land,” Vasquez says of his slam-bam-thank-you-ma’am approach to producing. “I came to the conclusion that I couldn’t be stuck there and I had to let my fee down and just do songs for a thousand dollars for an indie. With a home studio like mine, it’s easy to do them.”

As for his work on Cyndi Lauper’s album, he didn’t know her from a can of paint, but when the two were introduced, they vibed. Sadly, the album was a commercial flop, but he’s not at all bitter about it, although he was bummed when Epic gave the A-side of the 12” of Lauper’s “That What I Think” to Tommy Musto. In all honesty, Mr. V’s mixes were bolder and far superior, but he takes it in stride chalking it up to label politics and favouritism. No matter, he’s tough enough to handle it.

Seeing the obvious message is that R&B and hip hop is where the big money is at, Vasquez knows that club music doesn’t sell in the States, or even that well in Europe. That is, unless it goes pop, and then who wants it? However, writing and producing more mainstream artists provides him with the capital to cut a track like “Work This Pussy” or one of his famed bitch tracks. It all comes down to what the kids are buying, he says, and although he’s wise enough to note that it isn’t club records, there’s still ways around the problem of releasing sinuous underground house tracks.

“Then again,” he pontificates, “I could do house, but what do you end up with when it gets big – Ce Ce Peniston or Robin S? That’s great, but it’s usually a one-time record.”

Having remixed Clinton Daniel’s cover of Dan Hartman’s “Relight My Fire” and Loletta Holloway’s “Dreaming” both for DMC in late ‘93, the mixmaster knows what time it is and keeps on his toes. “I have to change up or else I get stale.” Unlike many of New York’s top DJs whose credo is “have 12-inch collection, will travel, just as long as the cheque clears,” don’t look for Junior Vasquez to be doing a guest spot at a club near you any time soon. He likes to stay put in New York and couldn’t bear missing a week at Sound Factory, although he’s willing to spin at charity events for causes such as raising money for AIDS research if his schedule permits.

“I get enough right here at the Sound Factory. Other DJs don’t have great homes to play in like I do,” he stresses. “I try to stay as underground as I can, and when I’m not at Sound Factory or busy in the studio making records, I don’t socialise with other DJs and I quietly just do my own thing. I can’t be a part of some travelling minstrel show playing for an hour where I’m on another club’s system and another DJs crowd. I do have a certain mystique because of that, but it’s not something I’ve intentionally tried to create.”

Hey Junior, what’s the real secret why you’re such a dedicated Factory worker? “Well, I don’t like to fly and I don’t like carrying records. It’s not the same. Sure, I could play somewhere and do a guest spot and play 20 records and people will clap and cheer because I’m there, but it’s not the same as the environment that I play in on Saturdays. At Sound Factory, all of my records are at hand, the sound system is just right, and I’m not restricted. I say, ‘Why go anywhere else?’”





OPEN MON-SAT  
10AM - 7PM  
Tel : 071 351 6853



# Section 5

## RECORDS

121 KINGS ROAD, CHELSEA, LONDON SW3  
(INSIDE COMMON MARKET)

Section 5 Records continues to operate from London's most established outlet in the Kings Road offering the latest and most upfront hardcore & jungle techno to the UK's top customers and DJ's.

Section 5 Records offer a wide range of white labels, promo's and release copies of all the latest vinyl, keeping you **one step ahead** of the rest, together with news and information on all future releases, videos and event tickets available through the shop.

MAIL ORDER SERVICE -  
Records, Tapes, Video's, Tickets &  
Merchandise, available throughout  
the world. Further information can be  
obtained by phone.

**SECTION 5 RECORDS - MOVING INTO THE FUTURE**

TRIBAL TRANCE AWESOME AMBIANCE SENSORY SOUNDSCAPES

SUBLIME  
SHI-TAKE  
YOTHU YINDI  
FOUR BOY ONE GIRL ACTION  
ROC + KATO

# euphoria

SLACK  
BUSHWACKER  
CARPE DIEM  
OPTICA  
OPAL

Released 11th April

from  on  
RUMOUR  
RECORDS

LP: RAID 516  
MC: ZCRAID 516  
CD: CDRAID 516

at  HMV  
KNOW IT MV - KNOW MUSIC

and all good record stores

Distributed by Pinnacle



# CIVVY STREET WEAR

**Stylists:** *Greg Fay and Justin Laurie*

**Model:** *Jarren*

**Photographer:** *Donald Milne*

**Stockists:**

*Swank, 72 Old Compton Street, London W1*

*Tucci, 100 High Street, West Sunderland*

**All Enquiries:** (071) 436-1722

Why wear French or Italian casualwear when you can get better quality and more competitive pricing from our very own British fashion houses? Why indeed? With this in mind Civvy menswear recently launched their sixth collection to date, and blasting away their label and logo obsessed Continental rivals, confirm that they are one of the names to watch in summer 1994 and beyond.

Civvy, founded by partners Serge and Richard (originally from Armenia) back in 1989, is a company who put quality of fabric and clean cut design above all else. "A range you could go clubbing in, or even to church afterwards", is how Serge describes it.

Such is the impact the company has made on the fashion world that sales have doubled in the last two years and the Summer '94 range was totally sold out at the beginning of the year. To meet demand the boys were designing 14 new garments for Summer at the time we went to press.

The Summer '94 range featured on our pages epitomises simple yet stylish dressing using 100% cottons and linens for the collection of jeans, tops and jackets. Nowhere is the punter patronised with large, offensive logos. Innovative finishes on the jeans, for example, create a softer and more lightweight feel which matches the subtle colours on offer: ecru, olive and pale blue. For the more traditional dresser, linens and cord are also available in the classic stone wash and denim blue styles.

The excellent lightweight cotton jackets have a fifties feel, with white

topstitching, chunky zips and subtle logos accessorising. In a variety of colours, the choice of styling is your's: 50s zip front, jeans style, or a shirt look with flap patch pocket and button front. An array of tops, all loose, cool and comfortable for Summer come in different fabrics and finishes, whilst the thicker textured sweats and shirts will see you happily through to the Autumn.

Civvy also serve up a range of loose-fitting grandad tops, crew or polo neck T-shirts and button front shirts that all have long and short sleeves, some perfectly complementing waistcoats and all suited to be worn on their own with the jeans. Colours again are varied, and range from nautical creams and navies through to the brasher reds, all with contrast bindings. Prices are competitive at all times. Where else, for example, could you purchase a top quality linen T-shirt for under £25?

As the youth sportswear and workwear market becomes gradually more conservative, with, thankfully, a heavier emphasis on the clean cut, and the quality of fabric, Civvy seem sure to become even a greater fashion force to be reckoned with. But we are assured that your individuality will never be compromised by brand saturation of the UK. Says Serge; "we want to be everywhere, but only in good shops. We aim to be exclusive at all times, and rather than cutting corners to boost sales, we will continue to expand into Europe." Continental domination is imminent.



JARREN WEARS COTTON NAVY/WHITE STRIPE TOP: £29.99





JARREN WEARS COTTON NAVY JACKET: £54.99  
LINEN T-SHIRT: £24.99  
JEANS: £39.99



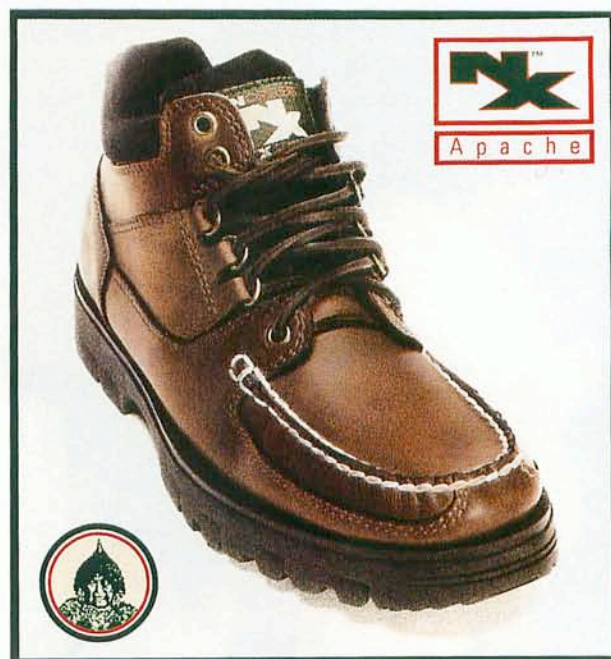


## AND FOR YOUR FEET...

Launched last Autumn to fill the gap in the market for authentic performance footwear without the high price tag, Northern Extremes combine classic Italian styling with quality and durability. The range includes hand sewn and workwear styles with oiled leathers, injected soles and cambrelle linings that create boots that afford comfort and durability.

Stand-out footwear from the nine boot range includes the Totem, a classic low cut deck shoe, and the higher cut ankle boots Wilderness and Apache, the latter featured here. Available in a wide selection of colours, the boots are sensibly priced at around the £50 mark, and will out-perform competitors at twice the price.

But even if you're a bit short this month there's no need to fret. Generator have six pairs of the Apache to give away to the first six readers who can send us a postcard with the name of the artist who's currently at the number one spot in the Generator Shop Chart. Answers to the usual address.



Future Sound of London, Naughty by Nature, Snow, London Posse and -er- Kylie Minogue are all wearing them. Them is the new superlative Raptor range from British Knights which is hitting the shops nationwide this Spring.

The new canvas Raptor shoe combines performance, comfort and fashion. The stitched rubber sole incorporates Dymacel technology, affording maximum cushioning and shock absorption in the heel strike area. The upper features 100% heavy cotton canvas trimmed in suede to increase longevity. The Raptor is available in three colours: natural/green, red/black and blue/black, and retails in most sport shops for £39.99.

And with Generator, it really is a case of BK, you've got it (!), as we've got ten pairs of Raptors to donate to you, the punters. All you've got to do to get your hands on a pair is tell us what label the luscious Kylie Minogue is now signed to. Easy.

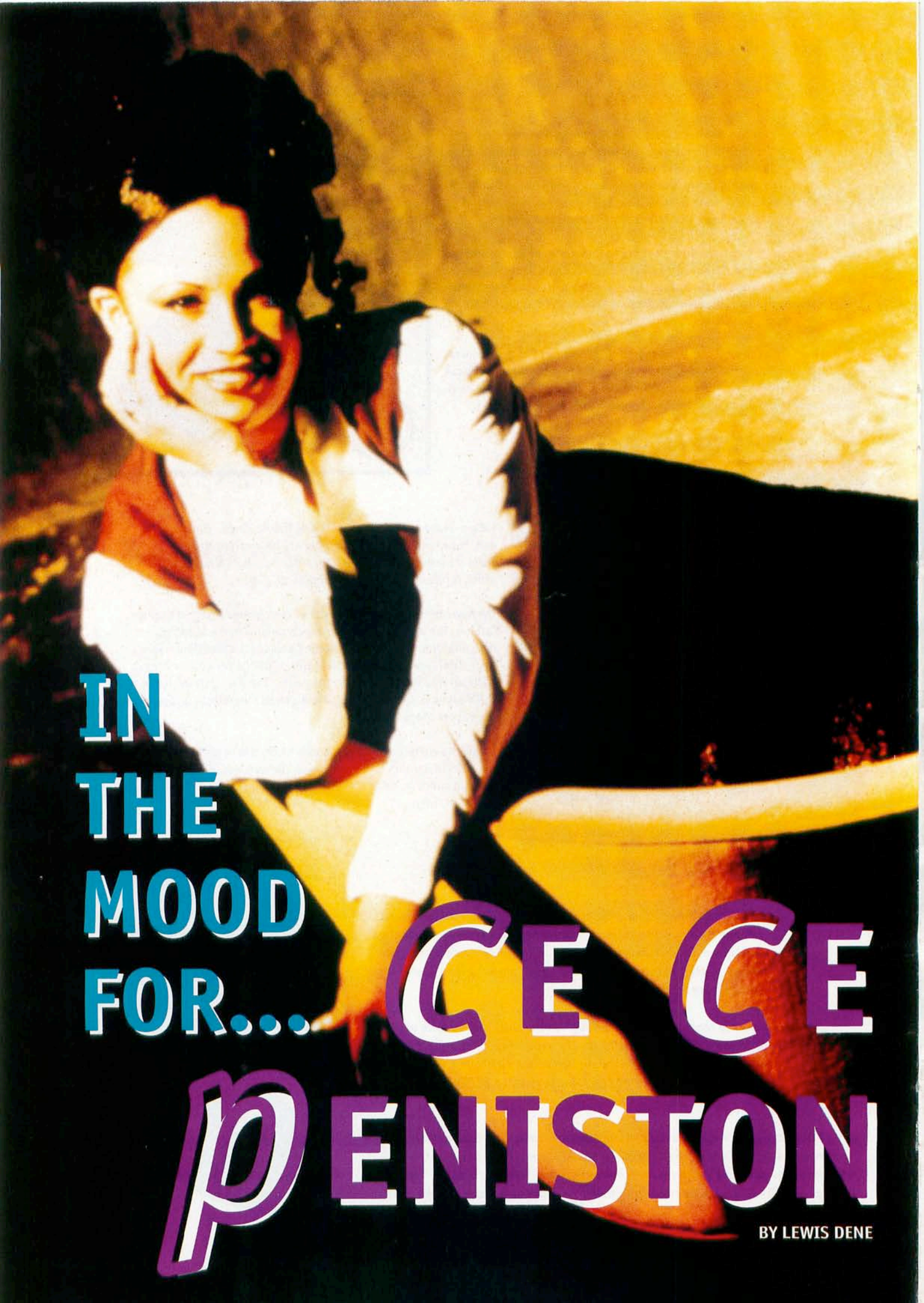
*US Roads have just unveiled their new canvas No-Slack range boots in the UK in anticipation of a hot summer ahead. Whether the British weather will allow for them at all times outdoors is quite another matter, but then if you get yourself a pair at least you won't sweat to death on the dancefloor.*

*The No-Slack range is unique - literally - as the soles are cut from old car and truck tyres, and no two pairs are the same. The inspiration for this apparently comes from the Great Depression of the 1930s, but, true or not, you can rely on the inner wall of steel radial tyres to outlast most other footwear.*

*No-Slacks come in a variety of twelve stone-washed colours including camel, sea, straw and salmon. The dyes used are all vegetable based, so ten out of ten for eco-friendliness. Available nationwide in both mens and women's sizes, prices are around the £40 - £50 mark. For more information and details of your nearest stockist call (071) 243-2926.*








IN  
THE  
MOOD  
FOR...

CE CE  
**p**ENISTON

BY LEWIS DENE





**“‘KEEP ON WORKING’ WAS A REAL ANTHEM, IT EVEN APPLIES TO ME. EVERYBODY’S BEEN IN THAT SORT OF RELATIONSHIP. WOMEN WOULD COME UP TO ME AND SAY ‘GIRL I HAD TO TELL MY MAN TO KEEP ON WALKIN’ ‘CAUSE HE WAS REALLY TRIPPIN’ AND I WASN’T GONNA HAVE IT!’ IT BECAME AN ANTHEM FOR CERTAIN WOMEN, THAT SONG EVEN HELPED ME BREAK UP WITH MY MAN!”**

Ce Ce Peniston is sitting at the other end of a transatlantic phone call from her record company's Los Angeles office happily chewing the fat over her rise to musical stardom. At the same time 'Keep Givin' Me Your Love' the follow up to the international hit 'I'm In The Mood' and the second single to be lifted from her sophomore A&M album, 'Thought Ya Knew', is a dance floor favourite and poised to start its climb up the pop charts. Ce Ce is relaxed, confident and above all convinced that her second set is about to eclipse the acclaim and success of her debut, 'Finally'. Not only did that album set new precedents for a new breed of dance diva, it also opened the flood gates for many to follow, containing the club and crossover pop hits 'We Got A Love Thang',

'It Should've Been You', 'Keep On Walkin'', 'Crazy Love' and the hugely successful title track. Now, three years later, she's back.

"You can't stick with the same formula," she continues, "'cause people will just get bored. So we came up with a new look which is gonna be sexier than last time, nothing overdone, but just a little something to make the fellas look! The new album also has a lot more of my personality, I feel I've grown up some, and songs like 'Whatever It Is' reflect that, it's a real feel good song and it shows a more grown up Ce Ce. I think we still have the same variety as on 'Finally', but there's more music production and it's on a grander level. We were able to take a little more time with this one, but I still think we have a little something for everyone."

As with her initial outing, production is again handled by Steve Hurley and David Morales with Sir Jinx and the Swedish team of Soulshock, Karlin and Cutfather attending to the balance. Another new name on the list of credits is Brian McKnight, a man who's name seems to be cropping up more and more these days as the black music world wakes up to his enviable talent. "Brian was cool, he was really dope. We were in and out the studio in like an hour and a half ... it was Labour Day and we were ready to get our grub on! We were hungering for some ribs and potato salad, so I was trying to hurry up, in the end we were still too late and we only ended up with pizza!"

Born in 1969 in Dayton, Ohio, the young Ms Peniston always aspired for a career in music or on stage as she occupied her teenage years with a host of talent shows, pageants and performances culminating in her being crowned Miss Black Arizona in 1990 and Miss Galaxy a year later. After recording backing vocals on various sessions for A&M Records, an impromptu vocal performance down the telephone line landed her her own recording deal for the Los Angeles division of the major. Out of that came 'Finally', and the rest is, as they say history.

"I was really surprised," she modestly admits, "it kind of took me by shock, I didn't know how to act. It was number one but I didn't really realise what it all meant at the time, I didn't know that much about how the music business worked. Now I understand how the industry runs and that getting to number one that quickly is very hard. So I was really surprised". As to it changing her life, she hasn't looked back. "Definitely, I would have to say yes. It's made me stronger and more knowledgeable and wiser. You know when you're younger and you think you're grown-up, but people say a year can really make a difference, well I understand that concept fully now!"

Reflecting on the lyrical content of 'I'm In The Mood', Ce Ce bursts into song over the phone: "I'm in the mood/Take me away and I'll come back for more each day". It's an emotional thing, a physical thing and mental thing. It's all of what the person wants to make of it. It's like feed me and I'll come back everyday! The ballads this time really showcase my strengths too, 'Forever In My Heart' shows a passionate, sensitive sound in my voice that's close to my heart. 'If You Love Me, I Will Love You' is a really strong song because it shows off my vocal range. I wrote a song called 'Maybe It's The Way' and I co-wrote two others, 'Give What I'm Givin' 'cause you know if you like meet a fella and it's the line: 'If you come running will you call/Will you be willing your all?' It's like I'm not giving you any more than you're giving me!"

Hailed by her female followers as somewhat of a heroine thanks to the feminist lyrical content of her material, she readily admits to having had her brush with bad relationships. "I haven't had too many, but really it's like one more than enough! And to be honest it's not the same guy I write about in my songs, I just pick out situations people can relate to and I write about them. I think that can also be romantic, like if you have someone special and you read them some poetry, I like to write poetry, I'm romantic! But it's a real personal thing, if I let you read me poetry then I've got to be really close to you. At the moment I have got my eye on somebody and I'm hoping things could work out, but right now I'm single. I think he has an idea that I like him, but you don't wanna move too fast or too slow for that matter ... but not too fast! I'm a go-getter but I know when to chill and when not to, there's a time and place for everything."

And as to that cliché of ol' blue eyes ... "Oh no, I don't live in regrets. To be honest somethings you might not regret, you know you shouldn't have done them, but that doesn't mean you regret them!!!" A philosophy for life, amen to that.





# JAMM



INCA



SHIMMON



# RECORDS

## THE SWEET SOUND

**ONE OF THE MORE HEARTENING ASPECTS OF THE DANCE MUSIC REVOLUTION HAS BEEN THAT FOR PROBABLY THE FIRST TIME SINCE THE PUNK ERA, MUSICIANS HAVE BEEN ABLE AND WILLING TO TOTALLY CONTROL THEIR OWN OUTPUT BY RECORDING, PRODUCING, REMIXING AND EVEN SELLING THEIR PRODUCT INDEPENDENTLY. CONTROLLING THE WHOLE PROCESS HAS MEANT THAT THE MUSIC SOUNDS EXACTLY AS ITS CREATORS INTENDED, WITHOUT THE WATERING DOWN AND MIS-DIRECTION THAT A MAJOR MAY BRING. IT ALSO MEANS THAT ANY MONIES MADE ARE DIRECTLY FUNELLED BACK INTO NEW OUTPUT, SO THE SPIRIT OF INNOVATION IS KEPT ALIVE AND THE MOVEMENT CONTINUES TO THRIVE. THE INDEPENDENT LABELS AND ARTISTS ARE THE AVANT GARDE OF DANCE MUSIC, WITHOUT WHICH IT WOULD GRIND TO A HALT. JAMM RECORDS, IN LONDON, IS ONE OF THEM.**

April 1993 was the month that Lisa Fletcher and Nick Woolfson finally decided to get the show on the road. They'd had a few deals with smaller labels, putting out a couple of thousand copies, but were fed up with relying on other people. Explains Lisa: "we set up Jamm to get our records out there, basically we felt we could do a better job of it than anyone else. I mean, if we couldn't do it ourselves, who would be able, or bothered to? Anyway, we wanted total control from artwork through to production, that's essential, because when you're signed to another label you never know where you stand."

The problems in the early days were twofold - money and distribution. Jamm had a bedroom studio, but little else, and so the label was run like a cottage industry, fuelled by the enthusiasm in managing their own affairs. And, on a more prosaic but equally important level, the problems with distribution were sorted by tying themselves to Pinnacle. Explained Lisa "there's no serious commitment from a distributor if you're not signed to them. If you're not on board you're not on their list of priorities. Before Pinnacle I had to go into the shops myself to see if our records were even there!"

Most people's introduction to Jamm was probably via Shimmon's 'Amazone', a deep hard house number that created quite a buzz a while back and is still sought after. Not, though, by the handbag house-loving Dave Seamen, who took a peculiar delight in slating artist, track and label. Mark Shimmon, dismissing such criticism as "misguided, and anyway we're here a year later and have proved him wrong", is an underground DJ best known for his storming sets at the likes of S.L.A.M., Transmission and Lost in Space, and is resident at the label's once-monthly club, 'Kudos', at the Wax, Hackney. Kudos importantly gives Jamm the opportunity to see the direct consequences of their

## OF LONDON

efforts. Amazone, we are informed, is set for an imminent re-release by the way, and will featuring a remix from Mantrak of Mr C's Plink Plonk label.

Precious, the second act on Jamm, is the nom de production of Lisa and Nick, responsible for the label's first vinyl outing, the progressive 'How Can U', which was followed by 'Heaven'. Latest signing is Inca, aka Gavin Knight and John 'Earl' Gray, both from Southampton. Gavin has been the Shamen's drummer since 1991, and has remixed for the likes of Sunsreem and Urban Hype. John was responsible for the Xtremity EP/2 Extreme on the Empire label back at the start of 1992. Inca's debut track, 'Synchronous', is a hard trancey slab of house that will have just been released as you read this.

And what does the future hold for the label, or at least what are Jamm praying for? Lisa giggles on the other end of the phone and searches for a handy phrase in between placating her son and cooking the tea. "Well, it has to be mega success, really! Success and musical fulfillment. We'd still like to still be in control after a few years. We want the label to grow as big as possible, maybe not as big as Deconstruction, though! I mean, we're not just sticking to one style of music, Jamm isn't just about hard house, we do songs as well. Even if Sony wanted to buy us out for 2 million or something I would see no reason to sell if everything was going well. I know it's a cliché, but we're in it for the music. It's the buzz that counts".

### FORTHCOMING RELEASES:

Inca - 'Synchronous'. Pumping hard trance tune with a Shimmon mix. Release date March 1994.

Precious - 'Nobody's Fool'. Deep house tune with Shimmon providing the harder mix. Release date April.

Shimmon - 'Amazone'. Re-release of the classic, with Mantrak of Plink Plonk providing two mixes and an updated '94 mix. Release date April 1994.

The Mudmen - 'Acid Storm'. A diverse, heady EP with D&B and deeper, trippier mixes. Also features a remix by Gutdrum, courtesy of Seismic.

For all information on the label and the Kudos club, call (081) 769-2473



# THE DEEPEST SHAME of TECHNO


released  
march '94  
available on  
all formats

**sort after & unreleased cuts  
from DETROIT and beyond  
REFLECTIVE RECORDS**



# THE PLACE

***HARDCORE HELLRAISER III, CHARMERS, ROMFORD, ESSEX***



Hardcore Hellraiser III, like its two other Strictly Hardcore-promoted predecessors at this intimate Romford venue, was rammed to the rafters by 9pm. Nothing unusual at this, the only hardcore club in the vicinity, as Becky from Ilford informed us: "last time we came we couldn't even get in for a good two hours, we were buzzing outside in the rain, gegg'n' to get going." In fact she should count herself lucky as 500 unfortunate souls were turned away from the last one.

Inside, Charmers had been transformed from its usual appearance as a suburban wine bar/restaurant/club (none of your cliché Shaz and Traz, though) into a strictly hardcore palace, decked out by Strictly Hardcore in camouflage netting with superb painted backdrops, strobes, podiums galore, videos and truly mind bending projections. The idea for the night came last August, and after the first outing there was so much demand that a rerun was inevitable. The sound system, by the way, is superb, and only enhanced by the acoustics - the club is totally underground and compact.

The DJ line up was young (mostly 17-18 year olds), uniformly talented, and hailed from the local Shakedown and Unity FM stables. The names on display this time around were DJs A-Sides, Scooby, Jappe, Mania, Steph and Infinity, assisted by the able vocal efforts of MCs Charlie B, Paranoia and Youth. The music 'policy' ranged covered all aspects of rave: jungle, techno; all mainly breakbeat-flavoured, and it was good to see the MCs never drowning out the music with too much mouth. Good MCing is possible, in spite of what you may have been led to believe.

The next Hellraiser is on April 30th. We hear the sound system has been beefed up, and there's a new air-conditioning system in place that will be welcomed by the sweat-soaked throngs. Tickets are never sold in advance, as a sell out is guaranteed (Hardcore Hellraiser has a 3000 membership) so make sure you get to the venue early. And if you can't make it in April here's the dates for the rest of the year: May 30, July 9, Aug 27, Oct 8, Nov 19, Dec 26. Try it, you might like it.

**PIC: PAUL MASSEY**



**THE EDITORIAL STAFF AT GENERATOR HQ IN LONDON HAVE OFTEN THREATENED TO PAY A VISIT TO THESE NORTHERN CLIMES, FIRED UP WITH ENTHUSIASM AT THE TALES OF ADVENTURE AND DERRING-DO NORMALLY RECOUNTED IN THESE PAGES. AT LAST, WITH TICKETS PURCHASED AND A FISTFUL OF DOLLARS (WELL, A COUPLE OF QUID, ACTUALLY) THEY HEADED UP-COUNTRY. LITTLE DID THEY KNOW WHAT FATE HAD IN STORE FOR THEM ...**

# NORTH OF THE BORDER

BY TIM BARR

It was TS Eliot who once claimed that 'April is the cruellest month'. Well, I'd have to argue that he was at least four weeks out on that judgement. Last month, the weather played havoc with the Generator team's club-going efforts. A trip to Swell in Largs, so that the Editor could finally hear Scotland's premier DJ Harri in action, turned into a surreal adventure when snow began to fall with a vengeance, only minutes before we set off for the club. Unperturbed, Harri calmly announced that 'there'll be no snow in Largs, it's too close to the seaside'. Mistake number one! Never trust a DJ when he assumes the guise of a meteorologist!

After four hours of driving through the worst blizzards the West of Scotland has seen in years, the only living creature we had spotted was a greyhound, plunging mysteriously through the drifts. The Editor, unused to such a harsh environment, began to moan insensibly. Trees, bowed down with their frosty burden, threatened to come crashing in on us, at any moment. Finally, the main road into Largs was sighted. Unfortunately, by this time, it had been submerged under about ten feet of snow!

Harri's early assessment of the situation 'at the seaside' was discussed in somewhat cynical terms. Detour after detour followed and, at last, the club was sighted. Feeling like Arctic explorers, we made our way in, only to be confronted by a capacity crowd, undeterred by the weather, standing in complete darkness due to a power cut! Happily, the electricity was resorted, albeit intermittently, allowing our barometrically-challenged DJ and Swell resident Iain Livingston to turn in storming (sic) sets! Hopefully, future events will not be marred by similar problems when Swell returns on 29th of April.

Desert Storm, by coincidence, return to The Arches on the 8th of April, along with Rejuvenation, in order to promote the Soma release of their new single 'Desert Storm'/'Scoraig 93'. This is one which should be well-worth checking out if you have any energy left after the previous night's shindig at Glasgow School of Art, when Stuart Macmillan and Orde Meikle play host to Darren Emerson and The Sandals. Later in the month, on the 29th, the Slam team will be back at their usual

Friday night haunt in The Arches for a night of acid madness with Plus-8 main man Richie Hawtin.

Rumours are circulating about the new Strictly Rhythm subsidiary run by George Morel, and the healthy interest he's showing in a certain Dundee-based outfit!

The 8th of April also sees the launch of a new night at The Citrus Club in Edinburgh, when Havana, in association with Rub A Dub, introduce Machine. Tony Scott who is currently enjoying more than a fair measure of success with his excellent Remould single, will be resident with Havana comrade, Richie Millar, also manning the decks on a regular basis. The opening extravaganza promises to be essential, with guest spots from Darren Emerson and Stuart Macmillan.

It seems that the Havana crew are setting their combined sights on the title of 'hardest working men in house music'. Apart from their club Machine, Tony and Richie have also teamed up with Chris Cowie to produce a new Ready For Dead single 'Defusion'. Early reports suggest 'Woodstock Techno'! Meanwhile Tony and third Havana member Gipsy have been completing their eagerly-awaited Space Buggy project. Without even a pause for a breath of two, Gipsy has also delivered the masters of his new single 'Funk De Fino' to Limbo. Not forgetting, of course, Richie and Gipsy's own sideline, Manual, with the excellent 'XYZ'. And that's all before starting work on the long-awaited Havana album!

Also in the studio this month are Slam, working on their album, Johnny Seven, who obviously go where their keyboards go, since Orde and Stuart are prone to borrowing from their larger than average stock of antique analogue synths, and strangely enough Gipsy! This time he's been working on a twenty-eight minute, ambient-dub styled groove in collaboration with installation artist Flynn.

Label-mates Probe have, meanwhile, been working on the follow up to the excellent 'Edible Tracks' EP whilst, across in Edinburgh, Ross Keddie and Andy Ford have been working on a second Mariner single. Poobah Studios in Aberdeen, has, oddly enough, been the location for some brand new Underworld recordings and, word is, that they are

also about to play host to Stress Scottish signing Mojo. Even Paterson & Price have seen fit to commit some new music to tape this month, at Apollo in Glasgow.

Those of you who are within travelling distance of Inverness would be well advised to check out Blam Blam, with guests for future events including Justin Robertson, Michael Kilkie and Brainstorm amongst others. Friday the 8th sees Craig Walsh from Flying Records and the reputedly 'sexy, funky, groovy' George from Edinburgh's finest, Tribal Funktion.

Tom Wilson sets about showing Radio One exactly how it's done with the launch of a new one-hour mix show on Forth FM, featuring Scottish DJs. With an open invitation to submit DATs for broadcast, the new show, Monday to Thursday following the peak drive-time slot, should be essential listening!

paradise park

friday 4th march michael kilkie	saturday 5th march colin gate
friday 11th march kris keegan	saturday 12th march dorey
friday 18th march aj richard johnston	saturday 19th march very special guest jordan's mark & adrian
friday 25th march aj richard johnston	saturday 26th march kevin wilson scott gibson chris to 10pm

14 craft street kilmarnock, ka11 1jz. tel: 0563 73600

Paradise Park in Kilmarnock plays host to Yogi Haughton and Scooby on Saturday the 2nd, prior to their first All-Dayer on Easter Sunday. A return to the spirit of yesteryear is promised with a line-up including Kelvin Andrews, Colin Paterson, Scott Bradford and Bomba supremo Kevin Wilson. The Bomba team will be appearing en masse at Glas-



gow School of Art on the 9th with United States of Sound making a rare live appearance along with weather-forecaster extraordinaire Harri, Lars and Colin Gate.

Congratulations to Limbo Records who, following their licensing deal with Tribal America, have now shipped over 10,000 copies of the US version of their 'House of Limbo' album. An Australian deal has also been tied up. Their bid for international domination has also extended to Asia with both Mukkaa and Stealth Sonic Soul putting in appearances on Japanese compilations. This month they release the essential new single from Harri who can be found discoursing on house music and life in general, elsewhere in this issue. Not to be outdone by their Bath St. neighbours, Bomba, the 23rd Precinct crew have recently launched their monthly squiggle night at The Sub Club. An essential event at The Fubar on the 2nd of April will be the House of Limbo All-Nighter featuring an extra-special line-up. So far pencilled in to appear are Harri, 23rd's main man Billy Kiltie, Steven McCreery, Matt Brown, Mark Burns and Bob Jeffries with live duties being handled by Sublime, Probe and Mukkaa.

Let's hope that the night is more successful than Mukkaa's recent trip to Wigan Pier. That day started off badly for Billy Kiltie, who not only captains the 23rd Precinct ship but is also, in his more sensitive and artistic moments, one-half of the Mukkaa team. Down in London on more business, he missed his flight to Manchester. After successfully catching the next North-bound flight, he discovered that he had missed his lift to Wigan. Weary and a wee bit foot-sore, he finally arrived at the venue and settled down to some liquid refreshment. After several hours, our hero began to get somewhat anxious about the non-appearance of the rest of the band. At about 2am, they finally showed up, having crashed in the snow and been stuck in a three-hour traffic jam. Words were exchanged before Billy, and someone who can only be described as 'a close friend', decided to head off in search of food and shelter.

Having spent the night in Wigan, first port of call the following day was the railway station, where train times were ascertained before Billy and his companion settled down for the day in the nearest pub. Imagine their dismay, on arriving back at the train station, only to find that the last train had departed some two hours previously. Insider reports suggest that Billy (now, ironically, nick-named 'Super Brain'!) had had some difficulty in interpreting the 24-hour timetable! Worried that they might miss their treasured Saturday night out in Glasgow, the hapless pair hailed a cab. However, the taxi-driver, unused to such long-haul fares, got lost and a return to Wigan was hastily arranged. Understandably home-sick by this time, Billy struck up a deal with a more geographically-minded cabbie, for a hundred pounds! Once again, they headed homeward, only to reach Carlisle, when the driver decided he needed to get home himself. Dumped, unceremoniously in Carlisle at five in the morning, our heroes had no alternative but to hold their thumbs

aloft and head back towards Kilmarnock on Shanks' pony!

No such difficulties at Aberdeen's Pelican Club. As ever, they have some excellent line-ups for this month. On the 1st, Tich is joined by Billy Nasty, a week later he'll be giving it plenty when The Sandals pay a visit. But, the 17th is the date to note in your diary, when Paz and the Pelican crew relocate to Blairs College Monastery for, believe it or not, a 'Dinner Dance'! In attendance will be Danny Rampling, Stuart Macmillan and Orde Meikle with live appearances by Skin Trade, celebrating the success of their recent single, and Canyon.

Rumour has it that Stress are about to release the debut single by well-rated Scottish outfit, Mojo. 'Full Fathom Five' comes in a variety of mixes including the uniquely-titled 'If You Want A Cathedral, We've Got One To Spare' remix, by none other than Apollo 440, and a seriously wicked down-tempo mix by the legendary Ross Campbell and Shug Brankin from Glasgow's Sound Structure studio!



Wednesday nights see the relaunch of Red October at the October Cafe in Glasgow's Princes Square Centre, with residents Sir Kev and Christian playing an upfront blend of quality underground house. Cristian is also manning the decks at Paradise Lost in Fury Murry's on Wednesdays, a little later on, with Raj, for those of you who can run to a bit of mid-week clubbing.



The release of French teen-techno group Daft Punk's first single, 'New Wave', is causing Soma a few headaches. So wary are they of being caught out by an elaborate April Fool's hoax, that many people are refusing to believe anything written in the Jame Reid-styled publicity material! Inciden-

tally, retro-punk chic seems to be the in-thing on the West Coast at the moment with The Tunnel moving into over-drive on flyers for The Ark and Leaving the Twentieth Century, all displaying images borrowed from that era.

## leaving the 20th century



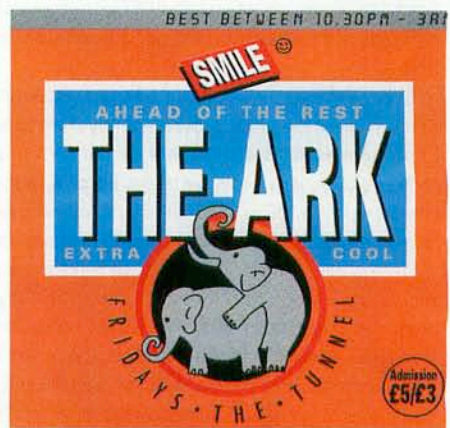
## departures every saturday the main room, the black room & the blue room

A welcome return is made to the record racks this month by Falkirk's premier label, Hubba Hubba. The much talked-about debut by Stevie Donaldson, 'Coney Island', gains a release this month under the name Bamboo!

Finally, spare a thought for Generator photographer Brian Sweeney who was the victim of a Vinnie Jones-style tackle during a football match against some of Glasgow's more sporting DJs. The offending players were nowhere to be seen when Brian, in some pain and unable to walk, was in need of a lift home. It was duly discovered that his leg was broken! Red cards should be shown to Dominic and Paul Crawford at their aptly-titled Something Fishy night in The Sub Club!

# BELLY BUTTON

TWO TO CHECK THIS MONTH







stoned students to the appeal of alternative dance, inspiring both papers to lengthen and even inaugurate coverage of the whiter end of the techno, trance and ambient scenes. Why this and why now?

"Because they're sad. Sad people. Missed the boat. I find the attention embarrassing to tell the truth. I've only ever had two ambitions; to make music forever, until I drop dead and to never get a job. If it started working against me then I'd stop because that's the only reason I'm doing it. The whole thing's like a game anyway, I wouldn't take it too seriously. I'm really fussy about what I read. I'll only read something if someone shoves it in my face and says 'look at your ugly face in this one.'"

The Aphex Twin live is a curious affair. He admits to being more interested in hearing his stuff really loud than entertaining the audience, taking delight in adverse reactions. It appears, however, that there might not be any more live shows, "I'm pissed off with it," he says, "it was doing my head in." That's not to say he dislikes touring if his recent jaunt to America is anything to go by. "It was totally mental, the maddest thing I've ever done. From day one we ended up tripping for pretty well the rest of the tour. Every different city we went to we'd get a bombardment of, you know, the local herb.

"It doesn't help making music but it helps touring. I don't like doing loads of interviews. The whole prospect of anything to do with the music business I find embarrassing really. I'm not cut out for it at all. The dope just makes it go by quicker. Plus I was getting a bit of a twat saying 'yeah, I'll only do interviews if you roll us a joint up first.' Joints turned into pipes which turned into bongos by the time we got to San Francisco. Headmashed."

Richard James never uses drugs to make music, only for messing around and having a laugh with his mates. The artificially induced altered state he prefers working under when he creates textured soundscapes, such as his soon to be released triple album *Selected Ambient Works II* on Warp Records, has more to do with the way he sleeps or doesn't as the case may be. "The album is mostly made up from lucid dreaming which is a mental process I dis-

covered about two years ago, and use about 60% of the time.

The whole concept is totally bizarre. I've been able to control my dreams since I was really little and I've always had sounds in my dreams. For the past two years I've been writing tracks in my sleep and then trying to recreate them when I wake up. It didn't work at first because I kept forgetting them in the same way that you forget normal dreams, but with practice I've managed to remember them. A typical scenario is that I can fall asleep for half an hour and write a track that would've taken me half a day and then wake up and do it. It's in dream form so I can get the melodies if there's melodies there, but the sounds you can never recreate. It's like if you have a dream and try and explain it to someone, it seems really weird to you but it comes out really shit because you can't describe in it words."

Does he ever nod off halfway through a track leaving the tape running? "I never fall asleep making music. I can stay awake indefinitely making music as long as it's necessary to finish something off. As soon as I take my mind off music I instantly fall asleep. If I've been up for three days and haven't slept, the minute I look away from making music and go to make a cup of tea, I can fall asleep walking across the room. Your mind goes totally out the window. It's quite mental, I really enjoy it."

Centred on exploring disjointed abstract moods, the new album is a strangely disconcerting affair. The killer track, almost unique in that it has a beat, is a bouncy, distorted and percussive number called ...well, it's the third red one. None of the tracks have names, instead different coloured symbols reflect the mood they portray. It's an interesting idea but only emphasises the fact that most of the tracks have little enough personality as it is. Sure, they're spontaneous and evocative but there's little to rival the multi-layered sensuality of *Analogue Bubblebath*.

The same criticism could be directed at the increasing avalanche of clichéd ambient CDs coming from all corners of the globe. How many screeching birds, crashing waves and long lingering chords can the genre stand before it flops under the weight of meaningless crap?

"It's the same as everything else, it becomes a bandwagon for everyone to jump onto. In fact I think it's the best bandwagon so far, because even though there's loads of shit, comparatively there's not half as much as the rest of them. There will be, it's probably only because it's just started up, people are just getting their heads around how to make money. But from a record buyer's point of view, you've got people like Virgin issuing double CD packs of their old stuff. For a big major that's a pretty good purchase."

"I don't like trance stuff, it sounds like really old hat to me. I got bored of it three years ago. The techno underground seemed to go as far as it could and people decided to make trance records again. To me it's an excuse to make boring records. Not all of them, but it's like hardcore, mostly uninvective."

Top tunes chez James include Pete Namlook and a stable of similarly avant garde techno merchants under the banner of his own Rephlex label. Richard James is still prone to the occasional bout of DJing such as last summer's Universe extravaganza, where he and Mixmaster Morris took alternate turns on the decks slowly frazzling the minds within the chill out tent. "I quite enjoyed it actually. It'd be good if the venue had've been better, really smart. It's the same with most ambient things, one out of five places are good to do it, and the rest are shit; right next to the main room so the bass is always coming through and the floor's soaking wet, it's just a waste of time. It's about time promoters sorted it out. At first it was just, 'oh yea, we need a token chill out room' or whatever, but it'd be good to get it sorted.

"I don't really like going out and sitting in a chill out room anyway because when I go out I wanna go mad. But sometimes it's just nice to have somewhere in a club that's not really fucking loud and you can actually talk to people."

Photos and interview over, we decide to return to a more sensible sea level. Once past a vertigo sufferer blocking up the narrow stairway, the coast is clear. Richard James skids hectically down, deliberately rubbing his coat harshly against the curved stone. The resultant sound is a strained swish of synthetic fibre rubbing against age old stone. It's the Aphex Twin obsession; the never ending exploration of the infinite possibilities of sound. That's the future that is.

*Selected Ambient Works II* is out now on Warp Records.





# CHOICE TUNES

## THE ALBUMS

### PLINK PLONK RECORDS

#### PARASOLS VOL 1

This is the first compilation (and first ever album) from Plink Plink Records. It covers a diverse range of underground electronic sounds from the deep and dubby techno through to smooth and silky trance. This label is not afraid to play around with sounds and ideas, and experimentation is the name of the game here. Of all the cuts on the album the efforts by the artist(s) Megalon are quite superb, deep acid excursions, tinged with subtle electronic pulses, and a serious must for people who like their music experimental and abstract. 9/10  
**Barney York**

### NEW ELECTRONICA

#### AS ONE

#### REFLECTIONS

An acquired taste or electro-waffle at its most indulgent, Ambient-Techno seems to be creating its own niche as the highbrow element of dance culture. Already it is gaining a reputation of being inaccessible because the music is seen as being devised and supplied for those who shun the idea of getting sweaty at clubs. Whether you think it is sanitised, monotonal repetition or an attempt to make supermarket music meaningful, Ambient-Techno has its place. Calling it 'Jazz music for the 21st Century' would be an apt description as there is no denying that Ambient can sometimes be difficult to listen to – partly because many tunes seem to be going nowhere. Kirk Degiorgio's album, 'Reflections', however, does go some way in trying to shatter Ambient's 'difficult listening' image. Forget vague and mellow (Moon over the Moab puts an end to that) and think sequenced, digital definition which converts bleeps into lilting rhythms, subtle harmonies and the wispiest of melodic hooklines. From the drifting sound-dunes of Meridian to the mantra-trance of Shambala, Kirk has delivered a package that proves that Experimental and Ambient-Techno music isn't only relevant to joss-stick burners and spliff intellectuals. Kirk has realised that there are other sorts of listeners out there. Armchair escapists and chronic insomniacs need you.

**Veena Viridi**

### DELIRIUM

#### AFTER 6AM

#### CD ONLY

Delirium Records, Frankfurt, are one of Germany's most prolific and respected trance labels and the 'After 6am' offshoot of the label is, as the press release states, 'light music for the emotionally sensitive'. The 11 tracks on the album have been created by 'Solar Eclipse', 'Redeye' and 'Atomheart'. The latter, 'Atomheart' should be a well known name to you as he has released many records in this country via labels such as Rising High and Pod. Hopefully this label will continue to release timeless music that doesn't follow

trends, but creates new ones. The trambient album of 94. 11/10

**Barney York**

### WHITEHOUSE

#### BAY-B-KANE

#### THE GUARDIAN OF RUFF

Certainly something of a rarity these days to see an album from a breakbeat artist, but when you've had a career to date as credible as this beatmaster there's got to be a chance of success. Bay-B-Kane creates a groove all to his own and offers a melting pot of hardcore, reggae, and mildly jungled beats seasoned with the odd hint of techno. The album of 12 cuts opens with the pounding 'Rhythm' offering a reminder of the days when breakbeat first experimented with the dark-side, as does the hugely successful 'Hello Darkness' employing the lyrics of Simon and Garfunkel with skill. If you purchase one of the first 1000 copies of the album then you will also get a free 10 inch of two new tracks, 'Addictive', which provides a vibe of warmth chopped up with mad scatterry drum patterns while 'Daybreak' on the flip takes a wierder route which alternates between moments of moodiness and euphoria. 7/10

**Warlock**

### REACT

#### TECHNOHEAD

#### HARDER AND FASTER

As the title suggests it's a compilation for those of you who like Gabba and are not ashamed to admit it! The album is not quite as hard as we are led to believe, opening with the slowest tracks and progressively getting harder and faster until the last track from X-313 which, dare we say it, is trance, but then maybe this can be heeded as a relative judgement after the assault on the senses by the preceeding track from Igor called 'Talking about God' which is easily 200bpm without any help from the pitch control. The Stateside representation comes via Lenny Dee who lays down a classic with 'F\*\*kin' Hostile', full of in yer face distortion while Rob Gee gets busy with his own brand of guitar-led rock techno, abusing the prehistoric sounds of Renegade Soundwave and Todd Terry in the process. A wall of noise is provided by the Dutch label Knor with 'Rock with me' from Reyes and Jump Record's Frantic Explosion come up with the fun to mix 'Boom Bang'. Check! 9/10

**Warlock**

### DISKO B

#### DJ HELL

#### GETEERT UND GEFEDERT

Not as hard as what some will be expecting, but nonetheless this hybrid of housey rhythms and minimal techno is a worthy purchase. Seven tracks pursuing a variety of avenues starting with the warm swirling synths of 'Herz' before it moves into more ambient ter-

ritory, adhering occasionally to Detroit, then to Kraftwerk and then no one. Three cuts on here are deep dancefloor techno, haunting and spooking as they ride. 8/10

**Warlock**

### TIME RECORDINGS COMPILATION 1010

Since the emergence of Time in June 92, this innovative label has released some incredible material. Musically their previous releases have fused the tantalising European trance sound with a warm uplifting New York house, combining both with an acute attention to sonic detail. Top tracks featured on the album are Symetrics 'Anyway', a deep bouncy slice of techno house and the hallucinogenic tinkles of Mad @ Chris and Qubism's classic 'Teotihuacan'. An album of substance for both the mind & the body. 9/10

**Barney York**

### TIME RECORDINGS "EMIT 0094"

TIMES second album release this month is wonderfully entitled EMIT 0094 and it is a collection of electronic listening music. There are 9 tracks on the album, ranging from the ambient-dub number by Coco Steel & Lovebomb entitled HARLEM, sampling the sounds of street life in New York blended in with wave sounds and laid back percussion, through to Amazing Anthropomorphic by Qubism, which is an amazing Eastern inspired collage of quite exquisite sounds. An ambient album with all the right ingredients. 7/10

**Barney York**

### BREAKDOWN RECORDS

#### VARIOUS ARTISTS

#### DRUM & BASS SELECTION 1

Who exactly are Breakdown Records? Does it matter? To the clued-up record buyer, it most definitely does, and with so many different compilations out at any one time, it might make the difference between buying a turkey and a golden phoenix. So on that flowery note, let me say that Breakdown Records is a new division of Suburban Base Records, and the reputation for this label in the hardcore field is pretty much safe as houses. Breakdown intend to release compilation LPs to cover all styles of music including garage, trance and reggae, but for the first LP, it's the hardcore drum & bass stuff that Sub Base do so well. Sixteen tracks feature in all, and every format has been thought out thoroughly – on vinyl, the tracks have been spread out over two pieces of vinyl, making it four tracks a side (DJ Friendly, as they say), whilst on tape the tracks have been mixed up and generally mashed up by scratcha-holic DJ Hype. Not to be missed, there is a CD available, which is the first time that any of the selected tracks have gone digital. I'm just left to mention those tracks most worthy of praise, and they are ... The Boogie Times Tribe's 'The Dark Stranger' (strangely enough



'licensed' from Suburban Base'), Engineering Without Fears' 'Spiritual Aura', otherwise better known as DJ Rap & Aston, Q Bass' 'Gun Connection' and Roni Size & DJ Die's 'Music Box'. 7/10  
Ian Lloyd

#### **RIISING HIGH RECORDS**

##### **JAMES BERNARD**

##### **ATMOSPHERICS**

My greatest difficulty when reviewing this record was trying to work out where one track ended and another started, the reason being that it was reviewed off tape, and being an ambient album, the tracks generally merge from one to another like fluid. Recently Moby released his 'best of' album called 'The Story So Far', and then subsequently released an album of ambient only material, ingeniously called 'Moby - Ambient', and more recently Jam & Spoon released two albums simultaneously, one covering their usual music, the second covering the ambient works. Well ... Do you remember last month's more than favourable review of the Influx LP? James Bernard IS Influx, and a few other names besides. Ambient albums are becoming more and more popular, especially for the CD buying public - it's so easy to throw one on, sit back relax and do whatever ... ho hum. No fussing with flipping the record or tape over, and being the sort of music it is, the quality of sound just has to be there. First track is 'Euph' which is tempo-less, full of moody strings, and perfect background music. The lack of tempo carries on through 'til 'Phosphorous' which picks up with more energetic synths and hi-hats. 'Mars Rain' gets straight back to the moody film soundtrack theme, followed by 'Lost In It' (similar to 'Phosphorous') and credit due for use of samples from 2001: A Space Odyssey in 'Odyssey', that being the scene where HAL is disconnected, and protests 'My mind is going ... I can feel it ... I can feel it ... I'm afraid' etc. Very powerful stuff, and top marks to the man with the most ordinary name in ambient music, James Bernard. 8/10

Ian Lloyd

#### **MUTE RECORDS**

##### **RENEGADE SOUNDWAVE**

##### **RENEGADE SOUNDWAVE**

This is a major surprise. Or at least it will be to anyone who is familiar with previous RSW tracks. From early tracks such as 'Kray Twins' & 'Cocaine Sex' (aah, those late night John Peel taping sessions, I remember them well), through to more electro-influenced 'Probably a Robbery', 'Space Gladiator' and dubby 'Women Respond To Bass'. That all seems to have gone out of the window folks! RSW have gone all indie on us, in their own little way. 'Renegade Soundwave' is the first track to display this, and sounds like a Charlatans meets the Inspiral Carpets meets RSW event. Track two continues on the un-RSW-like tip with 'Bubb Aluba', and the vocals consist of just that, 'bubb aluba lubu bubb' etc etc. Weird is the word. 'Funky Dropout' needs a listen, as does 'Last Freedom Fighter', which is a loose-sounding 'jam' with a bit of chat over the top. I'm having trouble here! This is most definitely not the album I was expecting from Renegade Soundwave, and for this reason, if you're an RSW fan, be sure to give it a listen first. Indie fans will love it, guaranteed. Next album? Renegade Soundwave on a Country & Western tip? I better not give them any ideas, now had I ...?

6/10

Ian Lloyd

#### **KICKIN RECORDS**

##### **VARIOUS**

##### **TECHNO NATIONS 1: THE MIND TRIP**

Techno is a term that many people confuse. It would be wise, therefore, to say that this is techno in its hardest sense - banging beats, overloaded hi-hats, acid machines that have done too much acid, and as far removed from the 2 Unlimited school of Techno as a Duck-Billed Platypus is from an Elephant. Got that? Right. Techno Nations 2 is a marked improvement on the first volume, in my humble opinion, with more variety in the tracks chosen from the out and out head-bang mayhem of DJ Hell's 'Buttersaure' to the more melodic, and infinitely deeper 'Flying Area' by Detune. Kicking off the album though is Midex 2's '303 System', which pays homage to the 303 acid machine in frantic style. Mike Ink makes an appearance with track number 6, titled '5 Years on Acid', but looks like '65 Years on Acid' on the sleeve credits, but that would be just plain stupid - luckily for all of us, it's just the five years, and he's still in control of all his hardware! Regular Rising High contributor and artist Pete Smith returns as the Hypnotist with 'Temple of Acid' and stretches that 303 just a little bit further than it was intended, and that concludes all mentions of the word acid for this review, honest. The thirteen tracks included are all on the hard side, make no mistake, but still retain plenty of musical ideas, and this should win favour with many-a-bod, myself included. 8/10

Ian Lloyd

#### **KICKIN RECORDS**

##### **VARIOUS**

##### **HARD LEADERS 4: INTO THE JUNGLE**

Another day, another dollar, another compilation album. Who called me a cynic? In all fairness, this is not really 'just another compilation', and here's the difference - whilst hardcore compilations are not to be confused with the TV-advertised bilge, the quality of some leaves a lot to be desired. Because of the nature of the music, ie ruff, and often ropey production, it seems a bit much to put together a compilation of breakbeat/jungle, and then release it on CD. What's the point of CD quality sound on tracks that sound like they've been sampled from a sample from a sample through a clapped out old sound rig? Don't panic, all ye at Kickin' Records who are currently turning bright red at this review - you're not guilty of this! Hard Leaders 4 has rounded up a selection of 'quality' jungle and breakbeat tunes, and in many cases the tracks featured were not huge, but the quality is the thing that counts. Check out the sinister sounding 'Hideaway' by Flat 47, the brilliantly produced 'Night-stalker' by Skanna, and by the same artist/artists 'Heaven', but favourite of mine is 'The Farside' by AKA, which sounds unlike any other hardcore track around at the moment, and could have been inspired by the music from the Super NES game Starwing. Mix tape buffs will be pleased to hear that ... well, it's pretty obvious what I'm about to say ... yes, the tape is mixed by DJ EZ Man, hurrah! 7/10

Ian Lloyd

#### **CASTLE COMMUNICATIONS**

##### **VARIOUS ARTISTS**

##### **DEEPBEATS: UNDERGROUND**

##### **DANCEFLOOR CLASSICS VOL 1**

A case of whatever Mastercuts can do, we can do cheaper! Castle launch their new 'Deepbeats' mid-price

series of double albums of classic dance material with an assortment of goodies culled from the vaults of time and as with the MC sets master compiler and all round decent chappie Ian Dewhirst is behind this too. This dozen strong collective features rare soul, funk and rap, which side by side holds particularly well together. Captain Rapp's seminal classic 'Bad Times' sits comfortably next to Wuf Ticket's 'The Key' and the old school rap of The Younger Generation's 'We Rap More Mellow'. Sort after garage classics like the superb 'Mainline' from Black Ivory and Sinnamon's 'Thanks To You' are included alongside funky excursions by West Phillips, Goldie Alexander and Elektric Funk. And for the moody old soul children, rare groove classics from Norman Connors, Garfield Fleming and Heaven & Earth keep the vibe alive. Essential stuff. 8/10

Lewis Dene

#### **CASTLE COMMUNICATIONS**

##### **DEEPBEATS: ESSENTIAL ARTISTS**

##### **DANCEFLOOR CLASSICS**

##### **VOL 1 CROWN HEIGHTS AFFAIR/VOL 2 D-TRAIN**

Memories of the school lunch time disco on a Friday afternoon come flooding back when listening to these best of collections from two of disco's greatest exponents of the dance groove. Back then the hour long interlude, costing I might add only 10p, meant the weekend was in sight as a packed blacked out classroom filled with prepubescents and teenagers donned in their grey and brown uniform (always a great combination I think!), strutted to their hearts content to 'Galaxy of Love', 'You're The One For Me', 'Music', and 'You Gave Me Love'. This timely issue proves that dance can stand the test of time, D Train in particular still sounds remarkably fresh on cuts like 'Keep On', 'Keep Giving Me Love' and the half steppin' 'Something's On Your Mind'. The Affair, whilst never a major chart resident did hone some pretty nifty toe tappers and most are resident here with the unfortunate omission of 'Love Rip Off' and 'Somebody Tell Me What To Do'. 7/10

Lewis Dene

#### **RUMOUR RECORDS**

##### **VARIOUS ARTISTS**

##### **A SATURDAY NIGHT AT HEAVEN**

Whilst M People's hit 'Renaissance' pays tribute to the Derby club, their previous outing 'One Night In Heaven' has, to the best of my knowledge, absolutely nothing to do with the legendary club tucked away under the arches in Charing Cross. A pity really, as any tribute would surely have resulted in a far more interesting record. Perfectly capturing the hedonistic essence of a Saturday night at Heaven, this album lets the uninitiated into a slice of Hi-NRG fandango. Resident weekend spinner Ian "D" mixes together some of their prime movers from its 15 years history, and although most outside of the scene will not recognize the contents, it shouldn't be dismissed without dipping your toe in first. Treat yourself. 7/10

Lewis Dene

Also well worth a listen: 'Fluidity and Structure' by Bob Holroyd, 'Environmental Architecture' by Lemon Sol on Guerilla, 'X-Mix 2' mixed by Laurent Garnier on MFS, and the excellent FNAC compilation double album on FNAC.







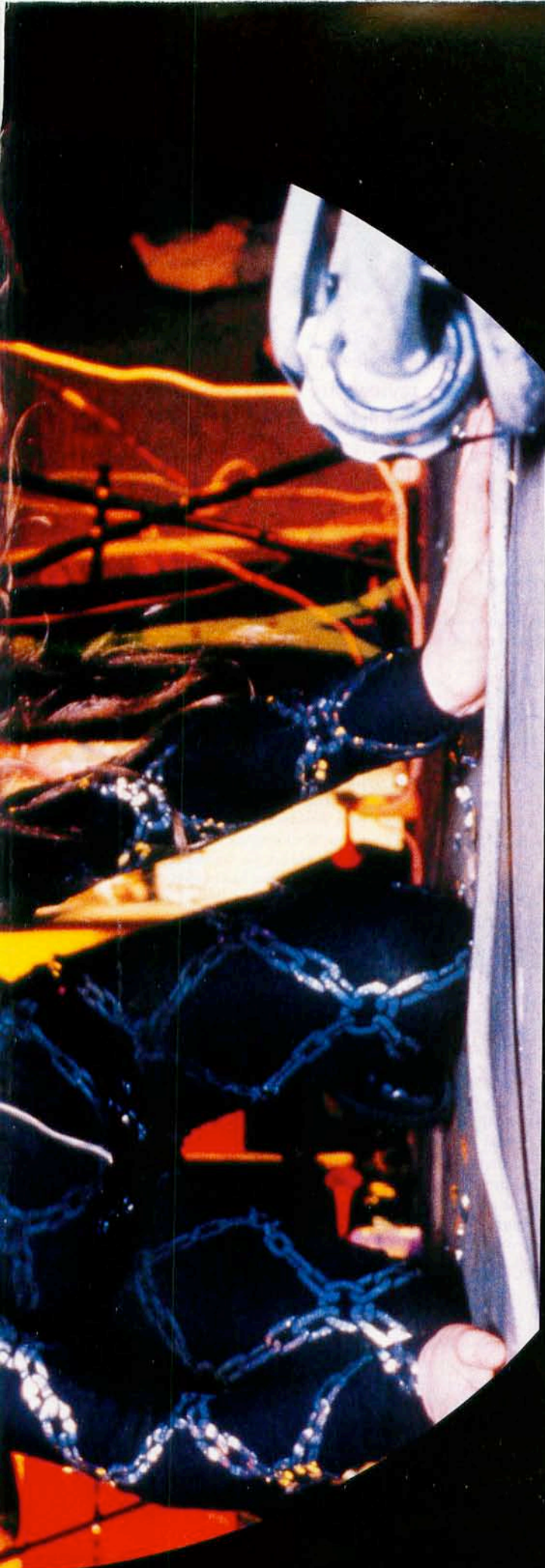


# REZERECTION

**HOEDOWN  
AT THE  
HIGHLAND CENTRE**







**THERE ARE THOSE WHO SAY THAT RAVE IS DEAD. THERE ARE EVEN SOME WHO HAVE, IN THE PAST, POINTED AN ACCUSING FINGER TOWARDS CERTAIN PARTIES WHO WERE SUPPOSEDLY RESPONSIBLE FOR THIS SITUATION. THE GOOD NEWS IS THAT REPORTS OF THIS UNTIMELY DEMISE WERE GREATLY EXAGGERATED. DESPITE LAST YEAR'S CROP OF CASUALTIES, INCLUDING BOTH UNIVERSE AND SUNRISE, CLOSING DOWN OPERATIONS DUE TO POOR TICKET SALES AND SPIRALLING DEBTS, ONE ORGANISATION SEEMS DETERMINED TO KEEP THE SCENE ALIVE AND KICKING. REZERECTION!**

Rezerection is a phenomenon. Every two months or so, the normally sedate environs of Edinburgh's Royal Highland Centre ring to the sound of seven-and-a-half thousand hardcore enthusiasts enjoying twelve hours of heavy beats and crunching basslines. They come from all over the country, drawn by line-ups crammed with DJs and live acts, armed with a party attitude and enough light-sticks to illuminate a reasonably-sized city. Many of them are Rez regulars, easily identifiable from their trademark "Z" hats, in various states of disrepair, or from their fancy dress – the preferred choice at the moment being the fashionably baggy harlequin look! Backstage, a crew of around two hundred ensure the smooth running of the event, from the operators of the Mission Control-style lighting gantry to the riggers who arrive at the venue three days before the Saturday night extravaganza to build the legendary Rez stage sets.

To date, there have been over forty Rezerections, featuring a broad cross-section of acts, ranging from The Utah Saints to Dutch techno-nutters Dye Witness. This year they've been the first Northern promoters to lure Blu Peter and Mrs Wood from their usual Southern haunts, with the likes of Westbam, Tanith, CJ Bolland and Laurent Garnier already confirmed for their next events. As usual, these will be guaranteed sell-outs. So what's the secret of their success?

"We always do what we say we're going to do!" says Paul, one of the team responsible for the shows. "All the DJs and PAs turn up when they're supposed to – in 44 events, I think we've only been let down twice. But it's the audience who really make the nights, the people who are buying the tickets are the ones who count, the suggestions about who they want to listen to, or which acts they want to see, come from them. All we do, really, is take what they want to do and put it together in such a way that the local authorities and the police and the public are happy with it!"

Maybe that's why Outer Rhythm, seasoned Rez veterans themselves, after making their onstage debut at the most recent event, described it as "totally awesome". Scott Brown of Q-Tex, who have played Rezerection several times, maintains that it is one of the band's favourite gigs, "even though we have sleepless nights for a week before it!" But there is one mystery which still has to be solved. Why does Bass Generator appear at every single one? "We couldn't do a show without him!" laughs Paul. "He started off at the very first one and he's grown along with the events – he knows exactly what to play for our crowd and they love him!" It seems likely that Rezerection will go on forever, but, if rave ever does breathe its last, what would the Rez team inscribe on the tombstone? The Geordie voice breaks into a cackle. "It was brilliant fun!"



# CHOICE TUNES

## THE SINGLES

Welcome to the nation's fullest, most accurate specialist dance music reviews. Across the board from ambience to hardcore (the sounds get harder as you turn the pages) our reviews are by DJs who know the tunes that count and play them out on a regular basis. To see what's recommended for the the type of sounds you're into, with marks out of ten in all cases, here's a brief guide: Ambience, John Dixon. Garage to Progressive, Steve Goddard. Progressive, Intelligence and Trance, Mark Syers. Best of Breakbeat\ Rave, Ian Lloyd. Best of the hardest Techno, Breakbeat and Jungle, Warlock.

### "SORT YOR HEAD OUT EP"

EARTH LEAKAGE TRIP  
OPTIC

The most awesome record I've ever heard! A 3 track EP that you wish would go on for ever and ever. Unfortunately it doesn't. Strong, basic, laid back earthy tribal beats with eerie sounds that draw you in and carry you effortlessly through the journey. If God listens to music he'll be listening to Earth Leakage Trip. 10/10  
John Dickson

### "SKINJOBS EP"

THE ARC

INTER RECORDS

4 track EP with some nice use of sci-fi samples that all buffs will instantly recognise. The title track is more upbeat with some excellent breakdowns that make it a pleasure to mix. On the laid back vibe is "Dreamaway Greenaway", another timeless, swaying intro with plenty of breakdowns that have you drifting in and out of consciousness. 8/10  
John Dickson

### "CAN I DREAM"

SZYGY

RISING HIGH

The title track is up beat, almost trance like with a strong B-line and good breakdowns. Never come down is up beat chill-out with a mystical Eastern feel to it. The song builds at a steady pace. Albania is a well laid back dub-like chill out, once again the Eastern feel comes in with some floating vocals and pipes. 7/10

John Dickson

### "QUADRAVILLE EP"

QUAD

KINETIX

4 track EP. Stairs, Arches, Passages & Tunnels/Spires and Towers are two up front tracks with a definite edge to them, while Aquaville with it's beautiful string arrangements and percussive breakdowns take you onto Someday somewhere, another track with a mystical feel. Slow moving and haunting with a nice uplifting vocal finish. 6/10

John Dickson

### "PULL UP TO THE BUMPER"

AM CITY

ARISTA RECORDS

As a twin pack promo, this comes in an array of versions, all of which are extremely well put together. The girl-led

vocals are good, a kind of white equivalent of Kate from M-People. One mix, the 'extended flavour' rendering, sounds almost identical to Grace Jones's original, only this is crammed with more prime porky-worky. The 'Euroground mix' is very acceptable too. A definite club monster. 8/10

Steve Goddard

### "I'LL WAIT"

TAYLOR DAYNE

ARISTA RECORDS

This could be Arista's hit month of the year. Taylor, who first stormed the national chart in January 88 with 'Tell It To My Heart' also had a number one hit in the UK with 'Can't Get Enough Of Your Love' in September of last year, returns with this little corker. The one time thought-finished producer, E-Smoove obviously had some ammunition tucked away until such a time when he had to pull out his resources. He certainly did for this one. Reminiscent of Donna Rush's 'Symphony', TD's vocals are impeccable and the whole project is a long way off from her first hit. 9/10

Steve Goddard

### "CHICAGO TRACKWERK - VOL 2"

HOUSE RECORDS

What toon! The first track of this EP 'The Shot', credited to a King Amazin uses snippets of Karen Young's 'Hot Shot', once on West End Recs, back in August 1978, and it is bloody amazin! Salsa-saturated timbales and handclaps adorn this tumpin', festive thriller, with latin-american dialect 'baby-baby-baby-babee' vocals from Karen, metabolising the whole masterpiece, turning the dancefloor into Tierra del Fuego. 10/10

Steve Goddard

### "CHERRY"

GOLD COAST

ROBSRECORDS

Pumping and full of pace, 'Cherry' contains a flicker of flute, a sonorous sax and a glimpse of guitar (stolen from what sounds like the Players Association's 'Turn the music up'), fused together to make a NASA style funky flyer. Not outstanding, but up there with the rest with the 'new' sound. 8/10

Steve Goddard

### "THE REAL THING" - JOY BROTHERS REMAKE

TONY DI BART

CLEVELAND CITY RECORDS

The original blue plastic copies of 'The Real Thing' are

circulating for twenty squids between collectors. Here it's surfaced with added, competent vocals one side, sounding like D-Ream, with the original and better version on the flip. Mix two copies together for a devastating result. 10/10

Steve Goddard

### "THE STAND"

PEACH

WORK RECORDS

Work Records, the Fresh Fruit equivalent from Belgium. Two extremely diligent releases have fallen into my box this month and this is the first. The vibe is a persistent pulse, provided by a glam 'Hell's Party' synth soundalike, topped by one other unembellished noise that twists and twirls in and out, over and under the sequenced drum. One for the Tag and Trax troopers.

Steve Goddard

### "NEW WINDOWS"

STL

WORK RECORDS

Here's the other 'Work' out. The old 'Windows' revamped in three very different styles, plus the original from two years back. Again the unadorned pattern is kept simple and in the 'scrub' mix there are one line male vocals of 'If you ain't funky now' dispersed around a thriving bangra bashing bondo. I'd drop this in the more pop-art, techno-environments. 8/10

Steve Goddard

### "GOD SAVE THE QUEER"

KLATSCH

FRESH FRUIT RECORDS

Goodness! Aren't we all shocked by the outrageous title!? In a pink outersleeve as well. This, I predict with no hesitation whatsoever, will be their next mammoth selling marvel to mirror the size of the good men's 'Give It Up'. Using the same synth bassline to MRB's 'You Don't Stop' from Italy three years ago, in Donna Summer 'I Feel Love' fashion. 'The Queer' is a thumper. Very military in beat, it's exciting, it's refreshing and it's likely to be the anthem at the next Sydney gay Mardi-Gras. Gays in their hoardes will be mincing their way to the specialist record shops for a copy. 10/10

Steve Goddard

### "NOW"

C.Y.B

UMM RECORDS

Remake after remake. It's a bit of a con having to fork out



your hard earned cash for one bloody mix after another. And half the time the remix isn't necessary. Not so here though, fellahs. This is the biz. Up there with Datura's stuff, this one rocks. Full of verve, this vivacious number from Napoli gives off pumping, electronic energy and typifies the term 'Euro' music (or muzak) at its best. Seek and ye shall find. 10/10  
Steve Goddard

**"COME AND TAKE A TRIP"**

SMOOTH TOUCH

STRICTLY RHYTHM RECORDS

'Trip' will guarantee Smooth Touch's continued success, as it stands head and shoulders above the current 'raise your hands' grouping of releases. Anthea McQueen sees to it that the slamming beats and bassline doesn't wear off too quickly by overloading the whole concept with extremely strong vocalled samples. Network's subsidiary, if they have the licence to release this, will have to move quicker than they did with their first, 'House of Love', that's only just been released here in the UK, which has been played to death. 10/10

Steve Goddard

**"LET THE RECORD SPIN"/"HEY MR DJ"**

SCREEN II

DOUBLE PACK PROMO

Screen II follow up their massive club hit 'Backstab EP' with a similarly contrived gadget n' gimmick filled piece de resistance. Remixed in all manner of ways, Jon da Silva's blend of ragga house at the start, merging one third of the way through with a T-Connection 'Do What You Wanna Do' percussion, expresses many moods in just seven minutes, while the 'Elly House Mix' has more pull than the widget in a tin of Boddingtons and slides smoothly down the gullet with great ease. 9/10

Steve Goddard

**"GET READY"**

GREEN BAY

BLACK ZONE RECORDS

Given to me by Generator to review and was received from Illinois, Stateside, which is a sure sign that Generator is now of globe-trotting stature and not just reaching the far corners of Islington! 'Get Ready' compares favourably with the kind of waxing that Flying Recs would put out. A T-bone of Milano (Italy) orientated mix by one Max Castagneris, who then shipped the various cuts out to Chicago, for Ralph Rosario to tamper with and, need I say it, gave it the kiss of life. A shuffler rather than a curver and swerver, this would suit the Ministry aficionados perfectly. 9/10

Steve Goddard

**"ANOTHER PARTY"**

THE SLAPBACK EP

SLAPBACK RECORDS

One of four tracks, this little groover hails from Torquay, Devon! Apart from a click in a sample, this nifty and thrifty number has more meat than a pasty and really is la crème de la 'clotted' crème. Amazingly good seeing as it's from an area that's normally closed autumns and winters! 8/10

Steve Goddard

**"KEEP GIVING ME YOUR LOVE"**

CE CE PENISTON

A&M RECORDS

Now this is nice. Ce Ce has advanced since 'Finally' days, yet the team she works with is obviously the same. Still retaining the commerciality in a big way, I would define her songs as 'music for girls who dance in groups around their handbags'. There's no harm in that, horses for

different courses and all. Plus, there's far more clubs in Britain that attract said kind of clientele, as to the more 'hip' clubs. That best described the West End mix. However, lurking on the flip is the hip mix, by none other than David Morales himself, who compliments the twelve with streetcred dubs. A great track from a great album. 10/10

Steve Goddard

**"HOWGEE"**

BLACK MACHINE

LONDON RECORDS

The Phonogram subsidiary have made up for the extenuous delay in picking this up by tackling the choon from all angles. The Paul Dakeyne and Amalfi mixes have completely restructured the tempo and overall feel by taking it up from 107 beats per minute to 125 bpm and while I think they're a little tacky, they still work wonders on the floor. Paul's version is very Doop/Prohibition in design. 8/10

Steve Goddard

**"DESERT STORM"**

DESERT STORM

SOMA RECORDS

Desert Storm, the group, are two young individuals from Glasgow. The idea to make a record is the kernel from a seed that nurtured itself into becoming the organisers of illegal and underground railway arch/warehouse and eventual hanger-sized parties. Desert Storm became Glasgow's biggest, running things. Their last gig was to perform a free festival on the Isle of Scoraig in 93, where the only access on and off was by boat. Organising this ilk takes a special talent. Here they have honed their sabre-toothed techno sound through these performances and this atmospheric thunderstorm is about to be bestowed upon us around March 21st. Speed up plus 21/2 on the decks, they jam the hell out of their Roland 303 keyboard. Now facing court convictions for laying on the high profile events, these lads need your support. If you're into arty-techno, buy this. 8/10

Steve Goddard

**"THE POPE"**

PRINCE

PAISLEY PARK RECORDS

He's back and he's cheeky with it. I don't see Prince as the demigod a lot of people do, but the demure, master of mincers manufactures this downright phunky, tight-ass slab and it cuts through to the bone. As good as 'Get Off', 'Pope' will have the Vatican cardinals casting off their cassocks for a curve and swerve (aided by a few sips of the holy water of course!). Another phat choon to look out for is Roz, featuring D-Nice on XL's newish Buffness Records, called 'Ah-yeah' ite'. 8/10

Steve Goddard

**"STRATA"**

POB

SEISMIC RECORDS

Tump! Tump! Tump! Take that shirt off and get into the trance with a Speak and Spell machine. 7/10

Syers

**"COMPILATION DOUBLE PACK LP"**

VARIOUS

VIVATONAL

Good harder house tracks from Bob & Ian, LMNO, The Diceman, Solace and Musical Director. Delivers more punches than the first round of a Benn vs. Eubank fight. 8/10

Syers

**"THE NASA EP"**

ASTRONAUTS

ZEBRA

Tremendous Hi-Energy/up-lifting house that would move even the most stubborn of feet. 9/10

Syers

**"HARAKIRI"**

CAPRICORN

DFC

Dark militaristic house from the makers of 20hz that has gone down a storm every time I've played it. 9/10

Syers

**"AURASFERE EP"**

AURASFERE

XPERIMENTAL

A trance track produced in that studio on Cloud 9. 10/10

Syers

**"SHARK"**

TRAX

RISING HIGH

Rising High doing what they do best - hard thumping acid. 8/10

Syers

**"SPANISH FLY EP"**

THE DELORME

ZOOM

Wahey! From acid bleeps to flamenco guitars with nothing missed out in between. An achievement in itself, but magnified when it is done so well. 8/10

Syers

**"TGV"**

SUBLIME

LIMBO

The Scots may, in general, be paler than Mrs Anne Nemic, the winner of last years "I've got no skin pigmentation and proud of it" competition, but one thing is for sure they certainly know their music. A guaranteed winner! 10/10

Syers

**"CHRONOLOGIE PART 6" (GAT DECOR REMIXES)**

JMJ

POLYDOR

Dear Gat Decor,

Thankyou for remixing a would be failure of a track and not going down the route of your predecessors.

Merci beaucoup, Jean. 9/10

Syers

**"SOULAR"**

REMOULD

LIMBO

Yes sir, this can boogie! Lots of loveliness about this would-be harder anthem. 7/10

Syers

**"SCREAMER"**

FREQUENCY GENERATOR FH001

BOMM

Classic Hi-NRG that I should imagine would be favoured by Heaven's Blu Peter. 7/10

Syers

**"TANTO BUSH"**

AKIKO KANAZAWA

ARCTIC

Lighter and slower to my normal preference, but an extremely enjoyable listening experience. Progressive



house at its best. 8/10

Syers

**"WILDSTYLE EP"**

PANINARO

STRESS

It's that one in that club that has taken the sample from Hashim. Ohh, that one! Tacky house that will go down a storm! 7/10

Syers

**"ALIENATED"**

EARTH NATION

EYE Q

This piece of trance is sexier than a scene where – imagine it, Kylie Minogue, Ellie Macpherson, and Naomi Campbell all have far too much to drink whilst dress only in their school gym kits (leotards, socks – the lot!). One of them then suggests that they should all go for a dip in the 'Bernard Manning' sized jacuzzi. Unfortunately for them, the taps are not working properly and so they have to call for a plumber. You are that man! Armed only with a tool box and a tub of Flora margarine you go to sort out their plumbing ... 10/10

Syers

**"HENDRIX"**

JOHN BULLOCK

SLIP N SLIDE

Heavy funky house that has a good beat and even better guitar. 7/10

Syers

**"D-TOX EP"**

D-TOX

SHOOP

Hi-NRG techno that is spot on. Actually thinking about it properly, I don't think that the above mentioned "Alienated" (Eye Q) is quite as sexy as that little scenario I mentioned earlier. Don't get me wrong though, it is still sexy. 8/10

Syers

**"MEGAWATT MESSIAH"**

THE HOLY GHOST

BLUNTED

Nice hardish house that sounds equally as good in the bedroom as it does clubs. 6/10

Syers

**"HOLOCAUST"**

TECHNOSIS

SHOOP

Very classy Hi-NRG techno that again, hits the mark. 8/10

Syers

**"THE CULTURE"**

DJ HOOLIGAN

NO RESPECT

'No Respect' turns Industrial? No, not yet, but they are getting there! Is this the right route!? Who knows? Answers on a postcard to the usual address. 6/10

Syers

**"ARGUMENTS"**

KAMASUTRA

NO RESPECT

I had no idea that Sven Vath had gone to work for 'No Respect'. This is full of Eye Q influences and so cannot fail to do well. 7/10, 2/10 for originality.

Syers

**"CRAZIASKOBOI"**

LA TOUR

BLUNTED

What a bastard of a title! You'd have to be a £50 hooker or better to successfully get your tongue round this one! Gets a mention purely because of the occasional acid that is introduced. 5/10

Syers

**EP"**

SUBTROPIC

IMFUCKEDIFIKNOW RECORDS

Alright, but a bit too self-indulgent for my liking. Can you imagine it though, PE kit and everything, it's just too much! 4/10

Syers

**"LOVE POOL"**

DOUGAL

THUMBS UP

Use only as a set filler. Better than average hardish house. 6/10

Syers

**"BRUTAL"**

MOODSWINGS

ARISTA

Classic hard house that is bound to do well. 7/10

Syers

**"NO ORDINARY JOE"**

JOE 90

TRUELOVE ELECTRONIC COMMUNICATIONS

Progressive house to hard acid that I can't quite make up my mind on. 7/10

Syers

**"CRASH BANG"**

CONEMELT

SABRES OF PARADISE

If you've heard 'The Corridor' on New Ground Records you've basically heard this. Good unemotional techno that deserves the chance to be played loud. 8/10

Syers

**"THE DAY AFTER THE HAPPENING"**

AETHERIUS

SHIVA SHANTI

Oscar, the one with the hair from Trax Records, Soho, London, produces a haunting tribal track that builds and builds. Originally laid down 7 months ago but starting to receive a great deal of attention now. 8/10

Syers

**"VENUS ENVY"**

DENKO

LOUD & PROUD

Heavy pounding house that looks all set to be the said label's biggest release to date. 8/10

Syers

Many thanks to Steve from Tag for all his patience, Darren from Tag for all his wit, Andrew and the rest of the open minded employees at Fat Cat who continue to strive to widen the boundaries of music, and Felicity, Kylie, Naomi and Ellie for their performance last night.

**"ANTHEM CITY EP"**

WHITE LABEL

Already creating quite a stir up North this 4 track happy house EP deriving from the Bradford area is destined for the big time. Chock-a-block full of the usual anthemic ingredients, and huge piano breaks, catchy, yet

sometimes predictable vocals and plenty of whistles.

Available on white label from 24th March. 7/10

Barney York

**"TRANSMISSION"**

GENETIC

DRAGONFLY RECORDS

The latest release from Prolific producer Youth's label Dragonfly is the exquisite Transmission by Genetic (aka Paul Jackson/Voodoo People). A submerged trance epic that breaks the surface in 3 splendid mixes. The 'Cops Don't Knock Mix' is the top one, though, that builds wonderfully into several hypnotic, blissed out, multicoloured rhythms. Serious trance dancefloor potential. 10/10

Barney York

**"THE ART OF TRANCE"**

CAMBODIA

PLATIPUS RECORDS

Yup, those types at Platipus have done it again. Not happy with releasing the epic Two Full Moons and a Trout by Union Jack (remixes out soon on Rising High) they have followed it up with this equally exceptional release. The A side Cambodia "Clanger" remix is a pure delight with its stumbling bassline and fluttering stringy synth sounds, whilst the deeper moodier Tunnel Mix is also worth a spin. Already picked up by Labworks in Germany, this 12" is already causing quite a stir. Excellent release from Platipus. Watch this label very closely. 10/10

Barney York

**"VOL 2"**

REBEL YOUTH

ONGAKU FRANKFURT

Rebel Youth Vol II is one excellent 3 track trance excursion by the renowned label Ongaku. Hard rhythms with pacey, uplifting synth hooks are the order of the day here. Not as inspiring as previous releases by this label, but a worthy purchase none the less. 7/10

Barney York

**"MIDNIGHT GENIUS EP"**

LOGM

Very strange Canadian record, with sounds that can only be described as minimal and very experimental with semi hard acid rhythms seasoned with some funky tribal beats. V. limited amount in this country distributed by Plastic Head. Buy it if you can find it. 8/10

Barney York

**"HYGEINE"**

ZEITGEIST RECORDS

Another quality 303 experimental trance/techno EP for the Zeitgeist stable. Hygeine are Mick Harris (from Ambient Dubsters Scam) and Gabba fiend Jim Plotkin (Hold Onto Your Face EP) and this Labworks sounding release is available on LTD Editions translucent vinyl. Hard minimal yet trancy. 9/10

Barney York

**"HEAD DOCTOR EP"**

MILLENNIUM RECORDS

First release from the newly founded Millenium Records based in Portobello, and the Head Doctor EP is something quite special. The title track is a slab of quality hard trance that evolves into a hauntingly spaced out epitaph. The second track DIN is a faster paced trancer that will keep the floor pumping as long as the crowd can keep up with it. Magic Bullet is a mellower cut of Ambientance with its subtle tribal percussion and hallucogenic pulses. Wild West of Plink Plonk fare comes alive in the first mix on the EP. His Outpatient remix trances up the proceedings once



again. Excellent first release. 9/10  
**Barney York**

**"THE HOLISTIC WORLDS EP"**  
**CONNECTIVE ZONE**

A13  
The EP intros with the heartbeat paced 'Glissando', rumbling into existence with murky swirls of sound and a floaty strangled voice. 'Kristal Mist' puts delicate chimes and clanks to a vaguely progressive rhythm and could easily be downloaded as a film soundtrack, while 'Multiple Sensory Contact' reaches out with clarity and infectious hi hats. The title track 'Holistic Worlds' gets me most, building consistently with metallic percussion amidst an onslaught of mesmerising white noise and trippy bass. 10/10  
**Warlock**

**"IF THERE WAS NO GRAVITY"**  
**AIR LIQUIDE**  
**RISING HIGH**

An interesting development within the confines of ambient that suggests this Cologne based trio might well follow in the footsteps of such luminaries as The Orb, with their EP acting as a precursor to their forthcoming album 'Nephology'. 'If There Was No Gravity' sees the vocals of Mary S Applegate laid upon airy Summer's tune while 'Aural Belt' applies jungle style rhythms to that cold but star speckled sound. 'Statustatic' infuses gurgling acid with dubbed up hip-hop beats that really do make you insane in the membrane. 9/10  
**Warlock**

**"ANALOGISTIC WARRIOR"**  
**X-HEART**  
**MAGNETIC NORTH**

A name that denotes the work of Heather Heart and Adam X, better known for putting together the Under One Sky publication stateside in Brooklyn. Here we have a 4 tracker with the most accessible cut being the title track, as an overload of acid rhythms ensue, guided by a disturbing and menacing riff that works well with the scatty beat which underpins it. 'Peaking Toms' employs screeching and diving analogue work-outs kicking off everywhere amongst a barrage of minimal drums, while 'Flight 808' is simply a head tune and 'Chunk-o-funk' is beats for your feet. Tough stuff indeed. 8/10  
**Warlock**

**"CIRCUIT SOUNDS VOL 1"**  
**SEQUENTIAL CIRCUITS**  
**BERLIN**

The EP strikes a balance between full on distorted mayhem and more abstract and minimalist ventures. Cut 1 fuses distant kicks with close hats and claps, and will probably succeed as the more popular tune. Track A2 is more sparse and down tempo and strikes a chord with early UR material. The first cut on the flipside has it all though, loaded to the max with effect, and reigns supreme with its indulgence of intensity. 9/10  
**Warlock**

**"SEDUCTION EP"**  
**METRATRON**  
**PRAXIS**

The long awaited sequel to DJ Christophe's first sonic attack is now here on the streets of a hard, hungry London. To talk of distortion would be an underestimate of the potential impact of these tracks, and the overall message suggests this could be filed alongside the more recent workings of Caustic Vision. Disturbing ambience

from the darkside, the material is wholly experimental from a hard point of view with only two of the six ventures providing anything near to a sensible beat with which to mix. 10/10  
**Warlock**

**"MODULATION & FILTERING TECHNIQUES"**  
**ANALOG SERIES 3**  
**ANALOG**

As the run out groove suitably informs us, we will be listening to "tomorrow's music on yesterday's modular systems" and as always with this label there is a clean cut, fast approach to laying down all those old analogue creations. There's a mixture of styles from chilled out soundscapes to up tempo sessions like 'Voice' whose 303 warblings could easily be an Indian chant. In between the main tracks there are about 4 or five short bizarre edits that juts totally freak you, and are worth getting hold of just to work out. 9/10  
**Warlock**

**"RAW"**  
**O.T.T.**  
**INDUSTRIAL STRENGTH**

Australians are beginning to emerge in a big way on the techno scene and this is certainly one project worthy of note which sees the Sussex based Darrien Kelly with hardcore nutter Lenny Dee. A monster cut on dub since the Autumn of last year gets on to vinyl with two new mixes to compliment the abusive Original Grunge Mix on the B-side. Rotterdam's DJ Paul lends a hand with a Rotterdamdam remix that slows briefly midway before letting loose once again in a simplistic but nonetheless effective way. Carl Cox provides an English interpretation, lashing down the breaks and a bassline that will charm those not normally accustomed to the hard stuff. 9/10  
**Warlock**

**"4 TRACKER"**  
**BC KID**  
**GENERATOR**

Hard banging beats issue from the German label that can hold it down with a variety of techno genres. Hardcore in the European sense of the word, fuelled with a barrage of manic loops and a tasty helping of fast breaks designed to make you go crazy. 8/10  
**Warlock**

**"THE PIPE"**  
**HEDGEHOG AFFAIR PT5**  
**LABWORKS UK**

Here we have two tracks purveying the sound that has typified many Basement tracks and Sound Entity product with clean well programmed drum patterns, a polite stomp and clever keyboard work, and in time will surely become a cult sound. The ultimate DJ friendly package with easy to mix introed beats, 'Monomania' goes for a murkier groove firing into action with a stabbed breakdown before warm strings redirect the tune's intention. Firing stuff. 9/10  
**Warlock**

**"CAN YOU REACH"**  
**COMBINATION TWO**  
**ACTIVE**

If you're lucky, you might get this on coloured vinyl due to a fortunate error at the pressing plant. Alias the household DJ names of Pigbag and Vibes, this vocal sampled beat ballistic 10" comes in a combination of two mixes with the A-side pipping the winning post for tuneful content and the B-side version for its drum and bass emphasis that will do justice on many a floor. 9/10  
**Warlock**

**"GIGGLE AND RUSH"**  
**LIFTIN' SPIRITS**

Deep ambient D&B that tries to be creatively different when it comes to the jungle medium. 'Giggle and Rush' activates a leafy collage of far out sounds while 'Break it Up' on the other side kicks things into top gear with electric beats, even if it does use the more popular breaks. 7/10  
**Warlock**

**"BAD BOYTUNE"**  
**DA KING OF DA JUNGLE**  
**SUBURBAN BASE**

Rather than striving for a deep approach that the spacey intro hints at, they've gone for the obvious and created a jungle tune with an extensive MC chatted lyrical content. With a little bit of imagination this could easily be the first of its kind to cross over commercially – not all that much of an absurd suggestion when you take into account the sudden renewed interest by the media of a sound that not too long ago was an object of criticism. 'Jungle Theme' is not nearly so captivating, but 'Wicked' will make hips shake with its remixed version. 7/10  
**Warlock**

**"MYSTICAL EP"**  
**MYSTICAL VIBES**  
**RUFF KUT**

From the label that brought you Gappa G's and Hyper Hypa's Information Centre comes their latest 10inch with its drums crafted essentially from extremely short loops, a B-line that could have been louder in places, and snatches of 'Special Request'. The complimentary cut borrows from Soul and builds into a dark rumbler with fat bass and railroad breaks.  
**Warlock**

**"STRING TRIPS EP"**  
**ASIDES**  
**BOMBASTIC PLASTIC**

As the title suggests there's plenty of strings around, including some that sound remotely Jean Michel Jarrish in 'Jacobs Ladder' which has tucked away in it some seriously good analogue scribbles bubbling away. 'String Trips' itself takes an uplifting note with a smattering of stabs that denote the hardcore ancestry of this skilful tune creator. '81 bpm' is half bass heavy D&B, and half soulful strings that keep the style choppy and varied. 9/10  
**Warlock**

**"WARM 'N' EASY"**  
**THE ORIGINAL DJ VIBES**  
**SPINNING VINYL**

More 10 inch pressure from the DJ of the duo Rock and Vibes who lay down a piece of vinyl so suited to those warm sunny days. 'Warm 'n' Easy' serves up a thumping bass providing the underlay for a session of chopped and quartered beats, while 'Let the Beat' is one for the Paradise crew, with regimented jump up beats and a few 89 samples that will remind many of days long gone. 8/10  
**Warlock**





# MEDIATOR

FOR FREE INCLUSION IN THIS SECTION, FAX THROUGH ALL DETAILS ON  
(071) 454 7854

## AIRE

RADIO AIRE FM  
SATURDAY  
7.00 PM - 10.00 PM  
CARL KINGSTON - THE DANCE ZONE

## SUNDAY

7.00 PM - 10.00 PM  
CARL KINGSTON - THE DANCE ZONE

## FRIDAY

7.00 - 10.00 PM  
CARL KINGSTON

## BELFAST

COOL FM  
MONDAY - FRIDAY  
01.00 PM - 05.00 PM  
CAROLYN STEWART  
THE BACARDI CLUB DANCE SHOW

## BORDERS, SCOTLAND

RADIO BORDERS  
SATURDAY  
20.00 - 21.00  
BACARDI CHART SHOW  
- KEVIN YOUNG

## BRISTOL

GALAXY RADIO 97.2 FM  
MON-FRIDAY  
6.00 PM - 10.00 PM  
TRISTAN B  
THE SOUTH WEST'S LEADING UPFRONT DANCE SHOW

## SATURDAY

5.00 - 9.00 PM  
LOUIE MARTIN  
THE VERY BEST IN UPFRONT SOUL & DANCE

9.00 - 11.00 PM

TOUCH WITH DELI G  
LIVE MIXED GARAGE, HOUSE & SOUL MUSIC  
NON STOP FOR 2 HOURS

## EDINBURGH

FORTH FM  
EDINBURGH (97.3 FM)  
MON-FRIDAY  
0900-1200 TOM WILSON

## SATURDAY

17.00 - 20.00  
STEPPIN' OUT - TOM WILSON

## SUNDAY

19.00 - 22.00  
STEPPIN' OUT - TOM WILSON

## GLASGOW

RADIO CLYDE  
SATURDAY  
6.00 PM - 9.30 PM  
PAUL WELSH

## ISLE OF MAN

MANX RADIO  
FM 98.0 97.2 103.7  
AM 1368  
MONDAY TO FRIDAY  
6.30 - 9.00 PM  
NITE TIME WITH JUAN TURNER

## SATURDAY

1.00 - 5.00 PM  
JUAN TURNER  
THE AFTERNOON SHOW

## LONDON

KISS 100 FM  
TUESDAY  
STEVE JACKSON 7.00 PM - 9.00 PM  
COLIN FAVER 9.00 PM - 11.00 PM

## WEDNESDAY

COLIN DALE 9.00 PM - 11.00 PM

## FRIDAY

JUDGE JULES 7.00 PM - 10.00 PM  
BOBBY AND STEVE 10.00 PM - 1.00 AM

## SATURDAY

JUDGE JULES 4.00 PM - 7.00 PM  
DANNY RAMPLING 7.00 PM - 9.00 PM  
PAUL ANDERSON 9.00 PM - 11.00 PM  
SARAH HB 11.00 PM - 1.00 AM  
COLDCUT 1.00 AM - 3.00 AM

## MANCHESTER

RADIO WAVE 96.5 FM  
MON-FRIDAY  
3.00 - 7.00  
MIKE VITTI

## SATURDAY

05.30 - 9.00  
MIKE VITTI  
SATURDAY DANCE PARTY

## MERSEYSIDE

CITY FM 96.7 FM  
SATURDAY 6.00 - 10.00 PM  
PEZ TELLET

## MIDLANDS

MERCIA 97.0 & 102.9 FM  
FRIDAY  
7.00 PM - 10.00 PM  
MATTHEW WRIGHT

## N, IRELAND

DOWNTOWN RADIO  
SCHEDULE:  
MONDAY - TUESDAY  
10.00 PM TO 01.00 AM ANDY DEVINE

## WEDNESDAY - THURSDAY

10.00 PM TO 01.00 AM JERRY LANG

## FRIDAY

9.00 PM - 10.00 PM  
CANDY DEVINE; FRIDAY NIGHT DANCE

## SATURDAY

12.30 AM - 3.00 PM  
CANDY DEVINE

## SUNDAY

10.00 AM - CANDY DEVINE

## NORTH WEST ENGLAND

Q102.9  
SUNDAY 20.00 - 22.00  
2 HOURS NON STOP DANCE  
CLUBBIN' WITH Q - GLEN PAVIS

## SUNDERLAND

WEAR FM  
103.4 FM  
MONDAY - FRIDAY  
8.00 PM - 11.00 PM  
BOOGIE BASS & SOUL FISH  
THE UNDERGROUND SOUND OF HARDCORE DANCE  
WITH YO2 SPEN, SLP, TUBES & SMOOTH, MAZ &  
STU, GAY II GAY, DJ HUEY, & DON, B.JAM  
11.00 - 1.00 AM  
LAST RHYTHM  
GARY JAYE  
SATURDAY  
9.30 - 12.00 AM  
ALL THE WAY - WAYNE G. McDONALD

## THAMESMEAD, LONDON

RTM RADIO 103.8 FM  
MONDAY TO FRIDAY  
15.30 RAY BRADSHAW

SUNDAY 17.00 - 19.30  
GRUMPY BROWN

## WALES

RED DRAGON FM  
103.2 and 97.4 in STEREO  
1359-1305 MW  
SATURDAY  
6.00 PM - 3.00 PM  
KRIS HILL'S HITMIX '94

## WEST MIDLANDS

BEACON RADIO  
97.2 FM  
SATURDAY  
6.00 PM - 1.00 AM  
NEIL JACKSON - DANCE PARTY

Due to two letters from a department of the DTI threatening the Editor with up to two years imprisonment, we regret we are no longer able to print renegade radio listings.





**daniel poole.  
menswear  
london**

**brand new love peace  
death techno tribalman.  
the shop  
67 neal street  
covent garden**



DISCO SOUNDS & LIGHTING

# MISTER D.J.

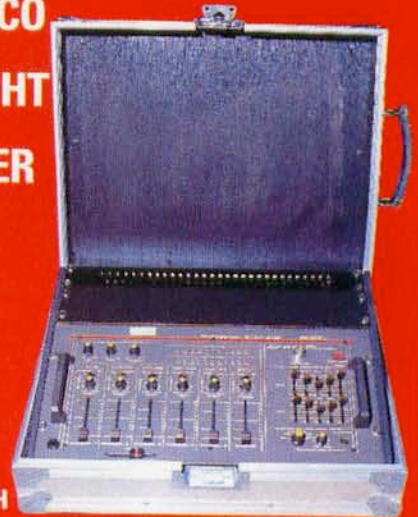
114 Broadway, Leigh-on-Sea, Essex SS9 1AA. Tel: (0702) 471334 Out of hours: 0831 275329

## QL STUCCO PRO FLIGHT TURNTABLE CASE



QL STUCCO PRO FLIGHT TURNTABLE CASE, FOAM LINED, BUTTERFLY CATCH AND LEATHER CARRYING HANDLE. £69.99

## QL STUCCO PRO FLIGHT 19" MIXER CASE



QL STUCCO PRO FLIGHT 19" MIXER CASE, FITTED WITH SLOPING RAIL, BUTTERFLY CATCH AND LEATHER CARRYING HANDLE £69.99

ALSO AVAILABLE 200W RMS AMPLIFIED CONSOLE FITTED WITH ELECTRO VISION WS90DJ MIXER, DESIGNED TO BE USED WITH SEPARATE TURNTABLES. £499.99

## QL STUCCO PRO FLIGHT 12" CASE



HOLDS 100 12" SINGLES, BUTTERFLY CATCH & CARRYING HANDLE. £54.99

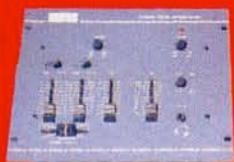
## THE BEST MIXING PACKAGES, PRICE INCLUDES:-

2 X PRO 150 TURNTABLES  
2 X MAGNETIC CARTRIDGES & STYLII  
2 X SLIP MATS  
HEADPHONES & ALL LEADS



## SELECT YOUR OWN PACKAGE

(OTHER PACKAGES ALSO AVAILABLE INCLUDING KAM, SOUNDLAB & TECHNICS.)



WITH ELECTRO VISION SL200 £315.00



WITH XFADE DSM15 + TRIGGER £350.00



WITH MADE 2 FADE GM25 £340.00



WITH MADE 2 FADE GM40 + DIGITAL ECHO £380.00



WITH MADE TO FADE GM50 + DIGITAL SAMPLER £424.00



WITH GEMINI PMX7 £365.00



WITH GEMINI PMX12 £385.00



WITH GEMINI PMX15 + TRANSFORMER SWITCHING £420.00



5 Highcliff Drive  
Leigh-on-Sea  
Essex SS9 1DQ

# MISTER D.J.

Tel: (0702) 471334

Out of hours:  
0831 275329

• HIRE • SAME DAY LOW COST MAIL ORDER • SALES • SERVICE • INSTALLATIONS •

**OPENING TIMES: MON-FRI 10.00am-10.00pm**  
**SATURDAY 9am-5.30pm.**



**MIXING  
PACKAGES  
FROM £250  
inc VAT**

**STANTON 680  
LIMITED EDITION  
MATCHED PAIR  
ONLY  
£59.99**

**COFFIN  
CASES  
FROM £159  
inc VAT**

MIXERS	
XFADE DSM15	£99.99
MADE 2 FADE GM25	£85.00
MADE 2 FADE GM40	£125.00
MADE 2 FADE GM50	£168.00
ELECTRO VISION	
SL2000	£69.00
ELECTRO VISION	
WS90DJ	£159.00
GEMINI PMX7	£119.00
GEMINI PMX12	£129.00
GEMINI PMX15	£145.00
GEMINI PMX2000	£325.00
GEMINI PDM6008	£345.00
GEMINI PDM7008	£749.00
GEMINI DS824-24 SEC	
SAMPLER	£340.00
NUMARK DM1075	£195.00
NUMARK DM1175	£345.00
NUMARK DM1475A	£585.00
NUMARK DM1760	£525.00
NUMARK DM1775A	£925.00
NUMARK DM1912	£925.00
NUMARK DM1975	£1395.00

VESTAX PMC005	£155.00
VESTAX PMC05 TRIX	£205.00
VESTAX PMC09 MKII	£325.00
VESTAX PMC10	£265.00
VESTAX PMC15	£370.00
VESTAX PMC15SL	£595.00
VESTAX PMC20	£795.00
VESTAX PMC40	£895.00
VESTAX PMC46	£895.00

DECKS	
SOUNDLAB DLP1600	£89.00
SOUNDLAB DLP1R	£115.00
SOUNDLAB DLP3	£169.00
SOUNDLAB RT12D	£48.50
PRO150	£149.99
TECHNICS SL'S	POA
KAM BELT DRIVE + FITTED	
STANTON	£145.00
KAM DIRECT DRIVE + FITTED	
STANTON	£198.00

CD PLAYERS	
VESTAX CD11	£845.00
VESTAX CD33	£1099.00

SOUNDLAB CD1200	£169.00
SOUNDLAB CD12100	£449.99
DENON DN2000F	£985.00
DENON DN2700F	£1995.00
LIGHTING	
ABSTRACT TWISTER2	£95.00
ABSTRACT	
HYPERMOON	£155.00
ABSTRACT FUTURES CAN	
150	£299.00
ABSTRACT FUTURES CAN	
CONTROLLER	£195.00
ABSTRACT WILDSTAR	£154.00
MARTIN MINISTAR 500	£189.00
MARTIN STARFLASH 300W	
WHITE	£95.00
MARTIN STARFLASH 300W	
COLOUR	£129.00
MARTIN ROBOZAP	£389.00
RYGER CHALLENGER 250	
(NEW)	£579.00
RYGER CHALLENGER	
CONTROLLER	£229.00
4 HEAD MIRROR HELI	£44.99

SMOKE MACHINES	
MARTIN JUNIOR 700 + 5 LTR	
FLUID	£145.00
MARTIN MAGNUM 1200 + 5 LTR	
FLUID	£195.00
MARTIN MAGNUM 1600 + 5 LTR	
FLUID	£345.00
EX DEMO ELECTRO VISION	
REMOTE + FLUID	£90.00

STANDS	
COMBINED GOALPOST LIGHTS & DECK STAND	
1200MM	£94.00
COMBINED GOALPOST LIGHTS & DECK STAND 1800MM	99.99
STANDARD CONSOLE	
STAND	£32.99
TBAR LIGHTING STANDS	
FROM	£49.99

FLIGHT/RECORD & CD CASES	
QL PRO FLIGHT STUCCO SL1200/1210	£69.99

QL PRO FLIGHT MIXER-MATCHING FOR	
ABOVE	£69.99
COFFIN CASES (LOADS OF VERSIONS) FROM	
CD100 FIBRE	£29.75
CD60 WOOD	£25.99
CD100 WOOD	£29.99
LP70 FIBRE	£24.50
SP300 FIBRE	£24.99
SP500 FIBRE 7"	£28.99
CUSTOM CASES AVAILABLE	POA

**MUSIC  
FACTORY  
SERVICE  
STATION**

**LP CASES  
FROM  
£25  
INC VAT**



DNA 200 (100W + 100W) £259.00  
DNA 400 (200W + 200W) £359.00

FOUR POWER RATINGS  
IN WATTS R.M.B. BOTH  
CHANNELS DRIVEN

DNA 600 (300W + 300W) £459.00  
DNA 900 (450W + 450W) £599.00

**5 YEAR PARTS AND LABOUR GUARANTEE ARE ON DNA AMPLIFIERS**

\* INDEPENDENT POWER SUPPLIES WITH TWO TOROIDAL TRANSFORMERS \* TWIN LED VU METERS \* LEVEL CONTROLS  
\* ILLUMINATED ON/OFF SWITCH \* STANDARD 775MV INPUTS \* OPEN AND SHORT CIRCUIT PROOF \* LATEST MOS-FETS  
FOR STRESS FREE POWER DELIVERY \* HIGH SLEW RATE \* VERY LOW DISTORTION \* ALUMINIUM CASE \* DNA600 &  
DNA900 FAN COOLED WITH DC LOUDSPEAKER/THERMAL PROTECTION AND 2 SECOND ANTI-THUMP DELAY

**FLIGHT CASED 1x12**  
100 WATTS RMS  
**£99.99**  
(Also in 200W, 300W)



Dimensions:  
22" High  
15" Wide  
12" Deep

**FLIGHT CASED 1x15**  
100 WATTS RMS  
**£139.99**  
(Also in 200W, 300W, 500W)



Dimensions:  
28 1/2" High  
18 1/2" Wide  
14" Deep

**FLIGHT CASED 12 & 15**  
200 WATTS RMS  
**£169.99**  
(Also in 400W, 600W)



Dimensions:  
32" High  
24 1/2" Wide  
14" Deep

**FLIGHT CASED 1x18**  
400 WATTS RMS  
**£209.99**  
(Also in 600W)



Dimensions:  
34 1/2" High  
20 1/2" Wide  
17" Deep

AVAILABLE IN ALL COLOURS AND VARIOUS POWER RATINGS

**GOT A CHEAPER QUOTE? - TELL US BEFORE YOU BUY!**  
**WE WILL ENDEAVOUR TO MATCH OR BEAT IT**

OR FOR FURTHER INFORMATION ABOUT THIS ADVERTISEMENT FILL IN REN 3408

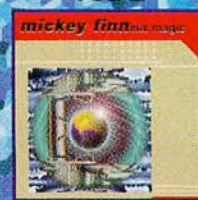




**THE ULTIMATE DANCE CD COLLECTION**



XX4  
CARL COX  
VOL 1



XX8  
MICKEY FINN  
VOL 1

**PRICES:CD'S COST £8 EACH, BUY 7 GET 8TH CD FREE!**

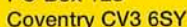
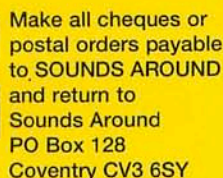
## THE VERY BEST 6 TAPE PACKS AVAILABLE



**DJ'S INCLUDED**  
1:MICKY FINN  
2:CARL COX  
3:SLIPMATT  
4:RATTY  
5:GROOVERIDER  
6:RANDALL

**PRICES: ALL 6 PACKS ARE £11 EACH, BUY ALL 4 AND GET A FREE CD!**

**CREDIT CARD HOTLINE 0203 695557    CUSTOMER SERVICES 0203 694467**



Cheque ☐ PO ☐ Access ☐ Visa ☐ Card No

Name \_\_\_\_\_

Address \_\_\_\_\_

Post Code \_\_\_\_\_ Tel No. \_\_\_\_\_

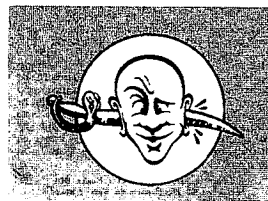
Please Allow for 28 days delivery







# CLUB LISTINGS



**FOR INCLUSION IN GENERATOR'S FREE CLUB LISTINGS PAGE, FAX BARNEY ON (071)454-7854 WITH ALL YOUR DETAILS BEFORE THE 10TH OF EACH MONTH. THEY WILL BE INCLUDED IN THE FOLLOWING MONTH'S ISSUE. FLYERS AND LISTINGS SENT BY POST SHOULD ARRIVE BEFORE THE 10TH.**

## LONDON AND THE SOUTH EAST

**The Final Frontier at Club UK, Wandsworth**  
25th March Spicelab (Frankfurt)  
1st April Eatstatic & R.H.C.  
18th April Zipper (Adamski's New Project).  
INFO ON: 081 877-0110

**Sex, Love & Motion at The Soundshaft**  
Residents Russ Cox, Keith Fielder and Paul Tibbs  
Every Saturday night 10.30pm till late with excellent guests.  
INFO ON: 081 547-0113

**Leisure Lounge at 121 Holborn, EC1**  
Opening on Saturday 2nd April 10pm-10am.  
Opening night D.J.s: Fabi Paras, Dean Thatcher, David Holmes, Graeme Park, Rad Rice  
INFO ON: 071 242-1345

**Moral Panic at a central London location**  
16th April 10pm-6am.  
Featuring: Andrew Weatherall, John Kelly, The Dust Brothers.  
INFO ON: 071 737-6199

**Eurobeat 2000 at The Limelight, Shaftesbury Ave.**  
Every Thursday  
31st March 1994 - NYC's finest - Lenny Dee & residents.  
7th April 1994 - DJ Hell, T23 & Alex Hazard.  
14th April 1994 - Adam X, Jimmy Crash, Heather Heart & Dave Clarke.  
21st April 1994 - Mrs Wood, Brenda Russell, Vikki Red & Marie Chantal.  
INFO ON: 081 450-4506

**Once Upon A Time at Wembley**  
Saturday 9th April 8pm - 6am.  
D.J.s: Paul Oakenfield, Tony Humphries, Graeme Park, Eric Powell, Mixmaster Morris, Banco de Gaia, Pete Namlook.  
INFO ON: 061 720-8598

**Sabresonic at Happy Jax, Arch 5, Crucifix Lane SE1**  
Every Friday 9pm - 2:30am.  
£5 entrance fee.  
25th March 1994 - Andrew Weatherall, Tony Sapi-  
ano & Spicelab Live.

**Turnmills, 63b Clerkenwell Road EC1**  
Wednesday night FIN(Techno night), D.J.s: Kozmik Chantelle, TKD (New York)  
10pm - 6 am.  
Thursday Night "Free the Feeling", Happy & Progressive house.  
Resident D.J.s: Dave Deller, Matt Maurice.  
Fridays at Turnmills "Innerversion",  
Trance/Techno.  
D.J.s from DIY: Dave Clarke, Aztek & loads more.  
£6 NUS, £7 with a flyer.  
INFO ON: 0891 516666

**Open All Hours at The Ministry of Sound**  
Every Friday with residents Darren Emerson, Harvey & Jim Masters.  
25th March 1994 - Laurent Garnier, Craig Walsh, Smokin Jo  
INFO ON: 071 378 6528

**Strutt, 4 Grays Inn Road WC1**  
Every Sunday 8pm - 1am, £5 entrance fee.  
27th March 1994 - Paul Daley & Fabio Paras.  
3rd April 1994 - With residents Rad Rice & Nick James.

**Vision present 'a serious party' at the Astoria, Charing Cross Rd.**  
31st March: featuring Top Buzz, Ellis D, SS and DJ Rap.  
10pm - 10am.  
INFO ON: 071 371-3297

**The Gardening Club - Covent Garden**  
INFO ON: 071 497-3153

**The Pinch with Chris James & Guests**  
12th April 1994 - Paul Newman.

19th April 1994 - Jon Nelson.  
26th April 1994 - Fabio Paras.

**Club for Life**  
1st April - On tour at the Sound Factory, Leeds.  
2nd April - Danny Rampling, Brandon Block, Chris & James Marshall.  
9th April - Dave Dorrell, Lisa Loud, Paul Woods.  
16th April - Allistair Whitehead, Darren Emerson, Fabio Paras.  
23rd April - "Just Can't Get Life", Judge Jules & The Boot Boys.

**Centrefold at the Cross, Kings Cross**  
26th March 1994 10pm - 4am: Dave Dorrell, Craig Campbell  
Phil Mison.

**Mindwarp by XXX Promotions, Colchester Hippodrome, High Street, Colchester, Essex.**  
Sunday 3rd April 1994 8pm - 6am.  
Entrance fee: £10  
D.J.s: Carl Cox, Ratty, Slipmatt, Mickey Finn, Dope on Wax, Joker & S.W.1.  
INFO ON: 0850 597561

**The Cherub Assembly at Zen's, Dartford, Kent**  
Monday 4th April 1994.  
D.J.s: Justin Robertson, Jeremy Healy, Jon of the Pleased Wimmin, Brandon Block, and Syers - Generator's finest!  
£5 before 9pm and £7 after.  
INFO ON: 0322 222423

**Fruit Club at the Brunel Rooms In Swindon, every Friday.**  
1st April 1994 Randall, Martin Pickard  
8th April 1994 Fabio, Top Buzz, Billy Nasty  
15th April 1994 Donovan 'Badboy' Smith, DJ Die  
22nd April 1994 Ray Keith, Luvdup Twins  
29th April 1994 DJ Rap & Menace



*Checkpoint Charlie at the After Dark Club, Reading*  
9pm - 2am Thursdays ever fortnight.  
£5 entrance fee.  
14th April 1994 - Rocky & Diesel.  
28th April 1994 - Jon (Pleased Wimmin).  
INFO ON: 081 995-6229

#### *The Wok Club*

1st April at the Upper Deck, 4-6 Woodbridge Road, Guildford.  
£5 entrance fee.  
9pm - 2am.  
DJ: Steve Proctor.

#### **SOUTH WEST**

*Pure Sex, The Gaiety Suite, South Parade Pier, Portsmouth*  
April 2, 9pm-2am: Terry Farley & Pete Heller with residents Stu Rising & Steve Conway..  
INFO ON: 070 564-2764

#### *Deja Vu*

Saturday 2nd April 1994 at the Pavillion Ballroom, Bournemouth with D.Js Femi B, Rob Acteson, Frankie Bones & Greg B.  
£8 in advance  
INFO ON: 020 231-7277

#### *Sucosso*

Sunday 3rd April 1994 at the Venue, Tower Park, Poole with Fabi Paras, Darren Emerson, Rad Rice & Steve Oates.  
INFO ON: 020 271-5960

#### *Bump n Hustle*

Saturday 9th April with D.Js Jon Coomer & Bob Povey at The Vibe in Old Christchurch Road, Bournemouth.

#### *Tokyo Sex Whale*

On 9th April 1994 at the Easton Community Centre, Kilburn Street, Bristol with James Munro, Tin Tin & Ben Parker.  
9pm - 3:30am  
INFO ON: 0272 424180

#### *Ruffneck Ting*

On 9th April 1994 at the New Trinity Community Centre, Bristol.  
D.Js Fabio, Randall & Dazee with MC Megatron.

#### **MIDLANDS**

#### *Renaissance*

*At the Conservatory, Willow Road, Derby.*  
9pm - 2am every Saurday.  
2nd April 1994 - Dave Seaman & Ian Ossia.

9th April 1994 - Daniele Davoli & Ian Ossia.  
16th April 1994 - Justin Robertson & J. Digweed.  
23rd April 1994 - Masters At Work (USA) and John Digweed.  
30th April 1994 - "Bank Holiday Special" with Alis-tair Whitehead & John Digweed.

#### *Renaissance's "2nd Night"*

*at the Bakers, Broad Street, Birmingham.*  
2nd April 1994 - Marc Auerbach & John Digweed.  
9th April 1994 - Smokin Jo & John Digweed.  
16th April 1994 - Daniele Davoli & Ian Ossia.  
23rd April 1994 - Mike Pickering & Ian Ossia.  
30th April 1994 - Terry Hunter (USA), Ian Ossia, John Digweed & Nigel Dawson.  
INFO ON BOTH CLUBS: 0782 714224

#### *Club Kinetic*

*At the Leisurebowl, Longton, Stoke-On-Trent.*  
Every Friday 8pm-2 am.  
With residents Brisk, Daba & MC Connit.  
Entrance fee: £8 members, £10 non-members.  
1st April 1994 - Swan-E & Slipmatt.  
8th April 1994 - Ratty, Brisk & Simon Bassline Smith.  
15th April 1994 - LTJ Bukem, Frost, Fabio & Grooverider.  
22nd April 1994 - (Techno Night) with Carl Cox, Frank de Wulf, Loftgroover.  
INFO ON: 0602 501251

*Venue 44 in Mansfield present their 2nd birthday party on 2nd April with D.Js John Kelly, Gordon Kaye, Jools & a host more.*  
10pm - 8am, entrance fee - £15.  
INFO ON: 0623 22648

#### *Quest at the Que Club, Birmingham*

30th April 1994. 8pm - 8am.  
Main Arena: Fabio, Ratty, Frost, Randall & more.  
Arena II: Andy Evans, Sean Wishart, Robert Caton & more.  
INFO ON: 0902 711619

#### **NORTH**

#### *Soundclash at the Music Factory, Leeds*

4th April 1994. Children of the Bong (LIVE) & Beaumont Hannant with Curly & Mark Bishop.  
21st April 1994 - Alex Paterson (ORB), Rootsman & Chris Maddel.  
INFO ON: 0532 470480

#### *Rise, at The Leadmill, Sheffield*

Every Friday - 1st April 1994 Glenn Gunner.  
8th April 1994 Jon of the Pleased Wimmin.  
15th April 1994 Tom Wainwright.  
22nd April 1994 DJ Disciple.

29th April 1994 Farley "Jackmaster" Funk with resident Sully (Beeswax Records).  
INFO ON: 0709 363126

#### *Rockshot, Newcastle.*

Every Thursday, and hosting their 9th birthday party on the 7th April 1994 with Tom Caulker & Tony Humphries.  
Entrance fee: Advance £7, on the door £10  
INFO ON: 091 261-2154

#### *Wild Life*

*Every Saturday at 55 Leeds Road, Bradford, W. Yorks.*  
2nd April 1994 with Andy Carroll & Girls on Top.  
9th April 1994 with Steve Proctor & Curtis Zack.  
Entrance fee: £8. 9pm - 3am.  
INFO ON: 0374 741366

#### *Energy House*

*Every Saturday from 10pm - 8am. At Fourth Bank, Quayside, Newcastle-Upon-Tyne.*  
DJs Tosh, Diane, Carlos, T.N.T. Destroy & many more.

#### *Groovelicious meets Hard Times*

*At Barkay, 4a South Street, Manchester.*  
Thursday 14th April, 10pm till late, with DJs Mark Hogg, Jamie Scahill, Elliott Eastwick and Miles Holloway.

#### *Angels at Curzon Street, Burnley.*

2nd April 1994 - Hyper Go Go.  
9th April 1994 - Welly.  
16th April 1994 - Carl Cox  
23rd April 1994 - Retro, PA by Manic.  
30th April 1994 - PA by TC 1991, 92, 93, 94.

#### *Transform at the Hacienda*

Wednesday 20th April, with Laurent Garnier, Craig Walsh & Alex Knight.

#### *Shine at the Hacienda, Manchester*

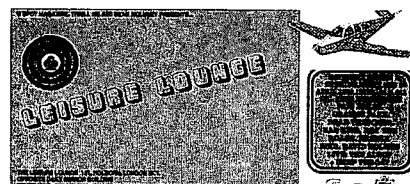
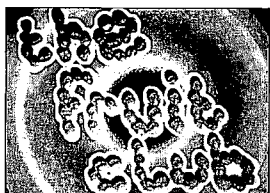
On Wednesday 8th April with Kenny Carpenter & residents Alistair Whitehead & Tim Lennox.

#### *Vibes at the Basement*

*256 Great Horton Road, Bradford*  
With DJs Sammon, Jack Daniels & guest DJs Tony Ross & Rob Tissera.  
INFO ON: 0274 395076

#### **SCOTLAND**

See Tim Barr's 'North of the Border' column for all your Scottish dancefloor needs.







## Quaff Records Soho

SPECIALISTS IN DANCE MUSIC, COVERING CLUB CULTURE

Vinyl, Cds, Jackets, T-Shirts, Bags, Boxes, Slipmats.

**2 Silver Place London W1R 3LL**

(it's the walkway between Beak Street and Ingestre Place)

TEL **071 287 0705** FAX **071 434 1788**

coproduction of am 0850 315 337

## — fibre OPTIC — RECORDS

SOUTH WARWICKSHIRE'S 1st & LEADING DANCE MUSIC SPECIALIST

### THE BASEMENT FLOOR

- REVIVE CLOTHING (formerly Johnnys) -  
**31 WARWICK STREET, LEAMINGTON SPA**  
WARWICKSHIRE. Tel: 0926 885551

TECHNO • GARAGE • PROGRESSIVE HOUSE • ACID  
HARDCORE • EURO/US IMPORTS • WHITE LABELS / PROMOS  
DJ TAPES • FLYERS • TICKETS • CLUB EVENTS • MERCHANDISE

**NO ORDINARY SHOP, EXPERIENCE THE DIFFERENCE!!**



FOR LISTS  
PHONE OR SEND  
A SAE To...

# C

## HAMPION

THE HARDCORE/JUNGLE MAIL ORDER  
RECORD SPECIALISTS

TREMAINE LYNN RD GT BIRCHAM  
KING'S LYNN NORFOLK PE31 6QW

**0485.23616**

SOUNDS

## ITS A GLORIOUS LIFE SILK SCREEN PRINTING

By Specialists on:-

TEE SHIRTS ( LONG & SHORT SLEEVE )  
SWEATSHIRTS • RECORD BAGS  
SLIP MATS • HATS & CAPS • LEISUREWEAR  
PROMOTIONAL ITEMS

**SUPERB FULL DESIGN  
AND ARTWORK FACILITIES**

NO ORDER TOO SMALL OR LARGE

and at

## UNBEATABLE PRICES

WHOLESALE CATALOGUE ALSO AVAILABLE FOR WICKED  
ORIGINAL CLUBWEAR DESIGNS INCLUDING: WHITEDOVE,  
STRONG ERB, DUB WAR & IT'S A GLORIOUS LIFE.

PLEASE RING FOR DETAILS!

STUDIO: UNIT 36 DRCA BUSINESS CENTRE  
CHARLOTTE DESPARD AVENUE LONDON SW11 5JE  
TEL / FAX 071 - 498 7515 MOBILE 0836 606476

## RAGE RECORDS



**SOUTH WALES NO.1 SUPPLIER  
OF SPECIALIST UNDERGROUND  
DANCE MUSIC**

DAILY DELIVERIES OF ,TECHNO,  
GARAGE ,HOUSE, JUNGLE AND  
US + EURO IMPORTS,  
WHITE LABELS AND UK 12s  
ALSO TOP DJ. MIX TAPES.

FOR MAIL ORDER AND DJ BOOKING ENQUIRE TEL. 0850 520758  
**25 OXFORD STREET (ABOVE KIRKS) SWANSEA. TEL. 0792 648806**



**0532 445835**

**LEEDS UNDISPUTED NO 1 DANCE  
SPECIALISTS.**

**WORLDWIDE IMPORT  
DELIVERIES DAILY.**

BRITISH EURO + AMERICAN  
DANCE VINYL CD + CASSETTES.  
DJ ACCESSORIES ie TECHNICS  
TURNTABLES/RECORD CASES/  
CARTS + STYLUS/MIXERS/  
SLIPMATS/T SHIRTS/GIG  
TICKETS. ALSO SECOND HAND  
12" ALWAYS IN STOCK INC'  
RARITIES. "YOU NAME IT!! IF  
IT'S TO DO WITH THE DANCE  
MUSIC INDUSTRY WE'VE  
GOT IT!"

UNIT C4 THE CORN EXCHANGE  
LEEDS LS1 7BR  
TELE/FAX 0532 445835.



# STRICTLY Hardcore / STRICTLY UNDERGROUND

## THE LEADING LABELS FOR RAVE

### SINGLE / COMPILATION ALBUMS.

## ★ THE COLLECTABLE SERIES ★



STHC LP 1 • STHC CD 1 • STHC MC 1  
ILLEGAL RAVE 1991 - 1992



STHC LP 3 • STHC CD 3 • STHC MC 3  
ILLEGAL PIRATE RADIO



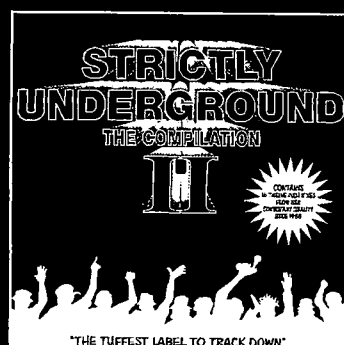
STUR LP 2 • STUR CD 2 • STUR MC 2  
SONIC EXPERIENCE • DEF TIL DAWN  
(THE TRUE RAVE SCENE)



STHC LP 2 • STHC CD 2 • STHC MC 2  
ILLEGAL RAVE II 1992 - 1993  
BACK TO THE UNDERGROUND SCENE



STHC LP 4 • STHC CD 4 • STHC MC 4  
ILLEGAL PIRATE RADIO II



STUR LP 3 • STUR CD 3 • STUR MC 3  
STRICTLY UNDERGROUND COMP II

DISTRIBUTED BY SRD 081 802 0088

## ALBUMS COMING SOON TO A RAVE NEAR YOU

ILLEGAL RAVE III - KEEPING THE VIBE ALIVE • STRICTLY UNDERGROUND - EXCLUSIVE REMIXES  
MDEMM - HAPPY PEOPLE, HAPPY HOUSE • STRICTLY Hardcore - Hardcore JUNGLISTIC FEVER



QUOTE HOTLINE



**081-590-9255**

SUNDAYS & EVENINGS

0374 - 143370

0860 - 554404

# DISCO

Supplies

SOUND & LIGHTING SPECIALIST

**DEMONSTRATIONS  
DAILY**



**ALL PRICES INC. VAT**



**EASY PARKING**

**ALL PACKAGES ARE  
CASH PRICED PLEASE  
ADD 2% FOR CREDIT  
CARD AND £12 FOR  
CARRIAGE, 1-2 DAY**

## THE VERY BEST IN MIXER PACKAGES CONTINUES INTO 1994 THE CHOICE IS YOURS!

All packages include Stanton or Ortofon Cartridges and Stylus (ex DLP 1600 with Std. Carts)  
Technics, Slipmats & Audio leads, 1 x pair headphones order now to avoid disappointment (Please  
add £20 to any package for Beyer DT211 Headphones)

	Technics SL1210's	Pro 150	Soundlab DLP1	Soundlab DLP1600	Soundlab DLP3
Roclab MRT60	£849 inc.	£424 inc.	£429 inc.	£334 inc.	£489 inc.
Kam GM25	£785 inc.	£404 inc.	£369 inc.	£319 inc.	£465 inc.
Kam GM40	£813 inc.	£424 inc.	£387 inc.	£339 inc.	£489 inc.
Kam GM50	£864 inc.	£453 inc.	£457 inc.	£389 inc.	£539 inc.
Gemini PMX 12A	£793 inc.	£435 inc.	£393 inc.	£324 inc.	£499 inc.
Gemini PMX 15A	£832 inc.	£449 inc.	£429 inc.	£359 inc.	£519 inc.
Citronic SM150	£852 inc.	£495 inc.	£445 inc.	£432 inc.	£579 inc.
Citronic SM250	£893 inc.	£579 inc.	£529 inc.	£464 inc.	£645 inc.
Citronic SM250S	£1049 inc.	£735 inc.	£687 inc.	£617 inc.	£765 inc.
Citronic SM250GS	£1029 inc.	£815 inc.	£769 inc.	£717 inc.	£855 inc.
Citronic Mastermix	£1109 inc.	£759 inc.	£709 inc.	£639 inc.	£849 inc.
MTX MX300	£1295 inc.	£849 inc.	£795 inc.	£765 inc.	£915 inc.
MTX MX250	£1119 inc.	£769 inc.	£719 inc.	£649 inc.	£819 inc.
MTX MX400	£1569 inc.	£1229 inc.	£1169 inc.	£1106 inc.	£1279 inc.
Vestax PMC005	£819 inc.	£455 inc.	£439 inc.	£379 inc.	£553 inc.
Vestax PMC05 Trix	£879 inc.	£629 inc.	£479 inc.	£419 inc.	£569 inc.
Vestax PMC09	£955 inc.	£629 inc.	£579 inc.	£512 inc.	£645 inc.
Vestax PMC15	£1065 inc.	£685 inc.	£667 inc.	£614 inc.	£732 inc.
Vestax PMC15SL	£1239 inc.	£839 inc.	£839 inc.	£749 inc.	£929 inc.

**PRICES REDUCED TO SUIT YOUR POCKET**  
**WE LEAD OTHERS FOLLOW - "WATCH OUT FOR MISLEADING PRICES!"**

**Britain's Biggest, Brightest Discount Store**

OUR MASSIVE SHOWROOM IS OPEN MONDAY - SATURDAY 9.30-5pm  
All the best in Sound & Lighting... Credit Facilities... Mail Order... Part Exchange... Repairs  
SUNDAY HOTLINE & OUT OF HOURS - MAIL ORDERS TAKEN ANYTIME - CALL ☎ 0374 143370

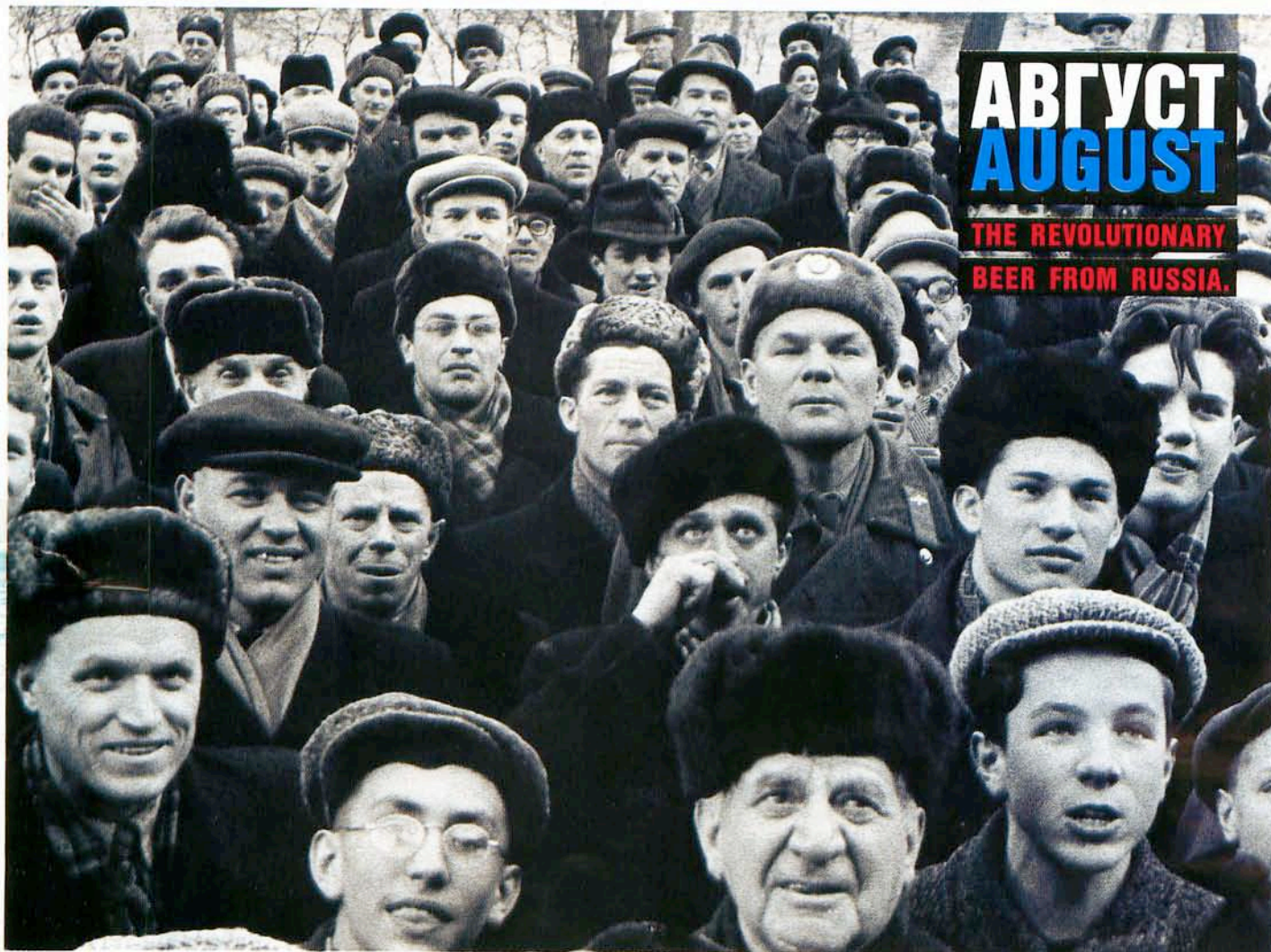
**NOW** FOR A LIMITED PERIOD  
**18 MONTHS WARRANTY**  
ON ALL PACKAGES EX CROSSFADE AND STYL

**888 HIGH ROAD • CHADWELL HEATH • ESSEX • 081-597-0119**



**КУПИТЕ НАШЕ ПИВО**

**BUY OUR BEER**



**АВГУСТ**  
**AUGUST**

**THE REVOLUTIONARY  
BEER FROM RUSSIA.**

**ОТДАЙТЕ ВАШИ ДЕНЬГИ**

**WE NEED YOUR MONEY**



## DESTINY THE CREAM

APRIL BANK HOLIDAY ALLNIGHT EVENTS at OSCARS, THE PIER,  
CLACTON, ESSEX.  
Rise 'n' Shine Times from 8pm to 6am. BOTH EVENTS.  
Free Entry into Sea Life Aquarium, Large chill out areas, 7 different rooms  
of sound, Sea views, Professional dancers, Dance platforms, Licensed bars,  
V.I.P. room,  
ALL UNDER COVER.



**Saturday 2nd April.  
Bank Holiday Weekend.  
8pm-6am**

**Hard House/Trance**

**TREVER ROCKCLIFF**

**CHARLIE HALL - STEVE PROCTOR**

**CHOCI - SCOTT BRAITHWAIT**

**KEITH BOYNTON - IAN WRIGHT.**

**Garage/House**

**DOMINIC MOIR - BUSTA BROOKER**

**CHOCI - DAVE VALENTINE**

**ASHLEY K - STEVEE B.**

**Hardcore**

**FABIO - GROOVERIDER**

**SLIPMATT - DJ RAP - RANDALL**

**FORCE - SYLES - DOUGHNUT**

**Techno**

**COLIN FAVER - LOFT GROOVER**

**WARLOCK - AB45 - ANTON**

**NAUGHTY NOISE - JUST COOL T.**

**Back To House**

**IAN WRIGHT - ADAM - ALI JAMES**

**JAMIE SMART - COOKEE**

**MARTIN**

**Saturday 30th April.  
Bank Holiday Weekend.  
8pm-6am**

**Hard House/Trance**

**PHIL PERRY - AL MCKENZIE**

**COLIN HUDD - IAN WRIGHT**

**Garage/House**

**TONY GRIMLEY - GARTH COOKE**

**CHOCI - BUSTA BROOKER**

**MATT FROST.**

**Hardcore**

**JUMPING JACK FROST**

**LTJ BUKEM - PILGRIM - SY**

**MICKY FINN - GE REAL**

**+ RESIDENTS.**

**Techno**

**AB45 - DAZ SAUND - CLARKEE**

**THE SAUCE MORE GUESTS T.B.C.**

**Back To House**

**STEVEE B - ALI JAMES**

**STEVE FREIND - ADAM**

**MARK SHEARS.**

<<TICKET>>

<<£12.00>>

(+10% MAX. BOOKING  
FEE)

THE BIGGEST CLUB EVENT IN THE COUNTRY

WE ADVISE YOU TO BUY NOW TO AVOID MISSING OUT!!!

0255 424268, 427866, 0850 427133, CREDIT CARD 0733 60075

MEMBERSHIP 1994. Send to: Destiny/The Cream, The Pier,  
Clacton - on - Sea, Essex, CO15 1QX

Name \_\_\_\_\_

Address \_\_\_\_\_

Age \_\_\_\_\_

Date of Birth \_\_\_\_\_

**FREE**