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FROM THE FROMR



Io...the seventh moon of Jupiter...an astronomical enigma...the only body in the solar system other than the earth known to be volcanically active today. It's a faraway place...a beautiful and dangerous place...an untouchable place...it simply exists. It is also the first full-length album from M.L.O., the acclaimed collaboration between Jon Tye and Pete Smith on Rising High. And the soundtrack from a forthcoming film of the same name that will be shown to live accompaniment on the Pink Floyd tour that will take place later this year.

Jon and Pete see the fruits of their intense fourteen day labour in one of the world's leading multimedia studios as "real ambient music, not just for the passive chill-out, music that will actively slow the heartbeat down, not 'thrash ambient' that the likes of Reload produce." Their influences range from the likes of Eric Satie and the intellectual salon music of his era to the more predictable reference point of dubby, modern techno, though they feel, perhaps rather contentiously, that "ambient music can exist in isolation from the rest of the dance music arena". Can it? Take a trip to Io, and find out.

Ever felt guilty about not going to church on a Sunday morning? Ever sat on the tube coming back from a bit of a bash and seen other people in freshly pressed suits, clutching bibles? Maybe you've even been

accosted by one of those young camouflaged religious automota with that vacant glaze in their eyes. Anyway, now you can feel good about yourself thanks to that most innovative of stateside technoheads, Moby. Get back and slap on his latest release, 'Hymn', on Mute Records for instant transcendental gratification.

'Hymn' is an exquisite mix of classic avant-garde and contemporary electronica which perfectly fuses the ethereal with the anthemic. Worthy of special note are the superb European edit, the stunning 35 minute ambient version and cover star Laurent Garnier's superb Wake Up mix. In the UK at the time of going to press, by the way, Moby refused to be taken by car to the location of his video shoot. 'What?', you say, 'I thought he'd just made a packet from that Toyota TV commercial.' Wrong again, apparently the music used, although sounding extra-extraordinarily like the chart-topping 'Go', had nothing to do with him. Oh, yeah, and Simon Bates is a top DJ...





'Must be the Music' is the latest offering from the hardest partygoers, all round good eggs and largest consumers of draught Holsten on Deconstruction - Hysterix. This time the lads, who last year gave us the Sasha-mixed 'Talk to Me' and 'Pressure' (the former pressed and promoed, though strangely never released up to now) are back and more than ably assisted by the vocal talents of both Marie Harper on lead and Sally Marsh on backing vocals.

The record and band are testament to all that is good in UK clubland: uplifting song based music that's equally as good on vinyl as it is live, as anyone who's seen them perform alongside D-ream, or at one of their many well-received performances in Miami or London will acknowledge. The 'Musl be the Music' package, by the way, comes complete with two K Klass mixes and a Hysterix mix; as well as a welcome return for 'Talk to Me', which has been doing brisk business on the high stakes used vinyl market.

Catching hold of 'Tokyo' Tony Quinn (Hysterix originally met up on the Tokyo clubscene in clubs like Gold, Yellow and Picasso) is a tricky task, unless you happen to be in a club, bar or aeroplane, so we got hold of Dicky instead: "Yeah, we're confident this is going to happen, you realise this is your destiny, and you've been wating until it happens. When it does happen then it's the big slog to sustain the success, then be around for as long as is possible. After that the rest is up to the public."

So why were they put on the backburner by Decon for so long? "Well, we had problems with the line-up, but now we're more than happy, it's gelled. Our first gig with the new improved Hysterix was in Manchester 3 months ago, and it felt as though we had been doing it for a long time. >>>

Livewise we've been getting excellent. It's never a chore on tour, its fab, it's fun. As soon as we get off the stage after one gig we want to get back on one (a stage that is) somewhere else."

Hysterix, laughs, good times, mirth and glee. Give us an example! Richard sounds embarassed, stutters and blushes down the phone: "Well, there's been a few things, especially on tour. Er...! suppose the most hysterical thing has been amazing response from the screaming girlies. On the D-Ream tour the age group wasn't one we'd previously experienced, they were fainting and getting stretchered off by the St. John Ambulance as soon as one of the lads came forward and wiggled on stage. Then we were chased by a load of them coming out of the back of the Rialto in Derry. Like the bleedin' Beatles! We've been treated like stars, yeah, but we just get on with our own thing."

So if you fancy a laugh in May, check them out at: The Venue, Penzance on the 7th, Loughborough Uni. on the 12th, The House of Windsor on the 13th, The London Astoria on the 14th, and London's SW1 on the 20th. Yet more tour dates will be confirmed soon.



Joy, Linda, Cheri and Sam are Twentieth Century Women in more ways than one. The group was the brainchild of Joy Phillips, whose previous jobs, we have been informed, include being Grace Jones' double in 'A View to a Kill'. Explained Joy: "I had the idea of putting four girls together, but didn't want a load of insecure models competing with each other all the time so we auditioned over a hundred singers." So are TCW the British answer to those ultrasuccessful gutsy American New Jill Swing groups? "Well, our music is kind of cross between En Vogue, and Prince. Yeah, you could say it's British Jill Swing. The American girls, though, are more risque, we've got the UK stiff upper lip a bit." Nice lips at that, and with their debut release of 'Dangerous', a cover of the 1973 First Choices hit, the girls are set to be big. Just how big? "As big as you can blow a balloon!"

Escapade is a new label that'll be worth keeping a close eye on if quality hands-in-the-air Euro is your cup of java. Set up by Alex Gold (who has



managed to pack in a career of DJing alongside the likes of Rampling and Weatherall back in the heady days of 1988-89, promoting club-

nights and managing a record label into his 25 years) the first release is the storming 'Non Stop Europa Express' compilation, which features the likes of Atlantic Ocean, Disco Biscuit and Dirty Mind. The album is mixed together by Leeds' best dressed party transvestites, TWA, who, says Alex, are "fun DJs playing fun music, the perfect entertainers to dispel the myth that this music is uncool." All in all, a great album for Euro-suckers everywhere.



1993 saw Sunscreem touring the USA. Being the kind souls they are, they left the keys to a 14th century milking shed with friends and suggested they might have some fun there. The shed, tucked discreetly away in an Essex farmyard, contained the band's state of the art studio. The friends then proceeded to create, amongst other gems, Empirion's superb 'Narcotic Influence', which had most of Generator in a state of frenzied ecstasy the first time Blu Peter dropped it on a test pressing down at Garage. But there's than just modern acid here, the selection also travels through house and ambient (other stand-out tracks being Analog Minds' 'Astral Projection' and In Ovo's 'Ambi') adding up to a great selection for home listening. Sunscreem, please go on tour again.

For the first time ever, The Ministry of Sound is to embark on a nationwide tour the like of which has only previously been undertaken by international rock bands and Elvis himself. Tour 'resident' is global DJ Paul Oakenfold, who will be joined by a host of top PAs and guest deckmeisters. The MOS will transform every venue in turn with its seismic sound system, lighting rig and specially designed club decor designed to conjure up those nights

of hedonism in SE1. The tour is set to visit 20 major universities, 15 of the UK's top clubs, the Reading, Phoenix and Glastonbury festivals and the Notting Hill Carnival (reaching over one million people!) before setting off to conquer the Continent. The beginning of the tour also coincides with the launch of the MOS' second album, 'The Sessions Vol 2', mixed by, you guessed it, Mr. Oakenfold himself.

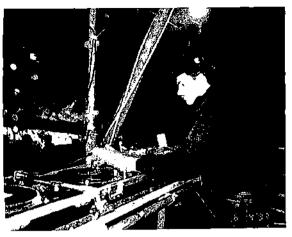


Tour dates in May are: 2nd-Royal Holloway University. 3rd-Kingston University. 4th-Hertfordshire University. 5th-Birmingham University. 6th-University of West England. 7th-Essex University. 9th-Stafford University. 10th-Middlesborough University. 11th-De Montford University. 12th-Hallam University. 13th-University of East Anglia.

Middlesborough University. 11th-De Montford University. 12th-Hallam University. 13th-University of East Anglia. 14th-Southampton University. 16th-Coventry University. 17th-Humberside University. 18th-Edinburgh University. 20th-University of Northumbria. 21st-Middlesex University.



There are events and there are events. Virtual World, promoted by the Obsession organisation, promises to be perhaps *the* dance event of 1994. The venue is Carlyon Bay, St. Austell, Cornwall. The date: 27th to the 30th May 1994. The price: £47.50. Private beaches with seven different dance arenas, forests, four days of festivities, sounds good... With more DJs than you've ever seen before (Sven Väth, Laurent Garnier and Sasha are already confirmed) at last dance music might have its own Glastonbury.



JOEY BELTRAM

Meeting Joey Beltram for the first time is a slightly unnerving experience. You'd expect someone who's well-known for playing it tougher than the rest to have, at least, a modicum of that infamous New York attitude. Fully prepared to bear the slings and arrows of outrageous ego, I step forward to meet the man whose list of DJing and production credits reads like a "Who's Who' of the current dance music scene. Instead of the turntable equivalent of Genghis Kahn, however, I'm greeted by a softly-spoken, smiling Beltram. Although he's suffering from jetlag and the ill-effects of a punishing schedule, he seems genuinely pleased to have the opportunity to talk to me more about music and, in fact, rigorously interrogates me about the state of play in the U.K!

One of the first things I noticed about Britain," he explains, "is that there's more of a scene altogether. In the States, it's more of a regional thing, there are still a lot of areas, like the Midwest, which are dominated by rock music and MTV. In the UK it seems like dance music is everywhere, the quality of the gigs is better and the clubs are better. Big events, especially, are really rare in America and I enjoy larger crowds so I like to play in Britain as often as I can."

With a personal collection of somewhere between 55-65,000 records, you'd think that Joey Beltram might be just the slightest bit jaded when it comes to record buying. Not at all it seems! As the conversation turns to records in general, his eyes light up and, with pen and paper at the ready, he scribbles down names and labels furiously. "Obviously, I'm buying records every week, I've got three houses full of records and I can't get rid of anything because it's all got sentimental value! A big handful of what I buy is from the U.K. I'm constantly buying stuff on Warp, I think I've got everything they ever released! Hubba Hubba I like a lot, I bought The Ohm's 'Tribal Tone' twice because I didn't realise it'd been licensed to Vibe. Dave Angel's records as well. Along with Steve Bicknell, he's one of my favourite DJs - I've got a mix tape of his that I've played so often it's worn through!"

'Energy Flash', released on R&S early in 1991, is often cited as the seminal hardcore record. With its taut, industrial rhythms and dominant, throbbing bass-line, it soon became Beltram's trademark sound and spawned a thousand imitators. So it's something of a surprise to find that, just for a change, he'd like to visit the U.K. and play a house set. "I play house sets in New York quite a lot. People in Europe generally tend to think that I only play the crazier stuff so I'd love to get the chance to come across and do the house thing. In fact, most of the stuff I prefer to listen to when I'm getting in the mood to create is on that tip - the Chicago stuff, Trax, Dancemania, that kind of thing!"

With a strict studio schedule (his enthusiasm for recording gear almost matches his love of vinyl!) we should be seeing some more of Joey on record in the near future. "As well as the remixes, I've got some stuff coming out on Cutting which is on the house tip and I've done a three-track e.p. for Visible which is kind of trancey, so it's not as if I'm locked in to just the one vibe." As flight check-in time approaches we start to wrap things up. Suddenly a thought occurs to him. "Say, I've been trying to get that new Mike Dearborn record ..." Joey Beltram, it seems, is an avid Djax fan. And an incurable vinyl junkie! Tim Barr

PHILIP SALLON PRESENTS....

The date: Saturday - 2nd April, 1994.

The Venue: Bagley's Studio, King's Cross, London. The event: The Mud Club Mad Hatters Tea Party.

"Was it packed?" I hear you ask. Well, put it this way, to say that Mr. Sallon's nights have got a fairly good track record for being busy would be like saying that The Pope sometimes invites a few friends around to St. Peter's Square on Easter Sunday. Full to bursting point and with only one top name DJ (Boy George) never advertised as playing, Philip, who is fast becoming known as "the man with the lowest DJ bill in London", seems to have a vast following of fans who agree with his choice of sacrificing names for party atmosphere.

When asked why he hardly ever uses the DJs that have now become household names to every clubber throughout the land, he replies: "I try to make my events into something unpredictable and different. I don't feel it necessary to jump on the 'club bandwagon' whose only way of making their do special is by churning out millions of flyers with all the same DJs' names smeared all over them. Good luck to DJs if they can cash-in on the uninventiveness of their employers". Maybe if every promoter was prepared to take this point just half as seriously, then maybe, just maybe, the fun would come back into clubbing.

Unfortunately, Philip fell victim to a vicious 'queer bashing' a few nights previous, and so the Queen Bee of the North London hive had no option other than to cover his badly beaten face with a mask. My, the assailant must have been brave, taking on all of 5ft

beaten face with a mask. My, the assailant must have been brave, taking on all of 51t finch, slim built Philip (as he would have me put it!). It must have taken a great deal of strength and courage. If you are reading out there, let us hope for your sake that society never takes on a prejudice against narrow minded bigots with the IQs of amoebae.

Generator wishes Philip a speedy recovery and hopes that this rather shocking incident has not damaged the seemingly endless talent of his to transform the otherwise emotionless empty shells of clubs into passion inducing hot beds of activity.

The next Mud Club Party will be held on Saturday - 30th April, 1994 where the theme will be 'Miss Mud May Queen'. I have been assured that all hopeful Princesses (male and female) will be treated equally, the winner of the prestigious title being the one displaying the most impressive set of crown jewels. As usual, it will be held at Bagley's Studio, London and it is advisable to get there very early, as long queues have been known. For more information call (071) 278 4300. Syers





OLLIE J.

Ollie J. is one of the new breed. There's been no lost years making the tea at the B.B.C., no plodding eons behind the counter at Black Market or depressing winters trying to get two records to play together without those falling-down-the-stairs bumps spoiling things. Whilst adolescent contemporaries were engrossed in computer games, getting rid of hormones on the football pitch or staring at girls down the High Street, Ollie was getting an education down the studio.

"I was thirteen when I first went into the studio, just messing around at weekends. Then we got a preprogramming suite in our house which was very handy. From then there was no turning back. I was working all night and sleeping at school. School became secondary."

At the tender age of n-n-nineteen Ollie J. has remixed Adamski, Frankie Goes to Hollywood, D. Ream, and Take That; produced tracks for Rozalla, East 17 and Déja Vu and engineered for Leftfield and Delta Lady. H.Q. is Rollover Studios in Kilburn, London which is owned by his mad dad Phil Jacobs and is also doing very nicely thank you. Recent sessions have included Sure is Pure, Paul Gotel, Oui 3, The Sandals and the classic which gave birth to the Leftfield/Lydon collaboration 'Open Up'. So ... what was Johnny Rotten like?

"He was a really nice guy. I don't know whether I ought to say this but he needed a spitoon next to him to gob into. On the master we've got these bits going HURRR-PUH! We're thinking of putting it on a sample CD as 'punk-spit'."

With tracks like 'Headless Chickens,' Ollie is no stranger to the bangin' underground hard house groove, but is equally happy to produce soundtracks for smasheroonie pop sensations. So ... what are Yake That and East 17 like?

"I dunno, they're on tour all the time, I just get sent the masters. Never meeting people is really weird, especially when you're creating a new record out of something or doing something completely different to the original.

Have you heard of Two Thirds? They're sort of retro gay synth pop. They've signed to Sony who are spending shitloads of money on them. The budget that we get for Two Thirds is bigger than East 17 and that's a BIG BUDGET. They sound like a cross between Duran Duran and Depeche Mode. I've tried to make it less retro and more 1994."

Whilst around the country teenage girls gaze at the ceiling imagining Robbie and Howard are fondling their bits, Ollie has been massaging their idol's hits ... eh? With a publishing company, record label and more productions in the pipeline, the new breed is snapping at the old dogs' heels. Teenagers

- dontcha just luv 'em?

DIG THE NEW BREED

TEXT AND PIC: DANIEL NEWMAN



Dear Generator,

I was one of the very many people turned away from Bond's in Birmingham on the 26th of March. My girlfriend and I arrived 45 minutes before the doors were due to open, and queued for an hour only to be told by the "doorman" that I was not dressed appropriately. When asked what the problem was he simply told me to step aside and went on on to the people behind us. Aware that there would be dress restrictions in operation I had earlier that day bought a new pair of trousers, which I was wearing with a silk shirt, black ribbed waistcoat and black leather ankle boots. Quite what was unacceptable about my clothes was not explained. As I only saw two people gain entrance, both female, I should be interested to learn exactly what a man needs to be wearing to get into Miss Moneypenny's.

Clubs such as Bond's should surely be promoting the unity and good times the scene is about, not perpetuating elitism by turning away hundreds of people, presumably leaving it to the bouncers' discretion as to what constitutes a suitably stylish look. 90% of people in front of us must have been refused entry, people who were obviously keen with a passion for the music, and the very people most likely to be the ones to make a good atmosphere. And isn't the atmosphere in a club its single most important element? I can only imagine that the people who actually got in felt themselves to be better than the enormous number of fellow clubbers who were turned away, and this goes against everything which I believe a club should be about.

Needless to say, neither ourselves or any of our friends shall be returning to Bond's, and I have returned my membership card. Unfortunately while Miss Moneypenny's is attracting DJ talent, people will continue to flock to the club, and be bitterly disappointed in their hundreds. "Chic and panache – no sportswear" is obviously open to interpretation. I would hope the management reviews the elitist system of entry currently in operation, or lets people know exactly what they should have to wear. Hopefully this way disappointment can be avoided. If Bond's continues to treat its customers in this way then sooner or later its reputation will suffer, neither DJs nor clubbers will be attracted, then we will all have lost.

Elitism of any sort has no place in dance - so let's put an end to it. Long live the music lovers, for the party will outlive any fashion.

Yours, Nick Addison, Selly Oak, Birmingham.

Dear Generator,

Your mag is shit hot and good value for money, but the only thing that gets on my tits is the fact that it's going to be nearly impossible to get hold of Junior Vasquez and Harri. OK, my mates buy twelve inches, but I buy millions of tapes. And unless you listen to Radio One the ordinary clubber who hits town on a Saturday night will never hear these guys, unless they're guesting of course. What about giving contact addresses for tape sales, otherwise the majority of us will never know if Harri is Britain's finest DJ or not. Oh, yeah, and by the way, I'd also like to ask why Libido haven't been back to Northern Ireland. I really enjoyed those parties, especially Kelly and DaSilva at Queens.

Yours, Phil, Belfast.

Record companies wouldn't really like us if we gave out the mobile numbers of (illegal) tape salesmen, now, would they? Small matter of copyright.

Dear Generator,

I just thought I'd put pen to paper to complain about the lack of decent techno clubs, or even clubs booking decent quality techno DJs, here in the Midlands. I have no idea why this is, as most other musical styles (jungle, house, garage) are more than catered for, especially the last two. I mean, to get a decent techno night it seems compulsory to travel to either Leeds or London, and let's face it, that's a bit of a shag isn't it, especially when you're on a grant. So get your act together all Midlands technoheads!

Yours, Pete B, Leicester.

Dear Generator,

Congratulations all round for having the balls to put top DJ Harri on the cover of your mag. He deserves the recognition, as does the excellent Scottish scene as a whole. However, I am sick to my back teeth about that so-called 'son of God', Sasha. I mean, he is in every magazine I pick up with the exception of Penthouse. Granted, your magazine hasn't kissed his arse as much as others (though he has appeared on more than the odd occasion) but he really is becoming the Elton John of the dance scene. I'm not saying he's shit, but there are so many other top DJs out there who deserve some decent coverage such as, say, the Slam boys. How about some more articles on residents, and how important to their clubs they actually are. Going back to Sasha again, he seems to be remixing every dodgy US garage single going. I suppose he'll now even be considering remixing the Nirvana back catalogue, now that Kurt Cobain has topped himself!

Yours, Bastard Loud, Fife.

Dear Generator,

I am sick of reading on flyers up and down the country 'No Sportswear'. What exactly is this supposed to mean? What exactly is sportswear? If it means those rather nice tight-fitting Adidas tops that ladies with pigtails have a penchant for sporting, I think I'll be avoiding any club who proclaims this as a door policy.

And why has beer got such a bad reputation in clubland? What's wrong with getting lagered up on the dancefloor, as long as you mind your own business and don't go around banging into too many people. Beer is as much a part of our culture as football and house music. And another thing, have you seen those long split cashmerey-style skirts that have taken off in a big way around here? It's all becoming too much. How can a lad concentrate on the music?

Yours in frustration, Pete B., Blackpool.

Dear Generator.

What a fool that Aphex Twin is. I must have read about ten interviews with the ugly git in the past month alone. What a load of crap he spouts about his cheesy armoured tank, his ridiculous sleep deprivation, and all that lucid dreaming garbage. What he needs is a good night's kip and maybe he'll wake up in the real sense of the word. PS I enclose a dentist's drill and a cockatoo for his next recording.

Yours, Robert Lacroix, St. Helier, Jersey.

more weird and wiggly
than a farm animal up
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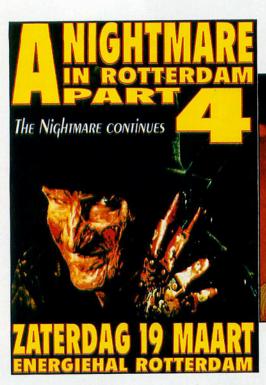
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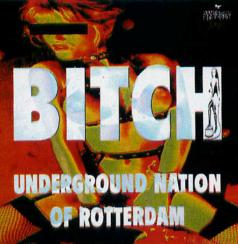
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POTTERDAM BANG!







Skull-crunching beats, breakneck speeds and a dedication to the kind of b-movie schlock horror which always seems to languish pitifully on the dusty back shelves of video stores don't, at first sight, suggest a particularly alluring combination. Throw in a cute inclination for track titles with a plentiful helping of four-letter words and bands with names like Juggernaut, Holy Noise and Signs of Chaos and you might be forgiven for thinking that this sounds like a recipe for fourth-grade heavy metal. In fact, it's the bizarre phenomenon of Rotterdam's hardcore scene. Currently switching on those who like their dance music hard'n'heavy, it's a scene in which kitsch, bad taste and a curious humour combine with speeds of around 180-200 bpm and more, to create total noise terror.

The first hint that something strange was afoot came a couple of years ago with the European success of Rotterdam Termination Source. Though something of a novelty hit, the brain-damage inducing repetition of the sound of a demented spring pointed the way towards the current scene's bounce frenzy. Next came Patrick Van Der Hart and Misha Van Der Heiden's nutty Dyewitness project. In full colour sleeves, decorated with awkward pictures of their trademark green Martians, singles like 'Observing The Earth' gained the Dutch scene many new friends and, perhaps, more significantly, began to push up the bpms.

Now, it seems, something more sinister is happening on the scene. As the bpms spiral ever upwards, a new aggressivness is becoming apparent. Following the success of last year's Sperminator outing, 'No Women Allowed', Rotterdam has picked up on this mysogynistic seam. 'Bitch', the recent single by

Underground Nation of Rotterdam features an elaborate cover which displays a naked woman in bondage gear. It's the furthest remove yet from the naive idealism of a once-loved-up dance culture.

The goofiness is still there, of course. The series of 'Nightmare In Rotterdam' events, organised by Mid-Town Records, has been enormously popular. With appearances by the likes of Human Resource, The Speedfreak and Reanimator, together with a selection of some of Holland's top hardcore DJs, including Rotterdam's premier deckmeister, DJ Paul, they draw thousands from all over Europe. At 'Nightmare 2' they even gave out free earplugs to the first 1500 through the gates.

Taking the 'Elm Street' theme to risible extremes, Mid-Town claimed that, during September's event, Freddy got into a fight with Pinhead, one of the acts on the bill. With average attendances topping 10,000, the Nightmare looks set to continue.

Nightraver, himself a resident at one of Holland's biggest clubs, the 4000 capacity Alcazar in Puttershoek, says of the scene that "you get crazy when you see it - you can't believe your eyes!" Recently responsible for a 190bpm stomper, 'We Are From Rotterdam', on the aptly-named Terrortrax label, he describes his own retreat from the 210bpm mark as "getting slower, but better!" He may have mellowed out, but the recent spate of Rotterdam-influenced tracks suggest that, if anything, the overall theme is getting harder. With titles ranging from Human Resource's 'Fuck Them' to Juggernaut's 'XTC Motherfucker', and every conceivable variation in between, it seems that it's less a case of "fuck art, let's dance" and more a case of "let's fuck everything".



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wednesday	8-11 pm	*GAY 2 GAY Hi - N.R.G., Euro-House, & Camp Gossip	Megga Sal			
thursday	8-11 pm	*TOP RANKIN' SHOW House, Garage, Tesko, Anthems, Club Chart, Review & Features	Huey Fresh & The Gorgeous Girls			
friday	8-11 pm	*CRIMEWATCH Hardcore Break Beats & Bass Lines	B-Jam, Smokey Joe			
saturday	9.30- 12 midnite	ALL THE WAY Soul, Swing, Gospel, Rap and Reggae	Wayne C. MacDonald			
nonday o friday	11pm-1am	LAST RHYTHM Pon Dance Pave Chart	Gary Jaye			

*THESE SHOWS INCORPORATE LIVE MIXING SETS.

GENERATION CENTRALION

- 1. Aetherius Alone Here UK Shiva Shanti
- 2. Rabbit in the Moon Phases of an out of the Body Experience US Hardkiss
- 3. Warp 69 Natural High Dutch Fresh Fruit
- **4.** Sandee **Notice Me '94 mixes** Ital D Vision
- 5. Marmion Schöneberg Dutch Superstition
- **6.** Plus Staples **Gimme More Time** Ital Underground
- 7. Fluke Bubble UK Circa
- 8. Coloured Vision Violet Rain Bel Music Man
- **9.** Home Truths **Pianola** UK Solid Pleasure
- 10. Candyman Acorn Arts UK Hard Hands
- 11. Stomp Stack the Galley EP UK Jamm Records
- **12.** 7hz **Lunar Madness** UK Full Circle
- 13. Sound of One As I Am (Junior Vasquez mixes) White
- 14. Atilla Cocker and Lazonby UK SL&M
- 15. Speedy J Pepper UK Warp
- **16.** Real Touch **Concept** Chunks of Funk White
- **17.** Floorjam **Stoneage** UK Deep Distraxion
- **18.** My Geetar Hertz **Roller Coaster** UK Higher State
- 19. Sneakycash Racoon Tunes White
- 20. DJ Pierre We Gonna Funk UK Solid Pleasure

- **21.** Klatsch **God Save the Queer** Dutch Fresh Fruit
- 22. Dissidenten Jungle Book Part 2 Ger Eve Q
- **23.** Hole in One **Primitive EP** Dutch Saw Records
- **24.** Splish Let the Fun Begin UK Fluffy Tov
- 25. Remould Solar UK Limbo
- 26. The Delorme Spanish Fly EP UK Zoom
- 27. Outlander A New Paradigm Bel R&S
- 28. Solar Quest Acid Air Attack UK Chocci's Chewns
- 29. Jens Loops & Tings Dutch Superstition
- **30.** Paingang **The Calling** UK Skunk
- 31. Art of Trance Cambodia UK Platinus
- **32.** Hardfloor **Into the Nature** UK Harthouse
- 33. Desert Storm Desert Storm UK Soma
- **34.** The Real Thing **Tony Di Bart** UK Cleveland City
- **35.** Sure is Pure **Out to Lunch EP** UK Effective
- 36. Earth Nation Alienated Ger Eye Q
- 37. Tall Paul Rock da House UK Effective
- **38.** Delta Lady **Swan Fever** UK Hard Hands
- **39.** Trax **Shark** UK Rising High
- **40.** Ultimate Life Experience **Didgeridoo** Belgian KK

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RALPH LAWSON

BACK TO BASICS, LEEDS

- 1. Doug Willis Syndrum Syndrome E.P. Z Records
- 2. Hoth Systems 1-3 Back To Basics
- 3. Wild Child Experience Wild Trax Vol.4 Loaded
- 4. Caucasian Boy Deeper Strictly 4 Groovers
- 5. Chez D. Trent Morning Factory

Prescription Underground

- 6. Liberty City If You Really Love Someone Tribal America
- 7. Bamboo Coney Island Hubba Hubba
- 8. PFL Gimme Love Harmonious Thump
- 9. City of Angels You Make Me Feel Nighbeat
- 10. Tuff Productions Inspiration Azuli
- 11. 24 Hour Experience Dub Essentials Nice & Ripe
- 12. Project 4007 It's Our Turn Emotive
- 13. Activator Whatever Girl Vicious Music
- 14. Roger S Secret Weapons Vol.1 One Records
- 15. Exhume Exhume DSR

STUART McMILLAN

SLAM, VARIOUS

- 1. Carl Craig Domina White
- 2. Smooth & Simmonds Hooked White
- 3. Underground Resistance Acid Rain Mad Mike Music
- 4. Dave Clarke Red One Bush
- 5. R&S Project Underground Turbulence DAT Recordings
- 6. Space Monkey Morph Labirynt
- 7. Night On Earth: Seeding Of A Body Brave New World
- 8. HMC New Scientific Functions Juice
- 9. Hardfloor Funalogue Harthouse
- 10. Daft Punk New Wave Finale Soma
- 11. Projective Vision Equilibrium Holistic
- 12. Outlander Home Boy R&S
- 13. Robot Man Do Da Doo Definitive
- 14. Rodney Baker Flashback Rockin' House
- 15. 2001 It Belongs To Me 100% Pure

RUSS COX

SEX, LOVE AND MOTION, LONDON

- 1. Secret Cinema Timeless Altitude EC Recs
- 2. Cocker & Lazonby Cassanova SL&M
- 3. Harri Phuxache Limbo
- 4. Delta Lady Swamp Fever Hard Hands
- 5. Hardfloor Funalogue Harthouse
- 6. Sneaky Cash That Sound Racoon Tunes
- 7. Aloof Mind Flaw
- 8. Killing Joke Millenium Butterfly
- 9. 7Hz Lunar Madness Full Circle
- 10. Acorn Arts Candyman Hard Hands
- 11. Lazonby Sacred Cycles Brainiak
- 12. Art of Trance Cambodia Platipus
- 13. Bump House Stompin Om
- 14. Khaled Chebba Barclay
- 15. Shimmon Stack the Galli Jamm

PAUL OAKENFOLD

VARIOUS

- 1. Christian W Feel What You Want Champion
- 2. Hallucinogen LSD Dragon Fly
- 3. Denise Johnson Rays of the Rising Sun EW
- 4. Bobby Brown Two Can Play MCA
- 5. Headless Chicken Juice Mushroom
- 6. Colonel Abrahams Should Be Dancing Freetown
- 7. 100 Miles a Running Rise Perfecto
- 8. Mycikka Back St Blue Bottom Line
- 9. Dark Man Yaba Yabado Wild Card
- 10. Solon Indigo Solon
- 11. Man with No Name Sunshrine C.I.D.
- 12. OT Quartet Hold That Sucker Down Cheeky
- 13. Scorpio Rising BugCatcher DAT
- 14. Prodigy No Good XI
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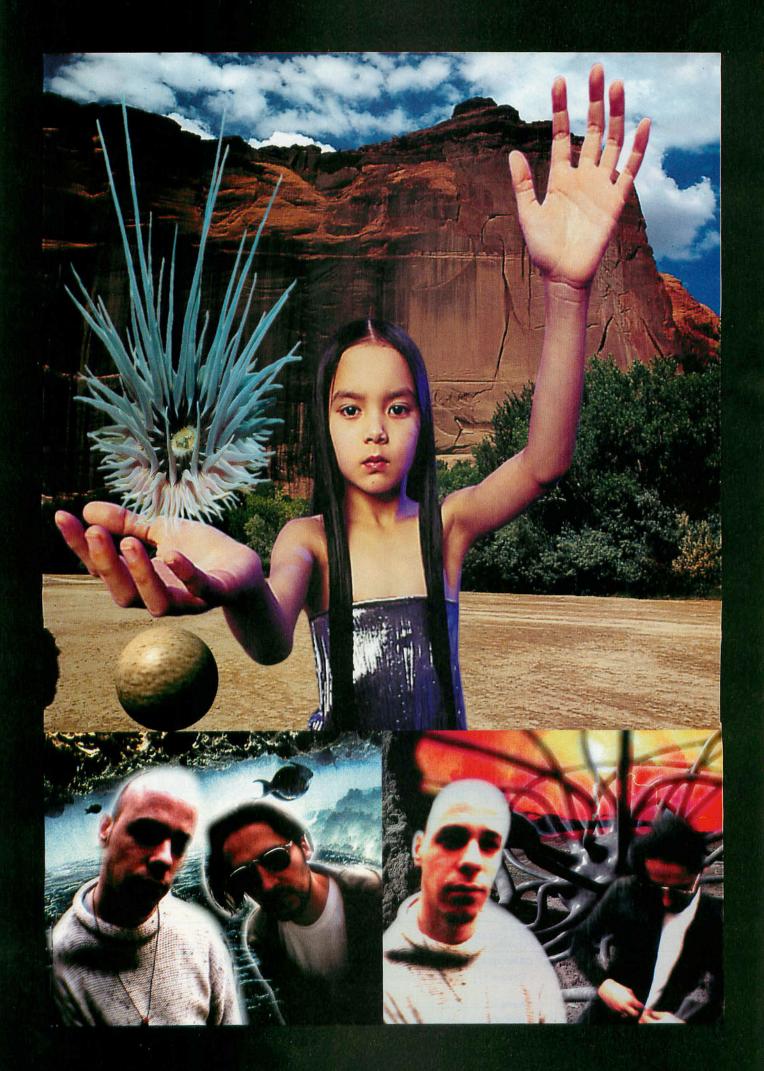
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FUTURE SOUND OF CONDON TEXT: TIM BARR IMAGES: F.S.O.L.

As the tube train runs out to Dollis Hill, home of Future Sound of London's Earthbeat Studio, the bright sunshine suddenly disappears to be replaced by driving rain. The sky darkens and hailstones begin to pound the windows of the carriage. All at once, as though it had never happened, the sun reappears as we pull into the station, erasing all traces of any upset in the weather.It's a fitting metaphor. Transient, intangible, slightly unsettling, the music of FSOL shifts, changes, does things when you least expect it to. Their new album 'Lifeforms, three years in the making, is a journey into the interior of experimental electronics and ambient introspection. It is as far removed from the hedonistic world of dance culture as it is possible to imagine. 'Lifeforms is electronic listening music for the Nineties. Current reports suggest it'll either be this generation's 'Dark Side of The Moon' or else remain ignored, too far ahead of its time to completely synchronise with a massmarket culture used to fast-take, instant gratification.

It wasn't always this way. When Brian Dougans and Garry Cobain first joined forces in the mid-Eighties, it was dance music which secured their interest. Under a variety of different names, Yage, Art Science Technology, Mental Cube, Indo Tribe, Smart Systems and, of course FSOL, they went on to release records which explored the boundaries of house and techno. Their meeting with video artists Mark Maclean and Colin Scott at Manchester's Hacienda led to the Stakker collaboration and 'Humanoid', an acidic techno workout driven by speeded-up breakbeats and stark, robotic samples. More than anything else, the Stakker period was responsible for firing their current enthusiasm for multimedia.

But it was the aching beauty of 'Papau New Guinea' which really put FSOL on the map. One of the first British dance records to truly explore the vast possibilities of the new music, it prompted a major label scramble to secure the FSOL signature. Virgin, with a bid of around £200,000 emerged victorious, only to find that they had signed a band who no longer wished to be a band.

Following the 'Accelerator' album, FSOL began reinventing themselves. They began working on various projects, including film treatments, broadcasting and computer graphics. They also set up their own label, EBV, initially to provide another outlet for creative material, such as last year's excellent 'Amorphous Androgynous' set, and through which they're about to publish a limited edition book, full of "timeless observationist points" with "quite abstract pictures". It's been a busy time. Virgin, faced with a band which has become, like its music, a fluid, shifting entity, has had to be patient. Though we've had 'Cascade', a 31 minute, 50 second single, and its accompanying video, created, of course, by FSOL themselves, the band that made 'Papau New Guinea' have ceased to exist. Instead, FSOL are now a broadcasting system, audio-visual pioneers whose ultimate goal is to transcend the limitations and structures of contemporary creative media. Driven by a desperate desire to communication ideas, whether on record, \rightarrow continued on page twenty - eight



WOBBLE PARADISE FOUND

TEXT: MUFF FITZGERALD PIC: DANIEL NEWMAN

The morning after spending a day out at a video shoot for Jah Wobble's new single 'Becoming More Like God', the news comes over on the radio that Kurt Cobain, singer and mainman with Nirvana, has shuffled from this mortal coil. A month after overdosing whilst on tour in Rome, he was found dead at home, some time after an engagement with a shot-gun that blew his brains to kingdom come.

No-one apart from him will ever know exactly what suffering and anguish preceded his terrible decision to pull the trigger and so become yet another sad statistic, another useless corpse to join the other victims of accidental death and suicide, those fallen angels who've become all-too permanent members of the Dead Rock Stars Club. And little less than a decade ago, Jah Wobble himself, or so it seemed for a time, had his own name pencilled in on that club's awful guest-list. "Your name is on the list, and you are coming in," Johnny Fate, eternal doorman to dysfunctional music deities, had been heard declaring to all and sundry.

Thankfully for himself (and also for us) Wobble wised-up and dried out, and has since gone on to create his most poignant music since saying ciao! to charlie and waving bye-bye! to the bevy.

"I was starting to go Loopy Lu, I was pissing it up, coking it up, I was really burnt out with it. I got fucked up and it was like, fact: if I go on living this way, I'm gonna end up brown bread prematurely or something terrible's going to happen. So if I continue living, I've got to live another way. So what do I want to do? Do I want to live, or do I want to die? And it was like I want to live really. So, I thought I'll go with that and I just started living another way."

What's remarkable is that today he dosn't bear any visible scars or traces that would give a clue as to his former years of low-life, rock 'n' roll excess and high-life hi-jinks. In fact, he positively glows, radiating both health and good-humour. Indeed, after a short time in his company, as his candid, easy-going East-end manner would suggest, one realises there are no mental scars either. Here is a man who has obviously spent a great deal of time working on himself, a man who has instigated the process of healing and in doing so invoked the inner-peace and contentment that all of us really desire. It soon becomes apparent that we are in the presence of The Buddha of Urbania.

With a single entitled 'Becoming More Like God' and an excellent album 'Take Me To God' soon to follow, it's clear spiritual life has made an impression on Wobble and he has developed his, not via any organised religions, but with help from friends who'd been in a similar position and from a deep personal desire to change and find meaning. It's obvious that this isn't the same pill-popping, hotef-room trashing, wildman who played earthquake bass for PIL but a wise old sage who's transformed his confusion and suffering into positive energy. Buddhists, for example, believe that all life is suffering, but that it is possible to transcend suffering by leading an ethical lifestyle and working on oneself with meditation. But does Wobble meditate?

"For me music is meditation, when you become absorbed you become at one; you become at one and all the bulishit falls away and you go deeper and that's meditation. The two are very much together. I used to want to ->

meditate years ago when I was a bit of a boy...I used to think 'you sit down and go OMMM...fuck me...it's bollocks. I'm so neurotic that'll never work for me.' Then you find out there are other active forms that get you into that anyway," his ruff as sandpaper, Beffnal Green vowels answer through the smoke of his Camel Light.

"I've just remembered who I am," he intones at the start of the Secret Knowledge To Hell and Back mix of 'Becoming More Like God', which certainly is a journey to inferno and back. A monstrous bass sound leads a group of tormented souls through their paces over broken glass and hot coals before eventually they all get a first-class window seat aboard the Liberation Express through a Bosch-like world of flame and pain before finally dropping them all off at the coast of enlightenment. And it also features Kris Needs at his best so far.

Needsy, in fact, an old mucker of Wob's and one in the past not entirely unfamiliar with the rock 'n' roll lifestyle himself. "I've know him since the PIL days. Then for a while with The Human Condition in the early eighties, Kris was my tour manager and on one tour he ended up with a fractured skull and three or four broken fingers and fell into the motor compartment of a boat in Amsterdam."

How? I inquire, trying to stifle my tears of laughter. "He was fucking drunk all the time, weren't he. Legless." It then transpires that Wobble, Kris and also your humble scribe, were all present at a Debbie Harry party in the early eighties where, reminds Wob: "Kris had to be carried out horizontal like a plank of wood and then he was loaded like a slab of meat into the van. And then we dropped him off somewhere."

Rock 'n' roll phwaaaaaaaaay!

But we digress...Anyway Kris called Wobble when he got Secret Knowledge together and asked him to play on 'Ooh Baby' which he duly did, in fine fashion. And then Kris was at the top of the list when it came to remix duties for 'Becoming More Like God'. "He said, 'Oh, I'm booked up for the next six months but I do want to do it." Anyhow, thankfully they got it together and the results,

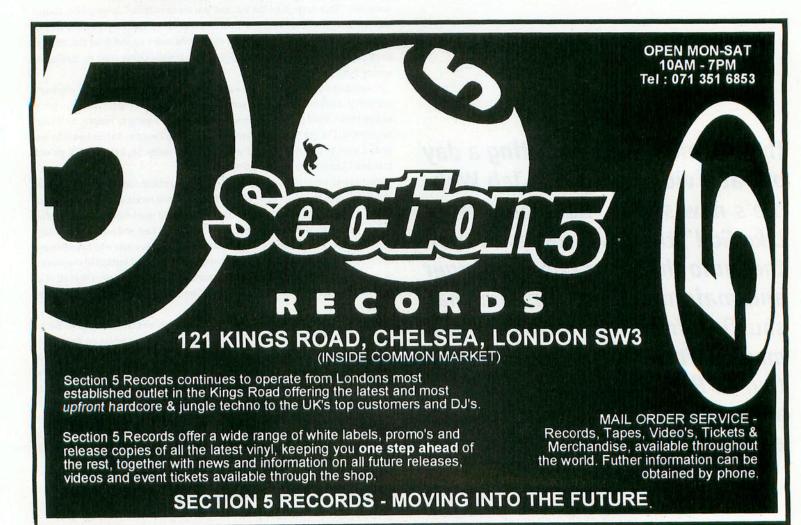
as you're no doubt aware, are somewhat awesome. As is the rest of the album.

The cut 'I Love Everybody' isn't a story of over-indulgence on ecstasy, but rather Wobble reciting with his tongue a teensy bit in his cheek about the feelings of universality and universal love: "The limited, callow, isolated, individuals living on housing estates in Chingford, large detached houses in Kew, tower-blocks on the Tottenham marshes become my gods...A sanitary inspector from Haringey becomes Brahmin standing resplendent before me...The Mile End Road, once a battlefield of bacchanalian excess become the Garden of Gethsemane...A bitter 73 year old exdocker becomes the ever compassionate Buddha...For five minutes I love everybody...There is only love...I am Stepney, I am Peru, I am divine and so are you!"

Says Wobble: "we all lead different sorts of lives, but for me I'm glad that I could look within and do stuff within the scope of my life, to have wonderful experiences within and to find meaning in life. Because it's not so much I want to play music, or meditate or follow some spiritual discipline so I can feel high and get mystical; it's easier to go and get some drugs, rather than finding meaning in life. That's the constant burn.

"And there are mystical highs that are fantastic, but their memory just fades, like a drug high or a booze high or whatever; but it's the constant meaning and the constant light that's there that means something for me you know, in the midst of all this neurosis, the neurosis within oneself and the world. 'Cause let's face it, it's a MAD fucking world!

It certainly is and we should thank our lucky stars that there are lovely people like Jah Wobble around to share it with. He is a survivor. "I see my role as just to protect the music, like an old boy, an old caretaker, just to protect the music as much as anything. Because the spirit, I don't create that spirit as such. I can't claim that. All I can do is protect it and feel that we'll take responsibility to protect it and help to formulate it and bring it out to the world in this time and place."







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I enter by a side door. My destination, a mere sixty feet to the tiered seating on the opposite side of the dance floor. I've just spotted some people who I haven't seen since a blurry New Year's Eve in Plymouth and it's imperative I reach them. No sooner have I taken one precarious pace into the throng I'm hooked by a

hugely fat tune delivered by Ian Ossia. This leads to another, then another, my progress is slow but pleasurable.

I'm at the Renaissance second birthday bash at the Que Club, Birmingham. The time one o'clock, the atmosphere electric, the crowd flambouyant and very, very on for it. Realisation dawns as Pete Tong takes to the decks. I'm not going to make it. There is no possible way I can leave this dance floor. To depart now would be madness, an act of self denial. I'm not ready for such sacrifice (if you were there you'd know exactly what I mean).

As I'm carried away into my musical twilight zone, I recall an earlier interview with Renaissance promoter and guru Geoff Oakes. We talk of Renaissance's humble beginnings two years previous at Venue 44 in Mansfield. He is saying, "I'd seen the best and the worst of the Hacienda and was getting bored with the whole scene." He pauses, smiles wryly and concedes, "I thought I was getting old." Know the feeling Geoff.

He continues, "Then one day I saw this artwork in a magazine, classical style but with bold, bright colours. I knew it would make a great flyer but couldn't think of a name. I'd spoken to people, been on and off the phone to Sasha for days; nothing. "So what happened, divine intervention? "It just came to me one morn-

ing. I phoned Sasha again and said, 'Renaissance.' Sasha replied, 'Fucking excellent.' A star was born and the rest is history, as they say.

A huge cheer jolts me from the reflection that if Geoff had hung up his dancing shoes due to premature ageing, none of us would actually be here tonight. The M People take to the stage and launch into a set that socks it to us right from the start. With our arms in the air we sing along to their new single, snappily entitled 'Renaissance' (you know the one ... 'I'm coming home, I'm coming home ... blah, blah, blah') and make passing comment on how big Heather's hair is in real life.

They leave the stage and a kind of subdued anticipation fills the dance floor. Without having to consult our itinerary cards (they're wrong

anyway) we all know who's next. Half expecting a drum roll, peels of thunder and fork lightning DJ Famous Bastard takes to the decks. He poises, he looks up, he starts. The crowd go wild. Now whether this is because it's very good or simply because it's Sasha and for that reason it must be good (shouldn't it?) I really couldn't fathom out.

With the technicoloured cotton wool clouds beating overhead and the fruit of Sasha's labours filling my ears I consider what Geoff had to say about the musical evolution of Renaissance. "At first it was going to be a really 'garagey' club. We were picking Terry Hunters, Masters At Work and Graeme (Park). It's changed because my musical tastes have changed, I started getting into music with a harder edge."

Have your residents and Sasha influenced you much? "As Sasha's tastes changed, so did mine.

The meeting John (Digweed) inspired me, I'd never heard music like John was playing in my life, I don't think anybody had. Once him and Sasha linked up, Renaissance just veered off in another direction, it had a sound of its own." He concludes with understatement of the year, "Well, with John, Sasha and Ian (Ossia), I couldn't really wish for any better."

As I ponder Mr Oakes good fortune, I find that I've actually made it to the back of the dancefloor. Three and a half hours, one live PA and three DJs later, I manage to leave the arena. Sam Mollison is on the stage crooning 'Higher Ground', and as much as I'd like to stay (honest), I really must check out the back bar.

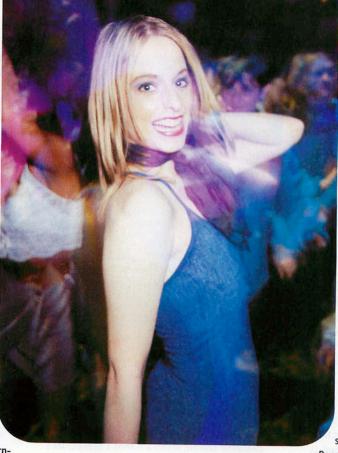
The bar area is ... er ... um ... fruity. Yes, fruity. People flop about, groove away, embrace, drool, snog. There's a hubbub of conversation and Dave Seaman is playing a glorious set. This is an alternative room as God intended; hard but happy, naughty but nice. I ask the punters who are still capable of speech if they've enjoyed themselves. The replies are warm. "Absolutely bloody fabulous!" purrs Rachel from Manchester. Euphoric. "The best night I've ever had in my life," exhorts Dean from Loughborough. Succinct. "Disgusting," laughs Mark from Hong Kong, "decadence personified!"

Of late, Renaissance has become the proverbial club bunny, spawning offspring at a quite alarming rate. Following a move to The Conservatory in Derby, there's now a second weekly Renaissance at Baker's in Birmingham. Riding high

on the success of The Colwick Hall New Year's Eve soirée in Nottingham, there are a string of big one off events planned all over the country. Or how about Renaissance in your very own living room? 'Renaissance, The Mix' is an album (released on Network/six6) comprising two continuous mixes by Sasha and John Digweed. Not content with all of this, it's gone transatlantic, lending name and ethos to parties currently wooing our American cousins in Florida.

It's six thirty in the morning. Digweed has just played a fittingly good finish and an air of satisfied ambience emanates from the crowd. As we begin to shuffle out into the cold dawn air I have only one question ...

Where's the third one going to be?





TEXT: GARY KING
PICS: JUSTIN STRAFFORD



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FREEDOM TO DANCE PART 2

You may remember a couple of issues ago we spoke of the number of problems facing clubbers in this fair isle — one of the main ones is the insistence of authorities to hamper and shut down any event remotely linked with dance music. Like a simmering Irish stew this pot always threatened to boil over, and in recent weeks it has.

Firstly, the country's largest dance venue The Olympic in Dublin was refused a renewal of its dance license on the basis that "dance music means drugs" to quote a Garda representative in the case. The whole handling of the hearing threw some serious questions into light about the rather sneaky role of the authorities in the affair. It was quite simply a case of 'shut it down at any cost.' Heading for the appeal courts as we write, the public outcry since the closure may sway the new judge, but it is unlikely. In recent weeks two Megadog events were cancelled following a refusal of dance licenses on the basis that "this is a rave". Megadog and Rave? - two words that barely sit comfortably in the same sentence!!! But such is the determination of the local baton wielders that anything remotely linked with dance music is under threat.

Dublin has two major pirate radio stations – DLR 106FM and SUNSET 107FM, both attracting the entire young population away from the legal 'classic hits' alternatives, and both predominantly dance based. It was announced this week they will be shut down. Instead of stating they were breaking the law and that was that, it was claimed that "this dreadful music must be taken off the airwaves". Other clubs such as WILD at the IFC have lost their dance licenses, at least temporarily, in recent weeks. And when my partner, Mista Fantastic, organised a giveaway of a limited edition 'Right to Dance' version of the 'Olympic EP' in protest, the Gardai turned up at Abbey Discs to "monitor the proceedings".

The heavy handed attitude will most certainly backfire, and the authorities may life to regret their ludicrous approach to the whole drugs situation. Instead of communicating with people and trying to work this to everybody's advantage, they have taken the 'thick paddy' attitude that 'these two things (dancing and drugs) have a link so if we ban one we'll stop the other at the same time.' To quote one irate Sunset presenter: 'I've noticed there's a link between roads and drink driving – let's dig up all the roads and



we'll be rid of drink driving forever.'

Education and not idiocy are what's needed, let's hope some sanity is restored soon. Otherwise the whole of clubland in Ireland shall remain under a permanent threat.

HOT SHOP HAIRY BEAR

Belfast

As in all good towns, a damned good upfront dance store is a vital prerequisite to the consistent growth of the local dance scene. Hairy Bear's pivotal role in Northern Ireland has extended beyond the locality to the extent that many jocks from Dublin and Cork avail of their excellent DJ mailorder service. A shop that reflects the rather large popularity of quality trance and techno in the region, partners David Anderson and Jim McDonnell have long since been DJ names synonomously linked with the tackily titled 'bangin'

brigade', but to label them so would be disrespectful.

David is one of the Belfast's finest, jocking at Sugarsweet, Zap Cub, Beat Club etc – and both he and Jim carry the cream of all shades of techno. Their skill and knowledge in tapping into the marketplace, finding their corner and rapidly dominating it, is something their DJing experience obviously taught them. You'll rarely find a crap record in the racks, and you'll never be pushed into buying one.

Respect for each DJs needs is their motto, and while they do steer clear of house and garage, it's not through any dumb musical snobbery, but because major record company reps in Northern Ireland are quite generous in their giveaways (the region has more chart return shops per head than anywhere else in the UK, and it's size makes it easily covered – or should that be hyped?) and so underground stores like Hairy Bear cannot compete with the often rather cheap prices. But as far as the DJ population is concerned that is irrelevant, their service can't be matched, and in relation to dance stores in general their prices are pretty keen too.

HOTSPOT

DEPTHCHARGE

The Venue, Belfast

Sean McCann is one of those jocks that's played an integral role in the rise of the wondrous experience that is Belfast club culture, yet never really gets the attention he deserves. As in Dublin where the same names consistently hog the limelight (as indeed in the UK!), Sean feels that there is a "wealth of great talent. in Northern Ireland that doesn't get a chance to express itself", and while no-one argues with the huge successes and talent of the likes of Holmes, McCready, Molloy et al, there are times when you get the impression that there's nothing else going on worth talking about. A very large NOT SO! Sean and club runner Dee O'Grady started Depthcharge with this very much in mind. The big monthly nights Sugarsweet and Choice tend to dominate the weekend's activities when they run, so Depthcharge operates on the Saturdays they vacate, at the compact but warm surrounding that is The Venue.

Sean started jocking six years ago and following stints at clubs such as Orpheus, Delaney's and a lengthy one at Tokyo Joes (not to mention guests sports at the aforementioned biggies) his musical style

is a complex mix of moods and rhythms, a huge melting pot of house which might have anything thrown in. "I'll play anything", insists Sean "as long as it has a good mood or feeling and a strong rhythm. I don't like anything too sinister though "he goes on: "Clubbing should be about being positive and optimistic, not an atmosphere of agression, and I try to reflect that view in the music I play." Sean's musical awareness can be tapped into at local dance shop Central Records, where he is the manager.

It's his openmindedness that has seen Sean rise on the Northern scene, and one which, combined with the mighty talents of Dee, should see Depthcharge as a name you'll be very familiar with before long.

FESTIVAL OF FUN

Cork's Sir Henri's launches the first festival of dance music on June 4/5, a bank holiday weekend that traditionally houses a showcase of Irish rock bands, and the buzz is building countrywide on this massive event. Set up to show the wealth and variety of turntable talent, the line-up will combine top names as well as the best in upcoming Cork deck maestros (and there are lots of them, such as Mark Walsh), Iain McCready from Belfast, Tommy Byrne from Galway, Stephen Mulhall and myself from Dublin will be just

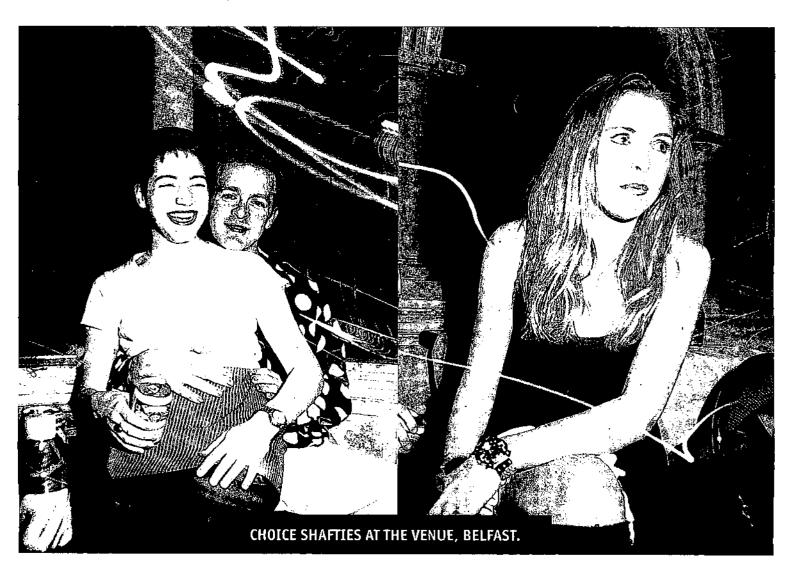
some of the Irish guests, while Andy Weatherall, David Holmes, Jon Pleased Wimmin and Paul Bleasdale represent the UK at this two pronged stab at the second capital's bubbling club culture.

If you wanted to experience all the enthusiasm that still dominates Irish clubs, there's no better place to sample it than over these two nights. Admission is £18.00 (covering both nights) and Sir Henri's links both its clubs NRG and Sweat for the event, giving a capacity of almost 1,500. The adjacent Grand Parade Hotel is also available for visitors not wishing to have too far to stumble following the festivities. For more info contact Greg on 021 274391.

DJ SELECTION

- 1. BRAVE NEW WORLD Soul star
- 2. HOMEWORKS Pulsar
- 3. BLONDE ANGEL Vapourspace remixes
- 4. SCHISM Redshift
- 5. KEYOKI High lonesome sound system production
- 6. PERPETUATE Perpetuate
- 7. ROBOTMAN
- 8. JOEY BELTRAM Odyssey 9
- 9. ST ETIENNE Like a motorway
- 10. RABBIT IN THE MOON Phases ...

Chart compiled by David Anderson, Belfast



film, book or radio show, FSOL want the future, now. Quite simply, they want everything.

Brian Dougans sighs. "I'm stoned", he admits. The FSOL interview scenario is tried and tested to the point of becoming ritualistic. Those wishing to explore their collective psyche meet Brian and Garry in the suitably hi-tech surroundings of their studio. 'Koyaanisqatsi' plays endlessly on the video monitor which dominates the airy, wood-panelled control room. Brian, subdued and almost nervous, paces back and forth. In contracts, Garry is confident, loquacious, breezing in with an easy arrogance which is at once intimidating and don't appealing. It's a scene which has been played out many times

The before. Yet it isn't contrived. Instead, it seems a natural shorthand. Quickly displaying the tensions inherent in their relationship, shading in the facets of the FSOL personality, it's a strictly controlled introduction to their world.

"I hated house music came from

Garry does most of the talking. Six months ago, he described 'Lifeforms as "total, confrontational ambient space music". Since then there's been a further period of creation, revision and editing to bring the album to its final stage. How does he view it now? "I think it's the first electronic album which actually deserves to be an album" he answers, in a typically broad gesture. "I support all the electronic albums which are coming out at the moment because they're a kick in the arse for all the dance stuff which is being released.

But I'm getting pretty tired of that sound. 'Lifeform' is the best only a small why we're always moving on, because we have doubts about most of our music."

FSOL built their career in dance music. Their current stance is dismissive. "I hated house music" Garry argues. "House music came from the soul generation. But, when I first heard acid house I thought it was incredible. So we went for that sound. It was a positive thing, we learnt from it. Now dance music has become this mechanism whereby people earn their livings. There's a whole industry based on it. Nobody wants it to change because they're all concerned with keeping their livings intact, whatever those may be—journalists, DJs, club-owners, record shop owners, all of them. You have to deal with egos, greed and a whole kind of superstructure which has very little to do with the music itself. It's rotten with it. So we made a conscious decision to get out of it!"

Doesn't he feel at all guilty about biting the hand that initially fed him? "Not at all. We have to earn our living everyday. We're concerned with creating something which is different and we risk that living every time we come in here. We're prepared to go from a good salary to absolutely nothing because that's what we believe in. That's why our music has supported us. We're not prepared to do a particular kind of thing just because that's what's easiest. We could have been a lot more secure, right down the line, because, when we signed to Virgin, they thought that we were going to be this left-of-centre dance act and yet we refused, categorically, to do dance mixes. We don't want to use that mechanism at all. I think that the whole white label promo structure, the DJ chart mentality, the eight mix double-pack syndrome, sucks. The new mechanism which has evolved with electronic music is a lot more genuine."

"I'm not saying that there isn't good dance music. What I'm objecting to is the way in which people are directly trying to use that mechanism as a set of rules for making music. From a personal point of view, every time we write something, if it's something we've heard before, we move on. We basically beat ourselves up, everyday, to do what we do. It's really self-interrogation. It's a very difficult process to try to write new music, and I don't think we're succeeding. We are in some ways, but we're still not producing the completely new music that we want to. That philosophy means that we can't just come in here and obey a set of rules in the way that so much of the dance music which is being release at the moment does. It's too easy and it's

lazy. We don't want to do that."

"One of the problems which we have with club culture, in particular, is its obsession with what's current. It ignores the whole history of music. For the first time in five years, I'm actually understanding the greater context of music. There has been music, throughout history, which is incredibly deep and matters and means something. Our radio shows are designed to reflect that. We'll mix an Arabic singer with a guitar band, put a dance track next to an electronic piece.

We just pick and choose from different areas and it all gels together. We

don't need to play purely dance tracks to build a meaningful set.
That's a club metality. We don't go to clubs. We hate clubs. Yet
we've already been proposed for a Sony broadcasting award.

We get hundreds of letters from people who have listened to the shows. We've had eight-page letters, analysing the whole nature of the radio thing. We don't get that kind of response from our music, so it's an interesting point for us."

With a substantial investment in FSOL, how did

Virgin react to these activities? "I think that we're But when I first heard the first band for quite a few years to teach a major acid house I thought it was record label something. The idea of a band signing for a lot of money and then saying 'we don't want to incredible." be a band, we actually want to be broadcasters, we want to be part of radio programmes and TV shows' obviously surprised them. But another of the illnesses in the music industry is that the only product which they place any emphasis on is the record. Everything else is made to support that. Records are only a small part of what we do. Video and film are just as important. They're not just promotional tools. We've already finished a short seven-minute piece which is computer animated. It's a kind of non-linear film, and quite abstract, but I think it's the kind of thing that we're going to see a lot of with the advent of more affordable video technology."

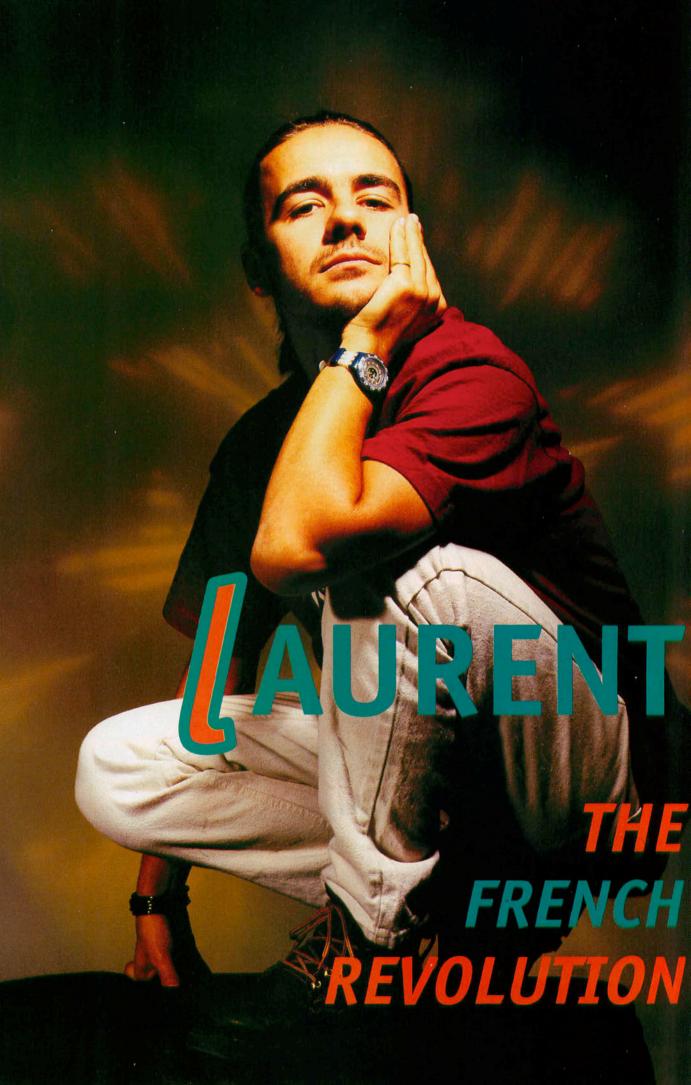
"I'm not sure. This is maybe just a period off. We've been offered three or four films and we've begun work on an extended piece of our own. We've now got access to the kind of technology which was used in the making of films like Jurassic Park, so it's an incredibly exciting field where, I think, the true potential is only just beginning to be discovered. It's more likely that we'll continue to expand the audio-visual side rather than limit ourselves to one or the other. In fact, we've just been offered an audio-visual remix where we'll have the opportunity to use the kind of techniques we'd use in a conventional remix on the promo footage as well. So it seems that the industry is starting to become attuned to the fact that, if you have a creative team, whether they started off in music or whatever, they can be creative in all kinds of related

Is there a point where FSOL will drop music and move into visuals altogether?

Against one wall of the studio sits a video editing suite provided by FSOL's publishers Sony. Nearby there is an Apple Macintosh Quadra 950 computer, on which Brian and Garry did the sleeve design for 'Lifeforms. All around us are the raw materials from which they hew their multi-dimensional art. It's exactly the kind of location you'd expect for a band who are no longer just a band. On the 14th of May, this will also be the location of their revolutionary live broadcast over Radio One. Still in the development stages, FSOL are planning to have Robert Fripp playing guitar with them on the night. It promises to be essential listening. "For me," explains Garry, "I like to listen to music. I think the best way of doing that is to sit at home and have the music piped through your speakers."

FSOL may, at this point, reject any identification with the dance scene. They are, however, one of its strongest assets. It's a paradox but, without them, without a continuing dialogue about its strengths and weaknesses, dance culture wouldn't be able to sustain the spirit of adventure which is so central to its appeal. FSOL may be explorers in a parallel world but they're keeping their options open. "It's ironic," says Garry, "but I think we're getting back into beats again!"





At last the French have an ambassador for dance music. Waving the tricolour for France, DJ Laurent Garnier explains to Veena Virdi why it is time for the world to listen to the ultimate in French connections... "I still get orgasms when I'm on the dancefloor listening to new tracks.

So if I experience this, then a lot of people must also experience this."

Maybe, but only one French export, Laurent Garnier, would admit it. But then this homme eats, drinks and sleeps music. Even naff sound systems and ringing ears, after DJing at a club in Liverpool, cannot dent his enthusiasm. "The space, the lights, the whole thing about it is beautiful. I loved it." If you have to suffer for your art, Laurent will suffer.

Garnier's entourage, consisting of Eric Morand, (PR and label spokesman) and a friend, laugh at the fag ash lying all over a subtlely illuminated studio. Ideas about what should be orthodox practice in clubs releases an outpouring of, "that's bull-shit!" Especially when purists try to impose the view that DJs should only play one type of music and nothing else.

"That's such a stupid joke. Back in '88, the raves were mixed, with garage, hip-hop and even electro stuff. When house started it broke so many taboos that even rock acts like U2 are now having dance remixes of their tracks done."

That's why Laurent will not accept that he is just a techno DJs, even though he is predominantly known as one. "I'm not just playing techno. I play a bit of everything — techno mixed with garage mixed with progressive. I've liked music from day one and I'm still very faithful to my music in the sense that I keep an open mind." It is this non-conformity and straight-talking (plus fag-ash all over the sofa) that has endeared Laurent to British audiences. This is not surprising since an attempt at club conformity by the stiff upper lip brigade has led to a lacklustre scene which is in desperate need of being booted up the backside. What the club scene needs more than anything is an 'anything goes' attitude — it must be different if crowds want something to remember the following morning. And it's a good job that there are the Laurents of the world who do attempt to make crowds move.

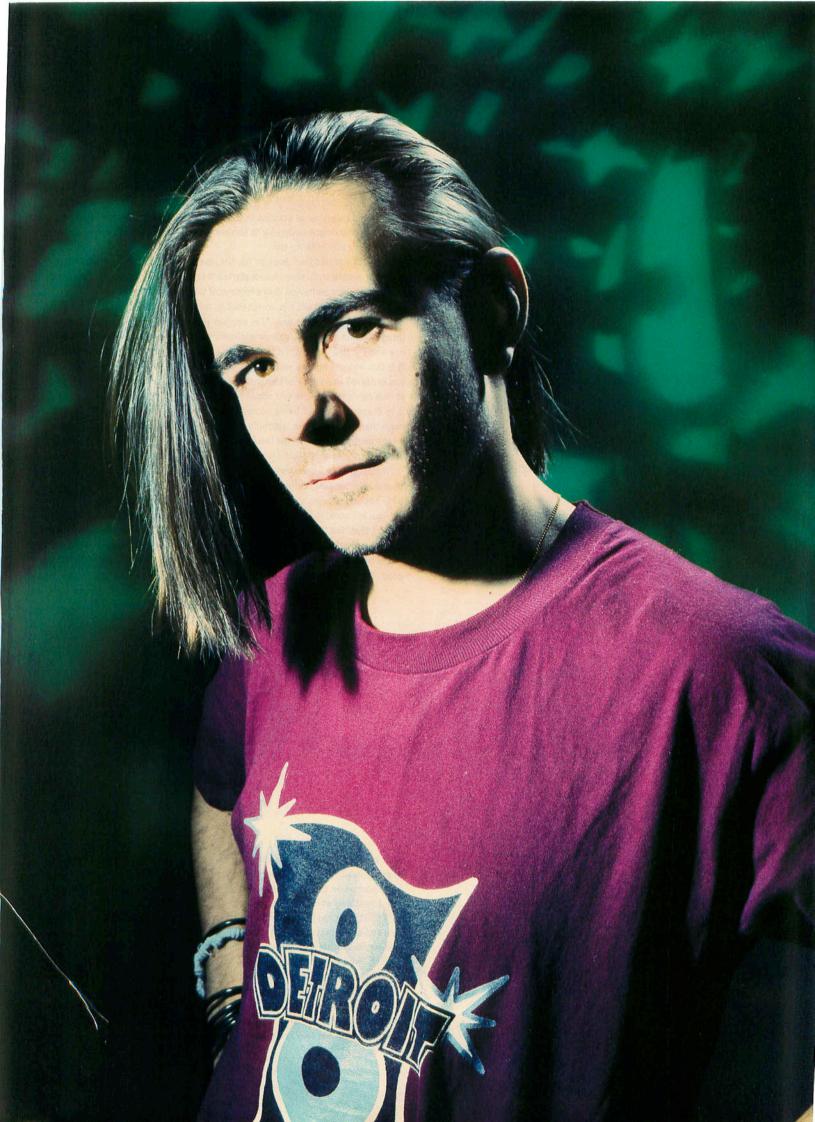
"That's because I have always believed that the emotions within music should be shared with people. I think that it is important to please people, because being a DJ is not about being a selfish bastard and playing just for you. At the end of the day you are working for an owner and trying to please a crowd. And you've got to respect that. But this doesn't mean that you can't play a wide variety of music. You still need some sort of reaction from people. That's important. I hate going to clubs where people are anaesthetized and think that whatever the DJ is playing must be good. That's bullshit!"



At least English passivity has been awakened by some Gallic free-spiritedness. What is probably worse than this mind-numbness, though, is the English characteristic to capitalise on 'in things'. Take the sudden renaissance in Detroit techno, for example, something which Laurent has been advocating for years.

"I feel that it has just become a recent trend in England, but I've liked it from day one and have always bought the stuff. But I prefer kids discovering Kevin Saunderson remixes rather than buying 2 Unlimited records. But this whole trend business is silly. The problem is that people always go onto something new the following year. Just look at how England was influenced by breakbeats and German hardcore last year. Now that has gone underground, everyone is getting into techno."

"I believe that England is no longer as upfront about music as it used to be. There are a lot of countries who have been playing that kind of techno music for years, whilst England has only recently started playing it in the clubs. •>



That's the first time I've seen England being a bit behind things. But this is good because there is an energy coming from the whole of Europe. Music is now a European thing, not just an English thing."

As no one country monopolises music anymore, Laurent and Eric agree that this period in time provides the most opportune moment for French dance music to propel itself into the international arena. This is the purpose that drives them to do what they do, as they are both well aware that records by Plastique Bertrand, Maurice Chevalier and that croony number, "Je t'aime, moi non plus", have all given French music a certain image. It's an image that relegates French music to a joke.

"We've got to prove that French people can make good music as well, because two years ago people were laughing at us. They thought France? All you've got is camembert, bread and wine. But now we have a scene and it's getting stronger. Although there are no real techno clubs as such, Eric and I run a club in Paris called Wake Up, where we have always had an open minded music policy. Then on top of this we have garage and progressive clubs, and raves, where very young kids do tons of drugs and listen to complete hardcore."

"I feel like France is experiencing the same kick that the English had in 1988 with the buzz about the music and the government and the police trying to stop the raves. The scene is interesting in the sense that we not only have plenty of good DJs, but also well-known international DJs come and play all over France. Now there are parties kicking off everywhere."

The knock-on effect of rave is that it has catapulted the French dance scene from nascent underground sources into the mainstream market. But this doesn't mean that musicians are surrendering innovation for commerciality. Techno has had such a profound impact on French dance music, with labels like R&S and Harthouse playing their part in honing French eardrums to trenchant beats and whirling rhythms, that Laurent is adamant that future developments are going to take place in this field.

That's why Eric and Laurent have seized the chance to form their own record label, F. This venture marks Eric's and Laurent's complete departure from their previous label FNAC where Eric pioneered the concept of French dance music and Laurent spread the word. Eric has no second thoughts of their final fait accompli.

"Basically, the conditions weren't favourable at FNAC anymore. That's because FNAC is our equivalent of Virgin or Our Price. It's a chain store that decided to launch a record company. So naturally it didn't have the capacity to understand how an underground label works."

"But I don't want to keep talking about FNAC. It was exciting and interesting for me to work there as we have managed to build a label which has attained recognition outside of France. Two years ago, when I first mentioned the idea of producing dance music for France and the rest of the world, everyone laughed. But when the dance department started becoming successful, the record company couldn't believe it. It think we've broken the taboo of French music being only comprehensible to the French. Hopefully people will be motivated by our example and start forming their own labels."

Fric's and Laurent's last release for FNAC. La Collection, mirrors this idea and acts as a showcase by exposing what both men have achieved so far. The reasons for releasing this album were, as Eric divulges, "because everyone was waiting for a compilation. Until January, I had always refused to do a compilation because it's the expected thing to do once a label becomes successful.

When I realised that I had to quit FNAC, I decided to do a compilation because if I didn't do it, the company would have compiled one themselves. So it was a way to stop the label and prepare the way for the future."

All you've got is camembert, bread and wine."

"They thought France?

So onto the next chapter. The first track that F hope to release in a couple of weeks time is one by Laurent and a member from Resistance D on Harthouse called Dune.

Other tracks to follow are ones by St. Germain and some of the other acts that were previously signed to FNAC.

This sanguine approach to the label is because both men acknowledge the potential of a market in Europe. What has emerged from the techno scene is the growth of a European dance community. Music has managed to construct what politics has failed to achieve. The common concern is techno and nothing else matters. Laurent declares, "There is no custom for music - especially with European techno."

He continues, "There's big respect for everyone and everyone really respects each other. I've been travelling a lot and everyone really helps each other. I really feel that everybody is working in the same direction - to further the techno scene."

Laurent smirks, "That's why there is a big goodbye in the

one."

record sleeve. The first book is closed. Let's write another

Eric feels that this community camaraderiey goes beyond profit predictions and superficial business practice between the labels.

"We did a party for Laurent in February in Paris and there were alot of DJs coming from Europe just because it was Laurent's birthday. I think that in dance music, especially with techno, we're already 'in Europe'. I've just done some work with an artist from Leeds called Simon Hartley, who is signed to Warp under the name of Wild Planets. I think it's stupid to have frontiers in my mind. If I like the music of an artist, I don't see any reasons why I shouldn't work with him."

> Laurent's only criteria for signing new talent is whether the music possesses any emotion. "If the music has emotion in it, we'll sign the act, definitely - even if we know that it won't sell that many records. This is what we've always done. That's why FNAC was so diverse. When you listen to Lunatic Asylum, which is like a hard trance techno track, and then St Germain, which is a complete garage track, there's no connection. But we like them both as there is emotion in both of them."

It looks like Laurent's work will be cut out on the new label. So will the workaholic DJ have time to mesmerize crowds into frenetic displays of motion? Of course he will. Because under no circumstances is Laurent ditching the night job. It'd be like burning his record collection into a molten black mass.

"I think it is important to carry on DJing because you need to know what is happening on the dance floor. Also it's a good way for testing out tracks that I'm going to produce. But I don't think I'll DJ as much as before because I used to do five nights a week in three or four different countries. Even though it felt like I was doing too much, I never cut down. That's because DJing is my drug. When I'm DJing I'm happy. I wish more DJs would enjoy it as much as I do. It's true, though, that I want to concentrate more on producing,

but I don't think I'll stop DJing because I can't."

The real challenge Laurent has yet to conquer isn't juggling DJing and producing, but creating his own tracks.

"Making music and using computers is fairly new to me. It's guite a personal thing because it's the man against the machine - and sometimes the machine is stronger. That's my problem. It's hard to have complete power over these intelligent machines. That's my personal war. I've got to get my shit together and

Under a pile of fag-ash, Laurent is still smiling. He may not be a bedroom boffin but he knows what makes crowds gyrate. His battle with machines has yet to be concluded, but the battle of the decks against the club crowd was decided long ago - and Laurent won hook, line and sinker.

"we've broken the taboo of French music being only comprehensible to the French."



TEXT: BRUCE HEPTON
PIC: PHILL PEPPER

Meanwhile, hapless promoter David Lynch was busted and taken to wherever for a chat and a cup of tea. When we arrived at Slackers (the tastefuly furnished function suite of a pub), Holmer was playing to a nigh-on empty house. Eventually, the crowd found their way up to the venue, the fact that it had been kept secret not helping matters.

Such was the confusion that a certain Generator writer was thought to be Lord Sabre himself. Fearing he had only 'Save All Your Kisses For Me' in his trusty knapsack, he declined the tempting offer to take to the decks, but was at least presented with an original interview-opening gambit with the genuine article later on: "Hi! I'm you."

The punters turn up, the management are assured that at events like this the house lights are normally turned off, and the place begins to kick. The remainder of Holmes' set, to a packed floor, is a fiery mentasm, a furious hard acid workout, unrelenting and inspired. The management are getting twitchy. People are going insane in the lime-green function suite, and they're not sure they like it. The place is boiling and the pressure-cap blows off, Weatherall has taken over. Then, fifteen minutes into his set, 25 armed police are poking their noses and guns into every corner, and it's all over bar the shouting.

The RUC are no ordinary police force. They do not ride about Ulster on bicycles whistling a happy tune through rosy cheeks – the troubles mean this cannot be so – and there's strictly no negotiation here. Generator photographer Phill Pepper stutters down the barrel of a machine gun to explain why he was still taking photos during the raid.

A flock has gathered at the decks, refusing to budge until they've thanked Weatherall for coming and trying anyway. He's clearly put out, but resigned to the situation. "It's happened before, and it'll happen again. What can you do?" he philosophises.

It's not always this traumatic in Belfast. It's perhaps not so much a symptom of the political and religious conflict as of a city not used to explosive youth culture, and precious little provision for it. That the paramilitaries lurk behind the dope supplies surprises noone, and means little: organised crime is the same in Manchester, Milan or Munich, and show me anywhere in the world that has the 60s vision of a friendly neighbourhood drugdealer.

Besides, as ever, one-offs are hard to pull off, one of the problems in this neck of the woods being a shortage of venues. One wit commented that the Slackers venue was kept secret "because no fucker would come if they knew it was there", but then no-one seemed to care, probably aware of the scarcity of dancefloors. Sugar Sweet at the Art College has

ST PATRICK'S DAY OUT

with Weatherall, Holmes and the RUC

Procyon had looked to be a good bet. Belfast's creative David Holmes, and its favourite tourist, Andrew Weatherall, playing a small and intimate barnstomer. The problems, though, and there were plenty of them, started in the city centre when the coaches booked to transport the throng to the just-out-of-Belfast location failed to show up.

Police and army, bristling with dogs, guns and probably bristles too, dispersed the 200-strong crowd, thinking some sort of riotous assembly was brewing.

been the big pull in these parts for over two years now with resident duo David Holmes and Ian Macready, and a quality line up of guests. "Sugar's good," says David Lynch, semi-recovered from his nightmare scenario, "but it's also for the people who stay in all week, and then want to go out and go mad, so it's got a good atmosphere, but you need more. Plus, wherever you go, you seem to bump into the police."

"Outside of that it's a small scene, you see the same faces at events, but it can't grow because there's not enough venues" adds Jim, owner of Belfast's excellent Hairy Bear record store. Sugar Sweet, the club and the label pins Belfast on a harder, experimental axis, and there are strong links with Sabresonic, Slam and San Francisco, with, we are told, the Hardkiss brothers and Richie Hawtin to be included in future line-ups.

If the RUC will allow it.



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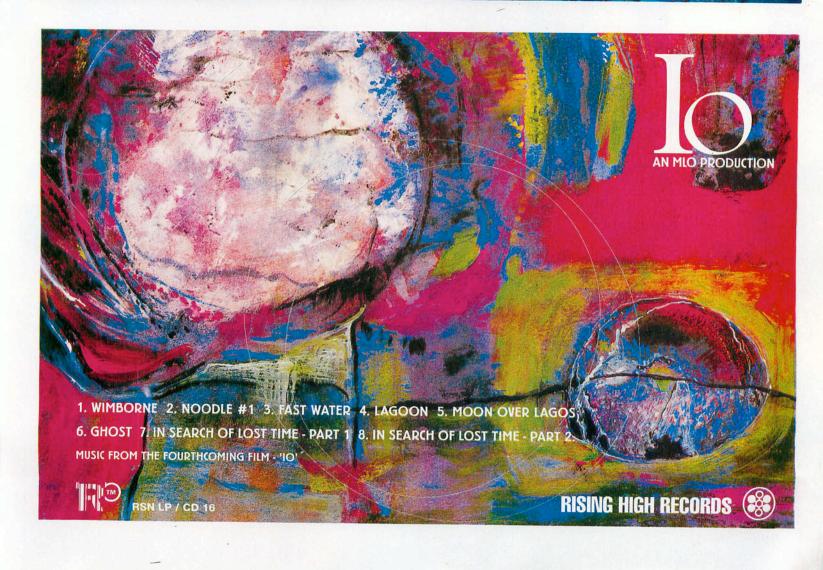
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What is Italo House? Try caseloads of perky pianoes and high energy basslines, wailing divas and stonking disco thrust. Think of funky guitar breaks, outrageously cheeky samples and that pounding Euro beat. Picture Katherine E's "I'm Alright" at Quadrant Park, suntanned ravers in Rimini and Riccioni dancing to "Sueño Latino", or the beer boy spilling his pint to "Numero Uno" down the local meatmarket. Italo house conjures images of the height of the mighty Roman Empire, just before it had literally drunk and bonked itself into depravity.

It may cost two quid more but your exclusive Italian I.M.P.O.R.T. comes with a free 'Societa Italiano Orgu Butor ed Editor Roma' stamp. The names of the producers and DJs involved are usually worth a giggle too. None of the following are made up, honest: Pinillo Bun, Intralazzi, Ezio Spoldi, Dal Gesso, Enzo Avitabile, Alvaro Ugolini, Mazzavilliani and Dr. Rizzatti, Sprezfichi, Piccinella, Walter Cremonini, Di Bonaventura and D. H. Penis ... sorry Pinhas.

The *sine qua non* of Italo house, the rich froth on the capuccino, is Media Records. The biggest disco egg Italy has ever squeezed out is founded and run by Gianfranco Bortolotti; playboy, head honcho and super controller.

"I was a student, university and err ... at the time to maintain myself, get money, I was working in a club, like the second of the DJ, y'know? The DJ at the time as Pierre who is in the charts these days I think. He honestly start in this job before me. Following him I understand probably it was my job. I understand it was a nice job, I like the way the beat, the rhythm, everything in the business. So after three or four records made by DJ Pierre I was just then a guest, sitting down in the studio looking what happens. I started to participate in the production and to help him to sell to distributors, to follow particularly everything. For two or three years I did it like a joke, I was a student so I was thinking to be an engineer or manager of multination, I don't know exactly. Then after two or three big records just in Italy, starting to get money back I try to invest money. Step by step I was involved in the business. I founded Media label. I build up very small studio underground, very ... home studio underground. And then starting from December 1986 I start to reinvest the money.

And now Media. We have ten recording studios."

Gianfranco Bortolotti's studio complex in Brescia, North Italy follows Motown and PWL as a successful hit factory producing instant snappy dance hits. An array of inhouse musical collaborations have been released under a shower of umbrella names such as Capella, Anticapella, Fargatta, East Side Beat, Clubhouse, The 49ers, Clock, RAF and DJ Professor. Within the three floors of studios a producer and a DJ work respectable nine-to-five hours behind the mixing desk. Each floor has a head of production; either DJ Pierre, RAF or DJ Professor.

"I am the main producer. Sometimes we work from ten o'clock in the morning until midnight. All the studios are in the same place, very close. Everything is in place. Very easier. In fact everytime somebody come in Italy we bring him around complex to visit and then he go back because he finish the time. We were thinking of putting a train inside of Media company to go around studios to see everything. Very small car with wagon behind, like Universal Studios in California."

In 1988 Capella's "Heylom Halib" unexpectedly hit the UKs Top Ten. Sampling sizeable chunks of LNR's "Working It To The Bone" the track was the first of a kind. It's got it all: wacky film samples, get down and groove →

ORTOLOTTI

MEDIA

TEXT: DANIEL NEWMAN



encouragements, arabic gargling and those happy house pianos.

"I got a lot of money from that record. I build up first, professional big studio and produce new record. Capella was one of first but before I had Clubhouse and then Gino Latino. It was a surprise because it arrived very quickly. Honestly I was not prepared for big hit, in fact I lose a lot because of the sample, record business, publishing business. I lose money because we didn't have the chance to go to the top of the charts, maybe the number one, the number two. Heylom Halib just number ten or eleven, I don't remember exactly, because we choose wrong company in UK to market the record. It was inexperience.

Then we start to understand the business. I discover UK. Hit bit success in UK and it reflected everywhere in Europe. I saw how Island, FFRR and A&M biggest labels in UK working, interview DJs to understand what type of record people want, and went to lots of clubs in North of England, London, everywhere.

Came back to Italy I start to produce orientated to the market. Particularly my big first success "Touch Me" by 49ers. Most important success in London also all in Europe, Japan, Far East, South Africa everywhere in world unless United State, which is a special market, very difficult. Too big, too difficult. Come to there in new year, see if it's possible to attack, no?"

Italo house exploded in 1989's Summer of Love. Wild hedonistic holidays in Rimini were enlightened by the frothy joy of "Going Back To My Roots" by the FPI project, "Numero Uno" by Starlight, The Jamm Machine's "Everyday", "Grand Piano" by The Mixmaster and DJ Lewwel's "Magic Atto II". Overnight, Italian imports became flesh scorchingly hot. Up for it UK DJs who'd bought the Italian anthems whilst on their hols returned to the rave hungry motherland to experience loved-up offers of fifty quid upwards for the most popular and soul stirring of the Italian tunes.

"Ride On Time" ripely sampled Loleatta Holloway's vocals on "Love Sensation", the accapella of which Graeme Park was playing at the Hacienda to arm waving approval. Under the spine tingling powerful voice the keyboards sizzled, even the model who pretended to sing it was blindingly gorgeous. "Ride On Time" stayed at number one for five weeks. The optimism and sunny naivety of the Italo piano anthems had struck a chord with the UK ravers of the late Eighties.

"There are two or three things typical in character from Italy music. First off the beat we choose. Usually we have 125bpms, 120bpms, 135bpms 'cos we like

the powerful rhythm beat. In the ninety seven, ninety eight I was crazy for Jazzie B. I felt Jazzie B strong inside of me. I tried to produce on same line, same style but the other people around the world didn't want production like this from me. They ask me specifically for big beat, very pumping house record.

Another thing is the piano. This is maybe because one of the first biggest record from Italy was "Ride On Time" so automatically you're hearing piano and thinking immediately Italy, something like "Ride On Time".

Third thing we are Latin and maybe a little more melodic, for example, than the British, German, Belgium techno records, so this help us to get more of a share of the market. We sell to the kids when we do the crossover and little bit less we try to get the constance in the club."

Maybe Media's most impressive quality is that it can produce bed bouncing approval from the pre-teens, sell buckloads of records but still release relatively underground classics such as Lance Ellington's "Lonely", Fargetta's "The Music Is Movin'", Mars Plastic's "Find Your Way" and "Let The Rhythm Move You" by Sharada House Gang. Priority number one, however, is Capella. With a juicy string of megahits the act has taken off in a big way. Employing Londoners Rodney Bishop and Kelly Overett, the name has turned into a pop dance act.

"The rapper black and the white female, we can see a lot of groups similar – 2 Unlimited, 24 Seven, is the right formula 'cos it's what the kids want now. They would like to hear a little bit of rap, a simple song, they would like to see the black and white, very nice no?"

One puzzling thing about Capella is why the vocals on "U Got To Let The Music" are undeniably male but yet there's Kelly giving her all into a microphone on Top of the Pops.

"Was because of ... how you say ... is err ... terrible question. I was thinking of the sound because first of all the kids want sound. Then when the record exploded they also wanna see the front 'cos they wanna be the same, they would like to do everything they do . I put the sound of the record before the image of the group. You can do this when you feel the record is so strong, you feel anything can happen.

Being a commercial company what we wanna do is sell. A lot. You have to survive, invest money to rise. The best thing to do is to sell to the kids. To keep in touch with the kids, Media fan club has more than 2,000 subscriptions under fifteen."

Whilst the face must fit for those who believe pop is real, Capella's music remains squarely on the solid shoulders of Media's burgeoning studio staff.

"The last Capella, "You And Me", we finish yesterday. We chose to do a lot of versions, completely different from one another and a lot. We did twenty mixes. This is because in the UK for example, the people like what the German people doesn't like. Germany prefer the kind of music, 'ow you say, very energetic, no? UK is more orientated to the new trend coming up. So doing many versions we resolve the problem and find balance between club and kids.

In 1987 when I first started there was only two versions, the A side and the instrumental. In less than five years that has all changed. When I have a project like Capella I have a hundred people working on it like Microsoft Computer Company. I give record companies around the world a package, a production song. Other people must do the same. If you have a big idea you must have BIG production. What is important is to have BIG production every time. A hundred creative people are more likely to have a good idea than studio with four people. We work it to the bone, understand?"

Whilst the future looks rosy for Gianfranco and label executive Diego Leoni at Media records, the general state of Italo house doesn't please him.

"Italian DJs are stupid. They never play Italian records 'cos they don't like to give satisfaction to the DJ playing ten miles away who made it. Radio DJ National Network has three million and a half listeners. This network is totally dance and play rubbish. They play, 'ow you say, stupid techno, very bad production dance. This orientates all sale of 12" as technical sales are 100% 12". All other people in other part of business stick to underground side of music to win those people. Then in Rimini you have the Boom-Boom-Boom Morales United State sound in all the clubs. There is nothing inbetween; completely blind for Rimini, or techno rubbish."

But the Italian clubscene is still strong. In Brescia alone there are fourteen clubs all over three thousand capacity, and three very close to ten thousand people. Italy has eight thousand DJs and five thousand radio stations. What lies ahead for Media?

"We are building up more studios. In the next year probably we build up ten studios more. What we want to reach is so many DJs, musician, studio to be a kind of, how you say ... musical research university, I dunno, something like this."

Signor Bortolotti is an ambitious man but one listen to the superb "The Power Of Media" compilation on React Records is enough to dissolve any doubt about whether he can pull it off. The last track, RAF's "Take Me Higher", spells out the message loud and clear:

"Hit, house house, hit record. Hit, house house, hit records ..."

The Power of Media compilation album is out now on React Records, and is reviewed on page 55.

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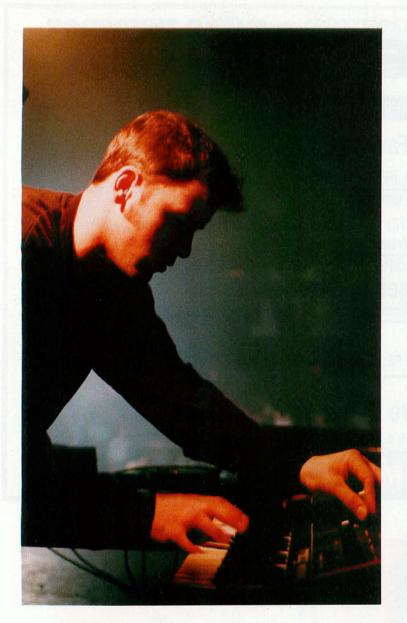
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German Thomas Heckmann's popularity has grown steadily after his initial outings as 'Exit 100' and has proved his worth through the various pseudonyms of Age, Skydiver, Spectral Emotions, Parot Torture and more recently as Purple Plejade with the help of long time associate Hoschi of Labworks. Last year saw the birth of his own label Trope Recordings, and since then his output has been nothing but prolific, with the classic Drax series that has spawned the uncompromising anthems of 'Interior', 'Section 2' and 'Phosphene' which have yet to exhaust their shelf life. Once he had enlightened me upon the purchase of his fourth Roland TB303, we sat down and discovered why he was not satisfied with three.

What influenced you to get interested in techno?

I grew up with electronic music because my father had in his collection things like Jean Michel Jarre, Kraftwerk, and Pink Floyd. In 1978 my interest went a stage further when I got into the more contemporary electronic bands such as Human League, Visage, Ultravox, Visage and Throbbing Gristle, but I was still as interested as ever in the original innovators of this field and to this day I've never stopped listening to Tangerine Dream. In the 80s I took more interest in indie guitar music from England because at the time I was doing more lyrically orientated stuff, and it wasn't until I heard the first 808 State stuff and all the early acid sounds that were popular in England that I got interested in dance music again. More recent influences were the early tracks from the North American labels + 8 and Underground Resistance who developed things a bit further and were my first inspirations to make acid music.

When did you first start making music?

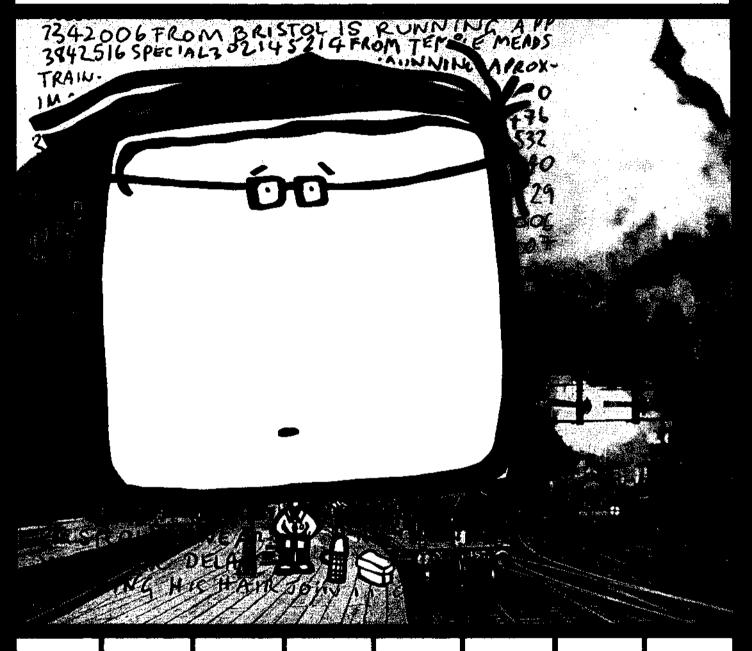
This was in 1980 when to make music all I had was an old organ and a cheap drum machine. Then, after a while, I became increasingly interested, so I purchased my first keyboard which was a Casio VL1. It wasn't until 1984 that I purchased my first synth and once I had some records released I was able to piece together a much more sophisticated studio. My first experimentations with the acid sound were back in 91 with a track called 'Liquid' which I made under the alias of Exit 100 after hearing early UR material. As far as I'm aware this was the first German acid track.

What are your views on your scene back home?

Well I come from Mainz which is about thirty kilometres from Frankfurt and even though I live pretty close I've never really wanted to be part of the Frankfurt scene because it's not really a scene, it's more just a big crowd that wants to push itself and its own DJs, and now the clubs there have got boring because they are filled with kids. Back in Mainz the clubs are much more interesting and exciting because they are smaller with about 3-500 people who are all friends with each other, and this gives the place a positive vibe. But even though this is small we still get international -> continued on page fifty - four

HOMAS ECKMANN ON ACID

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By popular demand, they're back. Yeah, mate, it's the Gio-Goi lads, whose recent spread on these very pages resulted in more phone calls as to where the gear (if you sort of know what we mean) could be bought than probably any other article we've run. So here we go again with the latest fashion offerings from the Mancunian smart-but-scruffy stable that kicked off with the rise of acid house itself. The acceptable face of terrace fashion for 'new lads' everywhere. The sort of clothes you'd like if about ten years ago you wore those shiny Sergio Taccini tops over Pringle with Kappa hats and chased the likes of Terry Farley down London Underground escalators before Chelsea home games. Got the picture?

Heads everywhere are sporting the new range, from real DJs to, apparently, that irritating Normski television 'personality' who says 'wicked' a lot and tries to pretend he's under 30. 30 years of age, not 30 stone that is. Unstructured linen in blue, natural and black is the name of the game for the smarter Gio Goi con-

SUMMER₀

verts - single breasted jackets matching baggy pants and oversized waistcoats (perfect for concealing body armour). Casual shirt jackets are worn with shorts or jeans, subtley touched with the most discreet of logos. The full denim jean range can be complemented by a selection of cotton checked shirts, V-necks, tank tops and cardigans that, because they are fairly loose-fitting, go some way towards disguising your beer gut - unless you're Bernard Manning, that is.

Owner-designer Chris Donnelly sees the collection as being "no nonsense, nice and easy, not like fucking limited editions. It's not poncey in any way, just for geezers like ourselves. The models in the shots for instance were deliberately chosen 'cos they're normal lads. You know, if you're six and a half foot and have square jaw then you can forget it - 90 per cent of people who buy our gear aren't like that. And this range opens up our stuff to an even wider scale of people, because at the end of the day if you want a T-shirt with a big logo you can get that, if you want something a bit more discreet you can have that, too."

As Chris turns to the record on his turntable back at home (Johnny 'Guitar' Watson) brother Anthony gives us his considered thoughts on the collection: "I'll give you a fuckin' quote, yeah. 'Ryan Giggs, Lee Sharp, Old Trafford, Glory, Glory Man United.'" But that's just Manchester for you. They'll never host the Olympics. They'll never win the European Cup four times. They've only won the Premiership twice in the last 25 years. But then they do have Boddingtons draught in cans and enough attitude to fill Wembley stadium four times over. Oh, yeah, and they've got Gio Goi.



For all enquiries please call (061) 487-3949

Photographer\stylist - Grant Fear









Forget Batman and Robin, dismiss Spiderman, even the likes of Superman and Captain America can't compete. There's a new protagonist in town and he's called The Darkman. "I don't mind being referred to as a superhero, yeah that sounds good ... but you can forget the tights!" A meeting with the Darkman in a trendy café somewhere in the metropolis reveals a man with a mission, a mission to educate and take rap music to a higher plane.

Born Anthony Brian Mitchell in West London, some years ago, his press release states he's 23, but his action packed past could not contain so much for one professing to be so young... "I'll stick with that!" he jokingly states, happy to play the youngest new kid on the block. After leaving school in the early eighties he joined the Platinum Sound System, which became one of the area's best known. "We've played with One Love, Special Edition and Company Sounds. I got a different circuit altogether. Often it was the same albums but different tracks you'd play. Small differences, but you have to know which flavours move the crowd if you're going to be remembered out there." Specialising in soul and reggae, Darkman was also quick to latch on to the ever increasing interest in soul's past.

As the rare groove explosion rocketed the capital's network of pirate soul stations the business man took over, and teaming up with Steve Jervier, a fellow defender of the funk, a partnership was forged. After opening the Vinyl Lab record shop in the basement of his mother's store in darkest Shepherd's Bush, the next logical step was for the shop to launch a label, and Vinyl Lab Recordings was born. Working with most of the capital's rap artists and hip-hop crews from the Cash Crew to the Outlaw Posse, a meeting with producer Danny D persuaded him to sign to D's up and coming "Slam Jam" label, then affiliated to Warner Brothers.

Recording initially under the guise of the Powercut Crew, later shortened to Powercut, the rap collective mixing R&B with swing scored with the single 'Girls', an update of The Moments and Whatnauts soul standard. Professing that he and Danny D now have a mutual dislike for one another, both professional and personally, his only comments on the liaison was that Powercut was responsible for giving the label their biggest hit. "We actually had a whole album's worth of material to release but the plug was pulled and it was all put on hold," states one of hip-hop's unsung veterans. "It actually wasn't really such a bad thing because at the time Danny D was really into pop (with Cathy Dennis and D-Mob) and a lot of what we were doing was being watered down or changed to fit into the house sound he was behind."

Then his former partner, Steve Jervier, who had signed an A&R/executive producer deal with Beechwood Music (home of the Mastercuts series)

approached him with a new concept album he was putting together for their new Street Hype imprint. The label, designed to exploit the untapped domestic swingbeat market, soon picked up on Darkman's obvious talent. Two singles results, 'What's Not Yours' and 'Back To The Lab' with Font La Roy, plus various co-writing and production credits on the compilation album 'Just The Way'. Shortly after its release, Jervier, by now one of the country's top producers thanks to pop chart success with Eternal, Michelle Gayle and Take That, was a head-hunter's most prized possession and was ready to jump ship.

He moved to Polydor's Wild Card label and offered the Darkman the opportunity to follow suit. "Steve told me to come up with some new songs if I wanted in and obviously I did. The first single is 'Yabba Dabba Doo' which takes its hook from the Flinstones cartoon. I never originally intended to use that hook, we were in the studio fooling around, I was trying to think of Scooby Doo's catch phrase — 'Scooby Dooby Doo where are you?', but I couldn't remember it! In fact I actually recorded this track for the Street Hype album but we just forgot about it. When I played it to Steve he just knew it was the perfect single."

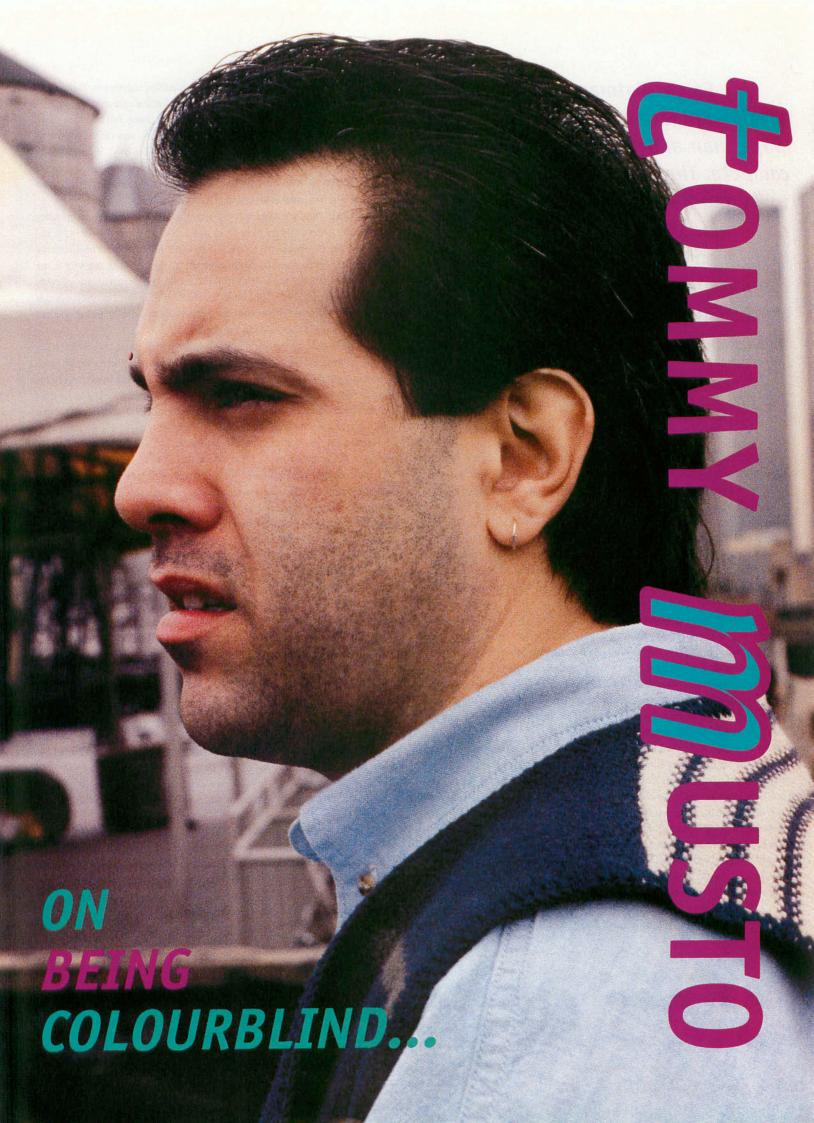
With The Flintstones movie currently in production in tinsel town, the obvious question beckons. "It was never intended to tie in with the film, but we're now trying to work something out," he states optimistically. "After I finish here with you I'm off to pick up a couple of new movies, I was hoping to write some material for their soundtracks. I wish I could tell you more about them, but all that I know is that one is British and the other American ... sorry!"

With a biography that includes the statement: "I'm not really just looking for success in this country because it's time to look a bit wider than that. I'm looking to Japan and America and Europe," how exactly does he intend to put the master plan into operation? "I'm totally original for one," he retorts. "I've a unique vocal style, nobody sounds even remotely like me. I speak English, but a lot of my dialect is West Indian and that reflects where I'm from. A lot of British rappers either try to sound American or they put on this phoney cockney accent. Seriously, how can they have a cockney accent when they haven't been here long enough to get one?!" And when pushed that UK rappers can't compete with their American cousins whose lyrics tell of life in the hood, where drugs are a way of life and living and dying by the gun are common place, he swiftly puts me straight by tellling me about the drug dealings that happen right on his doorstep and that several of his friends have been shot in the West London neighbourhood!

With a pencilled in working title of 'Who Is The Darkman?', his debut album is due to hit the record racks at the end of summer (assuming that we actually get a summer) and will be proceeded in mid-June by the next single, 'Chitty Chitty Bang Bang'. The album features an illustrious line-up of talent including Simon Law, Jeff Ishmael, The Young Disciples' Femi and Sweden's Cutfather, along with his long time collaborator Micky P and co-vocalist on 'Yabba Dabba Doo', Jay Malcom. And between now and then he's hoping to spend more time remixing other artists material, his recent top 30 appearance on Joe's 'I'm In Luv' opening up numerous doors for him. Salt-n-Pepa's 'Shoop' is ready for a re-issue, as is a possible liaison with fellow label mates Nu Colours, whose up and coming album he enthuses is "... totally out of this world".

And as Generator picks up the bar bill, it's only fitting that we at least get the "official" explanation as to the derivation of his name. "Really it's not all that deep," is his honest response. "Basically it's a name my management came up with, to reflect the dark side of my music and I like the mystical qualities that the press seem to be associating with it. One guy even wrote that the reason I got the name was I wrote all my lyrics at night, after dark and then recorded them in a studio which was dimly lit!" Don't look at me, I didn't write it! Lewis Dene

RAP'S NEW SUPERHERO



Best known as one half of the duo Musto & Bones, who scored on both sides of the Atlantic with the club hits `Dangerous On The Dance Floor' and `All I Want Is To Get Away' at the start of the 90's, Tommy Musto has since grown in stature as one of the premier remixers on the circuit today, having worked on close to 400 records to date. A client list that includes the likes of Michael Jackson, Gloria Estefan, Erasure and most recently Cyndi Lauper in its fold. Musto has again gone back to his roots, teaming up this time with fellow club guru Victor Simonelli to form Colourblind. Whilst in London for a short promotional tour, Tommy Musto shed some light on remixing, Colourblind and his split with long time collaborator and former partner Frankie Bones.

"It wasn't a falling out," he starts, "it's just that Frankie and I had different lives. I was the owner of the company, I had responsibilities to myself and the rest of the company to be available in New York to make sure that things happened. I just couldn't go back and forth DJing, and at the time I was also married, so it was really difficult to move around as often as he was. I kind of abandoned the situation so Frankie got a large name going back and forth, but in the interim I think he burned himself out because he was always available if a venue wanted him. Basically we also grew apart musically, but I can't see us getting back together for another project. At this moment we're just worlds apart."

As short lived as it was, the Musto & Bones liaison only produced the one album, 'The Future Is Ours'. Musto attributes the lack of cross over success in America to political problems at RCA, their label at the time, and the non priority billing they received from the dance department. "In comparison to records like `Wiggle It', we could've crossed over with a pop hit with 'Dangerous On The Dance Floor', and to this day I still hear the record in a lot of the places. There was however a big time lapse when the record came out here (UK) and in America as we couldn't get a deal for it in the States You have to remember this was before Frankie Knuckles, David Morales and C & C Music Factory. The song was there, unfortunately the political structure wasn't."

Of Italian descent, the recently turned thirty New Yorker grew up on a stable diet of Salsoul, Prelude and Philly records,

and between 1981-83 presented a mix show on local station WAKT to rival similar and now legionary mastermix shows by the

then up and coming Shep Pettibone and Tony Humphries on KISS 98.7fm. Editing and remix work followed, and then by teaching himself to play keyboards and to write his own material numerous other doors opened for him, to the stage where he found himself inundated with offers. "The first remix I did was for Vanguard Records by an artist called Junior Byron, a remake of a Barrabas song called 'Woman'. As far as major label credibility in remixes is concerned it would have to be S'Xpress' `Nothing To Lose' from about two years ago. Michael Jackson's 'In The Closet' gave me the most satisfaction, it went gold and I heard it on the radio constantly,"

The concept behind Colourblind, the name incidentally created to define multi-culture stereotyping, was in effect an extension of the Musto & Bones project. "I was contractually obligated to give Beggars another album. It took over a year and a half of litigation to remove Frankie from the situation, it was amicable, it wasn't a bitter fight, but it just took a long time. Nothing Better was originally done

with vocalist Barbara Tucker (from Hard Drive `Deep Inside' notoriety), but we had management problems and so it didn't pan out. Instead I got in Dina Roache, it was actually her first time in the studio and I was so shocked at how well it worked out. The song is actually three years old, it was a demo that I originally gave to Tim Palmer (Beggars Banquet A&R) with Barbara's voice on it and I told him it was something that I was starting to develop and from that the whole concept evolved. The reason why Victor is involved is because he's the only person I can identify with right now; our sounds are very similar. I was so used to hearing the record that I needed to bring someone else in to give me that creative drive, I

was so tired of hearing it." Colourblind is to all intents and purposes Tommy Musto, with Simonelli brought in specifically to remix the single. "I have a good friendship with him and he felt that since I was the

writer, the producer and the remixer, he said: 'your name's gonna be all over this record' so I said, `I'll tell you what Vic, I'm a nice guy, I'll give you a co-production credit'!"

With an album planned for around the spring of next year, the next single will be a down tempo cut called `He's So Fine' fusing R&B and swing, whilst Dina Roache will feature on another song called `Going Through The Motions'. And although a title has yet to be decided don't expect it to be a `Tommy Musto Presents...' concept album. "I hate being the front person for something when you're not the performer, its very contrived and I personally don't believe in. Not to put anybody down, but other DJ/producer entities love to the be the focus and they want to be this artist entity, but to me an artist is much more then that, you have to be a performer and you have to have all those star qualities that these people don't have. They just want to be the front person. To me an artist is Mariah Carey, Whitney Houston, people who have these star qualities, and

I can't put myself in that category." "As long as the DJ concept albums have songs and things that

are marketable they'll rise above the rest, but anything that is purely DJ orientated will just go back underground. I was kind of shocked with David Morales' album because it could've been more dance oriented as far as the album mixes are concerned, especially as he has such a large ctientele in that market. I think that he was trying to cross over in America and was more concerned about that, that's why there's more reggae and things of that nature on the album. I think if that's what he's into then great, but it probably would've .

been better for him to be truer to his audience."

PIC: DARREN RESSLER

"THE NEW ORLEANS MARDI GRAS CARNIVAL"

THE GREAT WINDSOR HALL AT THE BOURNEMOUTH INTERNATIONAL CENTRE BANK HOLIDAY, SATURDAY 30TH APRIL 1994.

MARQUEE 1

BUMP N HUSTLE

Playing only the finest funky beats, Soulful Garage, Rap & Jazz Gilles Peterson (TL/Kiss FM)

Kevin Beadle (Mr Bongo)
Simon Dunmore
(Southport Weekender)
Bob Povey (Bump n' Hustle)

John Coomer (Bump n' Hustle)

The deepest Garage, the troughest bas Dean Savonn George Kelly Wild Child (To Sugar)

Wain Morriso Greg B (Deja Chris Edward (Percussion)

MARQUEE 2

DEJA VU

The deepest House n
Garage, the toughest
roughest bass lines:
Dean Savonne (Kiss FM)
George Kelly (One Tribe)
Wild Child (Tonic & White
Sugar)
Wain Morrison (Deja Vu)
Greg B (Deja Vu)
Chris Edwards

MARQUEE 3

SUCCOSO

In association with
Cream Club Tour banging it out!

HART
CAFE
Jazzy, fu

Andy Carroll (Cream)
Paul Bleasdale (Cream)
Paul Woodgate
(Succoso)

Carl McConnell (Succoso)

Mark Kidd (Succeso)

COOL DOWN

HARTLEYS JAZZ CAFE

Jazzy, funky vibes with disco classics Miles Copeland (Q-Bah) Richie Cox (Garage City) Murray (Hartleys) Simon (Hartleys) Aydin (Fluid Oz)

The theme for the night is a street Carnival designed to bring you a touch of the magic and taste of the New Orleans, Mardi Gras. Watch out for the water! Entertainment around the marquees will be provided by all our normal acts, but watch out for the brightly coloured Brazilian dancers and brass band. "The New Orleans Mardi Gras Summer Carnival", a fanciful, alluring and exotic night out awaits your delight.

Andover Ear Wax Records	0264 337236	London - Catch A Groove	071 494 0208
Basingstocke - Off Beat Sports	0256461960	London – Blackmarket	071 437 0478
Bristol - Tribe Of One	0272499660	London – Lucky Spin	071 351 6853
Brighton - Rounder Records	0273 325440	Poole - Spira	0202 667616
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Bournemouth - Consortium	0202 318473	Southampton - Tripp 2	0703 223 982
Bournemouth - Hartleys	0202 299537	Yeovil - Acom Records	0935 25503
Dorchester - Record Centre	0305 266511		

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All VIP's equirles to be faxed by 23rd April.
Fax no. 0202 314346

CREDIT CARD HOTLINE 0202 297297

Tickets Prices Members £12.50/NUS £12.50/Non Members £16.00
More On The night (Subject to availability) Buy Your ticket to avoid disappointment.

MAIN SOURCE PROMOTIONS, 3rd Floor, 52 Old Christchurch Road,
Bournemouth, Dorset BH1 1LL

THE PLACE

HARDWARE, PROHIBITION, HANOVER ST., LONDON W1.



Hardware is what you'd expect from a club of its name. A club where the emphasis is fairly and squarely placed on the harder edge of dance. Every Saturday from 10.30pm until 7.00 on Sunday you'll find resident DJs Tony Weech, Craig Thomas and Terry Mitchell playing the very best in hard house, trance and techno. Guests are drawn both from the UK and abroad, and have included the talents of such luminaries as Mark N.R.G from Overdrive Records, Daz Saund, Rad Rice and Billy Nasty.

Promoters only and Craig from Narcosis set up the club, which opened its doors for the first time on March 26th, to "create an atmosphere for like minded people who want to go somewhere where the music is kickin' all night, and basically have a bloody good time." Presumably they also saw the huge gap in the capital's Siturday night market; that is that few, if any clubs, offer good quality hard entertainment on this night of the week. Musically speaking, Friday has traditionally been the indre interesting and experimental night, with Saturday promoters wooing the handbag suburbanites to fuel their habits and lifestyles.

Each week has seen a steady flood of puntors streaming out of Oxford Circus tube towards the club's door, and a happily integration one at that. Forget the off-aired myth that harder music attracts

still harder lads with their shirts off, smashing about the dancefloor with eyes the size of pub ashtrays. Young damsels, too, are to be found in abundance, and are equally appreciative of the music on offer. And why shouldn't they be? After all, there's no such thing as 'noise for the boys', only good noise and bad noise. And don't let anyone in a leather waistcoat and ruffled shirt tell you any different.

The Hardware crowd know their music, and they know how to have a good time at the same time. They go well, beserk, but are comfortable enough with the laid back environment to enjoy each other's company throughout the night - something that many a sloppily promoted venue up and down the country would do well to take note of. So get yourself down to Prohibition, 9 hanover St., (opposite Dickens and Jones) for one of London's top all-nighters. And the cost? A mere bagatt le at £5 before 11, £7 thereafter and a measley £3 after 3. Thumping good music all night at a price that's as easy to swallow as a pint of draught Stella.

for your diary: May 7: Daz Saund, Mark Will ams and Lulu, May 14; Clive Henry, Stove Thomas and Eclipse, May 21; Phil Perry, Warlock and Viud May 28; Colin Faver, Hazy and Michael Savage. For more info please call (081) 881-6335

PIC: PAUL MASSEY

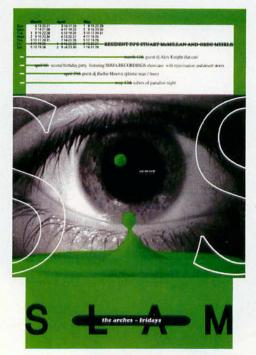
IT'S NOT FRIDAY NIGHT AND IT'S NOT FIVE-TO-FIVE, SO DON'T EXPECT PETER GLAZE AND LESLIE CROWTHER TO JUMP OUT AND ROAR "CRACKERJACK!" IN AN INSANE AND DELIBERATELY UNFUNNY MANNER. BUT DON'T BE DISAPPOINTED BECAUSE HERE'S ...



Glasgow witnessed the end of an era last month, when unannounced and without any prior warning, Slam played their very last night at The Sub Club. After almost four years of consistently high-quality nights, the demise of 'Atlantis', featuring Slam DJs Stuart McMillan and Orde Meikle together with the inimitable Harri, came as a shock to club-goers throughout the city. For many, it was a turn of events which provoked deep sadness. 'Atlantis' had been the jewel in Glasgow's clubland crown for so long that any change seemed unthinkable. With a high-octane atmosphere and three of the country's best DJs, Saturday nights at The Sub were the benchmark by which all others were measured. The final night was an emotional and highly-charged affair for those fortunate enough to be in attendance.

However, as 'Atlantis' passes into the history books, already there are some new beginnings on the horizon. With details of its replacement still being kept firmly under wraps, there has been much activity at The Sub Club already. With an extensive refurbishment planned, and a new sound-system already installed, the club is about to undergo something of a metamorphosis. Continuing their policy of offering the very best in quality underground dance music, a line-up for the new Saturday night has already been announced. Featuring Harri, Glasgow's own prodigal son; Oscar, who has returned once more from the sunkissed environs of Los Angeles; and the highlyrespected Dominic, the relaunch is eagerly awaited. To coincide with these developments, the successful Love Boutique crew have taken over on Friday nights promising much in the way of good sounds and strong vibes.

The Slam team can still be caught at their regular Friday night haunt in The Arches. Currently recording their first album for Soma, Stuart and Orde will also be making frequent guest appearances throughout the country. While they play host to a Sabres of Paradise night on the 13th of May, their usual hectic schedule will also include a series of Saturday night one-offs. Look out for further details. Meanwhile they also find time for their regular A&R duties at Soma. With the recent success of Desert Storm's excellent debut, the label continues to go from strength to strength with the much talked-about Daft Punk release. One of the most challenging records yet released by any Scottish label, the 'New Wave EP' has already been attracting much critical acclaim, with 'Alive (The New Wave Finale)' becoming a firm fixture on the playlists of those whose tastes run to the harder end of things.



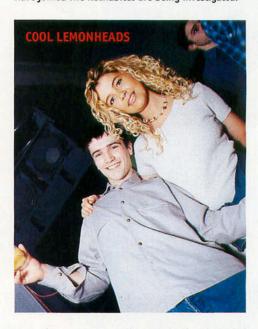
Following its move from Mondays to Thursdays at The Volcano, Belly Button has been proving to be a consistently good night out. Not to be missed on the 5th of May, its resident DJ, erstwhile Tunnel guru Kevin McKay will be joined by guests Stuart McMillan and Dominic in a 'hands across the water, old meets new' type scenario. Expect much mayhem!

Rhumba Club luminary Zammo has also been keeping his diary up-to-date. Currently working on a new Coyote single with Gipsy, he takes time out from the rigours of knob-twiddling when the Rhumba returns to The Metro in Arbroath on May 6th. With Club For Life's Chris & James and Amsterdam's finest Dimitri, he'll be manning the decks for another night of big tunes and transatlantic grooves. Spinning the funk, hip-hop and acid jazz will be Alan McKenzie and the enigmatic Wilson. On the following night he'll be heading through to The Fubar in Stirting where he'll be aiding and abetting Boy George's burgeoning DJ career, ably assisted by Parks & Wilson. Expect Zammo in your area soon!

Arnie Meikle and Hazel Taylor of F.O.D. have been cracking open the champagne recently. Their sadly under-promoted debut, 'All It Takes' on Pigeon Pie, has been the subject of a flurry of licensing deals and major label interest. With a new single already recorded under the apt title of "Do You Really

Understand?', rumours abound of an imminent rerelease for 'All It Takes' which should see the band gain some well-deserved success.

Glasgow's Art School was the venue for a recent visit to the city by the Cool Lemon crew, and was rammed to capacity by a crowd eager to experience the sonic delights of Cool Lemon regulars Patterson & Price with special quest Justin Robertson. After converting the Art School's hall into a club, the team had no time for a breather as the faithful began to converge, impatient to get started on creating their usual party atmosphere. Unfortunately, carried away with the festivities and caught up in the spirit of things, the Cool Lemon-ers, after delivering their goods in the usual style, decided to escort Justin back to his hotel room at the end of the night. The discovery of a well-stocked mini-bar was the beginning of a descent into the kind of activities which are normally regretted next day. Predictably, the regrets arrived sooner than anticipated when the hotel management presented the team with a bill of Ricky MacGowanstyle proportions. Rumours that the whole lot of them have joined The Rechabites are being investigated.



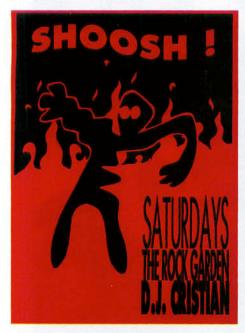
Cool Lemon return to the Art School at the end of the month, on the 27th, when Graeme Park will become the latest in a long line of guests. In between times Cool Lemon can be found at The Citrus Club in Edinburgh, on the 6th, with Terry Farley and at their regular Saturday night shindigs in Bridge of Allan's

premier nitespot, The Outhouse. The previously reported outbreaks of dancing in the car-park are still continuing, so who knows what will happen when Johnny Walker from Champion Records makes a guest appearance there on the 25th!

The Limbo team have also been busy. With Harri's magnum opus, the strangely-titled 'Phuxache' already doing the business, they'll be releasing the longawaited follow-up to Gipsy's 'Skinny Bumble Bee' this month. The trend to establish a new genre of Limboesque track titles continues with 'Funk De Fino' which is being rated as Gipsy's best to date. Looking set to become one of this summer's club favourites, it's flipsided by the thirteen minute 'Varasuvia'.

Another of the 23rd Precinct labels, Stoatin', is also enjoying a deal of success at the moment with Q-Tex, whose long-awaited single 'The Power of Love' has already sold around 15,000 copies. Licensing deals have already been struck in Germany and the US for the track, Q-Tex will be appearing live at Livingston Forum on the 14th, along with Ultra-Sonic, N-Joi, Dye Witness and Dance Overdose. Also appearing will be Dymension who will no doubt be giving their new single 'Give In To Me' an airing. The recent inclusion of their debut, 'Don't Stop' on the compilation 'A Saturday Night At Heaven' prompted a visit to London for the album launch where they headlined a showed in the club itself!

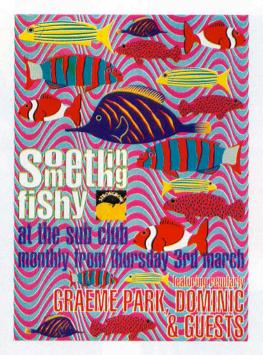
Rezerection return to Edinburgh's Royal Highland Centre on the 28th with an all-star line-up. Flying in from Germany, they'll have Westbam and Tanith who'll be supported on the decks by Carl Cox, Tin Tin, and, as ever, Rezerection's resident, Bass Generator. Making his Rez debut will be Trade deckmeister, Daz Saund. As we're now in the realm of lighter nights and heading towards summer-time, they're promising all sorts of special additions and surprises on the night in question. No doubt Dance Overdose will be looking forward to it since they're headlining things on the p.a. front!



Back in Glasgow, Shoosh at The Rock Garden is becoming one of the city's favourite pre-clubs. With the emphasis on a variety of sounds, resident DJ Cristian, concentrates on long sets which blend a wide range of current dance with older tunes from the past. In the near future they'll be showcasing some more of Glasgow's DJ talent after the success of a recent visit by Kevin McKay. Though it's very busy, the excellent sound system and the dub style house make it well worth a visit.

Up in Dundee, preparations are already underway for 'Barabbas' at the Angus Thistle Hotel on May 6th. Previous events have been enthusiastic and unusual. With four separate rooms featuring the likes of 'Spaceship', 'Eat Not Sold' and 'Dub Republic', the choice of sounds ranges from jazz, funk, hip-hop and intelligent techno to dub. In the bizarre environs of 'Jake's Bedroom', club-goers can relax with some therapeutic TV and a fish-tank! Jake, who seemingly takes his bed everywhere, will be on hand to spice up this tranquil atmosphere with some 'strange' music!

Deep Distraxion poach some Scottish talent this month. 'Wicked and Bad' by Happy Larry's Big Beat Orchestra features an excellent remix by Harri whose nagivational skills will be once more tested to the limit when he guests in Aberdeen on the 6th, London on the 20th, Portrush on the 21st and, finally, Largs on the 27th. He'll be joined in Largs by the Swell team for a birthday knees-up to celebrate Kevin McKay's coming-of-age (again!) Iain Livingston, Swell's resident deck guru is threatening various surprises and, no doubt, a night of madness is set to ensue.



Something Fishy will be reaping the benefit of The Sub Club's new sound-system when they reappear there on the 1st of May. Having already had the likes of Tom Wainwright and Pete Heller guesting, the Bank Holiday extravaganza will feature ergular visitor Graeme Park. Resident DJ Dominic may be slightly hung-over, since The Sub's Saturday re-launch takes place the night before.

The Citrus Club plays host to Dean Thatcher on the 14th of this month. On recent form, most notably the opening night of Sean McLusky's new Leisure Lounge, this is one which isn't to be missed. A Fully-charged up-front set at around the 5am mark had the Generator team jumping up and down good-style, so it's a safe bet that the Scottish contingent will be out in force for this visit.



Blam Blam in Inverness returns on May 6 with a 'Tribal Funktion' night featuring DJs George, Simon, Cristian, and Harry 'O' from the well-rated Edinburgh club. Decor will, as usual, be provided by Wreckage and Salvage from Mutoid Waste Company. Craig Walsh, who guested at the last event, reckoned it was "the best gig I've been to all year". Praise indeed for a club which is reputed to have the best party atmosphere in the North, and, indeed the best post-club parties. Look out for 'Engine House' run by the same team.

As predicted, Tom Wilson's Bonus Beats has become essential listening. Broadcast on Radio Forth between 6.30 and 7.30pm most weeknights, it has provided the opportunity for a varied selection of Scottish DJs to air their mixes. Jon Mancini's recent anthemic set, packed with club classics, provoked an enormous reaction with requests for a repeat broadcast flooding in. So many promoters have called the show to find out DJ details that Tom is considering hiring himself out to the nearest booking agency!

Finally, the Swell team make a return to Glasgow's Sub Club for 'Lifeboy' on May 12. Promising a night to remember, as ever, DJs Kevin McKay and Iain Livingston will be spinning their usual blend of top quality tunes. Get there early, as these are events which are not to be missed. Neither are, it seems, Wednesday night's get-togethers for the more sporting of Glasgow's club glitterati. At a recent AGM, an outbreak of football apparently spoiled the violence. Niggled by a few hard tackles, Dominic was reported to have retaliated with extreme prejudice, kicking his assailant several feet into the air. Booed off the park for such unsporting conduct, the Sub Club deckmeister was forced to hang his head in shame. Rumours that these matches are now attracting a bigger audience than Celtic Park are not yet substantiated.

guests passing through like Strictly Rhythm, Derrick May, Saskia from Djax-Up, Michael Wells and DJ Edge from England.

Do you play a lot of clubs in Germany?

I used to play a lot of places in Germany when I started out, but now the places I play are just the more interesting ones. Now I play in quite a few foreign countries like Switzerland where I go a lot; France, Sweden, and I will also be off to Helsinki soon too. More DJ work is coming in from England because I haven't played here much before and this has worked out quite well since it takes a lot more work to bring all my PA equipment over, constantly dismantling and re-assembling my studio. However at the moment I am constructing a big case for my equipment that can simply plug into the back of the speakers because foremost I like to perform live rather than play records. Next time I come to England I will play live because it's all too easy to mime to a DAT. It's far more interesting and rewarding to play live, changing something everytime I'm up there - it means a greater chance of fucking up, but it's a risk worth taking.

What do you think of the scene in England?

I have always liked England, especially London, because for me it's much more open than Germany. People are more into parties and even if the DJ is not playing very well the crowd will get on with enjoying themselves. I like that. When I go to a party I don't care what the people are like or what the music is like, I just want to have fun and make the most of it. That's what it should always be like, rather than attitudes or fights that just spoil it for every one else. For this reason I enjoyed playing Deep Space and it's such a shame that it had to close down. When I was there, though, I couldn't get used to the decks because in Germany nearly all the turntables have been adjusted to play on +15 as opposed to +8 so because I like to play all my old-school selections with the newer tunes I couldn't fit it all together. I think things are better on +15, it's more difficult for some DJs but if you are used to it you can use more records from a wider range of tempos. I am into a lot of British sounds, too, and I have to say that there are a lot more good labels I like from this country such as Sonar, Intelligent and Rephlex than there are coming out of Germany.

What are your views on the popularity of the 303?

It depends what you do with it and how you play around it. The 303 was one of the biggest phases for Roland ever, but in the end the second hand market grew so big because of the popularity of the acid scenes. Now too many people are using them and this has meant they have become far too expensive as everyone is buying one because its safe to do anything on it. Nonetheless I think there is still a lot of good acid music around, but you have to sift through a lot of mediocre stuff to find it. The 303 was a good thing but it's suffering from overkill and that's why along with a friend of mine we are going to rebuild one with envelope generators and LFOs to enable us to take things a step further.

What labels have you worked with?

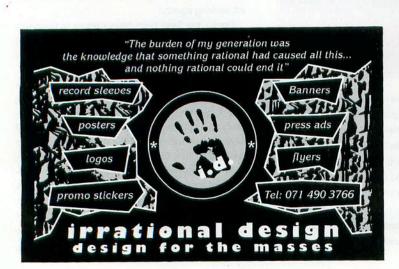
I have worked with Force Inc, Djax-Up, Labworks, Sony and Edge Records, but now I am going to concentrate on more projects with my own label Trope, giving me more freedom to release what I like. I don't want to release anything that could be considered commercial, I just want to release music that I like and other people will hopefully like too. Trope is my little baby, that's why I invest a lot of money into unusual packaging vinyl that glows in the dark even though it costs a lot. I try to put the best into my label and also try and put everything out for a good price. In the future I will work with other labels but not too much, because if I were to work with every label that wanted my tracks it would mean a lot of money, but people would get bored of what I was doing. It's better if I just keep it underground and that way I can still make enough money to get by. What is more important is that I don't sacrifice my quality by losing my freedom to make exactly what's in my mind.

Thomas Heckmann will be releasing the experimental album 'Age' on Sony Music and will soon have finished his follow up to 'Purple Plejade' with Hoschi of Labworks for Djax-Up. Forthcoming on Trope, apart from his own material, will be new tracks from Christian Vogel, Mono Junk of Finland and also a picture disc of his own album.



Hysterix: Must be the music.

With K-klass mixes, plus the legendary and previously unreleased Sasha remix of 'Talk to me'. Vinyl, cassette and CD1 out 25.4.94. CD2 out 3.5.94 on deconstruction.







GOODBOY RECORDS VARIOUS ARTISTS

THE HOUSE OF DADA

This isn't so much a compilation album as it is a marketing tool. Why the cynicism so early on? Firstly, don't be misled, I do actually like this album ... a lot. Which makes this an even better marketing tool. Let me explain. 'Dada' is not a record label, nor is it a production company, but it is a recording studio that caters in particular for dance music producers and musicians, thus making 'House of Dada' a rather fine showcase of all that's good about this ambitious studio. The press release goes on at great length about the equipment used at the studio, but without boring you all to death, it's well equipped, and that's why clients keep coming back impressed by 'the size of the sound'. Previous clients at the Dada Rooms have included Bump, Leftfield, Shi-Take, Ascension, Wolfman and Perception, but on this wee compilation are tracks by Wax Factor, Morgan King, The Reese Project, and Leftfield. Hilights worth having a listen to before buying at your local record emporium are Morgan King's previously unreleased track 'I Am Free' (can I mention Leftfield one more time? Okay, it's a Leftfield mix), the excellent Reese Project 'Miracle of Life' in a 'Bump' remixed form, and ... azarrggghhhhhhhhh... just once more ... Leftfield with 'Song Of Life', getting all deep and dubby, but then, that's what Dada is all about Dada = Deep And Dubby Attitudes. Spot-on chaps - roll on volume two, 10/10 Ian Lloyd

RISING HIGH RECORDS

AIR LIQUIDE

NEPHOLOGY

Question - what do you get if you cross an American expatriate, a half-Finnish half-Turkish musician and a half-Hungarian German? Well, it's a crap joke, but the answer is Air Liquide, and not surprisingly the resulting musical output is as varied as any car boot sale trestle table. This album has Rising High written all over it (not to be taken literally), with influences drawn from the likes of Tangerine Dream mixed with modern day trance and acidic 303 basslines, topped off with a hint of ambience. Culturally, I wouldn't know a Finnish folk song from a Hungarian house party anthem, so it's difficult to say how much the musicians' respective backgrounds have shaped their music, but the overall feel is music that doesn't demand too much from the listener with simple but effective melodies. Air Liquide would make good film soundtracks given the chance, and the films would be David Lynch type productions! 'If There Was No Gravity' fits this description to a tee, and was previously

released on 12" a couple of months ago to critical acclaim, if that doesn't sound too arty-farty (9/10 by fellow contributor Warlock last month, no less). Final point of interest, dear trainspotters; we are reliably informed by one third of the gorup that "the lyrics used in Air Liquide were not written while we were on this planet", so read into that what you will. Besides, the lyrics are few and far between, so just how long have they been off this planet, and what planet where they on? A big fat 10/10

Ian Lloyd

REACT MUSIC LTD

VARIOUS ARTISTS

THE POWER OF MEDIA: THE SOUND OF THE FUTURE (PURE ENERGY ANTHEMS)

A fair amount of press has recently been dedicated to the lack of UK artists making any major impact in the worldwide music sales, and much of the blame has been on the flood of European acts gracing charts the world over, and most of that is down to a company hidden away in Italy by the name of Media. Company is inaccurate - 'Factory' would be more appropriate! It's quoted that in 1993 Media churned out some 50 single releases, most of which were licensed to damn near every country other than Lichtenstein, darkest Peru and Cuba but even then I couldn't be 100% sure of that!

Media could most closely be compared with PWL (in its heyday), the approach being to put out so much that hits are inevitable - that's not to say that quality is overlooked, though - rather than individual acts, individual remixes etc, Media employ staff to work round the clock on 'productions' with in-house remixers and producers continually coming up with the goods. Best known are the Capella tracks, which have earned 8 UK top 40 hits, as well as out-and-out 'pop-trash' such as East Side Beat, 49ers and R.A.F. This is a potted version, then, of what Media is all about - anthem ritzy floor fillers, and you'll find tracks by Capella, 'U Got 2 Let the Music', the excellent Fargetta 'The Music is Moving', and my own favourite here, DJ Professor's 'The Runner'. Media are also one of very few labels that have their own fan club, you might like to show your appreciation by purchasing this compilation ... then watch your living room just fill up with handbags ... a commercially viable 8/10. Tan Lloyd

COOLTEMPO

VARIOUS ARTISTS

QUALITY PRODUCE

There are no two ways about it - Cooltempo are one of the most consistent labels for dance music the UK has,

and what's surprising is that it is part of a much larger company with much wider musical interests. So, what's the surprise? Well, many-a-time has a major record company tried their hand at the lucrative but limited dance market, and ended up red-faced and dropped the whole idea. Not so Cooltempo. Developing artists for album deals and releasing one-off hits side by side seems a contradiction, but Cooltempo have been pulling it off for years, and the proof is in the pudding, as they say, with this gargantuan compilation, aptly titled 'Quality Produce'.

The track listing is a what's what and who's who of dance, in all areas - hip hop, house, garage and soul. Memories, that's what it's about - who can remember the time when Bang Zoom Let's Go Go' was the hiphop anthem? And how about Adeva's 'Respect'. Not enough? Okay, bang up to date then with Shara Nelson and 'Uptight', or the laid-back jazzy hip hop of Gangstarr and Guru. Still not convinced? How can I impress upon you the importance of tracks like Nitro Deluxe's 'This Brutal House' or the underground anthem that is 'Give You'. If I can't, then you truly need to be thrown in a padded cell with nothing but Meat Loaf LPs and a Best of Whizzer and Chips annual (1981 issue) to be left to your own abnormal devices. I'd rather go for the cool option thanks. 10/10 Ian Lloyd

NINJA TUNE

9 LAZY 9 - PARADISE BLOWN - SUPER SCIFO

I'm not expecting anyone to recognise the name of the artists, neither are you likely to remember the album title too easily, but it would be wise to note it down, or alternatively, thrust your copy of Generator under the nose of your local record shop owner hilighting this very review, shouting loudly "I want this one please, Mr record-shop owner". Oh yes, you can tell I like this!

The previously released twelve inch won much favour in many a corner for its perfect mixture of jazz, breaks and blunted beats. If you liked US3's 'Cantaloop' and Riddim', you'll fall arse over tit for this. The hip hop crowd will go for the lazy jazzy feel, and the housey types will go for ... well the same thing really - perfect post-club tunes - stick it on your car stereo on the way back from any event, and people will prick up their ears one more time. The music contained will find more universal acceptance through the lack of vocals herein lies its beauty. Would-be rappers will find no better break album to practice rhyming over. Who else can I recommend this to? Jazz fans of course especially the trainspotter types who will spend months identifying where breaks have been lifted from. I for one haven't the slightest idea where any of

its from, but who cares, as long as it sound good! If you need a pointer before buying, check out 'The Herb' and think of summer - right now it's pissing down, and it's just the tonic I need. 9/10

Ian Lloyd

OUT OF ROMFORD RECORDS

NEW DECADE

NARROW MINDS

New Decade are not an ambient outfit. Nor are they a techno outfit, nor for that matter are they hardcore nuts. They are all three, and more besides. So, it could be said that 'Narrow Minds' is a pseudonym for those that have the complete opposite outlook on music. I know very little about the people behind New Decade, but wish to know more - they/he/it sound like accomplished artists, but the label is still very new, and this is only the first LP to be released on the Out of Romford label - typical Essex clichés go right out of the window instantly.

'Narrow Minds', the title track, is pure ambience, sounding much like work by Mixmaster Morris' Irresistable Force' set-up, whereas 'Distant Drummer' 'Solo Accent' and 'Province' would sound more at home on a German label like Harthouse with their fast acidic techno patterns. Twelve tracks are spread over four sides of vinyl, with a theme a side seemingly, and so side B has three hardcore tracks to die for - beats galore, but underpinned with the musical content that is evident throughout, and that's something which has been severely lacking in hardcore records of late. So in conclusion, something for everyone, and the way forward for all producers who just take the easy option and go with whatever the current fad might be. 8/10 Ian Lloyd

BEECHWOOD MUSIC VARTOUS

MASTERCUTS CLASSIC ELECTRO

Another month, another Mastercuts album; or, so many records so little time. Whatever way you want to look at it, the series has more hits than entire English cricket and football teams combined! For the current album the team have raided the back catalogue for some of electrophonic phunk's greatest moments. Not before time the electro genre is the subject of the newest MC series and the most innovative early eighties period is the source for the subject matter. Few will not know the contents - Tyrone Brunson's electro anthem 'The Smurf', ditto 'Rockit' from Herbie Hancock, 'Hip Hop-Be-Bop (Don't Stop) from Man Parrish and Hashim's 'Al-Naafiysh (The Soul)'. The inclusion of the much plagiarised Peech Boys track 'Don't Make Me Wait', the club classic 'Walking on Sunshine' by Rockers Revenge and the first true scratch 'n' mix record - Grandmaster Flash's 'Adventures On The Wheels Of Steel' are a curious inclusion as neither really fit into the true definition of electro. But really let's not split infinitives when the grooves are this good. Another essential selection. 9/10

Lewis Dene

FI FKTRA ANGELA WINBUSH ANGELA

Soul siren Angela Winbush has come a long way since her early days with partner Rene Moore as the duo Rene & Angela. Both parted company in the mid eighties under a hail of law suits and legal action, both more publicised than their combined talents. Winbush would seem to have come out the better of the two, with her recordings and compositions making her one of soul music's most influential women. For 'Angela', her third solo album and first for her new label, she's struck gold. If Angela Winbush's voice were a car she'd be a Mercedes-Benz - expensive, high performance, perfectly tuned, ever-reliable and precision engineered. Her vocals are truly heaven sent, and whilst her style is instantly familiar, the material and delivery makes for a wondrous collection of songs worthy of every superlative in the book. 'Inner City Blues', her tribute to Marvin Gaye, 'Treat U Rite' the current US R&B smash and 'Keep Turning' Me On' mingle with the sublime 'Hot Summer Love' featuring Gerald Albright and George Duke and 'Baby Hold On', a duet with her husband Ronald Isley. As I'm sure you've guessed, I'm a fan, a very big fan. Don't let this pass you by, 10/10

Lewis Dene

OUT OF ROMFORD

NEW DECADE

NARROW MINDS LP

A mixed bag of goodies is presented here, and is a reflection of the varied talent this label has mustered up in the last year or so. Essentially these guys are hardcore, but have spread their talents to a much wider spectrum of styles. House, trance, techno, ambient, breakbeat and jungle feature in an album that is surely the first of its kind, reminding us that the disjointed shades of underground dance music have more common ground than many would assume. There's old as well as new cuts such as 'Right Before Your Eyes' and 'Get The Message', and throughout this LP there is a tendency towards a happier note, often achieved by an intoxification of epic strings. Only for the open minded. 8/10

Warlock

REFLECTIVE RECORDS **VARIOUS ARTISTS**

THE DEEPEST SHADE OF TECHNO - VOLUME 1

Another project at the forefront of mixing techno with headcore, but this time in the sense of respected breakbeat label Reinforced taking time out to compile a selection of classics in the making - US style - on their lesser known techno label Reflective. Ideal as a chill-out session for the seasoned ravegoer, it's an album that is a library of sound sources that have helped many a hardcore tune of yesteryear rise to fame. The opening track from Underground Resistance is a case in point. There's new trax from Philedelphia's Josh Wink entitled 'Feel The Warmth' and 'Cost Of Livin' from in house artists Nu Era, as well as groundbreaking themes from Eddie Flashin Fawlkes, Octave One and what has to be one of the best tracks 'Tarenah' from the Psychedelic Research Lab. 10 tracks; 4 on one twelve and 6 on the other. Well worth it. 9/10 Warlock

PHANTASM RECORDS

VARIOUS

HARD TRANCE & PSYCHEDELIC TECHNO CD

Phantasm are rapidly becoming one of the best trance labels in the UK; their own releases such as the incredible 'Life is an Illusion' are receiving critical acclaim from centres as far afield as Frankfurt and Goa. It has come as little surprise, therefore, to be presented with a compilation album of many of their pure trance/techno delights. Take the epic 'Two Full Moons and a Trout' by Union Jack, one of the biggest UK trance tracks of 93 and still a stormer with its heavenly vocals, pumping bassline and unusual synth hooks. Other delicacies on this CD include 'The Essence' by POB, an atmospheric transient script originally championed by that man Sasha, and the acid friendly Aliens by 'Intellect 300' a pounding mutha of a track that has and will continue to warp floorboards in the better clubs around the country. Buy or die. 8/10

Barney York

HOOJ CHOONS SOME OF THESE WERE HOOJ VARTOUS

As the press release states Hooj have, and still are, "occasional providers of half decent house for a fucked up world". Need I say more? Well, yes, there is a lot more to be said about this label. Set up by an accountant, it has spawned the likes of Andronicus "Make You Whole", "Son of a Gun" by JX, and chumed out massive happy Euro monsters like "Don't You Want Me" by Felix, and "High" by Hyper Go Go, a track that according to Hooj honcho Red Jerry " was played evey 14 seconds in Tenerife last sumer." Hooj are also responsible for discovering crack remix team Discuss whose "Pissed Apache" track introduced a trancier edge to the Hooj stable. Yup, they're all here in their full glory, so if you missed out first time, dare I recommend that you dig deep into your pockets and purchase this rather worthy collection of UK house classics. 8/10

Barney York

HARTHOUSE RECORDS

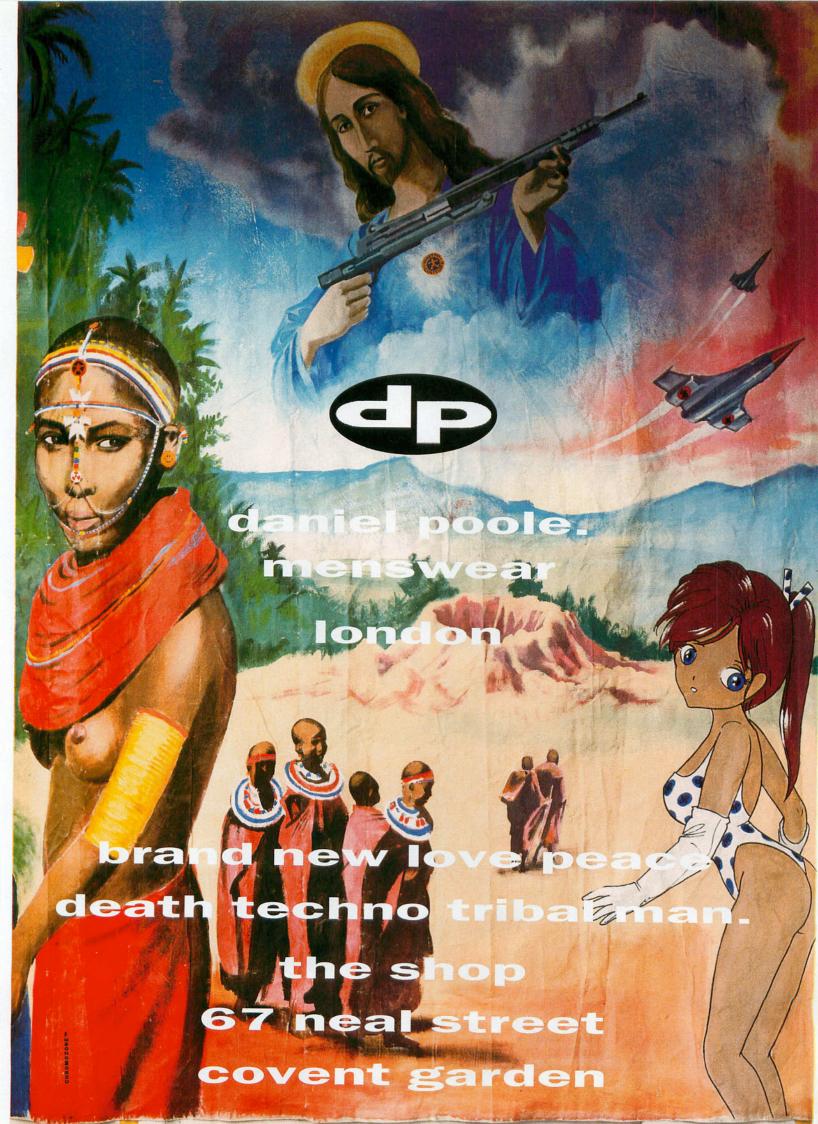
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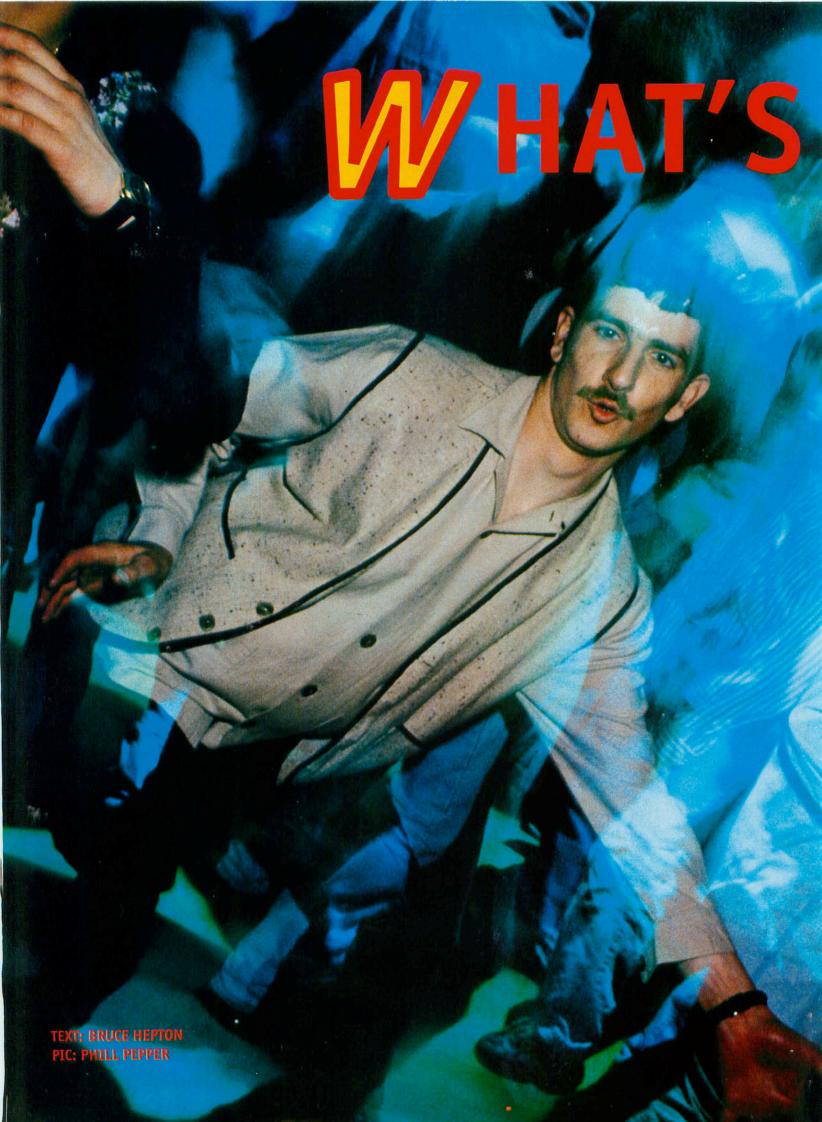
THE AMBUSH

Oliver Lieb is a name that has become synonomous with the highest quality European trance and techno through his many varied quises such as Azidforce, Spicelab and Infinite Aura. His first album for the Harthouse label is a delight to behold, a fusion of ethnically influenced percussion patterns and mind altering electronic genuis. Definitely one step ahead of his previous material, this highly experimental album may only receive the accolade it deserves once man has colonised Mars. Top track on the album is the excellent "Jungle" and it's not what you might expect. No subsonic bass, no chopped up ragga samples, in fact it's an excellent tribal percussion track bettered only by some of Fabi Paras' more exquisite workouts.

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Check. 9/10 **Barney York**





COOKING?

AT THE KITCHEN, DUBLIN

In Dublin, there's been dirt flying since stadium rockers U2 opened The Kitchen, a new venue in the basement of their hotel. Clubculture, after all, is supposed to repudiate everything about corporate rock culture; the idol worship, the big gig, the conspicuous profit motives. Just what is the world's most bankable rock band doing opening a club?

There's been as much indignation about U2 'dabbling in something that's not theirs' as there's been sniggering about 'old fogeys trying to remould themselves with an injection of hip and trendy youth culture'. They've been variously accused of jumping the dance (remixes), ambient (Brian Eno as producer) and multimedia (Zoo TV tour) bandwagons. But there's a rumour that the hi-tech, information overload, global village tours might have made a loss. If that's the case,

at least it demonstrates enough commitment to the project to carry on, and not start cutting production costs.

For the elitists in clubland, U2's venture guarantees a chortle: hoary old rockers trying to remould themselves a club kings. But I don't know many altruistic club owners, and promoters are a mixed bunch. In reality, can The Ministry of Sound be anything other than a slick business? And how many of the cherished labels that pepper the specialist dance scenes are backed up by majors? To knock people's involvement purely because of who they are, or the size of their wad, is a little churlish in such a cash-orientated industry as dance music. Perhaps the clubs and records should stand on their own.

The Kitchen is a satisfyingly chic venue, with a sculpted and curvacious interior that makes the most of what is actually a small club. Lights are sunk into the bar, and beneath the table ashtrays. A stream meanders its way around the beige decor, and people will probably drown in it. If Gaultier and Armani had a (highly improbable) love-child, who was raised in Morocco, watched Miami Vice, thought about stalactites a lot and grew up to be an interior designer, he or she would have designed this club.

"We wanted anyone in the club to feel they could be anywhere in the world when they were in here" says Nod, the club manager, and it works. The sound-system is crisp, 'ergonomically designed' - built out of sight into the walls - and one of the best I've heard. But the crowd is surprisingly mainstream, the party people have stayed away. A shame, because this club could cut it. Part of the problem is the novelty value of the club; people who aren't actually clubbers want to come to experience 'U2's club'. This will change soon - they've only been open three weeks- and it'll start to find its niche and identity.

Besides a lot of thought has gone into The Kitchen experience, with resident Paul Dakeyne installing an S1000 sampler to complement the decks. Throughout the night his mix is not only about BPMs but a complex and eclectic layer of acapellas, samples and outtakes. He's a splendid DJ who knows how to work a crowd, but clearly needs more of a crowd to work.

"The band and I spent a long time working out the music policy for The Kitchen, we didn't want to have the sort of attitude whereby you play a record just because there's only ten copies of it, or anything like that". We wanted to bring the whole worlds' house scene into one club. I know it's an overworked cliche," grimaces Paul, "but we are trying to get that Balearic touch - the sounds of Ibiza and Goa into The Kitchen" What actually results is a fairly upfront mix of euro, hard and handbag house sprinkled with classics.

Everyone connected to the club is at pains to point out that it is intended to be a serious dance club, one that needs to grow and find its crowd before it takes off. The more experimental stuff you might associate with current U2 thinking is under discussion; satellite link ups with other clubs on the same night, mixing between DJs who are geographically hundreds or thousands of miles apart. All this and more is being mooted for later in the year.

Such stuff could be fun, making use of the bursting new technology, or it could be very, very naff. U2 themselves seem to court and rejoice in these arguments. As Dakeyne states, club policy is to "entertain, but educate at the same time". Which is kind of admirable in a slightly snooty BBC2 kind of way and a break from pandering to the greatest hits brigade – but the entertainment does have to be top notch in the first place. Certainly the club should stand or fall on its own merits. Watch this space.



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 the hardest Techno, Breakbeat and Jungle, Warlock.

AMBIENT

MORE BEAUTIFUL HUMAN LIFE - UZECT PLAUSCH (APOLLO)

A double pack comprising just over 50 minutes of music. The brief intro takes off into a lot of turbulence, quickly settling into a steady flight pattern travelling from some heavy, slow beats through sub bass and light bell glissandos, drawing upon the Far East with its light and heavy percussion. Strong use of bass throughout this continually mixed package and altogether a very big sound. 8/10

John Dickson

WEATHERED WELL - LOCUST

(APOLLO)

A double pack of 68 minutes ranging from the weird to the beautiful. 'Prospero' and 'Tamed' are definite jelly head tracks replacing the kick drum with a warm bass that resonates through your whole body. Contrasting to this is 'Lust' giving a wicked, decadent feel – industrial like with its use of hard sounds and samples. 'Moist Moss' is a timeless track of pure layered and detuned voices that fade in and out, a simple composition that sounds beautiful. 8/10

John Dickson

PATASHNIK - BIOSPHERE

(APOLLO)

Yet another double pack; 65 minutes of continuous music with each track progressing into the next. From pure sounds into light percussion and onto slow, minimal beats with vocal samples on every track as a point of reference. A very clever, well thought out album. The way the tracks morph into each other makes it into a real journey, like an adventure without getting dirty. The last track is aptly named 'Entrance', an exit from the trip, but an entrance back into reality. 9/10 John Dickson

BRAINSCAN - ULTIMATE LIFE EXPERIENCE

(KK RECORDS)

3 mixes, the original and bonus dub very trance/chill out but the "only for the headstrong" mix with Plastik or jelly! Is as it says, and very easy to get lost in some parts, with its continual use of echoed and flanged sounds. Listen to with the lights off! 7/10

John Dickson

GARAGE, HOUSE

CHOC ROK - C+B CLUB

(PLATFORM 12 RECS)

Hey! Don't blame me, you majors, if your's doesn't get reviewed. There's a lot of competition out there and it must be embarassing to some of the big label companies who rarely get a look in, (there's at least two I can mention who continuously send me incinerator fuel - but I'll put on my veil of allegory here). Take for example Platform 12 records. Ears to the ground, Bradley Carter and Chris Nerding know what they like in their wardrobe. They pull out some tops, a pair of swanky pantaloons each, try on a few pairs of shoes, the odd belt and the overall attire is the dogs balls. Metaphorically speaking of course, their dress sense in this case is applied to music - and voila! A dapper little twelve inch E.P., the guitarled 'Choc Rok' looked best walking the catwalk. (Rating: Naomi Campbell)

Steve Goddard

CLAP YOUR HANDS - D.M. DIEM -FEATURING THE LICK (RUMOUR RECS)

Rumour is Anne, Dave and Oscar. Oscar I've seen on the customer side of many a record shop counter at various times. He's there. He is listening, and collectively Rumour snapped this up. Tinman's 'Eighteen Strings' is not available. The grapevine tells me it's never coming out. So what did I use as one of my finales at the Leisure Lounge two weeks back? You got it in one. Sirens, handclaps, "Say what" style horn stabs, the Roland 707 snare rolls. They're all here. No, I haven't got fed up with 'that' sound yet. And the crowd proved to me they hadn't either. In three mixes, one of them is touched up by ('Slo-moshun's) Luvdup. I suffered with insomnia the night before it was delivered to my door. Originally from Italy. 10/10

Steve Goddard

I WILL CATCH YOU - NOKKO

(EPIC RECS)

Oh yeah! Adventures in the land of music. One twelve. Eight mixes! Sod it, is there really a need for so many? In this case, I'm happy to say YES, there is. Every mix displays that rare and meaningful word, 'originality'. They're all so very different. Value for my akka's though is the D.J. EFX mix. Lean and mean dubbified garage beats bombard the soundwave molecules as the gutsy bass line and simple hi-hat punch the air. Buy it (when it's released) and I'll wager you'll let the whole thing play through as if it were an album. 10/10 Steve Goddard

LIVING FOR THE MOMENT - MERCEDES

(VINYL SOLUTION RECS)

I love Drizabone, Incognito and Judy Cheeks, sweet-style garage tracks, as obvious as they may be soundwise and this is no exception, let me tell you. Mercedes is British, 'she' is a woman with a lovely lilting larynx, with all the trappings of another Barbara Tucker and 'Beautiful People', and I know the name pops up more than Ian Wright's headers at the goalmouth, but Victor Salmonella has triumphed again. A double pack promoted format, all mixes are extremely luvverly and it's a dead cert you'll wiggle yer wotsit to it. 9/10

Steve Goddard

BAR-HOO - WHYTE

(SOLID PLEASURE RECS)

Throw 'Bar-Hoo' in amongst your Grids and your Well Hung Parliament! Solid Pleasure are coming up with some calibre cuts this and the latter part of last year, what with D.J. Pierre and Suexumo, and this is another toon to rock the bass-bins. Like D.O.P's 'Ganger Shuffle', this doesn't career off the road. It's a blatant Peter Lorimer produced monotonous but monumental thumper, that races away from the starter-post and keeps up the pace until the home-stretch is in sight, with a wash of whirling and swirling synth lines, barging in and out of a repetitious 909 style hi-hat. Solid Pleasure they are on, and solid it is. 10/10

Steve Goddard

AFRO-DIZZY-JACK - THE GOOD STRAWBERRIES

(STRAWBERRIES RECS)

"Blimey, not again!" I thought to myself. How many more times am I gonna receive another mix of this? They've got to have unlimited funds to keep playing around with this one track. Then I put it on the deck. Minutes later I was no longer confined to my swivel chair and writing pad. I reached up for a beer and I stayed up. Who the hell revamped this 'Stealth sonic soul remix?' I do not know, but it's "absolutely spondicious pop pickers!" to quote Smashy. My copy's a little scratched and I'd like another copy please, guys. Electronic vibes at its best. 9/10

Steve Goddard

GIVE HER WHAT SHE WANTS - JEEK

(TRIBAL U.K. RECS)

A little like Tia Carrere's recent import 'I Wanna Cum', there's two or three radio A side versions and three AA club mixes, and one in particular has very big handles that carry a lot of weight. Dred Flimstone, who's been a major league playe rin the dance charts in his time, puts Reel to Reel ragga chants

to one of the mixes (Jungle rap) but it's the Trans form house' mix that has the club credibility, remixed by Gio and Dave Roberto(?) and while it ticks over like a V12 turbo charged Aston Martin, the overall feel is smoother than a baby's bum. Instrumental garage dub at its best, there's no mention of Junior Vasquez on it, which is unusual for a Tribal release.

Steve Goddard

SWAMP FEVER - DELTA LADY

(HARD HANDS RECS)

There's no info with the single nor on the label, but Leftfield stamp their brand on it by twiddling their knobs to orgasmic proportions. I prefer the more consistent B side, with less break passages, though it is less authentic. A girl whispers that she wants more of 'that dust' (whatever can she mean?), then cracks away with a chant over a pacey bass line. Tormenting the cranium, as well as the feet, Detta Lady will soon be boasting another hit. 8/10

Steve Goddard

CRYSTALISE - SHAPE NAVIGATOR

(GUERILLA RECS)

My first Guerilla review in a while and this is an impressive fusion of Lex Luthar type burbling synth undercurrents with strong girl vocals surfacing for air every now and then. Shape were in the studio longer than a couple of days with 'Crystalise', you can tell and the excess time spent has reaped its reward, namely by being a floorfiller. 'Phoenix', from the same EP, is very nice and sounds like a track Genesis would have on their albums as an instrumental filler. 'Crystalise', a Guerilla that's too wild to be kept in a cage. 9/10

Steve Goddaid

LA VOIE DE SOLEIL - SUBLIMINAL CUTS

(VOLUME RECS)

Meaning 'The route of the Sun', this hails from Belgium and if I was an A and R man, this would be the most important track I think I would ever sign up, regardless of the cost, because I know I would get my money back in sales and I'd cream off a humungous bonus from it as well. It is simply the best choon in my box. Tucked away as the second track on the B side, it's probable that this is being overlooked for that very reason. It's just the same one piano-plonking riff over some four note string arrangement, with an awesome drum shuffling through a flanger. And every time I play it, more punters ask me for the name of it than any record I've played 11/10

Steve Goddard

WILDTRAX NO.4 - WILDCHILD EXPERIENCE

(LOADED RECS)

Four tracks and its 'Keep it going' that brings home the bacon. This is the Wildchild's (one guy) fourth release (of course) and they've all sold in good numbers. I can see this is going to be no different. It's an almost reggae-fied bassline that's been sped up 16 beats and there's even a fair amount of old school scratching being cut in and out. An extremely potent little number this from the boys from Brighton, 8/10

Steve Goddard

TO KILL OR BE KILLED - M.O.T.M.G.

(3 BEAT)

3 Beat are, undeniably, the Liverpool equivalent of Positiva. They have an excellent success rate and the 'Masters of the Monotonal Groove' obviously want to keep up the tradition. There's no time wasted kicking the whole thing off at the very beginning, which I like, instead of some boring build up leading into the song. There's not really much more I can add to convince you to listen out for it that I haven't already mentioned in another instrumental, U.K. house track somewhere in this column. It's got stamina and more fibre than a box of All-Bran. 9/10

Steve Goddard

LOVE STRAIN - CLUBLAND

(CLUB VISION RECS)

The '94 reconlate' mix reminds me of Channelle's recent 'Work That Body' cut. Powerful vocals from Zemya Hamilton, the song itself was penned by Kym Mazzelle, which, together, makes a fairly strong pedigree. It's a storming house chugger and whereas, sometimes, a toon is spoilt by too long a length of nothingness, or some continual high-squealing sample, I cannot fault 'Love Strain' at all. A meaty chunk of phat wax. 9/10

Steve Goddard

WITHOUT YOUR LOVE - NOCTURNAL-FEAT

KETTH THOMPSON (PHUTURE TRAX)

R2001 and KCC mixes emulate their U.S. garage counterparts by copying their style to a degree where the country of origin is hard to detect. Commendable vocals from Keith, R2001 have the most impressive mixes and Keith will want to use them again. 9/10

Steve Goddard

SLAVE TO THE RHYTHM - GRACE JONES

(ZTT RECS)

I'm surprised to see this has come around again so soon. D-Mob, Love to Infinity and T-empo mixes adorn two twelves in promo form, for the time being, in eight variations and I must say that only two of them were really necessary, namely the original - 'Blooded' and the Love to Infinity 'Classic paradise' mix. The original 'blooded' is very faithful to the one released in October '85 and the 'Classic' isn't, but is definitely the one for the clubs, with its glitzy, over eccentric orchestration (you'd have thought that ZTT had resurrected Sir Leonard Bernstein for the job!) Good it is and it should sell in thousands. 9/10

Steve Goddard

NO RICH FAT DADDY - JUMP

(DARK RECS)

This reminds me of 'Skinny Bumble Bee' by Gypsy, a year or so ago. The girl sang silly 'Skinny bumble bee' and all this fellah sings is 'No waistline daddy'!? The toon itself is again comparable to Gypsy, in as much that it's bubbly and summery (even though this is April!). Another permanent fixture for my box. 9/10

Steve Goddard

SWAMP THING - THE GRID

(DECONSTRUCTION RECS)

The Grid always come up with something new and in this case it a darn' banjo! It's like 'Duelling banjos' meets 'Hell's Party'! The nuttiness of it makes it acceptable, as did 'Doop' when it first hit these shores. Originality goes a long way and it has to be said that the Grid stick their neck out at times. I do sincerely reckon that this banjo caper will go all the way, but will only be one of its kind. My audiences have some of it, so it's got to be acceptable on a widespread basis, I guess. 9/10 Steve Goddard

HARD HOUSE, TRANCE

THEATRE OF ACID

(INNAMIND PRODUCTIONS)

Four tracks of in yer face acid sounding as though it should have come from somewhere across the channel. It is in fact British. A couple of the tracks could almost be described as Gabba, with their very fast distorted bass and high pitched 'Squint those eyes and grit those teeth' acid. A must for acid freaks everywhere. 8/10

Mark Collins

LOOKING FOR LORD LUCAN - NINE-L

(METATONE RECORDINGS)

Six tracks, one idea. The first being the one idea, the rest,

variations on a theme. This is possibly what would happen if your telephone receptionist died and came back to haunt you. Full of 'Please check the number and try your call again'. Not very imaginative, although 'almost every sound on this EP is from the old dog and bone'. So the press release says. 6/10 Mark Collins

SNEAKYCASH - THAT SOUND (ACTO STYLE)

(RACOON TUNES)

Chris & Manimal at Racoon have produced many a rampant clubtrack in the past, and this is their best since the super dooper 'Tune by Racoon'. It also shows just how versatile these guys really are. The usual U.S. Drum & bass feel is still present but with a UK flavour care of the pumping Jagga-'finito' acid loop and cheeky Run DMC – 'King of Rock' Vox sample. A 134bpm stomper. 10/10

Russ Cox

SECRET CINEMA

(EC RECORDS)

Don't know much about this Dutch import apart from the chunky, funky, fuck-off breakbeats and the instantly recognisable melody from Plez's – 'I Can't Stop' complimenting each other to produce a dance floor smash. 8/10

Russ Cox

TUNNEL VISION - 'TUNNEL DORMIDORM'

(H.O.S. UK)

I have plenty of time for the impressive Heidi of Switzerland bunch, being one of the more consistent labels around at present. Each release has a kind of German tranciness about it and this is no exception. 'Tunnel Dormidorm' is an atmospheric pumping affair, reminiscent of Age of Love's track of the same name. 'Sortilege' is tighter and punchier with a strange haunting feel to it, receiving 2 equally good mixes. All cuts are more than fast enough at approx 144 beats and all worthy of a listen. Don't think this lot are actually from Switzerland, but if you're reading Heidi ... get your Lederhosen on!! 7/10

Russ Cox

7HZ - LUNAR MADNESS

(FULL CIRCLE)

The long awaited first release from Phil Perrys' 'Full Circle' label, taking it's name from the 3 years young Sunday afternoon sesh, and a very strong debut it is too. At a steady 136bpms this no nonsense outer spacer is well crafted and true to the cause. 'Pianoed Mix' is busiest with nice congas and of course piano, which works extremely well. My personal preference is the '2-4-25 mix' which is full-on chugging trance of the highest quality. A track that deserves to be big, and as Mr Perry himself would say, 'It's fierce.' 8/10

BUMP - HOUSE STOMPIN'

(GOODBOY RECORDS)

Russ Cox

Bump are back with a bang and this weird and wonderful experiment will probably feature highly in the dance charts. A very beaty 127bpm into that rewinds into an electric guitary type wah-wah melody designed to exhilarate, building up to a chug-a-lug breakbeat, deeper than deep b-line, saucy little six lick, high pitch uplifting organ and the delightful cry of 'Owstompin'. All in all it sends a tingle up and down the odd vertebrae. 9/10

Russ Cox

HARDFLOOR -- 'FUNALOGUE'

(UK HARTHOUSE)

Picked this up on promo last week and I must confess I feel much better for it. As the title suggests, there is a slight element of fun, but fear not, this is no cissy happy house record. It's typical hardfloor style with the trademark snares

and relentless 303 that we all know and love, but with a fresher, positive sensibility. All cuts run pretty fast and sound superb when pitched down slightly. Unfortunately my copy has no tracklist on it, but at least 3 out of 4 tracks will be given the Sex Love & Motion treatment down at the Soundshaft in the coming weeks. 8/10

Russ Cox

COCKER & LAZONBY - ATILLA

(SL&M 001)

Superb 3 track hard house excursion from DJ Russ Cox (SLAM) and his production partner Peter Lazonby. The title track Atilla is a crunchy mutha with crashing hihats and a bubbly acidic bassline, whilst Cassanova is on a slightly more pogressive tip. Van Cleef, the final track, is a more sublime Detroit inspired number. Already being hammered out by the likes of Rad Rice, this 12" is a killer. 10/10

Barney York

MINDFIELD - SOLID STATE EP (ADV CASS)

(PHANTASM RECORDS)

Mindfield Records latest offering is this Solid State 4 tracker, a wonderful collage of top quality UK trance. The title track sounds like one of the Chieftains (top notch Irish folk band) over indulged in some magic mushrooms whilst holidaying in Goa and decided to make a track with Ragan DJs Mark & Simon. Sleek n sexy stuff, 9/10

Barney York

ALPHA CENTAURI - LSD

(DRAGONFLY RECORDS)

This label is really in touch with the current trance revolution and this Goa inspired 303 driven monster is testimony to that fact. Will be massive, not a handbag in sight. 10/10

Barney York

VECTOR PRESSURE

(PLANET RHYTHM REC 002)

Swedish label Planet Rhythm Record's second release is a 4 tracker by the highly talented DJ Bra??? whose CV reads like an a-z of the Euro/trance scene. This ? is fast and exciting with 4 stimulating hard track tracks that Lenny Dee has already shown a lot of interest in With a lot of Underground Resistance sounds and good production, it comes highly recommended, 9/10

Barney York

3 MAN JURY - DIGITAL AUTOPSY

(SLIP N SLIDE)

When asked about "Acid House" in 94, one to immediately and predictably comes up with the some hardfloor as the 303 flag flyer. Well it's time to reassess everything and opt instead for the latest 3 Man Jury 12". Acidic, severely funky, and exceptionally dancy. A must for housey acidic freaks internationally. 8/10

Barney York

VALLENATO - LISTEN

(TEMPLE RECORDS)

Martin Warnes single 'Listen' is a bleepy trance/house encounter, dance floor friendly and repetitious in a very acceptable way. It comes with an excellent b side mix courtesy of flooj gent Red Jerry who gives the track an 'across the board, conserved friendly mix'. Loved the original, liked the remix. 7/10

Barney York

SHIMMON - STACK THE GALLI EP

(JAMM RECORDS)

Mark Shimmon, one of the country's best up and coming DJ talents, returns with his best vinyl offering to date. Head straight for the 'stomp through the night mix' for more top quality hard house that will encourage serious aerobics on

the dancefloor. This is fantastic! 8/10

Barney York

CHOICE TUNES - HEADLESS CHICKENS

(JUICE)

Featuring the quite excellent vocals of Miss Fiona McDonald (top kiwi dance diva) and the ever exquisite production from young Ollie J (featured elsewhere in the mag) this progressive house track is as deep and sultry as they come. IF you don't like vocals check out Ollie's tranced up dub on the b side. 9/10

Barney York

FULL FLYTE - DISCO SLUTS

(DAM MAD RECORDS)

This is going to be very big indeed! A lot like 'French Kiss', only bundles more energy and excitement. I heard Jon Of The Pleased Wimmin' play this and the crowd went absolutely wild. 9/10

Svers

SURFACE - SOUNDS SKA

(BRUTE

The tribal drums throughout this record remind me a great deal of Harlequin Force's 'Set It Off'. Unfortunately, this is one of those records that you listen to and doesn't sound quite finished. It left me wanting a great deal more! What is described as in the trade as 'a set filler', 6/10

Syers

PEPPER - SPEEDY J

(WARP)

Wahey! Get those growler faces on and dance like chickens! The tune is outstanding and the drum beat totally infectious. It is a bit like the Rowntree's Fruit Pastel Challenge (you know, the one where you have to put one in your mouth and keep it there without chewing), only on this occasion you'd have to stand alone in a room without moving whilst this was playing. Impossible! 9/10

Syers

PROGRESSIVE - STAGE 909

(EAST WEST)

If, by the title they mean unimaginative, tacky hard disco, then they are spot on. It is not going to win any awards but it is one of those records that is bound to do well. 2/10 Svers

SQUARE ANGEL - IJ BIG AL

(TRANCE LUNAR)

The first half of this 12 inch gives you dreamy vocals and synths over the top of a hardish bassline. "Not bad", you say. That is until you hear the second half, where Depeche Mode rendevous with Cappella to give a result that is laughable to say the least. Worth checking out for the first half alone though. 8/10 for the first half; 0/10 for the second.

Syers

POLLUX - *EQUINOX*

(WHITE)

Hardtrance Acperience Part 2? No, but it could be! This had acid galore and oh, so much, much more (not bad eh?). Buy this, annoy your neighbours tremendously and make yourself a happy boy/girl. 9/10

Syers

SPACE NAVIGATOR

(STV)

The terrific ambient build-up prepares you for whales humping and glass beaking and then gives you 4 minutes of beautiful trance. This record is an absolute must! 10/10

Syers

EASTERN FANTASÝ - DJ BIG AL

(TRANCE LUNAR)

The best pigeon-hole for this would be 'Hardbeat' - taking all the best elements from 'Newbeat' and layering them over nasty demanding basslines. It is incredibly tacky, but fantastic when played very loud on +8.8/10

Syers

STATE OF SUSPENSE - RAMIN

(STV)

Imagine yourself on a train for heaven. Placed in front of you, you have every single musical instrument that you could ever possibly imagine. You hear choirs of angels singing, the wind rushing, the wheels clanking and the constant moaning of the throbbing engine. Your task is to make a record based on everything you see and hear around you. This is the result! Dreamy thumping trance written and produced by God himself. 10/10

Syers

BECOMING MORE LIKE GOD (SECRET KNOWLEDGE REMIXES) - JAH WOBBLES' INVADERS OF THE HEART

(ISLAND)

Moody? You want moody? I'll give you fucking moody! This is absolute nightmare material, one of the most terrifyingly nasty records I've heard to date. It must have taken a very disturbed mind to even come up with the idea for this techno based dub. I am a big fan of all Secret Knowledge's work, but know one thing for sure. I for one would not let them anywhere near my children. 8/10

Syers

FEEL IT - THE SPIRIT

(LOGIC)

The best release from Logic in ages. Hardish thumping acid with uplifting vocals - the perfect ingredients for a sure winner! 9/10

Syen

MÎLLENNIUM - KILLING JOKE

(BUTTERFLY RECORDINGS/BIG LIFE)

Hey! Is this the Future Sound of London or what? This is the type of record that stays around for a long time, purely because it stays underground. It is very dark and full of aggression – those demonic forces are at work again! 6/10 Svers

EUROPA EP - *LAGOWSKI*

(GENERAL PRODUCTIONS)

General Productions win this month's 'Weirdness Award', with this techno/acid EP. Many of the big boys must be looking quite closely now at the amount of excellent talent this label has now got signed up. 8/10

Syers

SMELLS LIKE TEEN SPIRIT - ABIGAIL

(KLONE)

The Hanson & Nelson mix is best, but still not great. The vocals are excellent, crisp and clear, whereas the bass etc is muddled and not strong enough. Still, good thumping house that will get those eyes closed and the hands in the air. 7/10 Svers

ILLUMINATION - RAM 441

(STEP 2 HOUSE RECORDS)

Pure unemotional techno/acid that, whilst breaking no new ground, is still managing to cover what has been done before very well. 7/10

Syers

TECHNO, BREAKBEAT, JUNGLE

INEVITECH - EITHERION EP

(TROPE 7)

Not immediately attention-grabbing, but once you pore over it for a couple of spins it soon becomes apparent how significant a four track this really is. Thomas Heckmann opts for a different approach for his label, obviously bored by the lack of imagination sported by many, and provides us licence to over-indulge with works of experimental delight. 4 cuts on another variation of clear blue vinyl puts the ear through an unroutine set of paces, bashing away in an unorthodox fashion as demonstrated by 'Sample and Hold'. For those who like to keep time with a hammer, 'Test Subject' is the one, providing a metallic edge of distorted electronics, and it comes as a refreshing surprise to see that it was crafted within the UK. 9/10

Warlock

DJ EDGE - VARISPEED EP

(EDGE 11)

A label that has remained quiet since Lenny D last descended upon these shores, and crafted the breakbeat epic of 'Silence of Eternity', re-emerges with a nice package of variation from label runner DJ Edge. Eut 1 entitled 'Moog' is the most accessible and is seasoned by a funky little break riding the wave of hard hitting kicks that soon open up into a stab of hard thumping catchy hardcore trance. An insane vocal loop twists the flavour, while further on into the EP, 'Analog' maintains the beat-driven feel with a sparse pattern of bongos providing the foundation to a wholly chilled and abstract session of modulated acid. Flip it over and the tone becomes full-on, embodying an intensity that is highly delectable, but a hook-line that is not quite as good. 'People' steams on and is sure to be popular in Holland and the hard English underground. 'Eke' is more progressively Euro, while 'Ionian' pursues a paradisical journey of spacey rhythms, 'WX7' concludes the EP with two minutes of hi-hat ticking ambience. 8/10

Warlock

DIALECTRUM - PITCHFALL

(BONZAI)

Call me ignorant if I am wrong, but it seems the latest batch of material from this bastion of Belgian trancecore has become a lot less exciting (except 'Psycho') than some of their previous stuff. The latest from 'Dialectrum' seeks to challenge this with the darkness of 'Pitchfall' and begins its voyage with deep and haunting ambience punctuated by a muffled bass drum that is clarified by the half open hats midway through. A distant siren provides the food for mad dreams, while 'The Above' stalls with a long-winded build up to stabs of hammer horror which eventually peaks as a percussively crazy tune. 7/10

Warlock

TECHNOLOGY - PHOTON EP

(EUROBEAT 2000)

Not as mental as one would expect from a label that carries the crown as one of the hardest clubs in London; however it does reflect the lesser known notoriety of an event that hit the map with an essentially industrial flavour. Technology, who recently PAed at the club act as a debut for the label, provides 5 tracks whose rhythm and tempo is fairly contemporary but still smacks of old school Euro. The title track, 'Photon', exposes its continental quality with its gurgling riff, while 'Morphious' is similar, but more raw to the core. 'DCD' is slower, implying the use of synths similar to the soundtrack of Jurassic Park and is followed by the ambient interlude of 'Landing'. The EP rounds off with 'Mother Earth', perhaps the most contemporary track of the bunch, with one of those bubbling acid lines that sound all too familiar, but nonetheless is backed by some superb drifting strings that

pull the whole thing back on course. 6/10 Warlock

PATRICK VAN DER KHOVEN

(RUFFNECK LIMITED EDITION)

For some reason this release prefers to remain uninformative and only available on anonymous white vinyl, with no elaborate and colourful sleeve as is usually the case with these Dutch maniacs. Perhaps it's due to the archaic nature of the A-side, opting for the breakbeat route with a clever dose of perfectly executed breaks that many a UK producer would do wise to take as a reference point. However, the tune develops with a barrage of out of date UK hardcore samples circa 1991/1992, and an awful slap of corny classical strings that will soon have you seeking for the B-side. Its saving grace lies here, opening with the wisely words of 'Dance Your Ass Off' before quickly offloading with stabs of white noise and loud distortion in a similar vein to the label's earlier classic The World of the LSD User'. There's a second track which is hard to distinguish on its White grooves, evolving around a crazy loop of didgeredoo and heavy kicks before whittling down to African chants and weird half tempo drums. A-5/10 B-8/10

RANDOM XS - AS IT TAKES

(DJAX)

Largely minimal, and the perfect slab of plastic for a truly mindwarping session. Droning fog horns echo distantly, while the 303 takes the reins in a session that lasts a good 12 minutes, although this could have easily been shortened to a more realistic 7 or 8 due to its lack of variation in that time. 'Hi-Q', lurking on the flip, is much more where it's at, charged by a certain futurism with its patchwork of discordant themes all working in different directions at once for an effect that is awesome. More acid rumblings occur with 'Aftermath', a lightweight electro ticking chillout session, whose soothing tones are occasionally disturbed by a rude and ripping acid bass. 8/10

Warlock

BIZZY B - WEEKEND REMIXES

(BIG CITY)

A long-awaited remix package that has been doing damage for a while now and is a definite must for all those who delve deep into the darkside. Spoken vocals bizarrely rewound act as a precursor to a barrage of snarey dissected breaks underpinned by purring drum rolls and a sampled string arrangement that witnesses Bizzi 8 getting serious on the remix. Also thrown in is an instrumental version of the Dubplate mix in addition to the vocal mix whose vocal does not surface until the end. Tough remix, but 3 cuts that are too similar for their own good. 7/10

Warlock

MARK BROOM - ACRUX EP

(A13)

Fast carving a sound reputation for quality laid back techno, A13, named after that infamous road, returns with release four. There are a hint of riffs comparable to those that emerged in the golden days of Belgian Euro, but somehow are threaded into a much more complex weave of fine drum programming as demonstrated with 'Acrux' and 'Repeat', whose warm and soul-searching intro offers an invitation to another dimension. Toside' opts for a more minimal approach, posing as a head trancer of electronic sophistication, while 'Midst of Tumult' is more minimal still, at least until the synths hit in. 8/10

Warlock

AS ONE - MIHARA

(BEECHWOOD)

Acting as a sweetener for the release of As One's 'Reflections' LP, on that hot label Beechwood who are responsible for the

recent spate of excellent Electronica compilations, 'Mihara' is a grower for sure, rising to a crescendo of warm and positive vibes fuelled by its mixture of subtle strings and heavy keyboard stabs. The flipside features 'Dance of the Uighurs' also from the album, and characterises the inimitable style of Kirk Degiorgio alias As One and renowned for his works on A.R.T. records. 'Dance of the Uighurs' employs sparse tribal percussion, peacefully reverberating around the powerful wind instrument feel to the track, and if luck has its way, you might get a copy on ultra clear vinyl. 9/10

Wartock

SYQUEST - SYQUEST EP

(RABBIT CITY)

The latest Rabbit City offering features 3 tracks of stateside origin, spearheaded by Damon Wild's euphoric 'Lazerium' on the happy hi-fi trance level, and meanders along, slowly rising and falling with no great hurry. 'Blackwaters' is cleanly quiet with each sound crystal in definition, evolving into a dark sensory attack from the man like Miguel, Miguel, 'Jupiter Junction' comes courtesy of 'Biodream, Aurasphere and a Rising Son' and is a restrained affair of metalwork and a fat Kik. Certainly a weird and wonderful collection of spaced out grooves. 8/10

Wartock

HAPPY MEN - IRYS

(UNDERGROUND FRENCH KOMMUNICATION)

Trance with a musical and melodic flair is what you get from a label that rests close to the French/Belgian border, and therefore readily samples the techno culture of both. 'Irys' is a synthesis of Belgian stabbed hook-lines and meaty drums with a tune that can only be considered as a product of France. 'Bell Trax' approaches from a weirder angle, eagerly adopting a feet-thumping break to compliment its metronomic stomp. 'Padomania' is more for that energy buzz needed on a warm summer's day, cleverly manipulating an array of cosmic soundsources, and will surely be the first track to get worn out. 8/10

Warlock

REYES - THE ENDZONE

(KNOR)

4 cuts from the technocrat who created 99.9. An intense, overloaded and yet oddly uneventful helping of Dutch hardcore, all essentially evolving around breakdowns of the Mentasmic variety, turbo charged to the max, and rarely a quiet moment in sight. The lead track, 'The Endzone' sounds disturbingly progressive, only twice the speed, at least until salvation arrives in the form of a driving bass drum and hefty amounts of noise. 'I Wanna Rock' sounds like 2 Unlimited on amphetamines, so seek sanctuary with the flipside where the 'Spacemix' of Endzone is an improvement, yet only the last track, 'Fucking People', will have the potential to do the most damage. 6/10

Wartock

CLIMAX ABSOLUTE - CLIMAX ABSOLUTE

(KING SMILE RECORDS)

From South Belgium's record store 'Music Line' comes a new label 'King Smile', kicking off the action with a dose of well produced quality vinyl. Gradually gathering momentum through a maze of subtle 909, 'Climax Absolute' carries a subtle injection of gurgling analog synths throughout, and relies heavily on a restrained delivery of acid to secure its impact. 'Piracetam' is fast and haunting, with LFO style bleep oblivion and forceful crisp drum rolls, while 'Slap Bang' is more rawand squelchy, and easily the most abstract cut here.

Warlock



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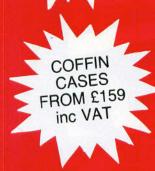
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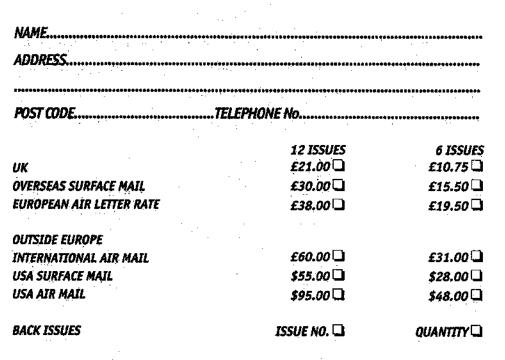
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Andrew Weatherall/Slipmatt/Fetish Rave/ Moby/Ambient Special. ISSUE 4 - SEPT '93

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Mr C-Plink Plonk/Fabi Paras/Manchester/ Renegade Radio/K-Klass.

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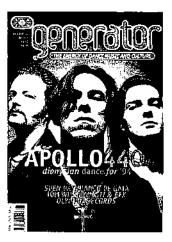
Apolio 440/Tom Wilson/Banco De Gaia/ Digit & EFX/Olympic Records.

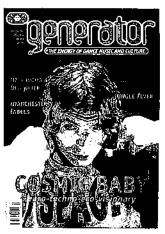
ISSUE 9 • MARCH '94

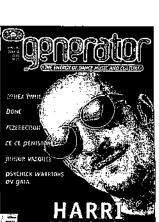
Cosmic Baby/Blu Peter & Mrs Wood/ Manchester's Labels/Jungle Fever/Ultra Naté ISSUE 10 • APRIL '94

Harri/Aphex Twin/Rezerection/Ce Ce Peniston/ Junior Vasquez/Psychick Warriors











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LONDON

Promotion: The Pinch
At: The Gardening Club
Night: Tuesday 10pm-2.30am
Fee: £3/£2 NUS
Music: House

Artists: Darren Stokes, John Debo, Tony Grimley, Fabio Paras & others

Prmotion: Iconelastic At: Club Koo, Leicester Square, London W1 Night: Wednesday 10.30pm-3.30am Music: House

Promotion: Blow Up
At: Maximus, Leicester Square, London W1
Night: Saturday
Fee: £12 before 3am, £5 after
Music: Experimental Electric House

Music: Experimental Electric House
Artists: Jonathon Moore, Danny Howells,

Sabrina Duncan & others

Promotion: Hardware
At: Prohibition, Hanover Street, London
W1

Night: Saturday 10.30pm-7am Fee: £5 B4 11, £7 till 3, £3 after Music: Techno/Trance

Artists: Tony Weech, Craig Thomas, Terry

Mitchell & guests

Promotion: Neon Fish present Working

Men's Club At: Bar Rumba Night: A monthly event beginning Wednesday April 20th

Fee: £4 Music: House

Andy C, Dave Moore, Graeme Park, Alister Whitehead & others

Promotion: Discovery At: The Rails, Euston Station Colonade Night: Thursday, may 12th 9pm-2am Fee: £4

Music: Progressive/House/Acid Artists: Julian, Mark Shimmon, Jez John-

Promotion: Downsouth and Bump n Hustle present Back to the Bone At: Villa Stefano, High Holborn, London

WC1
Night: Saturday 7th May
Fee: £8 before 12
Music: House
Artists: Ashley Beadle, Simon Dunmore,
Bob Povey & others

Promotion: The Sessions At: The Palais, Hammersmith Night: Fridays from 15th April Fee: £8 on th door/£5 membership

Artists: Top UK & US house DJs to include Kenny Carpenter, Paul 'Trouble' Anderson, Bert Bevan & Roy the Roach. Info: 081-748 7233.

Promotion: Eurobeat 2000 At: The Limelight Night: Every Thursday Fee:

Artists: 21/4 Mrs Wood, Vikki Red, Brenda Russell. 28/4 April Dave Angel. 5/5 Damon Wild, Colin Faver. 12/5 Dave Clarke, Liberator.

Promotion: Fantasy Ashtray
At: The Leisure Lounge, Holborn, EC1
Night: Friday 11pm-6am
Fee: £8
Music: Rock, Funk, Punk, Hip-Hop, Disco

Promotion: One False Move
At: The Rock Spiders Opera Bar at the
Lounge, Fulham Road, London SW10
Night: Sunday 5pm-11.30pm
Fee: Free!
Music: R'n'B with Bar/Games
Room/Alcoves/Sofas
Artists: DJ Smooch (Booming sounds,
mellow games)

Promotion: Coalesce At: A secret London location Night: Saturday 7th May 11pm-very late Music: Happy/Hard House

Artists: Queen Maxine, KGB, Danny Slade, Julian, Nick James, Tantra & others (Tickets from usual outlets)

Promotion: The Session (A New Awakening)

At: London Palais, Hammersmith, London W6 Night: Fridays 9pm-3am

Fee: £8/£5 members
Music: Happy/Groovy/Dancey
Artists: Farley 'Jackmaster' Funk, Benji
Candelario & others

Promotion: The Session At: 242 Shepherds Bush Road, London W6 Night: Friday 29th April Fee: £8 door/£5 membership or advance

tickets Music: House

Artists: Bert Bevans, Frankie Foncett & others

Promotion: Eurotrance At: Laz (Buzby's) WC2 Night: Friday 11.30pm-7am Fee: £5 Music: Techno/Trance

Promotion: Rehab
At: Central Park, W8
Night: Friday 10pm-5am
Fee: £10 before 3am, £5 after
Music: Dub House/Garage
Artists: Steve Harvey, Tee Smith & others

Promotion: The Satellite Club At: Colloseum, SW8 Night: Saturday 10pm-6am Fee: £10 before 11pm, £12 after Music: Pumping House/Garage Artists: Graig Dimech, Seamus & others

At: Gardening Club, WC2
Night: Saturday 10.30pm-6am
Fee: £13 (£10 members) before 4am, £5
after
Music: Happy House, Hard House
Artists: Jeremy Healy, Chris and James,
Brandon Block, Billy Nasty, Fabio Paras,

Promotion: Club for Life

Promotion: Atomic Model At: Iceni, W1 Night: Friday 10.30pm-3am Fee: £10 Music: Upfront House/Garage

Artists: Big Bad Dom & others

Darren Emerson & others

Promotion: Final Frontier
At: UK's, SW18
Night: Friday 10pm-6am
Fee: £8/£6 members before 11.30,
£10/(£8 members) after
Music: Techno/Hard/Progressive House
Artists: Fabio Paras, Andrew Weatherall,
Laurent Garnier & others

Promotion: Open All Hours
At: Ministry of Sound, SE1
Night: Friday 12pm-8am
Fee: £12 (£8 members) before 4am, £5
after
Music: Pumping House

Artists: Harvey, Jim Masters & guests

Promotion: Club Labrynth
Att Jahonth, Dalston F8

At: Labrynth, Dalston E8
Night: Friday (£8 members or cheaper
with NUS)
Music: Happy Hardcore, House/Hard
House
Artists: Billy Bunter, Nicky Blackmarket &
others

Promotion: Release the Pressure At: Cafe de Paris, W1 Night: Saturday 10pm-6am Fee: £12 (£10 members) before 3.30am, Music: Garage/Underground House
Artists: Rubber Ronski & guests

Promotion: Ascension Sound
At: Central Park, W8
Night: Saturday 10.30pm-4am
Fee: £8 before midnight/£10 after
Music: Uplifting House
Artists: Dude, Blue Dread & others

Promotion: Jus 'HB

At: Happy Jax SE1
Night: Saturday 10.30pm-6am
Fee: £3 before 11.30pm, £8 (£5 members)
after
Music: Deep House

Promotion: Ministry of Sound At: Ministry of Sound, SE1

Night: Saturday 12pm-10am Fee: £15 (£10 members) before 4.30am,

£8 after
Music: Garage/Vocal House
Artists: Kid Batchelor & others

Artists: Sarah HB & guests

Promotion: Spirit
At: SW1
Night: Saturday 10pm-6am
Fee: £8 before 10.30pm, £10 after
10.30pm, £5 after 3am
Music: House
Artists: Judge Jules, Roy the Roach & oth-

Promotion: United Kingdom
At: Club UK, SW18
Night: Saturday 10pm-6am

Fee: £12 (£10 members)

Music: Variety of House

Promotion: AWOL

Promotion: Velvet Underground At: Velvet Underground WC2 Night: Saturday 10pm-4am Fee: £10 (£8 members) Music: Happy/Disco House Artists: Nicky Holloway & guests

At: Paradise Club, N1
Night: Saturday 11pm-10am
Fee: £13 (£10 members) before 6am £5
(£4 members) after
Music: Hardcore/Jungle (main area),
House in chillout
Artists: Micky Finn, Kenny Ken, Dr Gachet,
Roy the Roach, Richie Fingers, Tommy
Cockles & others

Promotion: Fubar At: Velvet Underground WC2 Night: Sunday 7pm-12pm Music: Party House

Promotion: World Recession At: Velvet Underground WC2 Night: Monday Fee: £5/£4 Music: House Artists: Paul Harris & others

Promotion: London X-Press
At: Shuffles, W1
Night: Wednesday
Fee: £2/£4
Music: Old Skool House
Artists: Ashley, Rocky and Diesel & others

Promotion: The Betty Ford Clinic At: Gardening Club Night: Wednesday 11pm-3.30am

Fee: £5 Music: House

Promotion: Club Labrynth At: Club Labrynth, Dalson E8 Might: Saturday 10,30-6am Fee: £12 (£10 members, £5 NUS) Music: Happy Hardcore, House Artists: Vinyl Matt, Billy Bunter & guests

Promotion: Innersense At: Lazerdrome, SE15 Night: Saturday 10pm-7am

Fee: £10 members only (sign up between 10pm and 2am)

Music: Hardcore/Jungle & House in chill-

Artists: Ray Keith, Nut E1, Randall & oth-

Promotion: Sex. Love and Motion At: Sound Shaft, WC2 Night: Saturday 10.30pm-late Fee: £5 (£4 members) before 11.30pm, £8 (£7 members) after Music: US House, Euro Hi-NRG Artists: Pete Bones, Laurent Garnier, Paul Byrne & Russ Cox

Promotion: Taboo At: Central Park, W8 Night: Sunday 5pm-1am Fee: £5 Music: Garage/House

Promotion: Feel Real At: Gardening Club, WC2 Night: Friday 11pm-6am Fee: £10, £8 members before 4am, then

Music: Hard/Deep House

Artists: Femi B, The Evil O, Rhythm Doctor & others

Promotion: Rude At: SW1 Night: Friday 10.30pm-5am Fee: £10, £5 after 3am Music: Happy House Artists: Anselm and Rob & others

Promotion: Best of British At: Cafe de Paris, W1 Night: Friday 10.30pm-6am Fee: £10 (members £8), £6 after 3am Music: Happy/Deep House

Artists: Nic Loveur, Steve Proctor, Darren Stokes & others

Promotion: Express It At: Maximus, W1 Night: Friday 10.30pm-6am Fee: Music: House

Artists: Scott & Danny Mac, Nancy Noise &

Promotion: Funky Colours At: Central Park, W8 Night: Thursday 10pm-3am Fee: £5 Music: House/Garage

Artists: Matt Lamont, Micky Simms & oth-

Promotion: Flaw At: Velvet Underground, WC2 Night: Thursday 10pm-3am Fee: £5 Music: Trance

Artists: Dean Thatcher, Richard Thair &

Promotion: Free The Feeling At: Turnmills, EC1 Night: Thursday 10pm-4am Music: Uplifting House

Artists: Matt Maurice, Dave Deller & oth-

Promotion: Megatriplois At: Heaven Night: Thursday 8pm-3am Fee: £6 (cheaper with NUS/UB40) Music: Hard on main dancefloor Artists: Sequenci, Danius & others

Promotion: The Leisure Lounge At: The Leisure Lounge (Paddocks), EC1 Night: Saturday 10pm-10am Music: House

Artists: Loads and loads of DJs

Promotion: Strutt At: Grays, WC1 Night: Sunday 8pm-4am Fee: £8 Music: Harder House

Promotion: Spunky At: Soundshaft, WC2 Night: Sunday 6pm-midnight Fee: £4 Music: Melodic House

Artists: Helen Rhodes, Finbarr & others

Promotion: Garage At: Heaven, Charing Cross Night: Friday Fee: £5 before 11pm, £7.50 after Music: Techno Artists: Mrs Wood, Blu Peter & others

Promotion: High on Hope At: Subterania, W12 Night: Saturday Fee: £8 Music: Rare Grooves Artists: Norman Jay & others

Promotion: Cleavage - Bigger & Better At: Chains, Lonbridge Road, Barking Night: Saturday 30th April, 9pm-3am Fee: Free B410pm with flyer, £2 without. £5 after Music: Soul, Funk, House and Garage

Artists: Ronnie Herel, Greg Corbin, Roger 'The Doctor', Danny Felix, Mark Lee and

Promotion: Cleavage - 2nd Birthday At: Chains, Longbridge Road, Barking Might: Saturday 28th May, 9pm-3am Fee: £3 before 10pm with flyer, £5 without Music: Soul, Funk, Swing, House and Garage

Artists: Bobbi & Steve, Ronnie Herel, Miki-Nik, Richie Cox

Promotion: Soundcheck At: SW1 Night: Sunday 4pm-4am Fee: £5 Music: House Artists: Robert Owens & others

SOUTH EAST, SOUTH, SOUTH WEST

At: Hollywoods, Atlanta Boulevard, Rom-

ford, Essex Night: Friday

Fee: £5 before 10.30/£7 after.

Music: House

Promotion: Destiny/The Cream At: Oscar's, Clacton Pier, Essex Night: Saturday Fee: Varies, depending on the event. Music: House/Garage/Hardcore/Techno

Promotion: The Fruit Club At: Swindon Night: Friday 9pm-3am Fee: £3 before 10pm - £4 before 11.30, £5 after

Music: Hardcore/House Artists: Ratty, Slipmatt, Grooverider, Randall, Rap, Nick Warren, Rocky and Diesel,

John Kelly + others

Promotion: Up for it At: DJs, Tenby Night: Friday [fortnightly] Fee: £3/£4 Music: House

Promotion: Naughty but Nice At: The Rooms, Hereford Night: Friday Fee: £3.50 before 10pm; £4.50 after Music: House

Promotion: Well Helmet At: Verbeer Manor, Cullomplan, Devon Night: Friday 8pm-2am Fee:

£5/£6 Musfc: House

Promotion: Strictly Groovy At: Tramps, Kingsway, Swansea Night: Saturday

Music: House

Music: House

Promotion: Frisky At: The Amphi, Brunel Rooms, Swindon Night: Saturday 9pm-2am Fee: £3 before 11pm, £5 after Music: House Aftists: John Kelly, KGB, Al Mckenzie, Grey Fenton + others

Promotion: Natural Rhythm At: The Bougie, West Pertrie, Newquay Night: Satuday 8pm - late Fee: £5 before 9pm

Promotion: Red At: The Zap, Brighton Night: Friday, 10.30pm-5am Fee: £6/£5 Music: Techno/Trance Artists: Eric Powell and Paul Newman

Promotion: Sweet Sticky Thing At: 221 Yorktown Road, Sandhurst, Camberly, Surrey Night: Friday 8pm-2am Fee: Free before 9pm, £3 before 10pm, £5

Music: House Artists: Chris Brown, Johnny Walker,

James Martin + others Promotion: Wok Club

At: The Upper Deck, Guildford, Surrey Night: Friday 6th May 9pm-2am [doors shut at 11pm] Fee: House and Garage

Artists: Jeremy Healy, Fabulous Hutchinson Brothers + others

Promotion: RAW

At: Club Lfor Bach, Womanby Street,

Cardiff

Night: Friday, May 27th 10pm-2am Fee: £5/£4 concessions

Music: Deep US House

Artists: Lazyhouse, DJ Aaron + others

Promotion: Renaissance by the Sea At: Hasting Pier, East Sussex Night: Friday 29th April 9.30-6am Fee: £18

Music: House/Garage

Artists: Danny Rampling, Pete Tong, John Digweed, Alister Whitehead, Nigel Dawson & others

Promotion: The New Orleans Mardi Gras Carnival

At: The Bournemouth International Centre. Bournemouth Night: Saturday 30th April £12.50 members/£16 non-members Music: Variety of House/Garage Artists: Wildchild, George Kelly, Paul Bleasdale, Kevin Beadle, Simon Dunmore, Miles Copeland, Richie Cox & others

Promotion: Natural Rhythm At: The Bougie, West Pentrie, Newquay Night: Saturday 8pm-late Fee £5 before 9pm Music: House

Promotion: Ruffneck Ting At: Malcolm X Centre, Bristol Night: Every Friday in May, 9pm-late Fee: £6/£5 Music: Junale Artists: 6/5 Brockie, 13/5 Randal 25/5 03 Ron & others

Promotion: Mirage At: William Street, Windsor Night: Saturday 10pm-6am Music: House

Artists: Dave Cambert, Smokin Jo, Johnny Walker & others

Promotion: Down South and Bump n Hustle presents Succoso At: The Showbar, Pier Approach, Bournemouth Night: Saturday 7th/21st May Fee: £7 members/£9 non-members

Artists: Anselm Guise, Rob Montgomery, Paul Harris, Mark Kidd & others

Promotion: Downsouth and Bump n Hustle present Deja-Vu

At: Showbar, Pier Approach, Bournemouth Night: 14th May (Boat Party Special) 28th May (foam party)

Fee: Boat special £11 members/£13 non

members. Showbar £6 members/£8 nonmembers

Music: House

Artists: Matt 'Jam' Lamont, George Washington, Cory, Tony Angus, Femi B & others

Promotion: Downsouth and Bump n Hustle present The Colour of Love At: The Great Wessex Hall, Poole Arts Centre, Poole Might: Friday 27th May Fee: £11.50 members/£14 non-members

Music: House

Artists: Paul Cakenfold, DJ Pierre, Ian Ossia, Alister Whitehead & others

Promotion: Bump n Hustle presents Nation Funktasia At: The Vibe, 205 Old Christchurch Road, Bournemouth Night: Saturday

Fee: Before 10.30pm £5 members/£6 guest. After 10.30 £6 members/£8 guests

Music: House

Artists: Bob Povey, Jon Coomer, Ayden

Promotion: Tripteze At: Upper Level of The Richmond, Grand Parade, Brighton Night: Saturday 7th/21st May 9pm-2am

Fee: £5 Music: Ambient/tribal Techno/Trance/Pro-

gressive

Artists: DJ Jonnie & others

Promotion: Club Roar At: Gravesend, Kent

Night: Saturday, 14th May 9pm-3am Fee: £5

Music: Jungle on 1 floor/House in base-

Aritsts: Hype, Vibes, Daz, Winslon & oth-

ers. Matt Cooper, Robin E

Promotion: Tokyo Sex Whale At: Different venues around Bristol

Night: Saturday Fee: Various

Music: Hard House, Techno/House Artists: Sven Vath, Tin Tin, Frankie Foncett & others. Information: 0272 424180

MIDLANDS

Promotion: Savage At: Abigails, Birmingham Night: Wednesday 8pm-late Fee: Free!!

Music: House

Artists: Dave Simmonds, Whip Lash,

Ronda and Grace & others

Promotion: Spirit

At: Pablo's wine bar, Wolverhampton

Night: Wednesday

Fee: Free before 11.15, £3 after

Music: House

Promotion: Kitsch Bitch At: Tramps, Birmingham Night: Wednesday 10pm-2am

Fee: £3/£5

Music: Pumping House

Promotion: Lively Up Yourself At: The Hamilton, Hinckley, Leicestershire

Night: Friday 9pm-2am

Fee: £7 Music: House

Artists: Mark Walker, Wain Richardson

Promotion: Digital Dream At: Bonds, Hockley, Birmingham Night: Friday 9.30am-2am (Fornightly) Fee: £5

Mustc: House

Promotion: Bounce At: Rockadero's Nottingham Night: Friday (Fortnightly) Music: House

Promotion: Pimp

At: Picasso's, Wolverhampton

Night: Friday 9pm-2am Fée: £7 Music: House

Promotion: Swoon At: Colliseum, Stafford Night: Friday 9pm-2am Fee: £5, £7 after 11pm Music: House

Promotion: Bacchanalia At: The Garage, Nottingham Night: Friday 9.30pm-2am Music: House

Promotion: Quest At: Palomas, Wolverhampton Night: Saturday 9pm-2am (some allnighters) Music: Hardcore/Jungle

Artists: Loads and loads

Promotion: Arcana At: Venue 44, Belvedere Street, Mansfield Night: Saturday 11pm-7am Fee: £8 before 12, £10 after Music: Happy/Banging House Artists: Chris Fern, Nigel Dawson, Nick Rogers

Promotion: Brave New World Night: Friday Fee: £6/£5 members Music: Experimental: Artists: John McCready, Dave Congreve, Angus Michie

Promotion: Rokadero At: Gold Club, Nottingham Night: Saturday Fee: £7 Music: Hard House Artists: Tim and Laurie

Promotion: Wobble At: The Cenue, Birmingham Night, Saturday 11pm-7am Music: House

Promotion: Sex

At: The Underground Club, Leicester Night: Saturday 10pm-6am

Music: House

Promotion: Miro

At: 11 Station Street, Nottingham

Night: Saturday Fee: £7

Music: House/Garage

Artists: Allister Whitehead & others

Promotion: DIY At: Gold Club, Nottingham Night: Friday

Promotion: Renaissance

At: The Conservatory, Willow Row, Derby Night: Saturday 9pm-2am Fee: £7 members/£9 guests Music: House/Garage Artists: John Digweed, Jeremy Healy, Dave Seaman & others

Promotion: Renaissance At: bakers the Club, Broad Street, Birmingham Night: Saturday 9.30pm-late Fee: £8 Music: House/Garage Artists: Ian Ossia, Nigel Dawson, John

Digweed & others

Promotion: Renaissance Bank Holiday Ball At: Que Club, Broad Street, Birmingham Night: Saturday 28th May 9.30pm-6am

Fee: £23

Music: House/Garage Artists: Sasha, Jeremy Healy, John Digweed, Ian Ossia & many others. PA Juliet

Promotion: Swoon

At: The Colosseum, Newpot Road, Stafford

Might: Friday Music: House

Artists: Chad Jackson, Judge Jules, Andy Carroll, Harvey, Farley 'Jackmaster' Funk &

others

Promotion: Greased Nipple At: The Garage, Nottingham

Night: Saturday Music: House

Artists: Graham Warr, Phil Sagar, John Da Silver, Justin Roberts, Breeze, Alfredo &

Promotion: Absolutely Ridiculous At: Edgebaston, Birmingham

Night: Saturday Fee: £5 Music: Pumping House Artists: Scott Bond

NORTH

Promotion: Pandemonium and UCLSU presents Feel

At: The University of Central Lancs, Pre-

Night: Every fortnight beginning Saturday

23rd April 8.30pm-2am Fee: £6 advance/£5 NUS Music: Upfront House/Garage Artists: Alister Whitehead, Gordon Kaye,

Tim Lennox & others

Promotion: Hard Times At: Gallery, Leeds Night: Saturday Fee: £5 Music: Jazz

Artists: The Jazz Mafia & others

Promotion: Up Yer Ronson At: The Music Factory, Leeds Night: Friday

Fee: £7

Music: 3 floors of House

Promotion: A Club called Colin At: Leeds Poly Night: Wednesday

Fee: £4 Music: House/Garage Artists: Ian Ossia & others

Promotion: Love to Be ... At: The Music Factory, Leeds Night: Saturday 14th May (opening night) Music: House/Garage

Artists: Glen Gunner, Alfredo, Ricky Stone & others

Promotion: The Powerhouse At: The Powerhouse, Leeds Night: Saturday (Fornightly) Fee: £7 Music: Deep House/Garage

Artists: Steve Luigi and Richard Simpson & others

Promotion: Club Paradise

At: Mabgate Mills, Leeds Might: Saturday 2am-6am

Fee: £6 Music: House

Promotion: Go-Go

At: The Brickhouse, Whitworth Street,

Manchester Night: Monday Fee: £3/£2 with flyer Music: Funky/Groovy/Jazzy Artists: Sid Wren & others

Promotion: Steelworks

At: The Venue, Whitworth Street, Man-

chester Night: Tuesday Fee: £2.50/£2 students Music: Breakbeats/Techno Artists: Cyberworks & others

Promotion: Flesh At: Hacienda, Manchester

Night: Last Wednesday of the month

Fee: £7

Music: Happy, Happy Music

Artists: Tim Lennox, Cath Ryan, Paulette &

Pramotion: Too Nice

At: Suck the Monkey, Boardwalk, Man-

chester

Night: Wednesday

Fee: £2.50 before 11/£1.50 after

Music: Varied House

Artists: Dave Haslam, Jamie & others

Promotion: Do This Moon

At: Paradise Factory, Charles Street, Man-

chester Night: Thursday Fee: £5/£4 before 11pm

Promotion: Fondation At: Home, Manchester Night: Thursdays. Once a month

Fee: £4

Music: House/Funk/Balearic Artists: Various Guests

Promotion: Life

At: Bowlers, Longbridge Road, Manchester

Night: Saturday

Fee: £7 members/£9 non members

Music: Hard House Artists: Various guests

Promotion: Detention

At: The Conservatory, Willow Road, Derby

Night: Monday Fee: £1.50 Music: House

Artists: Paul Johnson & others

Promotion: Granted

At: Paradise Factory, Princess Street, Manchester

Night: Tuesday 10.30pm-2am Fee: £2.50/£2 concessions Music: Housey

Promotion: Entrance

At: Curzons, Curzon Street, Derby Night: Thursday 6pm-2am

Fee: £5

Music: Easy House

Artists: Simon Ross, Paul Johnson & oth-

Promotion: Dubstruck At: Band on the Wall, Manchester Night: Friday Fee: £4.50/£1.50 NUS/UB40

Artists: Prince Tony/Unit Radio Cru & oth-

Promotion: Yellow At: Boardwalk, Manchester Might: Friday Fee: £3 before 11pm/£5 after

Music: Disco/Grooves

Artists: Dave Haslam, Jason Boardman & others

Promotion: Luvdup At: Home, Manchester Night: Friday Fee: £6

Musice: House/Trance

Artists: Luv Dup Twins & others

Promotion: Shine At: Hacienda, Manchester Night: Saturday Fee: Various (about £6) Music: Upfront Euro/House Artists: Roger Sanchez, Jeremy Healy & others

Promotion: Sugar Shack

At: The Empire, Corporation Road, Mid-

dlesborough Night: Friday Music: House Artists: Many guests

Promotion: Lick This! (Gay night) At: Paradise Factory, Manchester Night: Friday 10.30-2am

Fee: Free! Music: Hi-NRG, Disco

Promotion: Rise At: The Leadmill, Sheffield Night: Fridays 10pm-3am Fee: £5/£4 concessions

Music: House

Music: House

Artists: DJ Sully & guests

Promotion: Young Guns

At: Nation, Wolstenholme Square, Liver-Night: Friday 9.30pm-late Fee: £4 before 11pm/£5 after

Promotion: Glam At: The Co Club, Derby Night: Thursday 9.3pm-2.30am Fee: £2 Music: House

Promotion: Space: 1999 At: Maxines, Wigan

Night: Monthly on Thursdays 8pm-2am Fee: £7/£8

Promotion: Choice At: Angels, Burnley Night: Friday 9pm-late Fee: £5/£6 Music: House

Music: House

Promotion: Moist At: Cuba, Sheffield Night: Fridays 10pm-3am Fee: £4 before 11pm/£5 after Music: House

Artists: Ricky Stone & others

Promotion: Cuba

At: The Leisureworld, Bridlington Night: Saturday 9pm-late (monthly)

Fee: F7/F0 Music: House

Artists: Mike E Block, Jon Land, DJ Swerve & guests

Promotion: Oh Zone At: The Venue, Blackpool Night: Saturday 8pm-late

Music: House

Artists: Chris Baker, Dave Taylor, Andy Stodden & others

Promotion: Freedom At: The Manchester Boardwalk Night: Saturday 10pm-2am Fee: £3 before 11pm/£4 after

Music: House Artists: Various guests

Promotion: The Arena At: The Arena, Middlesborough Night: Saturday Music: Garage/House Artists: Various guests

Promotion: Wild Life At: The Zoo, Leeds Road, Bradford Night: Saturday

Music: House Artists: Various guests

Promotion: Hard Times At: Mirfield, Dewsbury Night: Saturday 9pm-2.30pm Fee: £10

Music: Garage/House Artists: Various quests

Promotion: Golden At: The Academy, Hanley, Stoke on Trent Night: Saturday 9pm-2am Fee: £8/£10 Music House

Promotion: Vague At: The Warehouse, Leeds Night: Saturday 10pm-4am Fee: £5/£7 Music: House

Artists: Various quests

Artists: Various guests

Promotion: Orbit At: The After Dark Club, Morley Night: Saturday

Music: Hard House/Techno Artist: Various guests

Fee: £8/£10

Promotion: Cream At: Nation, Liverpool Night: Saturday 9.30pm-2am

Mustc: House Artists: Various guests

Promotion: Turned Out Nice Again At: The Pier, Wallgate, Wigan Night: Saturday 9pm-2am Fee: £6 Music: House Artists: Various guests

Promotion: To The Manor Born At: Hardwick Hall, Sedgefield Night: Sunday 8pm-12 Fee: £5 Music: House/Garage

Artists: Residents & guests

Promotion: Nice At: Planet Earth, Newcastle Night: Fortnightly Tuesdays Fee: £1

Music: Garage

Artists: Afterbirth and Co.

Promotion: Shining At: Club Bliss, Newcastle Night: Thursdays Fee: £2.50 Music: Garage/Progressive House Artists: Residents & quests

Premotion: Soul to Soul At: Planet Earth, Newcastle Night: Thursdays Fee: £3/£2 NUS Music: Soul, Hip-Hop Artists: Wayne C Huey & guests

Promotion: Club for Life At: Pleasure Drome, Birkenhead Night: Saturday Fee: £7 Music: Techno/Rouse/Breakbeat Artists: Philly and Trix & others

Promotion: Bouncin' At: Hard Dock Cafe (Near Pier Head) Night: Saturday Fee: £3 before 10pm/£5 after Music: Techno/Hardcore-Jungle Artists: Alan James, Mike & others

Promotion: Young Guns At: Nation Wolstenholm Square, Liverpool Night: Friday 10pm-2am (10pm-6am last friday of month) Fee: £3 before 11pm/£4 after Music: Progressive & Underground House Artists: Paul Myers, Paul Bleasdale &

avests

Promotion: Loose At: Club 051, Liverpool Night: Saturday Fee: £3 before 10pm, £5 after (Girls free before 10.30)

Music: Hard House/Core Artists: Dave Graham, Rusty & guests

Promotion: Club Kinetic At: The Leisure Bowl, Longton, Stoke-on-Trent Night: Friday 8pm-2am Music: Hardcore/House

Promotion: Thrust At: The Equinox, Bloom Street, Manchester Night: Thursday April 28th, Thursday May

Fee: £3.50 advance, £4.50 on door Music: Hard/Happy/Housey Artists: Nick Hussey, Scruffy & others

Promotion: Genome At: The Music Factory, Leeds Night: Thursday Music: Ambient/Dub/Trance/Techno Artists: Leiph and Doub-i & guests

Promotion: Experiments in Elastic Dub (Phase 2) At: Duchess of York, Vicar Lane, Leeds Night: Friday 20th May Music: House/Dub Artists: Sean Smith, Dubwise & others

Promotion: Energi House

At: Fourth Bank, Quayside, Newcastle upon Tyne Saturday 10pm-8am Fee: £10 (members only) Apply at Energi House Artists: Tosh, Diane, Carlos, TNT & others

Promotion: Angels on Tour presents Retro At: The Maestro, Bradford Night: 2nd May 9pm-3am Fee: £14 plus booking fee Music: House Artists: Jeremy Healy, Paul Taylor, Tony Ross & others. PA: FPI Project and TC 1991-94.

Promotion: Vocatoo At: Le Bateau, Duke Street, Liverpool Night: Saturday 10pm-2am Fee: £5/£4 NUS, UB40, £3 members Music: Trancey/Housey Artists: Fabi Paras, David Holmes & others

Promotion: Naked Speedway At: The Music Factory, Sheffield

Night: Friday beginning 20th May Music: House House/Techno/Trance Artists: Andy Weatherall, Laurent Garnier, Rad Rice & others

Promotion: The World At: Home, Manchester Night: Saturday 9pm-3am Fee: £8/£7 Music: House

Artists: Matt Ryan/Kath McDermott & oth-

SCOTLAND

Promotion: Pure At: The Venue, Edinburgh Night: Friday 10.30-3am Fee: £5/£7 Music: House Artists: Twitch and Brainstyorm + guests

Promotion: Factory At: Expo, Kilmarnock Night: Friday 11pm-2am Fee: £3/£2

Music: House/Garage/Soul Artists: Bob Jeffries, Alistair Hood + oth-

Promotion: Burger Queen At: The Vaults, Edinburgh Night: Saturday 11pm-3am Fee: £5 Music: House

Promotion: Aphrodisia At: The Royal, Th e Cross, Forfar Night: Friday 9.30pm-2am Fee: £5/£6 Music: House Artists: John Burns, DJ Hutchie, Zammo + others

Promotion: The Stress Tour with Rhumba International At: Club Metro, Arbroath Night: Friday 6th May (doors close at 10pm] Muste: House Artists: Dimitri, Chris and James, Dave Seaman, Zammo

See North of the Border for more info.



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