



JUNE '94  
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# generator

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# From The Floor

June '94 means two things. One is the call of warmer climes for a week or so's indulgence in nightclubs where half the people speak Spanish and the other half you recognise from clubland UK. The other is the first birthday of *Generator*, the magazine that has unfurled its own brand of dance music eclecticism over the last twelve months. We've had our detractors, mostly from the school of stale music media nepotism, and we've been praised for intelligently covering the whole scene in equal amounts. But for us, the most important measure of success is that you, the readers, have liked it so far, and in ever-increasing numbers. So keep on reading, because it's all going to get even better. There's over 25,000 of us, and together we can make the scene as vibrant as it's meant to be.



And birthdays mean presents. Yours is on the cover, and if it isn't have a word with your newsagent. Thanks to Labworks UK (and parent Labworks Germany) we have been able to give all our readers a free flexidisc featuring 'Elevator Regained' by Colone, from the forthcoming album *Hard Trance Classics from Deepest Germany Vol 1*. This superb album, featuring the likes of 'This Ain't no 303' by SDL, 'Feel' by Icons and 'Time Mode' by Integrated Circuits will be in the shops from the 6th of this month. But true to form, we're offering five free copies to anyone who can answer the easiest of questions - "In which two EEC countries are Labworks based?" Answers on a postcard to Labworks Competition, P.O. Box 3567, London E16 2NP stating your choice of DJ friendly double pack vinyl or CD.



Beautiful People? We think so, especially after receiving a copy of their 'If 60s Was 90s' EP on Essential. The People, originally from the Surrey outback, have been winning accolades Stateside for their creative sampling of Jimi Hendrix's back catalogue, and landed a No.3 Billboard dance chart hit last year with 'Rilly Groovy'. 'If 60s was 90s' is at present only available on US promo, but when someone picks it up here (and they will!) it will be massive. Featuring seven mixes, including a rather lame outing by the over-hyped PM Dawn, head straight for Ben Mitchell's 'Can Can' Mix. One of the remixes of the year so far, this hard house outing builds and bangs itself into a frenzy that the sixties guitar hero himself would have been proud of. According to the groupies of his era, Jimi's member was as big as his guitar, and consumed up to twelve willing nubilees a day. This track will surely surpass even his staying power on dancefloors everywhere.



Here at *Generator* we've been raving about Union Jack's 'Two Full Moons and a Trout' for quite some time, without knowing who they were. Now we do. Simon Berry and Claudio Guissani, to be precise, who hooked up in the summer 1993. They chose their name in reaction to the oft-proffered opinion of the time that great techno and trance could only come from the Continent, and not the UK. Guissani was one half of Urban Shakedown, who, working only with Amiga computers, crashed into the national Top 4 with the likes of 'Some Justice' and 'Bass Shake' as well as remixing the likes of Carl Cox. Berry, in the meantime, was setting up the superlative Platypus label as an outlet for material he recorded under the name of A of Trance. 'Two Full Moons...', of course, was originally on the label before being picked up, given the Caspar Pound treatment, and the promotion always deserved by Rising High.





# Colin Dale

When Colin Dale first told his parents that he was giving up his promising career in the City to work in a record shop, it didn't seem like the most sensible move he could have made. Seven years later, however, things look a little different. With a firmly established reputation as one of this country's foremost DJs, his own record label and a long running show on Kiss FM, there are a lot of people who are very glad indeed that Colin Dale chose dance music over the rarified pleasures of high finance.

The weekly Abstract Dance show which Colin originally hosted whilst Kiss was still a pirate station, was eventually joined by The Outer Limits. Voted 'best specialist show' in their first year as a legal outfit, it has enjoyed massive popularity and have done much to promote the cause of harder edged dance music. Now networked throughout Europe, Colin's select blend of eclectic sounds is reaching an ever-increasing audience.

So impressed were the team at Kickin' Records with the consistent high-quality output of the show that they approached Colin with the idea of an album, based around the radio set, to be called 'The Outer Limits'. Armed with a list of twenty tracks selected by him, they set about the arduous task of obtaining licensing and clearance agreements from the likes of Djax, R&S, Fax and the US Retroactive label, in addition to British outfits such as Rising High and Peacefrog. After much searching through the requisite contractual jungle, and incurring an international phone bill of palpitation-inducing proportions, the team began work on the final selection.

"It was a really difficult job" explains Colin. "Obviously, there were hundreds of records I could have chosen, but, since the show has been running for so long, I tried to spread things out and make it as representative as it could be. That meant taking into account which tracks I got most requests for, which I preferred personally and so on. But I'm really happy with the end result."

With tracks from Frank De Wulf, Luke Slater and, man of the moment, Carl Craig, 'The Outer Limits' makes essential listening. Appropriately enough, the album kicks off with Florence's epic 'A Touch of Heaven', since it's one of Colin's own particular favourites. "That track was so different from everything else when it first came out. At the time, I was hearing ambient stuff but that just blew me away, totally. I remember buying several copies and giving them out to friends. They freaked as well. It's in my all-time top five!"

For someone who's been DJ-ing since the golden era of Salsoul and Prelude, Colin's affinity for the more experimental end of dance music is refreshing. "Personally, it was quite an easy transition because techno, to me, is just an updated form of disco. Both are very fast, percussive and electronic. Techno is disco, but ten years on!"

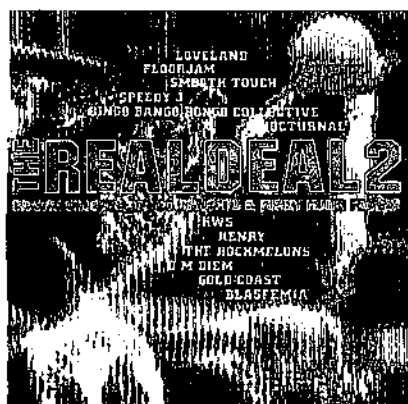
A level of success that's the envy of many and a punishing schedule, which, recently, has seen him play in Switzerland, France and Germany in a single week, doesn't always go hand-in-hand with a regular-sized ego, but Colin Dale remains one of the dance scene's most instantly likeable and enthusiastic exponents. He's about to launch his own label, Abstract Dance, which will concentrate, initially, on club releases, and with a passion for everything from Chicago house to weird-out experimentalism, he welcomes the opportunity to mix things up a little. "I'm really enjoying playing house at the moment" he says. "When I get the chance to do a longer set, I like to start off with house stuff. I wish people would become more open-minded though. I hate to see people get stuck with just one thing, whether it's techno or house or whatever. The scenes are getting closer and people should learn to appreciate other styles. At the end of the day, it's all the same type of music!"

Tim Barr





11 • 4 • 93



The Real Deal 2 on Rumour Records follows on from its predecessor with a collection of dancefloor friendly tracks ranging from pumping garage through fat and funky house to wild and wacky disco workouts. Featuring only the very best cuts including Loveland's 'Let the Music Lift You Up', 'Without Your Love' by Nocturnal featuring Keith Thompson, 'Clap Your Hands' by DM Diem, Speedy J's 'Beam Me Up' and 'Cherry' by Gold Coast, you can grab your very own copy free of charge. Send a postcard to us at the address at the front of the mag. The five most colourful entries will not only be displayed on our office wall, but will also win their originators this truly tasty album.

*One piece of vinyl which is well worth looking out for is the beautifully etched one sider 'Superman' by Spiritual North. Combining the spaced-out weirdness of Laurie Anderson's seminal art house epic with psychedelic über trance, the record itself is something of a mystery. Available, apparently, in only very limited numbers, with no label details and no catalogue number, it seems that Spiritual North wish to retain their anonymity. Rumours that behind the enigmatic silence lies something of a dance supergroup are currently gaining momentum...*



Frogman Records are the Tokyo' newest Techno connection. In a land where high tech is as common as a saki hangover and Techno is growing as fast as GNP, Frogman have risen to the top of the techno pile with a string of demo tapes that have been turned into vinyl successes at home. CT Scan is the artist at the forefront of the inevitably forthcoming Japanese invasion, with his 'emotional techno' even earning respectful praise from the doyen of Detroit, Mad Mike aka Underground Resistance. Watch this space for more information on this most promising of overseas labels, and the chance to win yourself a slice of Japan.

Revelation! Latest news from the the South West's leading techno crew is that Safesound promotions have moved Revelation from Devon's Verbeer Manor to the Westcountry's ultimate venue - The Plymouth Warehouse. This converted cinema is a spectacular club with a legal capacity of 1,500, and to be frank, it's the mutt's nuts. The dancefloor is enormous, the DJs perch in an 'egg box' and the balconies are tiered to create an atmosphere that's unbeatable in this part of the world.

Already packed to capacity every Saturday night with the Cultural Vibes house night, Safesound have moved in every Friday from June 3rd to satisfy the techno tastes of Devon's fiercely discerning crowd. A crowd that hasn't been disappointed. Jon Lewis of the The Revelation Collective has transformed The Warehouse interior, there is live video mixing, superb cyberdelic projections and lasers and 'intelligent lighting' courtesy of Halo Lighting. Not to mention the serious 30k Nub sound system.

Staying true to its name, Revelation aim to "disclose to mankind something not before realised by a super natural source"... and so The Revelation Collective proceed to take the crowds into a fantasy world by way of divine sight and sound, and have brought forth into Plymouth the very best of the underground scene.

Emma Davies



11 • 4 • 93







***"Civil disobedience on grounds of conscience is an honourable tradition in this country and those who take part in it may in the end be vindicated by history" (Lord Justice Hoffman)***

A view shared entirely by the 15,000 opponents of the Criminal Justice Bill who marched from Hyde Park to Trafalgar Square on May 1st in peaceful yet determined protest. If you couldn't make it, and even if you did, don't forget to write to your MP. Together we can Kill the Bill. **Pics. Daniel Newman**





# Punters' Page

Everyone's a winner with Generator, as we all know, but first things first - our competition winners. Trance 5 Compilation: D. Braime, London. Cameron Braidwood, Manchester. Angel Rosenberg, Coventry. Iain Templeton, Amersham. J. Loines, Long Stratton. Jeanne Nutter, Nelson. Brian Morrison, Glenrothes. NX Comp: Simon Ward, London. Andrew Riley, London. Dave Barr, Fife. Rezerrection Comp: Sparky, Benenden. Sean Rabaste, Jersey. D. McKenzie, Newcastle-upon-Tyne (send us another of your wicked postcards, mate!). Neil Rankin, Bridge of Allan. The Techno Gabbanaut, Stockton-on-Tees. Fiona McCool, Alloa. British Knights Raptor winners: J. Cawthra, York. Sara Waters, Shooters Hill. A. Robins, London. Mr P Evans, Bromsgrove. Kingsley Marshall, Chesterfield. Geoff Pryor, Great Yarmouth. Imogen Stapowicz, London. Paul Rice, Banbridge.

## Dear Generator,

First of all, top mag, great articles etc. etc... Secondly a shout to all you bad boy ruff-neck jungalists who were complaining about the music at Dreamscape 10. Get a life! The reasons we go to Dreamscape parties are a) because the music is so varied b) the people are friendly, a family c) you don't get some MC singing and shouting over the music all night. How can those knobs complain about the music? Three hours of happy hardcore, two hours of jungle beats, an hour of the wickedest bangin' techno from Clarke (did you see the crowd jump to life?) and another three hours of various styles - and that's without mentioning the upstairs room. If jungle is all you want to hear, stay in London and moan, we don't need you! Respect to the ESP crew. By the way, we had a vote and hereby crown Clarke as the King of Techno. Big shouts to Ramos and Dougal as well.

Yours, Rob, Neal, Simon, Claire and Susan, Plymouth.

## Dear Generator,

We just thought we'd drop you a quick note to say how much we enjoyed Warlock's and Clarke's sets a couple of weeks ago at Diehard. How about a feature on the club - we love the people who go there and the music policy is designed to deter the bad boy elements in town. How about a feature on Clarke? We'd like to know more about him. Keepin the techno vibe alive in the Midlands...

Yours, Steve and Nikki, diehard ravers, Leicester.

**This Clarke geezer is getting more and more attention. That's why you'll find him featured in the mag next month. Interviewed by the Warlock - who else?**

## Dear Generator,

In response to your letters regarding Kiss FM's morning and daytime radio programming, I would like to explain that Kiss FM has always had a daytime playlist, which, due to the great variety of dance\club music (techno, house, garage, hardcore, ragga, rap, soul, handbag, ambient, hard house - need I go on) has to cater for a very wide range of tastes. As Kiss FM is the only legal station it must try to please everyone, which will always frustrate people who dislike a certain type of

dance music. But people must learn that you can't be pleased all the time, and think that their taste in music is the only real dance\club music in London, because it's not. There are seven million people living in our fine city, and they don't all like techno and hard house like I do, so I listen to the specialist shows that cater for my taste. Just think, the only alternative is Capital FM, so long live Kiss !.

Yours, Murray Cruickshank, Weybridge, Surrey.

A valid point. And let's not forget the wider, and possibly more important issue at stake. The Government, through its mouthpiece of the DTI, continue to thumb their noses at listener choice by severely restricting the amount of licences it reluctantly awards, particularly to prospective stations aimed at the youth market. This is a situation unthinkable in other developed countries, where if there is demand for a particular musical product, the demand is met, and in a professional manner. Indeed the latter principle is at the very root of Government policy, and their obvious desire to apply their own principles only when it suits themselves reveals they are as illogical as they are morally bankrupt and ignorant of what's happening in Britain today. Their most common excuse for denying access to the airwaves is that the FM band is already congested. Not for the first time they are being economical with the truth. Let's not forget that Lord Ferrers and his pinstripe brigade even protect airwave space at the end of the FM band for hunting and gamekeeping in Scotland. Which rather begs the question - what's more important to society today, a few bloated, pompous oafs bumbling around killing deer, or hard bangin' house? You decide.

## Dear Generator,

Congratulations on your article 'The London Marathon' in issue no. 10. I read this with great interest and I think that you have summed up perfectly the well trodden path that, for some years now, many of us have found ourselves on, week after week. However, you can imagine my surprise when you write about the DJs at both Trade and DTPM and fail to mention Alan Thompson, who has been resident at both these clubs since August 1993 (in fact the only resident at DTPM). To me and many of my friends, Alan is currently one of the best DJs on any scene - gay, mixed or straight - and I find it incredible that you failed to notice him at both clubs. You cannot have missed his sublimely uplifting dub house sets (where does he get his music from?) and skillful mixing techniques which run seamlessly into both Malcolm and Kenny C's sets at Trade and DTPM respectively. It cannot be denied that he has played and continues to play a very important role in the success of both these clubs. I am sure that we will all be hearing much more of Alan in the future. Why not include a profile on him in the next issue of your fine magazine?

Yours, Iain Short, London W9

## Dear Generator,

I am writing to complain about a letter in the May edition by a wanker named Robert Lacroix who was slagging off the Aphex Twin. I think it is he who wants to wake up to the real world. Does he know what good music is? I see he never mentioned what type of music he prefers, or is he too embarrassed to admit! Wake up to real music mate.

Ben, N. Yorkshire

• Disappearing Rights  
No. 5

## THE RIGHT TO A HOME

Homelessness is a severe problem caused by the social policies of the past 15 years. Sheltering in empty, disused buildings is the only solution for some people. The forthcoming Criminal Justice and Public Order Bill criminalises this option. The bill will also legislate against private tenants who get into rent arrears. It will affect everyone. It must be stopped. This will only happen if people like YOU actively oppose it.

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# On The Road



Inferno at the Orbit, Morley.



An all out party hosted by Limbo Records at the Sub, Glasgow.

Pic: Brian Sweeney.



Full on at The Orbit.



Josh Wink, Limbo's latest signing, takes to the decks.

Pic: Brian Sweeney.





Strictly Groovy, Swansea. Pic: Phill Pepper.



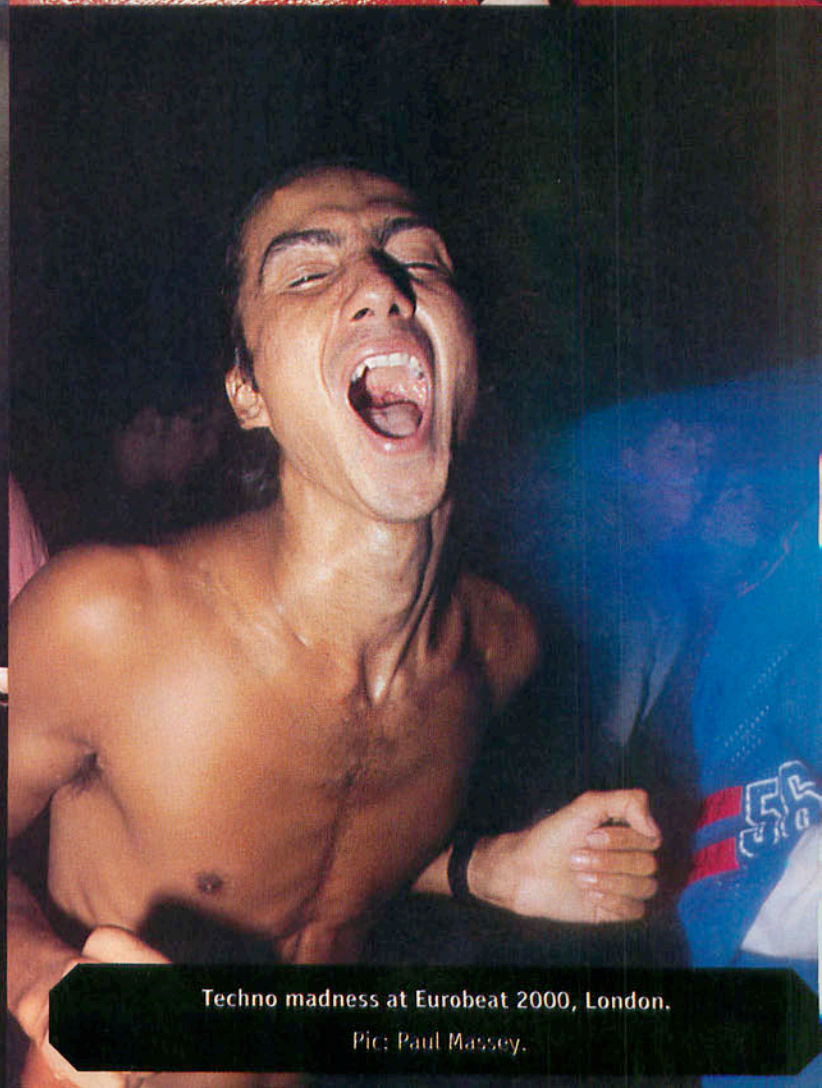
Something Fishy at The Sub Club, Glasgow.

Pic: Brian Sweeney.



At The Planet Of Dance, Dublin.

Pic: Phill Pepper.



Techno madness at Eurobeat 2000, London.

Pic: Paul Massey.





500Hz

2

10kHz

5

17

x10

0

-10



*Hymn, Moby's latest epic available in seven mixes, is set to cut swathes through your usual pop dross and retro guitar Top 40 fodder with pre sales of around 29,000 at the time of writing. That, for all you marketing heads out there, means a top thirty hit. Yet we at Generator put more faith in gut feeling than statistics. Hymn, as possibly Moby's finest work to date, is going to the top. Putting our money where our mouths and Lad-brokes is, we reckon top 10. And so we sent Muff Fitzgerald to meet the man.*

# Moby

## *his spiritual highness*

The door swings open and the diminutive, elfin-like figure of Moby welcomes me into his temporary camp at the decidedly swanky Regent's Inn Hotel. Stepping over a mountain of organic cornflake boxes and live yoghurt pots, Moby turns the TV down. He's been watching MTV.

He immediately sets me straight on Beavis and Butthead. "They set fire to things and play frog baseball." What? "They catch frogs and...you know." Dear, oh dear, that sounds a bit iffy, I think to myself. The New Yorker continues. "When I first saw the frog baseball thing, I was kind of upset by it, but, it's like...I don't know, it's kinda funny at the same time," he replies.

I'm shocked. This clearly wasn't what I expected from this renowned vegan and animal rights activist. The man who had etched on the sleeve of 'Move' 'there are viable (and usually better) alternatives to the use of animals for food, sport, clothing and experimentation. I beg you to discontinue any actions that might cause or condone animal torture, abuse, or destruction'.

Moby gives me one of those looks that says 'you sad, sad, fucker'. Err, Hello! "Hey, they're only cartoons you know!" Yes, this isn't what I expected at all. A sense of humour? Wow!

I've got to put my hand up and admit I'd been expecting to meet a po faced, right-on, puritan father sailing forthrightly aboard the goody-goody ship Lolliipop.

But I was wrong. That couldn't be further from the truth.

It transpired that Moby was in town ➔ *continued on page 18*



# Generator Chart

1. New Fast Automatic Daffodils – **Stop Racism (Lion Rock Remixes)**
2. Nexus 6 – **Trés Chic EP** – Noom
3. Union Jack – **2 Full Moons & A Trout (Caspar Pound Remixes)** – Rising High
4. Marmion – **Schöenberg** – Superstition
5. Underworld – **Dark And Long** – Junior Boys Own
6. Moby – **Hymn** – Nova Mute
7. Dharma Bums – **Dharma Means Truth** – Zoom
8. Gypsy – **Funk De Fino** – Limbo
9. Cocker & Lazonby's – **Atilla** – Slam
10. Rockmelons – **Stronger Together** – Mushroom
11. J.L. – **You Can't Escape** – No Respect
12. Solar Quest – **Into The Machine** – Choci's Chewns
13. Cotton Club – **Rock EP** – Fantastic
14. Odysee Of Noise – **Warm Up** – Eye Q
15. Plank – **Attitude EP** – Important
16. Tall Paul – **Rock Da House** – Effective
17. K-Klass – **What You're Missing** – Deconstruction
18. Robotman – **Do Da Doo** – Definitive
19. Nush – **U Girls** – Blunted
20. Mega Lo Mania – **The Finest** – No Respect
21. Deep Piece – **Toward** – Limbo
22. ACTV – **El Poder De la Musica** – Brainstorm
23. Paperclip People – **Throw/Remake Uno** – Open
24. Jens Lissat – **Just Let It Roll** – No Respect
25. X Minus One – **Variety EP**
26. Van der Boog – **Fast Fingers** – Inter 1
27. DJ Duke – **Turn It Up** – FFRR
28. Dust Brothers – **My Mercury Mouth** – Junior Boys Own
29. Velocity – **Lust Remixes** – Superstition
30. Limited Area – **Third Cycle** – Loud Culture
31. The Grid – **Swamp Thing** – Deconstruction
32. Funky Green Dogs – **High Up** – Murk
33. Gems For Jem – **Lifting Me Higher** – Box 21
34. Taiko – **Echo Drop** – (white)
35. F-Machine – **Lost In America (Remix)**
36. Inca – **Synchronous** – Jamm
37. Hard Heads – **New York X-Press** – Strictly Rhythm
38. The Daou – **Can U Justify Me** – Tribal UK
39. Melanie Williams – **Everyday Thang** – Columbia
40. Peppermint Lounge – **Lemon Project** – Movin Melodies

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# DJ Charts

## CHOCI

CLACTON PIER, VARIOUS

1. Solar Quest - **Into The Machine** - Choci's Test Press
2. Nexus 6 - **Tres Chic EP** - Noom
3. Limited Area - **Inside Labyrinth** - Loud Culture
4. Gamma Loop - **Eclipse** - Hyper Hype
5. JL - **You Can't Escape** - No Respect
6. Solar Quest - **Acid Air Raid** - Choci's Chews
7. Mega'Lo Mania - **The Finest** - No Respect
8. Hoicc - **Acid Damage** - White Label
9. Perplexer - **Acid Folk** - Dos or Die
10. GTO - **Data Trax - Vol 1** - React
11. Artemismia - **Bits and Pieces** - Movin' Melodies
12. ADSR - **Obsession** - Lanka
13. Odysee of Noise - **Warm Up** - Eye Q
14. Sound Foundation - **Worship** - Choci's Chews Test Press
15. Freedom of Sound - **Feel It** - Choci's Chews Test Press

## JOSH WINK (USA)

VARIOUS

1. Sun Children - **Eternal** - Bomba
2. Gypsy - **Funk De Fino** - Limbo
3. Model 500 - **I Wanna Be There** - R&S
4. Nicole - **Small Entrance To A Large Spectrum** - Aura
5. Winx - **How's The Music** - Sorted/Nervous
6. Dogma - **Mas Suave** - Angel Eyes
7. 3 Man Jury - **Ditigal Autopsy** - Stip 'n' Slide
8. Hed Boys - **O'Wa** - Seka
9. Hexagone - **Burning Trash Floor** - Djax
10. Urban Tribe - **El Ritmo (Da Groove)** - Thumpin'
11. Holographic Hallucination - **Indian Satellite** - Holographic
12. First World - **Todo La Fiesta** - Nervous
13. Perfect Sync - **Body Slam** - Evidance
14. Anaconda - **Oral X-Pression** - Energy
15. DJ Wink - **Liquid Summer** - Ovum

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1. Blame & Justice - **Anthemia** - Heaven
2. Creative Wax - **Pulse** - Stay Crazy
3. Code Blue - **Remix** - DJ Recordings
4. Two On One - **IV** - Moving Shadow
5. Intense - **The Genesis Project EP** - Rugged
6. Criss-B - **E.Motion** - White
7. Enforcers - **VI + VII** - Reinforced
8. Hardware - **TNT** - IQ
9. 007 - **Undercover Agent** - Formation
10. Tom & Jerry - **008** - Tom & Jerry
11. System - **EX** - Entity
12. FBD Project - **Classified Listening** - FBD
13. Conquering Lion - **Code Red** - EX Projects
14. Love & Peace - **White**
15. Scottie - **Remix** - Future Vinyl

## PAUL GARDNER

JUST CAN'T GET ENOUGH/CLUB FOR LIFE

1. Eddy - **Someday** - Positiva Promo
2. P.B.F.A. - **DJ Sampler** - Boss Promo
3. Kathy Brown - **Turn Me Out (Delorme Remix)** - Stress Promo
4. The Flavour - **Superfly** - Jive Promo
5. Kristine W - **Feel What U Want** - Champion Promo
6. Juliet Roberts - **Caught In The Middle (K-Klass Remix)** - Cool Tempo Promo
7. Ikon - **Feels So Good (Just Can't Get Enough Remix)** - Tomahawk
8. T.B.N.H. - **Back To Love (Graeme Park Remix)** - FFRF Promo
9. Lena Fiagbe - **Here We Go Again** - Mother Promo
10. Bubbleman - **Theme From...** - Stress Promo
11. Kitch In Sync - **Jazz Ma Ass** - Global Grooves
12. David Morales - **In De Ghetto** - Mercury
13. Melanie Williams - **Everyday Thang** - Columbia
14. Androgeny - **I Could Be This...** - Strictly Rhythm
15. Just Can't Get Enough - **Depeche Mode**



# DANCE DATA TOP FIFTY

*Generator, the UK's leading dance music and culture magazine, is launching its very own chart based on dance records airplay activity throughout the UK.*

*The chart, entitled Dance Data Top 50, will be compiled by promotions technology specialists Station II Station.*

*After several months of research and development it was decided that each DJ (with their own radio show) who is registered on the DJ Database will be asked to supply their most played top twenty records each month. This can of course include classic cuts as well as upfront tracks. Each record will be assigned an 'airtime value' according to its national activity and response.*

*To register for the DJ Database whether you are on a legal or 'pirate' station, just fax your contact details and your on-air activities to Station II Station on 071-485 6854. If you require further information on the system just call the Station II Station techno hotline on 071-482 5272.*

*There will also be a competition phonenumber incorporated in the chart for Generator readers, giving them the chance to win this months top twenty records and much more.*

*The debut chart will appear in next month's issue, so get faxing now!*



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to make a video. "I've been a closet film maker since I was about eighteen, I make films using a 16mm Bolex. So for 'Hymn' I made a video with a friend of mine and I really liked it, the record company really liked it but it's kinda a little dark and a little strange. And I'm swimming naked in it and they didn't think that MTV or the Chart Show would play it, so that's why I'm here to shoot another one."

"Also I want to make this other video, 'cause if this other video is terrible then they'll let me make my own videos in future. The video for 'Move' I hated, it's terrible, terrible; and they spent like £30,000 on it and it's terrible. I saw that Bjork video for 'Big Time Sensuality' and I was like 'anyone could make that video'. The two videos that drove me to want to make my own video were that and Nirvana's Heart Shaped Box video, because the Heart Shaped Box video, they spent 400,000 dollars on it; and because I'm a film-maker, I know what's involved. And I know that you don't need to spend that much; the video that we did for 'Hymn', the budget was around £1,000."

Moby makes no secret of his Christian faith. In fact, the opposite is true, with Jesus Christ getting a namecheck on his recent releases. Does belief play a big part in influencing his work? With titles like 'Hymn' and 'Help Me To Believe'? "In a weird way, I almost play with the notion of making Christian songs, like this new song is called 'Hymn' and it's got a very churchy feeling to it, but that doesn't reflect my religious beliefs. It's not an ironic song or a parody, but there's an element of that in it."

"My spirituality doesn't lie in church, or in traditional Christianity. It's like I read the New Testament a few years ago, and it seemed right. That's the extent of it." Fully aware that for some people his faith is the fly in the ointment, he obviously revels in it mischievously, going so far as to seriously consider calling his forthcoming album 'The First Cool Hive'. Which is... "An anagram for The Love of Christ. Any anti-Christian people out there are going to scream when they hear this!", he lets rip with a belly-chortling giggle. "There'll be something on it to irritate everybody."

Beneath his small frame and quietly spoken manner, there's a provocative bastard struggling to get out. "I've always been a little bit of a punk rocker. I like to piss people off. But in subtle ways. And I piss more people off by saying I'm a Christian than by doing just about anything else. If I said 'I'm a paedophile', people would be like 'Oh, isn't that risqué!' I love causing trouble"

"Hey," he suddenly interjects with a wry grin, "Do you want to talk about music now?" Oh, all right then...

'Hymn' is available in a variety of mixes, but to my mind the cross-pollination of Generator cover star Laurent Garnier's own European roots and culture, which he's mixed together with the essence of Detroit, works best, and certainly allows the spirit to fly. But there's also a thirty three minute 'Quiet' version which has both feet in the ambient jacuzzi, no?

"I think it's more symphonic, it's ambient in the conventional definition of ambient. It's not pretty and it's really just minimal and dark, and I didn't do it to endear myself to the Black Dog and Warp Records fascists. I just did it because I've always loved ambient music." Ahh, yes. The coffee table techno anorak brigade. They speak very highly of Moby too. But we'll get to that later.

The 'Quiet' mix was going to be marketed by Mute as 'Mobient' music, which I'd thought was Moby's bright idea. "Oh, no! I hate that. Mute thought of that and I asked them to take it off. You see I'm in New York, they're here in London and sometimes the lines of communication get a little crossed."

And does he actually enjoy ambient music? "Yeah, I like it, I like some

of the music, but I think the whole scene that's grown up around it is really too easy: it's like white guys and white rock critics that were afraid of dance music and then finally people started making electronic music that they could understand, that they could relate to because they didn't have to dance to it".

"I much prefer Brian Eno - 'On Land' - where it's ambient and atmospheric, but it's not just pretty with whoooooosh sounds and dolphin videos. Someone like Aphex Twin, I like some of the stuff that he does, 'cause it's a little darker. Some of the stuff he does is TERRIBLE! He's like the Emperor's new clothes. It's like, it's obscure, therefore it must be good. I like his interviews much more than I like his records."

Ah, yes. The Aphex Twin. Is it true there's not much love lost between the two of them? "We toured together for three weeks in America and we hated each other. He hated me a lot more than I hated him. I do a lot of things that are different to the things he does, but I also do things that are similar in terms of being experimental."

Surprising they don't get on, because my money said they'd be huddled together, sinking static cocktails and exchanging recipes for sizzling sequences that have just that lil' bit extra mega-byte. I thought their modems would be modulating with meaningful exchanges that would later echo down the superhighways of Technoville.

"No. I think it's because he's from Cornwall, he's like if you're not from Cornwall you can fuck off. I think the only person he's friendly with is his girlfriend." And Paul, his dancer? "Yeah, his dancer Paul, he's amazing, he's a lovely guy. And he's got so much energy."

Another cause of friction on the tour was that it seemed to the other bands [Aphex Twin, Orbital and Vapourspace] that he was getting special treatment, as they went on the road in the tour bus, and Moby got to fly. "I flew to all the shows because on the tour bus everyone smokes which drives me crazy, so there were a lot of problems on that level." In fact, it turns out that Moby is allergic to cigarette smoke, and at one time had to wear a smog-mask every time he went to a club.

But doesn't it go a bit deeper than just the travel arrangements? "Yeah, I really shouldn't have been on that tour because they all came from the same place which is like this 'Intelligent Techno' thing. I think that's such an elitist idea. I heard someone say, 'How

can one bleep be more intelligent than another bleep?' The only thing that differentiates 'Intelligent Techno' from other Techno is you really can't dance to 'Intelligent Techno' and most white guys find dancing to be pretty threatening. It was a nice tour but they should've done it without me."

Still, you'll be able to see Moby in his beat-baron persona guesting at various nights around the country next month, and then he'll be back to play a series of shows in the Summer. And one thing's guaranteed, the smart money says you'll have a whale of a time!

**Hymn is out now on Mute Records.**

The new album, untitled at time of going to press, will be out mid-September. DJ dates for late May are: 27th-Club UK (London), 28th-Kelly's (Portrush), 29th-Hippo Club (Cardiff), 30th-Pleasuredrome (Birkenhead).







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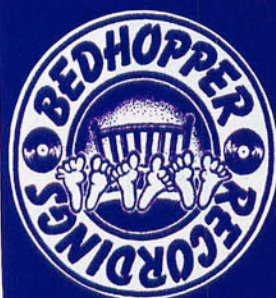
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TEXT: SEAN SMITH

A photograph of three young men standing in front of a building with large, dark-framed arched windows. The man on the left is wearing a white cable-knit sweater and blue jeans. The man in the middle is wearing a grey crewneck sweater and dark pants. The man on the right is wearing a dark blue cable-knit sweater and blue jeans. They are all looking towards the camera. The background shows a brick building and some trees.

# ***Beeswax***

***Buzzin'***

***In***

***Rotherham***



*At one point it seemed like the same old story. A group of eager young hopefuls, very talented but also very naive, start to make wonderful music, are taken under the wing of a backer who is, if not unscrupulous, a lot more worldly-wise, and then get taken for a long ride. It has become something of a cliché, and one that seems increasingly prevalent on the dance scene.*

But the Devil doesn't always get the best tunes. The forces of good and grooviness sometimes get their act together. Which is exactly what happened in the case of Rotherham's highly-regarded Beeswax label run by the trio of Lee Oakes, Robert Lovell and Leiam Sullivan (usually known under his DJing name of Sully).

"The deal was that we would set up Beeswax as an independent dance label alongside Empire Studio's own mainstream label, and anything we did that had mainstream potential would be released through them." Says Robert, by far the gobbliest of the trio. "We didn't want commercial mixes on our records, we didn't want to go in that direction at all. They didn't listen to us."

Beeswax burst onto the scene last year in a blaze of outrageous rock'n'roll guitar and a piano line that was nothing less than deranged. Tom Tom's very groovy 'Iron Hamma EP' rocked with a live, spontaneous feel the lads put down to the recording session being "basically just one big jam session" with whoever happened to be passing through the studio at the time.

One of them was an American pianist Pete Le Vine, who had previously worked with Madonna in the US, and who later contributed the gorgeous 'Pete's Piano' to Hoof's 'Detroit EP'.

"We'd be putting down the bassline, Pete would be jazzing away at the piano ..." starts Robert.

"And there was this forty year old bloke, this guitarist from Birmingham, just playing this amazing riff in the corner ..." adds Lee.

"And we were like, What is this? What are you playing? Bloomin' 'ell!" Robert still sounds excited by it all.

"And it was all done in a matter of ten minutes," says Leiam proudly.

And then, all there was to do was put together a bullshit press release saying the EP was made up of remixes of some dodgy rock track, send out the promos and wait for the response.

"It did really well," Robert tells me. "Everyone clicked on to it. It was number one in loads of charts, and mentioned in loads more, and it was played on Radio One and all over the place. It sold four thousand copies, went on four compilations, got remixed in Italy, brought back into the country and did really well again. It made quite a lot of money for the label."

But unfortunately, Leiam, Robert and Lee haven't seen much of it, which is pretty much par for the course, and just about where we came in..

"They wanted us to sign these five year contracts, so that they could use them to bargain with in these massive American deals they were setting up. We took them to a solicitor, and he told us that if we signed the contracts, we'd be signing away five years of our lives. We wouldn't be able to release anything on any other label for five years. He said, why don't you buy the company out? So we did. It cost us three hundred quid and now it's all ours." Robert looks understandably

pleased with this piece of legal fancy footwork.

And to add insult to injury, later the same day, they calmly walked into their old boss' studio, did two mixes of their next single, 'Hypnotise' and walked out of the studio with the all important DAT, never to return. In the event, they couldn't use the mixes for legal reasons and had to re-record everything at Fon studios in Sheffield, but, as Robert puts it, "This was a completely disaster."

Leiam elaborates. "We'd been there since midnight and at about 5 o'clock in the morning of the first session we started doing this final mix, and it took about four hours. We recorded it, packed all the stuff away, and realised that we hadn't had a DAT in the DAT machine ..."

"It was a complete disaster," says Robert again.

"That same day my car got pinched," continues Leiam. "The whole thing was a nightmare. Someone was telling us not to release that track. The original version we did sounded really house, and really underground, but we just couldn't get the same sound again."

"We should have sat on it and got someone else to remix it, but we hadn't had anything out for ages, and we really needed some money because we'd finished on the Enterprise Allowance. So we thought, let's get it out before Christmas ..."

"It wasn't a good time" says master of understatement Lee.

"No, not at all," agrees Robert. "In fact it was the worst time you could ever pick to release a record. It only sold about 1200 units, but that brought in what it cost to make and made us a bit of money on top."

Now you might think from all this that 'Hypnotise' is some sort of commercial top forty monstrosity but this 'nothing but the best' line is indicative of the Beeswax boys attitude towards making music. For the record, 'Hypnotise' isn't crap at all, in fact the languid and tender vocal by Sarah Jay (the woman who's voiced graced Sine's superb 'Round and Round' on Time Recordings last year) and the lovey-dovey lyric made it easily the label's catchiest tune to date. You could sing along to it.

"Yeah" replies Robert, disconsolate.

"Our Mums and Dads liked it anyway," laughs Leiam.

The three are a lot more enthusiastic about the latest Beeswax release, 'The Driftwood EP' which is a collaboration between themselves, Cordial and Eliot Eastwick and Miles Holloway, resident DJs at Hard Times, yet another kicking Yorkshire house night. It turns out the Beeswax lads make the journey practically every week.

"It's excellent. You can just enjoy yourself, plodding around the place..."

"... Shiftfaced."

"We're not the kind of people to go up to DJs after they've played and talk to them," says Leiam, anxious to avoid looking like a terminal handshaker. "We just enjoy the night and go home, but one night Lee got talking to Eliot for some reason and it turned out both him and Miles were really into 'The Iron Hamma'. Eliot didn't shut up about it. And it's all been uphill from then on really. We're coming from similar places musically."

"They're not just playing that music for the crowd. They're playing it for themselves, because they love it. Like us."

In spite of this the Hard Times duo ditched most of the tune apart from the original bassline, and gave it what Leiam describes as "a Vasquez, DJ Pierre type of sound."

"It's really contemporary ..." announces Robert. "There's blokes shouting on it instead of singing ..."

"And it's got one of the longest breaks you've ever heard in it. Everyone says that we should have shortened it because it goes on forever. You're waiting and waiting and it just doesn't come in. But when it does come in, it really hits you," promises Leiam with a grin.

Cordial's mixes are really crafted, well-produced and really English, which is exactly what we wanted," Robert tells me. "You listen to his mixes, the Hard Times version, and the Tom Tom mixes and it's a complete package."

They've already scheduled two further releases for the label, which are an EP by Woob, who they discovered through a CD of unreleased artists given away with a music technology magazine, and a single by the Foot Club. Excuse me? The Fuck Club?

"Foot!" Explodes Robert. "Foot Club! We're not that sad!"

"It's a male vocal thing," Leiam explains. "We've got two American-style mixes and I think we're going to get Cordial to do one. We did have a full EP but again after 'Hypnotise', we've had to think to ourselves..."

"Is this really the right way for us to go?" interrupts Robert.

"Cos, we're all for that American sound, the snares and



everything, but not everyone out there is."

Ah, American house – the Beeswax specialist subject.

"I remember Sasha or someone two years ago saying that Strictly Rhythm would be finished as a label when garage died a death. Where was he coming from with that?" asks Robert.

"Strictly Rhythm have just been in the top ten with Reel 2 Real." Leiam points out.

"And if that's garage ...? 'I Like to Move It' was chunky American house at its most."

The Americans are really good at writing proper tunes, with melody and a bit of soul.

"They give it a groove," agrees Lee.

"They'll just have a drum going and you can dance to it. It's not just a sampled beat going boom boom boom and tsh tsh tsh, it's really working you. These guys have sat down with a drum machine and produced something new. You try copying one and you can't do it. The only way you can do it is by sampling it and we don't want to do that because we want to stay original."

So is there anyone they'd like to work with in particular?

"George Morel," says Leiam without a moment's hesitation. "I wouldn't even want to work with him. I wouldn't mind just sitting in the studio and watching what he does. I wouldn't say a word. I could just sit there for twelve hours at a stretch just taking it all in. It amazes me."

"And Junior Vasquez as well," decides Lee, again to general agreement all round.

"Leiam got his new record the other day, ('Give Me Back My Man' fact fans) and it's touched something in me, that."

Isn't there anyone in Britain they rate?

"Farley and Heller, actually. Their stuff is very clean and musical."

"'Fire Island' is one of the best records I've heard."

And funnily enough, this is precisely the kind of quality music you can expect to hear at Rise, the club the lads run at the Leadmill in

Sheffield on Fridays. They've taken it from an audience of about two or three hundred six months ago, to the stage today where four or five hundred people are being turned away, and the club is fully to capacity.

"It's house," explains Leiam. "With lots of garage and lots of vocals, because they like their vocals in Sheffield. 'Morel's Grooves 4' is a bit of an anthem there. At the start of the night, the dancefloor can be a bit dead, but you put that on and the place erupts."

But the trio feel that some of the 'big name' DJs who've played at the club have been more hindrance than help in getting the club off the ground.

"We've had some name DJs who were really good, and some that were shocking," confides Leiam "I think that a name DJ should come along and play a full set of records that you've never heard before. Some of them are coming along and playing four month old records."

"And they can't mix," adds Lee in disgust. "They're getting paid loads of money, they've had this big name for years and there's absolutely no fluency to their music."

They refuse to name names, but they will say that Paul 'Trouble' Anderson and Jon Digweed were both excellent, and that by far the most entertaining guest so far has been Nancy Noise, which Leiam frankly admits, "surprised me a bit." But we won't get into that one.

It all comes back to the question of quality and value for money, something which near-enough obsesses the Beeswax lads in all of their business dealings. Like they say, "there's a recession on", and they wouldn't want to put their names to anything less than the very best possible, whether it's in the club or on the label.

"We make records with four good mixes on them," Robert tells me. "There's no point in having one decent mix and three rubbish mixes, if we did that, we might as well just press up some one-sided 45s."

So Beeswax aren't going to get into the double pack thing then?

"Well, actually, our next one ..."

"It's a six pack!"

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GOLD COAST

11  
CHERRY

SMOOTH TOUCH  
FEATURING  
ALTHEA McQUEEN

4  
COME AND TAKE A TRIP

HENRY

8  
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PIC: DANIEL NEWMAN

*If you ever need to know the secret of how to become a successful DJ without having necessarily played a multitude of pre-house genres of dance, then talk to Kenny Ken. His honesty earns respect when he tells of how the technological innovations of early house back in 1988 and 1989 switched him on to spinning vinyl for a career. A career that in a relatively short period of time has put him up amongst the DJs he cites as being inspirational. And all this for a man who is only 26. But even though his ambition was driven by the kind of names he now comfortably appears next to on flyers from World Dance to Pandemonium, there were forces closer to home helping to sow the seeds for his success.*

# *Jungalist supremo* *Kenny Ken*

"I began DJing in 1989 after I bought a pair of decks in April of that year, but initially I wasn't very confident, even though I really wanted to learn how to mix. Fortunately, two of my friends had been DJing as a duo called 'Dem 2', and it really fascinated me the way they played their music, so I asked them if they would come round and teach me what to do. I didn't expect them to agree, but they did, and so they came to my house after an Ibiza rave and mixed all day, saying that I should have a go. I wouldn't, though, because I thought if I mess up my mixes, everyone who was there would laugh. Once they went, though, I had a go after studying what they had been doing and within 3 months I felt I was good enough to play out. Well, at least I thought I was good enough, because when it actually came to playing out for the first time, I couldn't handle the monitors because they were so loud. After 6 months or so, I was fully used to them."

Once Kenny had put himself through the paces of learning the tricks of the trade, it wasn't long before he started taking bookings for established clubs. His first experience of playing a venue was in a basement of a pub in Kings Cross where for 2 months he played alongside 'Dem 2' every Thursday night, but soon greater things were to follow as he hitched up with The Goldmine Club for a regular Friday night session enjoyed by ➔

*continued on page twenty eight*





*The death of two Scottish teenagers last month, after taking Ecstasy, has highlighted the risks involved for all those who use the drug. With current estimates suggesting that around 500,000 people every week take Ecstasy in this country alone, the 'hug drug' has become big business. But quality control has become erratic, to say the least. Nowadays you're just as likely to pay £15 for a dog-worming tablet rather than anything which actually contains MDMA. Reports that a new, more sinister drug is entering clubland to take advantage of the widespread popularity of 'E' are now becoming widespread, and disturbing evidence of the effects of long-term use is beginning to appear. Is the Ecstasy honeymoon finally over?*

## *Exit 'E'?*

Ecstasy first began to appear in this country, in any significant quantity, in the mid-Eighties. Originally synthesised in 1914 as an appetite suppressant and Co. in Germany, MethyleneDioxyMethAmphetamine, or MDMA, has had a varied history. In the Fifties, the US army experimented with it briefly as a chemically stable form of 'truth serum'. In the Seventies it began to gain popularity with researchers and therapists in the psychiatric field as a psychoactive drug, inducing feelings of universal warmth, communication and honesty. Crucially, insights gained whilst under the influence of the drug would be remembered afterwards and furthermore, it was believed to have negligible side-effects. Its advantages for psychotherapy seemed obvious. By 1981, word of this 'safe psychedelic' had hit the streets. Across the USA, Drug Enforcement Agency statistics logged escalating usage, from 1000 a month nationwide in 1975 to 30,000 a month in one major city alone in 1985. The DEA decided to outlaw Ecstasy, placing it on Schedule 1 alongside heroin, on July 1st of that year.

Although already illegal in Britain as an amphetamine, MDMA was originally a Class B drug, carrying the same penalties as those for speed. Its arrival on these shores coincided with a burgeoning youth culture, desperate to discover and reinvent itself. Yet no one could have predicted the scale of Ecstasy's widespread acceptance as the dance drug. Within three years, Ecstasy use in this country had gone supernova, fuelled by a generation's desire to kick out the jams in a collective flight from ten years worth of recession and a world which seemed to be falling apart at the seams. The government's reaction was swift and typically over-stated. MDMA, its parent drug

MDA and the related MDEA were elevated, following the US model, to Class A.

But something was beginning to happen here which hadn't happened in America. Deaths related to Ecstasy use were reported. A team of researchers at the National Poisons Unit concluded that heatstroke, due to the rise in body temperature associated with the drug, and hyperthermia, or fluid loss, was responsible. Furthermore, some long-term users complained of lasting psychological effects, including bouts of anxiety and depression, after taking too much, too often. Experts, concerned about the neurotoxic effects of the drug, advised against taking more than one 'E' every six weeks. Pretty soon, it seemed that everyone had got the message to drink at least a pint of water every hour, to take regular rests from the dancefloor, and, importantly, what to do if things started to go wrong. So how come people are still dying?

The dangers are obvious. Poor quality 'E's, which possess minimal amounts of the real thing, prompt some users to take multiple doses in the hope of getting a better buzz. But, what might not constitute an overdose of MDMA may well contain lethal amounts of something much more unpleasant. In addition, because there is no way of telling, simply by looking at a tablet, how good it is, there's a very real risk that users who get into the habit of taking several low dosage 'E's, end up in trouble when they, unwittingly, do the same with higher quality pills.

There is evidence to suggest that poor quality drugs from the major cities are shipped out to other areas. For example, bad 'E's from Manchester are known to find their way into Yorkshire. The worst of these end up in Scotland before heading across



to Ireland. Prior to the publication of the toxicology reports, some experts had argued that the deaths of John Nisbet and Andrew Dick, in Ayr last month, were directly attributable to the consequences of Scotland's position towards the bottom of the quality control ladder.

So what can be done to minimise the risks? Obviously, the simplest, and most effective, way of avoiding drug-associated problems is not to take any. But Ecstasy isn't about to go away. Ten years ago, the American psychologist R.D. Laing claimed that "it made me feel how all of us would like to think we are anyway." Accounts of Ecstasy experiences emphasise the beneficial aspects of its use as a social drug, far superior to those of alcohol. Many users eulogise about its effects and point to the fact that, though Ecstasy is far from harmless, in the correct circumstances it can be safer than alcohol, which is currently responsible for around 40,000 deaths in the UK every year. One body of opinion argues that we should be moving towards the Dutch model, where the law takes a more pragmatic view of recreational drug use. In some clubs a chemical testing service is provided so that, for a minimal fee, users can have their tablets checked out. Significantly, there has been only one Ecstasy-related death in Holland (compared with over twenty in this country) which drug information services are quick to point out was that of an English person on holiday!

There is no doubt that many of the problems which occur with Ecstasy can be related directly to the attitude of the user. In the Poisons Unit of one major hospital, staff confirm that difficulties are most frequently encountered by teenagers who neglect to exercise suitable caution in their dealings with drugs. Often, users are admitted after being panicked by strong psychedelic effects. Feelings of isolation, or hallucination, can be frightening and may induce hyper-ventilation if the user isn't

experienced enough to remain calm. Others are simply over-heated or dehydrated. In each case, these consequences can be easily avoided.

Disturbingly, reports are now appearing about a drug which is being bought by an unsuspecting public under the guise of Liquid E or Liquid X. In fact, this substance has nothing to do with Ecstasy. It contains no MDMA whatsoever. Instead, it is a highly dangerous and unpredictable anaesthetic drug, Gamma Hydroxy Butyrate, more commonly known as GBH. Originally developed for the operating theatre, it became widely used by American athletes as a growth-hormone stimulant. Side-effects range from sound and vision distortion to vomiting, convulsions and, in higher doses, even respiratory arrest. Even with minimal doses, users have reported a severe come-down whilst others have claimed to remember everything about a trip when, in reality, they were lying on the floor, in a coma-like state, being given mouth-to-mouth resuscitation. The Police National Drug Intelligence Service estimates that, already, around two hundred people have been hospitalised after taking GBH. This is one case where just saying no is, very definitely, the only sensible option.

Ecstasy suppliers are now in danger themselves. By failing to maintain the quality

of the drugs on offer, they run the risk of killing the goose that laid the golden egg. MDMA was once thought to be the ultimate party drug. It still might turn out to be that way if those involved begin to exercise some objective judgement in its supply and use.

*The Lifeline Project in Manchester have been providing advice and information about Ecstasy since 1988. They currently produce several booklets which highlight the risks involved. They can be contacted on 061-839 2054.*



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as many as 5,000 people, whose weekly pilgrimage brought them together on Essex's Canvey Island. From there, East London's Labrynth picked up on his talent, enlarging upon his Essex-based fame and spread his name around his original stomping ground of Hackney and Stamford Hill. More importantly this introduced him to the Capital's club scene. It was at this point that Kenny got his biggest break with Dave Pearson's legendary Crazy Club - "that's what really put me on the map, because playing in front of those crowds, you had to play good!"

From that time on, the reputation of Kenny Ken has grown from strength to strength by playing a host of renowned parties from Energy, Genesis and Pandemonium to Fusion and Quest, as well as taking raves in Australia, Spain and Canada. There were also times when he played on pirates Centreforce and Dance FM, but now Kenny is on a roll with some of the more underground organisations, and intent on spreading the word for a new breed of hardcore - jungle. Every weekend you can bet your bottom dollar he'll be laying down the best in drum and bass grooves at A.W.O.L., Thunder and Joy or Jungle Fever alongside a core of no-compromise jocks that are the new elite; be it the established names of Grooverider, Mickey Finn, JJ Frost, Fabio, Randall and Ron, or the newer forces to be reckoned with of Brockie, Darren Jay, Swift, SL and Ash. But it hasn't been an easy ride getting there, as Kenny talks of that evolutionary period of Darkness that encouraged the transition from hardcore to jungle.

"At one point I was losing my direction a bit because I didn't know where the music was going, and there was a lot of dark music with no melody going about which I couldn't get into when I was playing. I was playing it more to keep myself on the map, and I didn't want to play other music because I wanted to keep in the direction the music was going. At one point I thought that if this is how the music is going, I ain't gonna last too long. People weren't having it to some of the tunes I was playing, so I adjusted my style because I wanted people to have it to what I was playing. In the end I just rode it out like everyone else did because there was a lot of other DJs that felt this way too. Now it's got more musical with improved production and better quality pressings. Producers are programming and engineering breaks so that some of the tunes don't even sound like they are using a breakbeat as such, it just sounds more like a beat and I think overall the scene has got a better atmosphere because of this."

Now that Kenny has found his direction again, he seems to buzz with enthusiasm when confronted with the future for both jungle and himself. "Jungle is here to stay for a while, and I think the ragga influence is going to get more prominent sooner or later as the proper ragga men start to get involved. Because many music makers are using that ragga/reggae influence a lot of people relate to this because it is street music. When you hear all the toasters like General Levi and Supercat chatting over drum and bass, it's just like reggae was, and so young people who don't necessarily like going to ragga gigs but like that sound will come and listen to our music because it's similar but on a faster tempo. But even though I like this style, personally speaking I wanna progress, and I feel ragga's always been there and the only difference is that it's getting mixed with jungle now, so the end product is not totally brand new. Quite a lot of the material I am playing now has a futuristic element to it and that's the sort of jungle I want to move into now, but unfortunately I don't always get to play this side of the music because when you play places like Roast for instance, they don't really want to hear so much of it. It's more places like the Paradise that are more on that kind of tip."

Over the last two or three months jungle has received an unprecedented degree of attention from the media, as if it were a completely new phenomenon. The reality is that these bandwagonists are new to the sound and will probably drop it and denigrate it as quick as they've championed it as part of their ongoing pursuit of the next thing. Take for example Mixmag, who are preparing an article on "Jungle Fashion", even though they never cover the music properly. Many on the underground welcome this deserved attention, but remain cautious and sceptical since it was only a year or two ago that this same scene was being bad-mouthed by the media.

Kenny is certainly aware of this; "Jungle is getting a bigger audience now, and it's getting an older audience, too, because the music has matured since the early days of rave. But now stations like Kiss FM and certain magazines are onto it, it's getting all the attention which is good, but why are they coming onto it now? They are only coming on to it now because jungle is getting big. All the people that have worked hard to put jungle where it is today might not get their due, because now the big majors are getting involved, all the DJs and producers who have been playing it and making it happen might not all get contacted by the major music industry that wants to know. As far as I'm concerned, they are just cashing in, they can see there is money to be made and so they are now interested in it. For example, I think it is a good thing that Kiss have finally decided to have a jungle show, but really it's only because pirates like Kool, Weekend Rush and Don FM have been pushing it, and I think now they will suffer for it."

One aspect of jungle that the major recording industry has little hope of tapping into, at least for the time being, is dubplates. Although not a totally new concept, this is one unique factor that differentiates jungle from any other

contemporary form of dance music, in that DJs have virtually become their own A&R men. Officially a 10 inch plate will set you back something like £35, but in reality an established DJ will look at paying a score to get two tracks cut onto dub, be it an unsigned artist, or tracks from an independent jungle label. And considering most DJs pay for the cutting of their own plates it would be foolish to pay this kind of money for a track you wouldn't play.

Says Kenny: "On average I'm getting about 3 or 4 plates cut a week. I pay for most of mine and I don't mind, because if you want a tune you will play, then it's worth paying for it. I'm happy if I get 7 or 8 tracks a week, but I know some DJs who cut more than a week and it's usually those DJs whose sets are all on metal. I don't cut that much, because I don't feel I need to. I like to play for the crowd, and more often than not, the dubplates are not what the crowd want to hear. 50% of them are just tests so the producers can see how the tune sounds on the crowd, and if it don't sound good, it goes back to the studio and everything starts again - that's the other side of what dubplates are about. There are not as many good tracks on dubplate as some would think. However, saying that, when the crowd hears a fresh tune that drops, they do love it, especially at the Paradise, but sometimes it can annoy the customer who walks into a record shop only to find the tune he wants to buy ain't coming out for 6-months. Overall, though, for the DJ and the scene it's a good thing, because it will keep other DJs on their toes. It's just like the old reggae days when you had a dubplate and no one else had it, but nowadays it's a bit different. For instance when that 'Johnny' track came out, everyone had it on plate, so really it was more like a test press! Now the record producers limit the amount of dubplates they give out so everyone doesn't have the same tune - usually not more than 5 DJs will get a plate of the same tune."

"Unless you want to get left behind in the jungle scene you have to have dubplates, but more importantly you have to have some exclusives. It has to be a proper exclusive and you really need 2 or 3 of these in your box that no-one else has got. Obviously I've got my own little contacts that give me their exclusives before anyone else, but then there are a lot of producers who will service about 5 DJs at once, and usually my clubs are a mixture of this. At one time the whole exclusive thing got a bit out of hand. If you weren't playing a particular tune on plate because you didn't have it you were a nobody, but fortunately it's not really like that anymore. As long as you are making the crowd dance, you will always be a good DJ, and that's what counts to me. We go out there to do a job of making people dance and nothing else. The scene is too big to worry about competition, even though it is there which is good, but there is no need for the sort of competition that is openly disdainful of people for what they do or what they play."

An open minded attitude explains why he still keeps up with the house scene as well. "I still play house now, you can't neglect it. I obviously don't buy as much house as your average house DJ, but I do buy myself enough to keep me informed with what's happening on the house scene. Usually, once or twice a month, I'll spend about £40 or £50 on house. I'll buy the house stuff for my personal collection, because I like to listen to, and play, more than one style of music. What I like about house sets such as the ones I hear downstairs at the Paradise is that you can drop old tunes as well as new, something you can't do too much with jungle, because the very early jungle tunes are just too slow now."

"I love it when I see the crowd dance, having it when you're doing a mix and the crowd can hear what tune is coming in, and they start roaring because they know what's going to come. That's the kind of thing that influences me to play good, as well as seeing the DJ playing a good set before me because I like to be able to keep up with what he has just done. I don't practice as much as I used to, because I'm more confident in my mixing, but I will still practice 2 or 3 times a week and the least I will spend on the decks will be an hour. It's like football, if you don't train then you will lose your skills and to me playing out ain't practice unless the club is empty."

"Playing out is live, it's a performance. If you've played out all weekend and everywhere you play has been rammed, there comes a time where there is a tune in your box and you ain't sure what it is and you won't play it. Then when you get home and play it, you cuss yourself. The way I mix I haven't got time to put it on and test it and take it off again. Sometimes you have, but a lot of the time you ain't, so you've got to practise!"

You can catch Kenny Ken spinning most Saturdays at the Paradise Club in London in the jungle room and occasionally in the house room, as well as all the top jungalist sessions as supplied by Jungle Fever and Thunder and Joy. Kenny has recently completed tracks for Rugged Vinyl and will soon be finishing a project with Wolverhampton's Back to Basic records. Kenny would also like to send shouts out to his manager and girlfriend Trace, De Underground Crew, Marlon, Mike, Flex, Randall and the rest, the Hendon Ladies, AWOL, Chris & Jay and all the AWOL DJs Micky Finn, Randal, Gachet, Darren Jay, MCGQ, Ron, Chris at Music House, Food Junkie, Nicky, Mel and Mags.

London readers can catch Kenny doing a 2 hour set on Kiss FM on the 1st and 8th June, 9-11pm.



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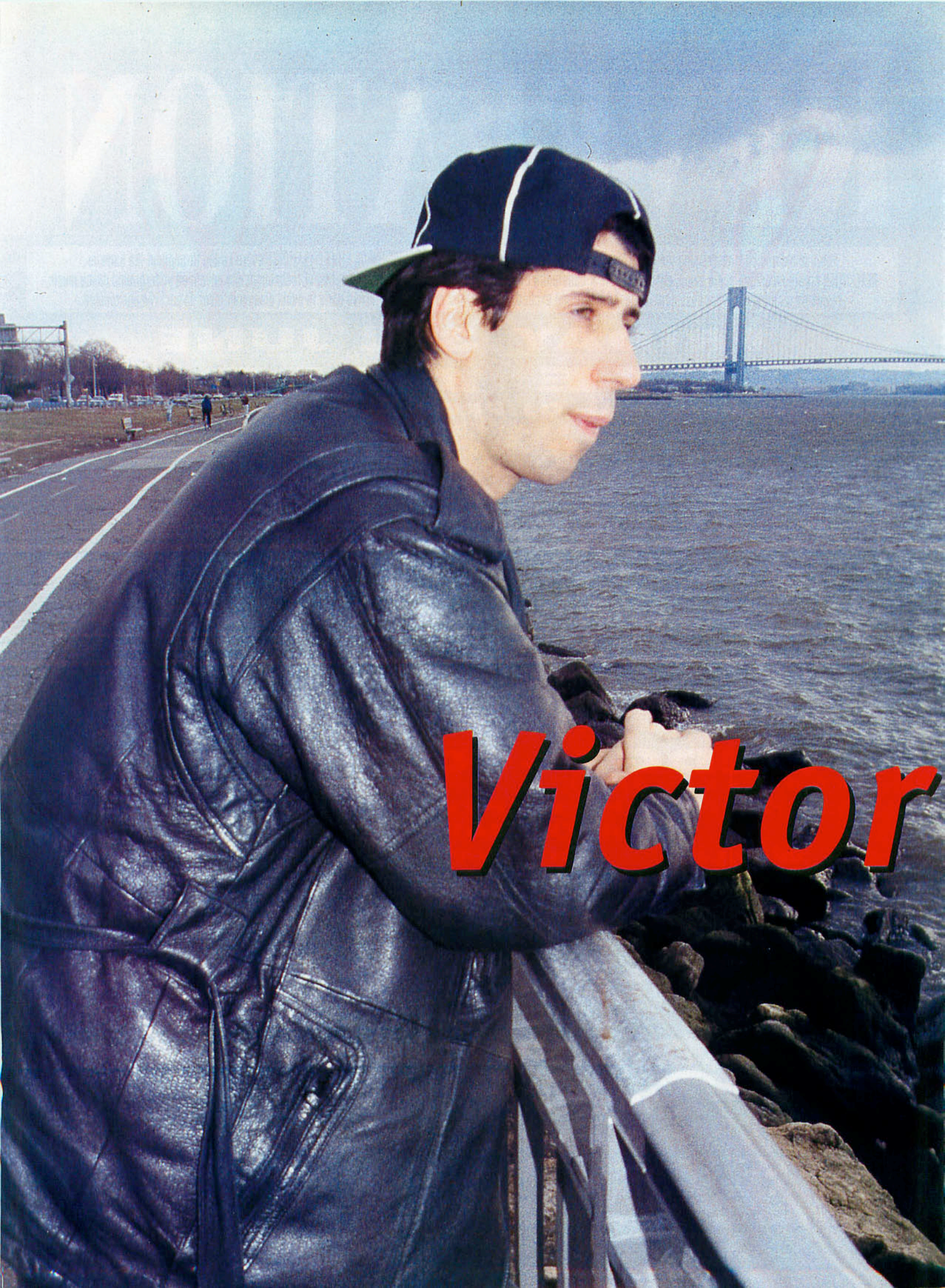
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***Victor***



# *The Sound Of*

# *Simonelli*

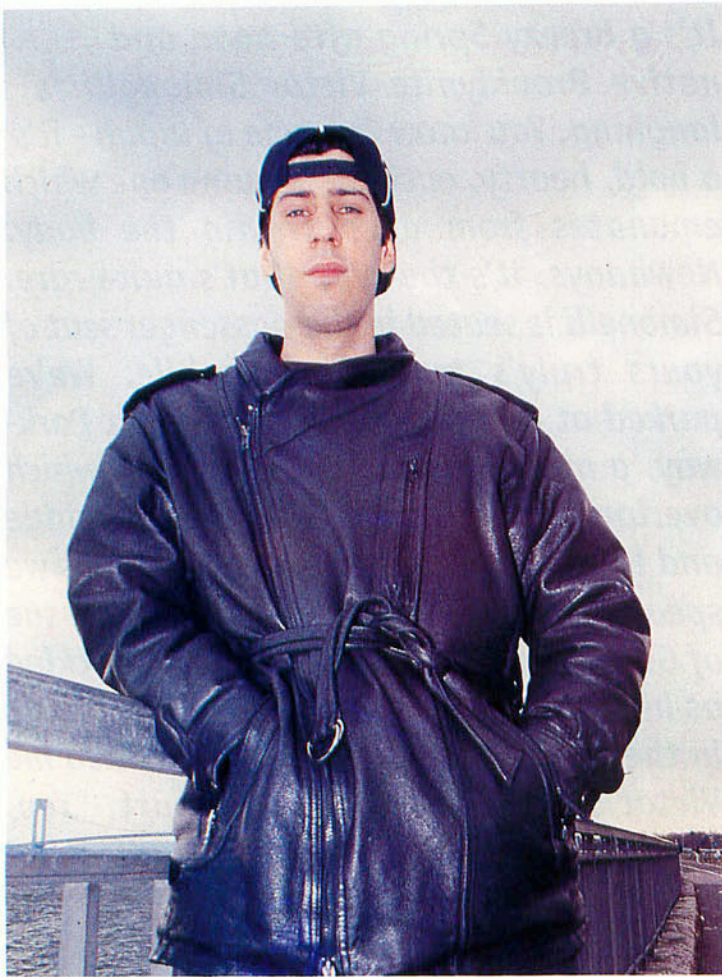
*It's a breezy Spring afternoon and native Brooklynite Victor Simonelli is laughing. You know the type of laugh - it's a bold, hearty, entirely genuine one which emanates from deep within the body. Nowadays, it's the type that's quite rare. Simonelli is seated in the passenger seat of yours truly's trusty automobile. We're parked at a rest stop off of the Belt Parkway, a major highway in Brooklyn, which overlooks the Verrazano-Narrows Bridge and the shimmering Atlantic Ocean. As we speak, he's flipping through a recent issue of Generator and his fancy has been tickled as his sharp eye has just spotted his name in the review section. "Hey, they called me Victor Smelly!" he screams unhurt. "Yep, I've been getting a bit of that, but I'm not mad 'cause it's really pretty funny."*

With a boundless sense of positivity and a hard work ethic to die for, there's little doubt that big things are in store for DJ/producer/remixer/songwriter Victor Simonelli. At 25, he's worked like a dog and has taken harder punches on the chin than a playful swipe at his last name. Nonetheless, he's lived to tell all of the gory details. Judging from his arm's length production/remix discography which is continually growing, Simonelli has used his DJ skills honed from his adolescence and has found underground fame with his own outfit, Groove Committee, and via working on collaborations with various friends.

Perhaps Simonelli's most important production was "I Want To Know," which eventually turned up on Nu Groove's U.K. compilation *Secret Codes: Nu Groove - A Compilation*. That lilting track, which he penned after hearing Frankie Knuckles spin a brilliant set at the Sound Factory while filling in for Junior Vasquez, was built upon an uptempo piano arrangement and a soaring female vocal. Unquestionably, it laid the foundation of his future musical

TEXT AND PICS: DARREN RESSLER





onslaught, and only hinted at what was yet to come.

"Basically, my Dad had a bunch of records, and I got interested in music immediately just from being at home," relates Simonelli. As a child, he moved around quite a bit due to his father's job. "He had a (record) collection as big as any DJ's and he had a variety of music, including rock, dance, jazz, and classical. You name it, he had it. I got into dance music because I used to hear mix shows on (now defunct radio stations) WKTU and WXLO, and that really blew my mind."

After experimenting with making his own mix tapes through manipulating cassette decks, young Victor finally convinced his parents that DJing was by no means a passing fad. At his request, they promptly went out and bought him two turntables and a mixer which eventually led to an extremely successful mobile DJing career. From there, he continually taught himself new techniques by carefully dissecting radio mastermixes by DJ legends such as Shep Pettibone and Tony Humphries. He kept spinning, and improving, and later set his sights on the studio, hearing music in his head that he had to put on wax.

To accomplish his dream of producing his own records, Simonelli enrolled in the Center of Media Arts across the Battery in Midtown Manhattan upon graduating from high school. At CMA, he took a crash course in editing and learned other studio skills. Though usually reserved, Simonelli rolled the dice upon his completion of the program and won. "After I finished the course at CMA, I was really into Arthur Baker at the time," he recalls with a chuckle. "I read an interview with him in *Billboard* where he was talking about how he likes to give new people a chance. He also said that there was a lot of talent out there who don't have the 'ins' and don't get the right breaks. I thought that he would be someone to go to, so I went to his (now defunct) studio, Shakedown, which was on 37th Street in Manhattan, and I got a job intern-

ing." That valuable internship took Simonelli six painstaking months to land, and once he got it, he was awarded the job of running errands and doing assorted tasks. Basically, he was a gopher. You know, go for this, go for that. Still, he had incredible experiences, such as sitting in on an early Junior

Vasquez session for Criminal Records, and all the while he kept his bosses aware of his impressive editing talents.

In almost Hollywood fashion, Simonelli got his big break one night in the form of a panicked call from Arthur Baker. In baseball terms, it was two outs and the bottom of the ninth inning and his coach handed him the bat. "I had been working the night shift and he told me that he needed someone to edit a record," he remembers of his rookie effort. "I told him that I could edit and asked for a shot. It was Will Downing's 'SOS' and he left me in the room for hours to do it on my own, which made me feel good. After that session, I nearly lived there for the next six to eight months. All I did was edit, edit, edit!"

During that stretch, he worked on tracks for Debbie Harry, Pet Shop Boys, Karen White, Sinéad O'Connor, Quincy Jones ("I'll Be Good To You" featuring Chaka Khan and Ray Charles), Talking Heads, Gipsy Kings, much of Arthur Baker's work, as well as David Bowie's "Fame '90", for which he went uncredited. His crowning editing achievement came when he was asked to edit James Brown's most recent LP, *Love Overdue*. That project alone took him nearly 100 hours to complete. But as his studio career began to take off, Simonelli continued to spin, wisely opting to keep his dance floor smarts sharp. To date, he's played all over America, the U.K., and Japan, but he maintains that DJing takes a backseat to his first love of songwriting and producing.

As of late, Simonelli's Groove Committee has issued two tracks, "I Wanna Hold You" (Emotive US), and "You Need Someone" (Tribal US). Both tracks were collaborations with his friend, Glenn "Sweety G" Toby, along with Tommy Musto serving as mix engineer. Toby returned the favour and invited him to appear on his Nu Civilization LP for Vinyl Solution. "I think that we work well together because he always brings something interesting to the table," he says of Toby, bristling that Vinyl Solution exploited his name and role in the LP in promoting it. "I collaborate with a lot of different people in addition to Glenn. I also work with Tommy Musto because we come from the same place and have the same musical head. All of the people who I work with have a special flavour that I don't have. Collaborations are good, but I also like to work by myself when I get the chance. I keep myself open to a lot of different situations."

What's next for Mr. Simonelli? Plenty. He's currently busy assembling a compilation, aptly dubbed *The Sound of Simonelli*, which he's planning to release first in Europe and then America. Also in the works is a full-length Groove Committee album. But while his remix credits include tracks for artists and groups as diverse as Red Light, Federal Hill, The Creeps, T-Connection, and Al Jarreau, he's hoping to continue his work in the underground and would consider the right project for a major label.

As Victor Simonelli heads toward the next phase of his career, he's hoping to have other artists perform his compositions. Given his success with uplifting anthems like Total Eclipse's "Come Together," Solution/Tafari's "Was That All It Was," and Sound of One's "I Know A Place," he's steadfastly and stubbornly staying positive.

"My real goal is to find artists and to establish them. I think that what Clivillés and Cole did is excellent - they came from the streets and learned by doing independent club records; they found artists and built from there," says the Brooklyn boy. "They've also gotten their songs to major-label artists. Look at the Aretha (Franklin) thing which is amazing. They're proof that it can be done, and that's the direction that I'd like to go in. I want to stay hip with the DJs and with what's going on in the streets, but at the same time I want to get major-label exposure and get established artists to sing my songs."

Regarding songs and subject matter, Victor Simonelli's tastes are crystal clear. "I'd like to also do some R&B and hip-hop, but a lot of stuff out there has a really negative message. When I DJ, I won't even play club music with negative messages. I'm not into bad lyrics - why go into the studio to create something which is intended to bring someone down? People are flooding the music industry with trashy material. I just don't get it."

Despite his ongoing plight, he's loving every minute of it all. When asked about his motivation and what keeps his mixes flowing, Simonelli says that it all boils down to faith, just like George Michael once sang. "I thank God for everything, and I pray every day, which I think is important," he confides. "If it wasn't for God, I wouldn't be doing what I'm doing."

And boy, is he doing quite well.

"Yeah," he bleats, "thank God!"



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*Taking my chin between his thumb and forefinger, Tony Sapiano brings his face within a hair's breadth of mine and says with a smile that could have been borrowed from one Hannibal Lecter: "listen Muff, there are two good reasons why I don't want you to name my girlfriend...and they're both in your underpants!" Which sounds more than fair enough to me. After all, he's not known as Bad Boy Sapiano for nothing.*

# *Bad boy* **Tony Sapiano**

"You can put my girlfriend is a DJ, which is great for me, because she appreciates the work I do." Ooh, that's very kind of you, guv'nor. But seriously, all joking aside; yes, Sapiano does get on rather well with a well known DJ, but that's not the point. At least not the point of this interview.

It must be difficult when you go out with someone who is already established in the same profession, because when you're well on your way to cracking it yourself, some nagging ninny will always take it on themselves to point the bitchy finger of nepotism. As Sapiano himself puts it, "People can be very bitchy. All the time I've been playing out, I've heard about people saying 'I've got this because I'm her boyfriend, or I've got that because I'm her boyfriend'. I want to get away from all that."

Which again, is fair enough. But he shouldn't really worry about it. Stylistically, they're worlds apart. And anyhow, his growing reputation has so far been built exclusively on merit.

So just what does this geezer who could easily pass as a model on his day off have to offer - what's all the fuss about? Well, unless you've had your head up an ostrich's rectum for the last year, you'll no doubt remember his mad paean to bacchanalian excess - 'Sputnik Sunday' - which came out on IT at the end of last Summer and which is still a firm favourite with tranced-up techno tribes up and down the country. A three month stint at ff while Mrs Wood was coping with the joys of motherhood consolidated his rep as a beat-baron who doesn't take any prisoners,

TEXT: MUFF FITZGERALD  
PIC: DANIEL NEWMAN



dropping shirts-off, moody, hard-as-fuck techno sets, which really set the men apart from the boys.

Let's face it, Sapiano is a hard bastard. And if further evidence were needed, then either 'Spike It', his forthcoming kek-twirler on Sabrettes or the 'Maniac ep', a greivous body of work Red Jerry is threatening to release on Prokult, should make everyone sit up and feel a bit uneasy. Oi, why're you so fucking hard mate? If you don't mind me asking, that is? Sapiano: "Once you get into hard music, it's like there's no going back. You taste hard music and you want to push yourself further, get to your new limit."

In fact he turned more than a few heads when he came on after Spicelab at Sabresonic a few weeks ago. And then he broke them into little bleeding pieces. And how did he find the difference between playing ff and Sabresonic? "I reckon that over the last six months to a year, the techno scene and what was the progressive house scene have been getting closer and closer together." Doesn't he mean the gay techno scene? "I don't really like to make that distinction between gay and straight; after all they're all techno clubs."

Taking my life in my own hands and catching him unawares, I bop him with a nifty left-hook and kick him in the bollocks for good measure as he hits the deck. You wanna argue about it? I mean all right, so clubs like Trade, ff, Sabresonic and Lost could all be classified as 'techno' clubs, but there's generally quite a bit of difference between the music you'd hear at, say, Trade and Sabresonic. In actual fact, the few times I've caught Andy Weatherall at Strutt or the Drum Club over the last year, I've felt like kidnapping him and taking him for a night out at Trade or ff, just to show him the difference.

"Yeah, the gay crowd to me seem to want something a bit more in-er-face, powerful and jumpy, whereas a straight crowd can appreciate a long break or a very slow build up" he concedes, spitting out a couple of teeth and wiping his bloody mouth. "Not wishing to sound detrimental to the gay crowd, but I find they want instant gratification, they're much more full-on. But they both appreciate the music in different ways."

An ardent clubber since the age of seventeen, when he used to come up from Maidstone with his older brother to go to clubs like The Mud and Delirium, Tony got the DJ bug early on, making up mastermix tapes with the aid of his trusty pause button; but it wasn't until he was 21 after an old girlfriend bought him a set of decks

for his birthday that he started to see his path in life mapped out for him.

"That was a great present and really made me realise that yes, this is what I want to do. I've been totally into it ever since and I can't ever see myself stopping either, it's an infectious disease, once you've started buying records and you've got your decks at home, you just can't stop yourself from going out every weekend and blowing all your dough on records and playing around with them."

Like most of us a few years ago, Sapiano was into Italian scream-ups, and cites Andy Weatherall as a DJ influence as "he was always doing something different, he was always two steps ahead of the pack." But when things went all progressive he found himself growing quite disillusioned with the scene until... "I started going to Trade - the legendary weekly all-nighter - and every week Daz Saund and Trevor Rockcliffe would be playing their unique blend of hard techno and I fell in love with it. I was absolutely gob-smacked by it, I was totally in awe of it and I was going home thinking 'Where do they get their records?' I found myself slowly searching out some of the records I'd heard them play, and since then I've been developing my own style and trying to establish myself on the techno scene." Which, it goes without saying, he already has.

As the interview concludes, Sapiano extends his hand. I go to shake it, and before I know where I am he's got my arm up behind my back he whispers menacingly in my ear: "just remember, if you name her, I'll be back...with a chilled bottle of chianti...."

Bad Boy Sapiano...hard as fuck!

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***Orbital are The Orb plus some. When the Hartnoll brothers take the NME stage on the Saturday night at Glastonbury this year, they will not only be filling the spot The Orb (last year's headliners and high point of the weekend) occupied, but will be making concrete the acceptance of intelligent, evocative electronic music within the technology-wary rock and indie communities. Orbital's ground breaking sound can be categorised as dance music in that it doesn't follow the suffocating intro, verse, chorus mentality of straight pop music, yet it retains enough melody, emotion and direction in its transcendental trance to ensure widespread appeal. The bloodshot eyes have it.***

# ***Orbital*** ***Ultraworld*** ***usurped***

Musicians and DJs over the age of twenty five tend to fall into two distinct teams: ex soul boys or ex punks. Orbital fall cleanly into the latter, as second wave punks of the early Eighties Cabaret Voltaire, Cross, 23 Skidoo and New Order were their primary influences. Their early musical experiments merged technology and synthesizers with more traditional electric instruments. The rise of hi-energy and early electro dance music encouraged Paul to swap his sax for a drum machine and there was no looking back. Their developing obsession with the sexy pulse of dance music fitted cleanly into the explosion of acid house. Taking their name from the illegal rave scene centred around the M25, they recorded "Chime", the sparkly clean anthem, on a £3.50 metal cassette in 1989's Summer of Love. As the first release on Jazzie M's Oh Zone records in late 89 it picked up a huge underground buzz. When released on Tongie's label, FFRR, in March 1990, the track unexpectedly zipped into the national charts, peaking at number seventeen; an amazing feat for an instrumental debut. Getting into the charts means one thing – you've got to lose your Top of the Pops virginity.

Paul: The best way to describe it is to imagine being seven years old and sending a letter off to Jim'll Fix It saying 'Jim, pleasee fix it for me to be on Top of the Pops' and then when you're twenty two you get this letter saying 'Right, you're on.'

Their appearance was important because they were so completely out of place. Slotted between the standard poptabulous chart heroes, the Hartnoll Brothers stood immobile, tinkering with their Pro Ones and Moog Prodigys. There was no singer, no rawk'n'roll theatrics and no lame porno gyrations disguised as a prance routine for the hyperactive, crotch-seeking cameras to focus on. The audience slapped their hands together as lamely as only the TOTP audience knows how, and Orbital gradually revealed the 'No Poll Tax' T-shirts they were wearing underneath their shirts. Surely a proud moment in dance music's dizzy history.

With its warm, loved up sound, "Chime" seemed to encapsulate everything

TEXT AND PICS: DANIEL NEWMAN



the Orbital rave scene was about. It was also an open encouragement; proof that you don't need much money or experience, just a few pieces of equipment to make a hit record.

Paul: "The ironic thing about it is that I wasn't turning up at these places. I couldn't afford it for a start. You'd pay your tenner and end up in a bloody cattle tunnel under a motorway. Someone's blocked one end up with speakers and lights and that's it."

Their inspiration came from the original Chicago house sounds and the optimistic smiley vibe of Mutoid Waste raves where "Mad Max would come charging round the corner in a wasp vehicle." The only thing about having a hit is that there's instantly massive record company pressure to have another one. After the ominous "Omen" they came up with a three track single featuring the hard acid of "Satan" and possibly Orbital's most profoundly touching recording to date: the luscious chillfeast, angelic car alarmed hypno-squib called "Belfast".

Phil: "The way that it came about was because I was doing a birth tape because my wife was having a baby and the voice sample on it, "Feather On The Breath Of God"; that sort of aah-aah bit, came about because Paul was playing the track in the same room and I just happened to turn it up. It was like 'Wow, this goes' so we put it in. The weirdest thing is that it was intended for a birth tape and we've found out that someone's got married to it."

Paul: "I just couldn't believe it when I found out that someone had committed suicide and in the suicide note had requested that they have that track played at their funeral."

Phil: "It's a very mixed emotion because obviously you're pleased that someone likes your tune that much but under the circumstances you can't feel pleased about it because it's a very sad situation. It's weird, though - birth, death and marriage in one song."

And what about this "Satan" malarkey?

Paul: "It was a bit of a laugh really. The Butthole Surfers' sample at the beginning sounds like 'daytime' but is actually 'satan'. Dance music at the time ... I loved the music but I always found any concept in itself unchallenging to the point of pissing me off. Being dance music it's bound to be about 'come and have a dance on the dancefloor, c'mon, let's have a go and fall in love'(that sort of thing. You expect that from disco music because it's about people enjoying themselves and dancing, but I've always found I can dance to something a bit more thought provoking at the same time. You can still have moody music and happy, jolly crowds."

With tracks like "Satan" and "Speedfreak", Orbital found themselves at the cutting edge of the emerging hardcore scene of 1990-1. Today they sound positively mellow, but at the time, pre-breakbeat overload when "Energy Flash" pulsed all over the country, Orbital's dark edge stimulated the hardcore yoof.

Phil: "I thought it was very frightening. There was a parallel there with drugs; with young men selling E and it was in fact speed. We've been playing live since before "Chime" came out and just to watch the whole movement change from happy times; I like a bit of nastiness at times, don't get me wrong, but when hardcore was rife you'd have loads of young men at the front grimacing with their shirts off. You could tell that people had just taken a pill thinking it was Ecstasy when actually it was a gram of speed. The younger, newer ones who were doing it had never experienced a proper E, so the whole psychology of the club sort of upset me."

Paul: "We played at one club where Sasha was DJing and there's someone at the bottom screaming and shouting at him and Sasha can't work out what he's saying. And the bloke's saying: 'I'm gonna fucking 'ave you; play some fucking hardcore!' pulling his finger across his neck."

The success of "Chime" in a way still haunts them. There's been a Ray Keith remix and now apparently there's a bootleg jungle remix knocking about called "Naughty Naughty" Volume Six.

Paul: "It is 'Chime' with all the bits and then slams into all these jungle drums.

They've just retailored it so that DJs on the jungle scene can play 'Chime'. I'm all in favour of that sort of thing: it's a compliment."

The only other Orbital related track to possibly compete in the dancefloor anthem stables is 'Kinetic' by Golden Girls. Renaat at the mighty R&S records in Belgium licensed an Orbital remix of 'Kinetic' by Michael Hazell, took a couple of grand off their fee and got Frank de Wulf to do a surprise re-mix. Phil and Paul weren't happy because they weren't contacted about Renaat's choice or allowed to hear it before its release, but anyone who has experienced the hot rush of those life affirming chords, that scandalous flute and "free your soul" vocal knows that "Kinetic" by Golden Girls is bigger than any of us.

The crux of Orbital's appeal, however, the fresh coriander in their rich curry of sound, is their sampling. Boy, do Orbital know how to sample. Gregorian chants, freaked out vocal loops, film soundtracks, odd radio adverts, Star Trek and that now hoary old chestnut the Australian digeridoo have all been chewed up and spat out of their machines to them be imitated repeatedly by others. A laborious tour of America on a bus inspired the sample from Withnail and I, the cult film to end all cunt films: "even a stopped clock tells the right time twice a day."

Their third album "Snivelisation" is due out in late July. Again all their influences are

present from techno through to ambient and it even contains a glorious, unashamedly pure punk track. Fuck the retro Sex Pistols wannabees; this is the real deal.

Paul: It's one minute and twenty seconds long. It was done for a film called Shopping. They wanted something hard, fast and Ministry-like for a car chase so we did this mad little thing. They didn't use it in the end, but I really like it."

Then along comes a track that makes you go "ooh, I'm sinking/floating/totally caned; where's the fucking orange juice?" Entitled (Un)Attached it pisses over the current crop of unmusical ambient masturbation works. In fact the whole album has a loose modern jazz feel which nudges the greatness of Fluke's "The Techno Rose of Blighty." They describe it as a "tasteful look at bizarre, subliminal and strange things."

"If you want to hear Orbital live, check out various festivals across Europe and Trance Europe Express. The festivals will no doubt include a fair number of travellers. From performing in the Midi Circus last year to becoming more and more festival based, Orbital have strong sympathies with the much maligned lifestyle of the New Age travellers."

Phil: "I was squatting in London then we were homeless with our first kid. By pure luck we managed to wangle our way onto a housing association. If I was that age now the only alternative is to get yourself a van and live in it. The whole housing situation is fucked. The travellers are being made scapegoats by the Government. Their lifestyle is being banned, yet they are a product of Government policy. This Criminal Justice Bill

is ridiculous. It's like ... oh, I've forgotten the words. It's like subtle ..."

Paul: "Ethnic cleansing. Are they the words you're after?"

Phil: "Yeah. Stamping out a subculture. The Government finds nomadic communities and the ideology of living in communities and co-operatives threatening. They want to break down communities because they are a much more powerful force. They're splitting people up so that all you do is think for yourself and look after yourself. New Age travellers and anything that hints at a powerful community force will be totally destroyed. I think it's frightening."

"When we were in Australia we visited a commune in the middle of nowhere that their Government had allowed to see if it worked. They were given a piece of land and for five years fed themselves and sorted out solar and wind power. Then the son of some council bloke decides he wants the land to graze cattle. They were given ten days to get off and one woman was heavily pregnant at the time. A bunch of rednecks were sent round to turf out 'those fucking hippies.' I don't know what the world's coming to ..."

Neither do I mate, but by the sound of things the Ultraworld could soon belong to Orbital. Orbital's new album 'Snivelisation' is due out in July.







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Based in the heart of the capital's club and fashionland, Covent Garden, the Ministry shop's collection of street and clubwear is second to none. The full MoS range, consisting of the street-inspired graffiti prints and European themed designs featured here, are complemented by ranges designed exclusively by Komodo, Daniel Poole, Body Map, Catweasle and Global Gypsy.

For the MoS label colours are muted, prints are outstanding and embroidery adds subtlety - more than just the 'known and loved' Ministry portcullis and crown logo. The European range features punchy strap lines incorporated into bold prints, with tags such as 'Loco Bambino', 'Enfant Terrible', 'Numero Uno', and 'Honcho', to name but a few.

The new designs are featured on short and long sleeved T-shirts, sweatshirts, shrunken fitted pastel T-shirts for girls and new style runner caps. For outerwear, Ministry has also developed some new jacket styles, including MA1 bomber waistcoats, metallic MA1s (silver on the Spring\Summer catwalks) and those NYPD jackets that seem to be reproducing everywhere.

This season also sees the launch of the not-to-be-missed and exclusive rubber accessory range. Be sure to check out those rubber record bag (conceived for fetishists and their DJ friends) duffle bags, despatch bags, CD holders and wallets. All are available in black and embossed with the classic Ministry of Sound logo in graphite grey.

*The Ministry shop is at 42 Shorts Gardens, Covent Garden, London WC2H 9AA.*

# *Ministry '94*

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**Overleaf:** Top left: MA2 with fur collar (£100). 'Loco Bambino' T (£21.50)

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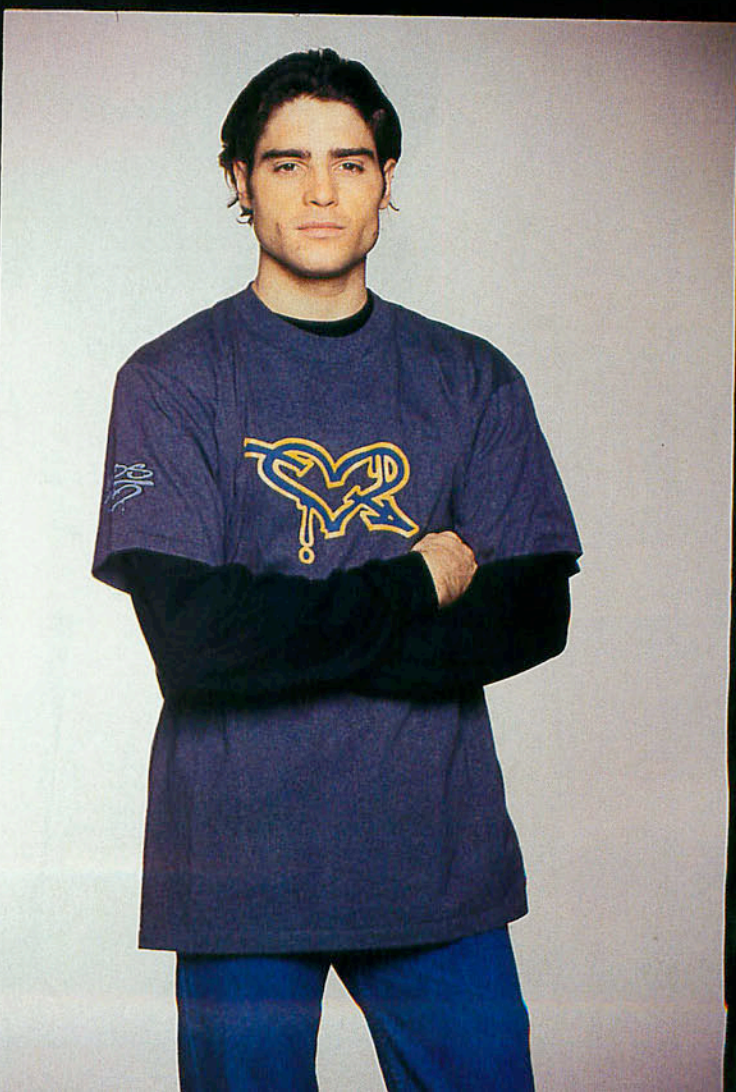
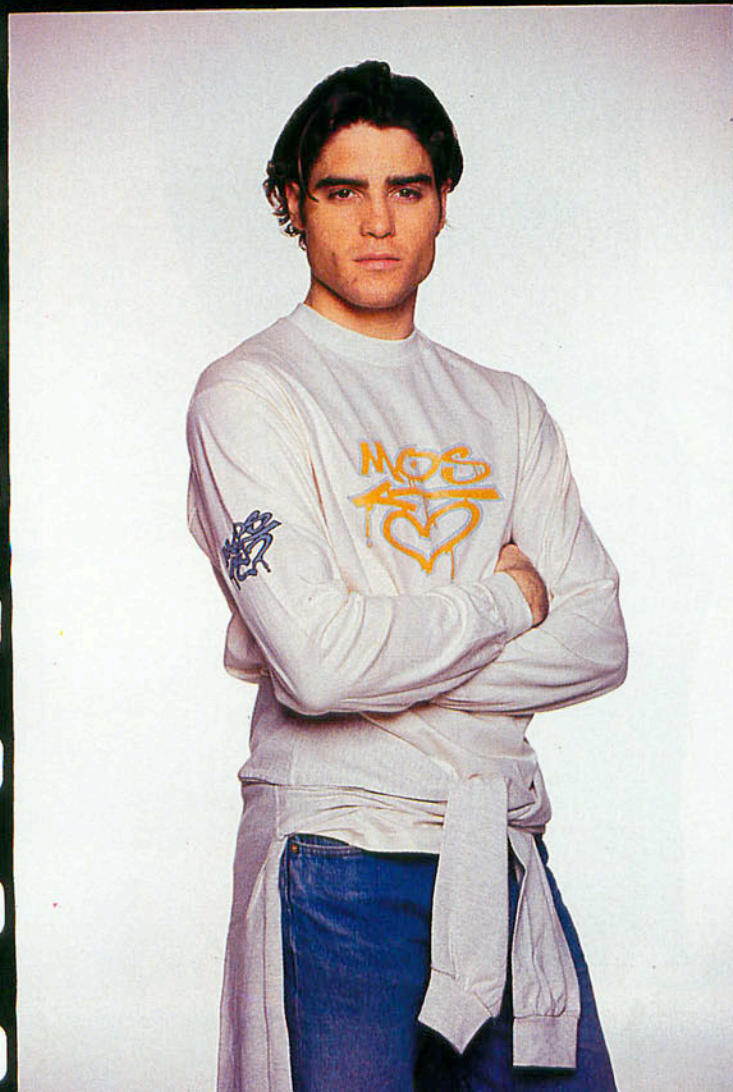
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*On July 3rd 1993 a newly refitted club in Wandsworth opened its doors. South of the river, a fair hike from the nearest tube, more than the odd voice amongst the predictably packed out opening night crowd slurred from behind blagged lagers that it wouldn't last. It couldn't, could it? After all, the Ministry of Sound was just down the road, and that club had already established itself amongst Europe's élite. But from night one, the steamed-up Club UK (the air conditioning having collapsed for the first and last time) had on display the roots of its very own nascent identity which were to ensure its success. If only any of the seen-it-been-there-done-it guest list had bothered to look.*



## ***The first birthday***

Any club calling itself UK was setting itself quite a task in living up to the name. But it was obvious from the start that this reincarnation of Hollywood, Wandsworth (one of the First Continental stable of upwardly-mobile nightspots) was equal to the match. The scale of the venture alone said the boys had balls - filling a capacity of 1,600 is no mean feat. And initially inspired by the name and concept of its transatlantic namesake, nor had any expense been spared in turning a one-time snooker hall into a three roomed themed temple dedicated to the very best in British and European house music. And a license had been obtained until 6am. And there was a bar.

But aside from the superb interior revamp, Julian Mann's Pop Art Room being the foremost design feature (along with the News of the World headlines plastered up in the Gents) UK's commitment to clubland has been most manifest in its superb DJ line-ups. Every Saturday sees at least 12 top names entertain the throngs for only a tenner. That's for the likes of UK regulars Danny Rampling, Fabi Paras, Darren Emerson, Justin Robertson, Roy the Roach, Steve Proctor, Dean Thatcher and Generator's very own Steve Goddard. Nowhere else in the capital do so many see so much for so



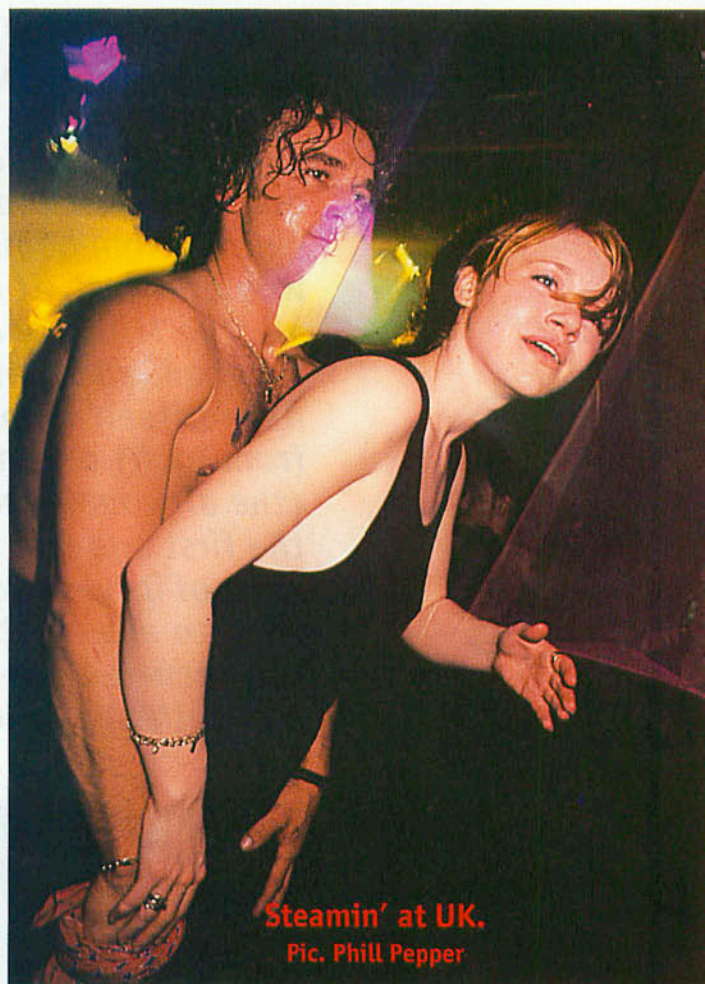
little, and on such a regular basis.

The vast majority of the established DJs seem to consider UK a home away from home, judging from the amount of times they return to the decks. We grabbed Steve Goddard to explain why this was so, especially since the majority could play any of the myriad clubs in London, the rest of the country, and, as is increasingly the case, abroad. Explained Steve: "The venue itself and the choice of rooms is what does it for me. No sooner do you walk up the steps than the buzz hits you. The Car Room (I call it the carpeted room) has got a lovely sound system and the subdued lighting and décor is just right to let your hair down. Then you walk into the Purple Room, to chill out or grab a drink (coz it's not so busy at the bar as it is in the Car Room) and finally, the Pop Art Room, where I prefer to work. The sound system isn't as good as the Car Room, but the atmosphere's electric ... and steamy!"

"Plus the audiences are great. They dress as experimental as the music. There's no fashion as such because they know they're going to shed pounds in weight dancing, so most clothing is flimsy. Unlike the cliquey Ministry, with the well oiled bodies and leather waistcoat and trousers brigade, UK's lot really know their music. Then, of course, there's also the main reason for going - the line up of DJs. The selection of music on offer is as diverse as you can get under one roof anywhere in Britain in one night. Again the musical tastes are so diverse, and with the choice of rooms there's bound to be music to suit the punters all night and morning long."

And refreshingly for a club with such proven pulling power, UK's commitment to giving the break to up-and-coming DJs is renowned. Take for example the Jersey based Biko, that most sublime of mixers and cheekiest of scousers: "Yeah, another of the DJs there, Andy Morris, heard me and introduced me to the promoter. The first time I came over was in November to do the graveyard shift. I was on the same billing as CJ Macintosh, who was headlining, but he didn't turn up. I was told to do his slot, and I shit myself. Especially when I realised I'd left the keys to my boxes back at home. I hacked them open with a hammer, but apart from that I had the wickedest time. The crowd are ace, they know when to let themselves go; the DJ always knows from crowd reaction when they've dropped a good tune. The crowd understand the music better than at any other club I've played at, without a doubt."

"Then the UK promoters came to Jersey on a 'business and pleasure trip' that



**Steamin' at UK.**  
Pic. Phill Pepper



**Farley Jackmaster Funk in the Car Room.**  
Pic. Phill Pepper

cemented our relationship and introduced them to my DJing partner Rory, who himself a slot at UK as well. They're great people, wicked. Because of UK I've started to establish myself, which wasn't that easy before because of where I DJ. I've started doing the Leisure Lounge, too, on the back of UK. By taking a risk with unestablished DJs they're keeping the scene healthy, it means the scene is going forward, growing, although there's always a place for the older, wise heads. It's the crowd, though, which makes or breaks a DJ. They let you know what they think of your set. They know the music. They wanted something different and I gave it to them. UK's like the Opportunity Knocks of DJing!"

July 2nd sees the UK crowd celebrate their first birthday. This will be a night to be missed, and if you haven't yet tasted the delights of the club, what better to be initiated? If you can manage to get in on the night that is, so be sure to arrive as early as possible. The full line up is listed below, with a PA or PAs to be confirmed at the time of writing. And what's more, the first birthday will cost no more than the 'regular', if that term is applicable, nights at the club. And once the candles on the cake have been blown out, the streamers and silly string have been exhausted and the bar drunk dry, what can we look forward to in year two from the UK team?

The promotional team are sensibly cautious in understating their aims, instead preferring to stress the values that have made UK such a clubland success story up to now. "Well, our main aim is to continue in the same vein. That means keeping admission prices down while ensuring the best possible quality line ups. Yeah, prices low, and the quality high, that's what this night is all about. Apart from that we are also looking at the possibility of doing a club tour, but basically we're going to keep our standards as high as possible right into our second year of operation. Many happy returns. And more of the same, please."

**The line up for Club UK's first birthday, on July 2nd, is confirmed as:**

Sasha, John Digweed, Paul Kelly, Andy Morris.  
Danny Rampling, Roy the Roach, Biko, Rory O' More.  
Steve Harvey, Spencer Broughton, Tom Costelloe, Aaron  
Also: a special guest PA is still to be confirmed



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# THE PLACE

**CLUB ART, SOUTHEND. FRIDAYS AND SATURDAYS 9PM-2AM**

The 8th of April saw the opening of Britain's newest club, Club Art. The club (formerly Hollywoods, Southend) was on the drawing board for three long years, and has been completely gutted and revamped to create an environment that in the words of one enthusing and epicurean punter "is like the Uffizi of house music". No expense has been spared on the decor, with influences drawn from high classicism and gothic horror - not as incongruous as it may seem. Much of the venue is covered in a surreal rock like substance, which also doubles, by the way, as a superb noise insulator and display medium for embedded semi-visible bodies.

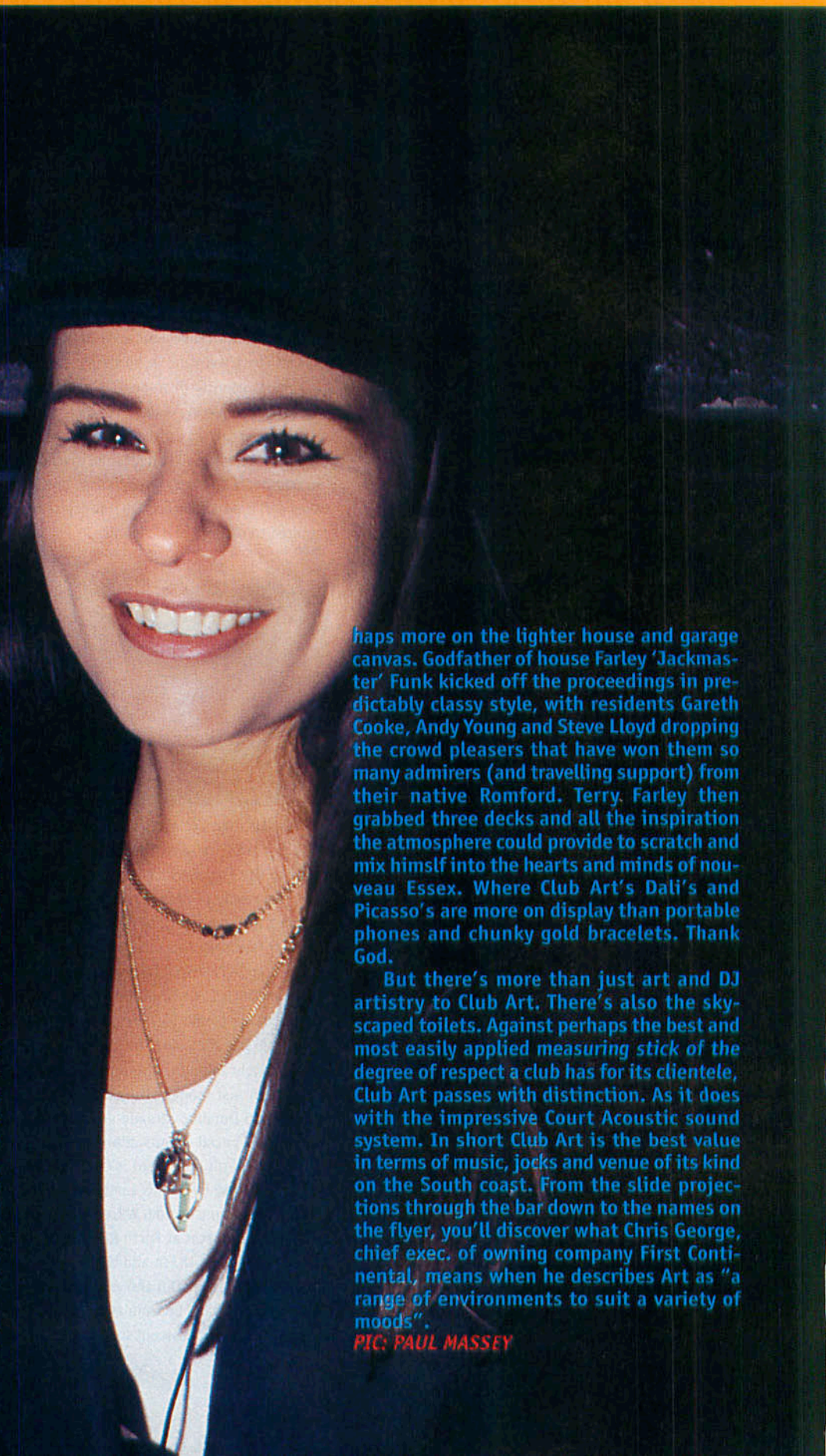
Opening night saw a packed house sweat it out against Julian Mann's superlative murals to the seamless mixes of Friday resident Jon Jules and invited doyen of happy sounds Danny Rampling. Attitudes were predictably spot-on, with the emphasis laid squarely on the party choon end of the house spectrum. The crowd, dressy to the last, was drawn largely from Southend and environs, although our photographer managed to gain the attention (if not the favours) of a long skirted, silver training shoe babe of Stockholm. Has Club Art's reputation as sister club to London's UK really managed to spread so far in such little time?

Saturday nights at Club Art are also painted from a classy palette, this time per-

haps more on the lighter house and garage canvas. Godfather of house Farley 'Jackmaster' Funk kicked off the proceedings in predictably classy style, with residents Gareth Cooke, Andy Young and Steve Lloyd dropping the crowd pleasers that have won them so many admirers (and travelling support) from their native Romford. Terry Farley then grabbed three decks and all the inspiration the atmosphere could provide to scratch and mix himself into the hearts and minds of nouveau Essex. Where Club Art's Dali's and Picasso's are more on display than portable phones and chunky gold bracelets. Thank God.

But there's more than just art and DJ artistry to Club Art. There's also the sky-scaped toilets. Against perhaps the best and most easily applied measuring stick of the degree of respect a club has for its clientele, Club Art passes with distinction. As it does with the impressive Court Acoustic sound system. In short Club Art is the best value in terms of music, jocks and venue of its kind on the South coast. From the slide projections through the bar down to the names on the flyer, you'll discover what Chris George, chief exec. of owning company First Continental, means when he describes Art as "a range of environments to suit a variety of moods".

**PIC: PAUL MASSEY**

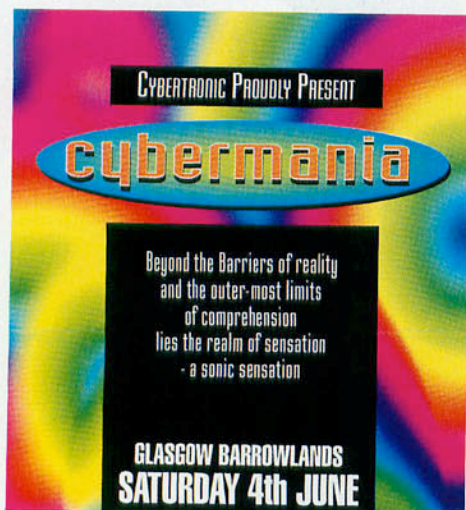




# North Of The Border

**PILLS, THRILLS AND HEARTACHES. IT CAN BE A CRAZY WORLD OUT THERE. ON THE FRINGES OF THE MILKY WAY, SCIENTISTS HAVE DISCOVERED A NEW GALAXY. SOMEONE SHOULD'VE TOLD THEM THE DANCE GENERATION FOUND IT A LONG TIME AGO. CLOSER TO HOME, LEFT OF CENTRE AND RIGHT ON TIME, HERE'S... NORTH OF THE BORDER**

Following the success of other recent dance events, Glasgow's Barrowland Ballroom, home of a thousand rock'n'roll ghosts, opens its doors to Cybermania on June 4th. In the main room, threatening a night of tough beats and up-front techno, Colin Dale will be joined by Easygroove, Colin Faver, Dave Angel and The Producer, ably assisted by Mach One, Ribbz and Boydy. Of special interest is the house room, featuring the inimitable talents of the Swell crew, Ian Livingstone and Kevin McKay. For those who haven't yet had the pleasure of attending one of Swell's regular seaside jaunts in Largs, this is a rare opportunity to catch two of the West Coast's finest, alive and kicking in the city.



Soma head into June with a very special release. Felix Da Housecat has signed on the dotted line for Kelvingrove's premier record label and the result is 'Clashback'. An excellent slice of hard-edged house, the single will be released under the curious and, perhaps, deliberately idiosyncratic name of Sharkimaxx.

Felix will, no doubt, be checking on the progress of this release when he returns to Scotland later in the month. Under the auspices of Streetrave's monthly night at the Fubar, on the 25th, he'll be joined by Jon Mancini and Boney for a slice of the usual madness which characterises these events. Streetrave are also responsible for Frankie Knuckles' visit to The Tunnel on the 12th for Summer Salsa. Jon

Mancini and Michael Kilkie will be assisting on deck duties for what promises to be a night to remember. Don't count, however, on team leaders Ricky and Jamsie being able to relate details of the proceedings. Well known for suffering from a terminal case of 'lost weekend syndrome', the Streetrave supremos recently disappeared in Paris for three days. The jaunt nearly ended in tears when, on arrival at the airport, it was discovered that a momentary lapse of concentration had resulted in an unfortunate 'no passports and only five minutes until the plane takes off' type situation. Emergency services were required to rectify the difficulties.



West Lothian College's student label, Different Class Records, release the debut single by new signings The Fugue this month. 'Sensitized'/'Hello Zero' reportedly combines dance beats with ethnic and rock instrumentation. Remixes from Nush and Ege Bam Yasi make this one to watch out for.

The Jungle Palace in Inverness makes a welcome return on 10th June when Harri and Oscar will be taking charge of the Technics. The full comforts of Inverness Ice Rink will be on offer, including, appropriately enough, the aptly-named chill-out room. With last month's successful visit by Ralph Lawson and Dominic already under their belt and some very special events planned for their first birthday celebrations, word is that this will be the far North's place to be this summer.

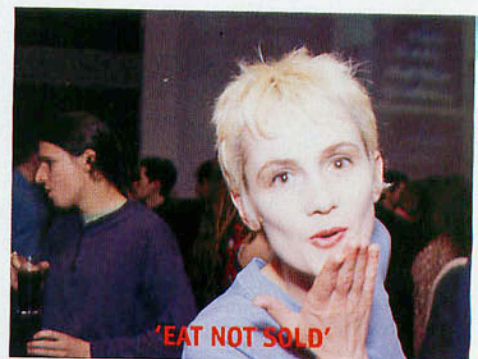
Congratulations to Tom Wilson whose promotion to Music Coordinator at Forth RFM takes effect from the 1st of this month. In addition to the success of his weekend Steppin' Out shows, the weekday Bonus Beats sessions have become essential listening, as reported last month. Recent sets by Kevin McKay and

Condorrat's finest, DJ Harvey, were particularly well rated. It seems that Radio Forth's commitment to the dance scene has also prompted Clyde FM to introduce a new show. George Bowie hosts the GB Experience every Saturday, promising a selection of the best new releases together with a regular mix by Stevie Kerr Bobby Dazzler fame. The programme aims to devote time to live sets recorded at Clyde's own studios. Early reports are already favourable.

Tom Wilson will also be guesting at Motherwell Civic Centre, on the 10th, when Utopia present Ultrasonic and Dymension. The line-up includes Ma Smith, DJ Ten and Rezerection favourite Bas Generator with mic. support from Techno Too's M Bee. The following week, on the 18th, the same crew will be at Glasgow's Barrowland Ballroom, with C Tex, Sublime, Massive and a very special surprise act. Manning the decks on the night will be DJ Ten, Bas Generator (again!) and Stevie Kerr.



One of the more interesting events of last month took place in Dundee, when several clubs took over the Angus Thistle Hotel for a night of mayhem under the collective banner of Barrabas. These normally staid environs were enlivened by four rooms of high quality sounds ranging from dub reggae to acid jazz. In the main room, Fat Not Sold played a superb set for those whose tastes run to the harder end of things.



Superb visuals, reminiscent, at times, of Buñuel's early surrealist extravaganzas, added to a very special atmosphere. On this showing Fat Not Sold come highly recommended. Out and out weirdness was provided by Jake in a room decorated with rugs, bean bags and a drum kit. As expected, Jake's bed also put in an appearance, but was, rather disappointingly, situated behind the decks so that those attending were deprived of the opportunity to dance around a somnolescent DJ. In fact, Jake



seemed disconcertingly alert, playing a varied selection of strange music whilst studiously ignoring the specially imported 'No Speeding Allowed' sign which took pride of place on one wall, just below a suspended Chopper bike!

Limbo are set to launch a new label. The Deeper Side of Limbo will concentrate on more experimental tracks with a first release by Richie Millar's Manual project. 'XYZ' was described as "music of the future" by Andy Weatherall, which should keep Richie, and partner Gypsy, happy. Currently looking like a rundown of Havana side-lines, The Deeper Side of Limbo promises forthcoming outings by Spacebuggy, Remould and Ready For Dead. On Limbo itself, Deep Piece have the strangely-titled 'Torwart' coming out on the 13th. Coincidentally, Stuart Crichton and Michael Kilkie have discovered a love for the European version of Fifa International Soccer. Their Megadrive antics should provide a clue for those wishing to decipher the oblique track title!

At the moment, the 23rd Precinct HQ is a hive of activity, with team members making selections for the follow-up to last year's highly successful 'House of Limbo' compilation. On the cards for inclusion are exclusive outings by Stealth Sonic Soul, Havana and the hard-to-find 'Temple Drum' by Sandman. Rumours that label-boss Billy Kiltie is pining for his drinking partner, and Mukkaa companion, Stuart Crichton (who recently relocated to London) are gaining ground with news that the world's only-known Kilmarnock fan recently went out on a comfort spending spree. His return to the office with a brand new, and very flash, car have led to speculation that the forthcoming Mukkaa single, 'Blinder', will have to repeat the success of Bryan Adams cloyingly soporific 'Everything I Do (I Do It For You)' in order to pay the bill.

Further north, Kinky Rhythm makes a welcome return to Aberdeen this month. Residents Billy Davidson, Chris Girvan, Paul Russell and Elvis will be cooking up some hot grooves at The St. Clements every Saturday. Across town, meanwhile, on Fridays, The Craigmile plays host to a new club. Elektra will feature Tony Scott, Richie Millar and the strangely-named J.J. De Niro spinning a choice blend of hard trance and ambience. Guests such as David Holmes, Nick Warren, Stuart McMillan and Orde Meikle are promised.

Meanwhile, all over Scotland, the word is spreading about the success of the recently relaunched Sub Club Saturday nights. With storming sets provided by long-time resident Harri and newcomers Oscar and Dominic, the atmosphere in The Sub has been second-to-none. Former club regulars have been returning in droves to sample the heady delights on offer with a healthy mix of new faces combining to fill the venue to capacity. Already confirmed as the place to be on a Saturday night, The Sub is well-worth travelling for – but get there early!

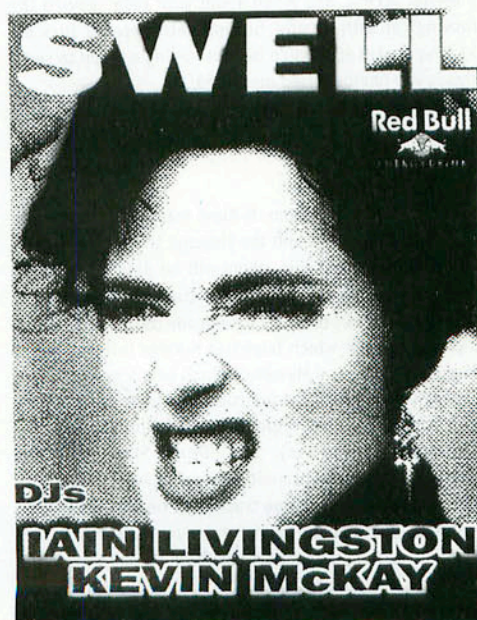
Those who live too far away will have the opportunity to catch Harri in Leeds on the 3rd,

Inverness on the 10th, Aberdeen on the 17th and at London's Fish Club on the 24th. His current Limbo offering 'Phuxache' is highly-rated and promises much for the soon-to-be-released Harri vs. Visnadi single, 'Maggie Man', on Bomba.

Harri's live-in babysitter, Michael Kilkie, recently celebrated his 21st birthday in style with festivities which lasted for the best part of a week. Following his return from a guest spot at the Leisure Lounge, where he met up with Deep Piece compatriot Stuart Crichton to discuss the success of their recent Grid remix ('I'll Drink To That!' was the all-too-familiar response), Michael got into training for the special day. A predictable absence from his day-job as 23rd Precinct's promotions adviser was capped, later in the week, when the former child prodigy was spotted being driven to the football in a chauffeur-driven limousine. Clubgoers at Sunset Boulevard that Saturday night mistakenly thought they were being visited by an errant member of the Royal Family. They were sadly disabused of the notion, however, when Michael tumbled out of the car, in what experts later described as 'very poor nick'!

Fresh from the rigours of the Cool Lemon All-Stars Darts Tournament which followed their recent visit to Glasgow's Art School, the Cool Lemon team launch a new weekly club. Saturday nights at The Outhouse in Bridge of Allan will now go under the bizarre name of 'No Pets Please!'. Residents, as usual, will be the talent duo of Patterson & Price with special guests appearing on a fortnightly basis. This month the sober and upright Michael Kilkie will be visiting on the 11th with Tich, from Aberdeen's Pelican Club, arriving on the 25th to check things out.

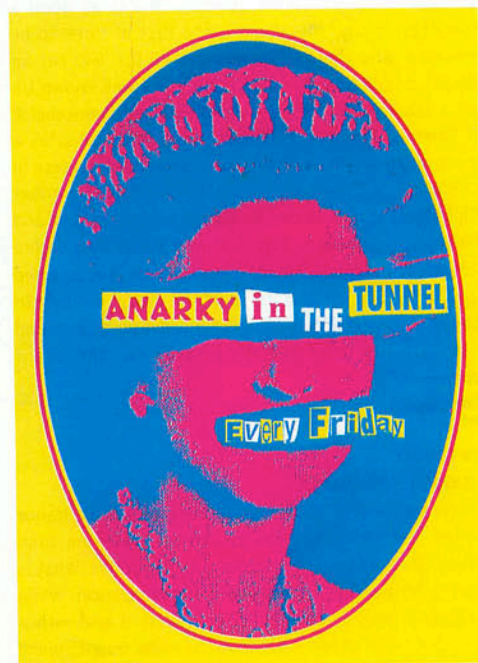
Patterson and Price, meanwhile, make their return to vinyl with the well-rated 'Voices Inside My Handbag' on D. Discs. Featuring a wicked handbag piano break which they're particularly proud of, the single has been described by one close observer as "handbag city"! Those whose tastes don't run quite so far in this direction would be well-advised to check out the flip-side's 'Voices Inside My House'.



Swell returns to Largs on the 24th for a Midsummer Special. Those who have attended previous events will, no doubt, already be making preparations for the night of madness which is sure to ensue. Featuring residents Iain Livingston and Kevin McKay, this beach-side bonanza is one which isn't to be missed. With the ultimate in 'party 'til you drop' atmospheres and a well-friendly crowd, which makes the trip out to Ayrshire compulsory for everyone interested in good times and excellent grooves.

With the release of their debut album, 'Dominator', TTF are looking forward to a brighter future. Now with new member Colin O'Neill, who replaces Kyle Ramsay, the band are said to be very happy with the finished product. Already working on new material in their own studio, they'll be setting-up for live work again, in the near future.

Look out for a forthcoming mini-festival at Baldonan Ruins, which will feature the eclectic talents of the highly-rated Spaceship team. Their recent successes promise to make this a very special event.



Finally, The Ark is still doing well on Friday nights at The Tunnel in Glasgow. Residents Michael Kilkie and Scott McKay are well-known for throwing in the odd big tune here and there. They play host to Jeremy Healy on the 17th of this month when, no doubt, Room 2 stalwarts Steven McCreery and Duncan Reid will be doing their best to take the pressure off the main room. Reports are also circulating that The Tunnel will be the venue for an essential event with very special guests including Roger Sanchez, Todd Terry and Michael Watford. Look out for more details.

BY TIM BARR



# Choice Tunes - The Albums

## KINETIX

### VARIOUS ARTISTS - QUARKNOSIS

To excel in a market so saturated with ambient\techno compilations is now a very rare achievement indeed. Kinetix appear to have done this with their debut album. This is an electronic LP of futuristic atmospheres and textures, compiled as a journey for the mind and body. Enter the dimensional galaxy of cyberspace, drugs, ambience, hypnotics, dub, technosis and beauty. Featuring a spectrum of subversive artists including Quad, Optica, Centuras and Transfinite, Kinetix have sought to give the ultimate value for money. Impossible almost to single out a favourite track, if I did that there'd be no room for the other reviews. Buy this or regret it for the rest of your ambient days. 10/10

Mark Syers

## REACT MUSIC

### VARIOUS ARTISTS - CAFÉ DEL MAR

The Café is obviously one of Ibiza's most popular venues, up there with Pacha and Space. Relaxing by the sea as the sun goes down, sipping a drink to the sounds of José - if you haven't done it, this is as good a substitute as any. The album is the first of three to be released, and the perfect summer LP for '94. For an 'Ibiza' compilation there are quite a few well known UK acts, Sabres of Paradise have the excellent 'Smokebelch II Beatless' featured, Leftfield have 'Fanfare of Life', a track which may never have been given a full release in this country, I can't be sure. But don't expect another 'Open Up', this is closer to 90bpm and more dub and hip-hop than house. Also featured are A Man Called Adam, indie darlings Underworld, and yes, you guessed it, José Padilla himself. In short the album is likely to be the clubbers' choice for the definitive summer sound - it's already mine and it's as grey as John Major outside. 9/10

Ian Lloyd

## EN TRANCE

### VARIOUS - EN TRANCE

This is the second installment in the excellent En Trance series, and sees the boys plucking tunes from such classy labels as Ongaku Frankfurt. Rebel Youth's 'What is Soul?', for example, is a pacey anthemic trancer, while 'Wheels in Motion' by Exit EEE is organized acid with a touch of class. Other notable tunes come from Country and Western, who provide 'Reincarnated' courtesy of Effective Records, and the hugely popular 'Escape From Noise' by Ultimate Life Experience, a tune that went down a storm in Europe. The Drum Club, Sabres of Paradise and Waxworth Industries also get a look in, making this a lot better than many of the so-called 'trance' compilations flooding the market at present. 8/10

Barney York

## LABWORKS UK

### VARIOUS - HARD TRANCE CLASSICS FROM DEEPEST GERMANY VOL1

This is Labworks UK's second release to date, following hard on the heels of the 'Hard Techno Classics' album reviewed elsewhere in these pages. The artists on this vinyl and CD outing come from places as diverse as Minneapolis (Woody McBride aka 4D) and Malmo (Patrick Sjerén aka SDL). Existing fans of the label will recognise many of the tracks on show here, but there are some new exclusive UK mixes to be had as well.

Happily the album covers the whole spectrum of the underground trance and techno network, and with tracks by such luminaries as Thomas Heckmann, featured of course in last month's issue, you know you will not be disappointed. 8/10

Barney York

## RUMOUR RECORDS

### VARIOUS ARTISTS - MOVING ON 5

Now onto its fifth album, the "Movin' On" series has furnished numerous street soul gems in the past twelve months, and this latest pot-pourri of sounds should do likewise. Sticking to the formula of 'less is more', the label has again put together a consistently strong collection of a dozen two step soul shufflers. Kicking off with tracks from Desire, The Diplomats and Fokus, the set then takes on an American flavour with Kleer's wondrously soothing 'Ooh With You'. The flip side includes Dr Bob Jones' superb Surgery Mix of Izit's 'Say Yeah', the previously issued 'High Wire' from The Players with Sylvia Tella and the Downtempo Mix of Serious Ropes 'Runway Love'. Material from Fresh Cut, Raw To The Core and Malaya may be relatively unknown as it is to me, but as the saying goes 'forget the width, feel the girth!' 7/10

Lewis Dene

## VOLUME

### VARIOUS ARTISTS - TRANCE EUROPE EXPRESS 2

It was inevitable! It was also a bloody good job too! T.E.E.1 was a blinding compilation which relied on the strength of its content to sell it, and sell it did too. The quality and variety of tracks is continued on T.E.E.2. - just check out the tracklisting for the artists involved - Speedy J, Mixmaster Morris, Dave Angel, Eat Static, Pressure of Speech, Secret Knowledge, Pete Namlook, Richard Kirk and Hardfloor. My immediate thought on listening through this compilation was, 'how the hell did I miss these tunes when they were released?' The sheer volume of records released in any one week - that's my excuse, and I'm sticking by it! Speedy J's track 'The Fun Equations' is the first to strike me in the face, and I'll be coming back for more, no question. Analogical, hailing from Germany give us 'Camillo' from the Djaz-Up label, conversations over an ambient background - if you live in Shepherds Bush, have a Bristol accent, and moan about your fella 'leaving the fucking car without any, fucking petrol etc etc fuck etc fucking bucket etc', you'd best be having a listen to see if this is you immortalised on CD! 10/10

Ian Lloyd

## DECONSTRUCTION

### K KLASS - UNIVERSAL

This is a gem of an album. K-Klass manage to please the snootiest of clubbers and the teenage top 40 types all at the same time, and this album will no doubt do exactly the same. There are no less than 15 tracks on this LP, many of them new mixes of classics alongside the original mixes, such as the tune which launched K-Klass into the major league, 'Rhythm is a Mystery', which gets a new sparser 'T-empo 94' mix. Who's responsible? No idea, but I can say with confidence that there are remixes by Graeme Park (Underground Express), and 'Don't Stop' gets the 'Evolution' remix treatment followed by a Farley/Heller interpretation of the same track later on the album. The highlight of the album for me, however, is the hyooj 'Let Me Show You', now appearing on more DJ mix tapes than I'd like to say! Similar is K-Klass's new single 'What You're Missing', which will inevitably make the top 40. Well

deserved too. The album is to be released on all formats but DJs beware - the vinyl double LP format is only to be a limited pressing, so get in there like swimwear, and quick! Could this follow M People's 'Elegant Slumming' be the next dance album owned by the masses, half of whom don't even know the difference between a hi-hat and a top-hat? 9/10

Ian Lloyd

## VIRGIN RECORDS

### FUTURE SOUND OF LONDON - LIFEFORMS

This is a difficult one to review - I guess the name F.S.O.L. means something to everyone who is reading this interview, and you'll have your own preconceived ideas about them. Perhaps you know them best for 'Papau Ne Guinea'; most people do. They were once known as Stakker for the track 'Humanoid'. Think back, and you'll remember the Stakker 'Eurotechno' video which set the standard by which so many graphics/computer generated image videos are judged. With that in mind, think to yourself - this is four years on, the videos get wilder and wilder, and as for the musical advance ... 'Lifeforms' is not an album alone, it is an experience - the album has been put to video images, with stunning results, as far as I can tell from the stills I've seen to date. However, the video is an edited version of the full LP, which surely can only be a CD or lights out event! The press release suggests just this, so I did just that one evening before dropping off to sleep, but found that 15 minutes in I'm asleep only half aware that the sounds I'm hearing are weaving themselves into a dream I'm having - you all know the feeling when the radio alarm goes off, and it registers in a dream before you actually wake. I can't even begin to describe how much it freaked me out! The tracks have titles such as 'Flak', 'Bird Wings', 'Eggshells', 'Spineless Jelly', 'Vertical Pig', 'Little Brother' and various other vaguely organic - sounding names, and I'm not even going to attempt to describe any tracks individually - as I've said the album is an experience not to be chopped up into individual parts, but savoured as a whole. Essential is the word. 10/10

Ian Lloyd

## NORTH SOUTH RECORDS

### PRESSURE OF SPEECH - ART OF THE STATE

We're told that the artists name comes from a psychiatric term "whereby patients turn completely manic, resulting in a constant flood of ideas that have to be expressed." This I can well believe. They also tell us that Pressure of Speech's music is "music for a world we wouldn't like to live in but do." I also believe this, judging by the dark side to some of the tracks contained on this debut LP. Debut release full stop, actually, never mind twelve inch! With this being a complete debut, it doesn't make it very easy to base a judgement, faced with this album for the first time at the olde record shoppe. Perhaps we could check up on their credentials ... here we are ... they've worked with Orbital, Aphex Twin, Ultramarine, and Moby amongst others. Very impressive. The overall feel of this album is one of the soundtrack to a film in which the sky is overcast, pollution of the air and water is rife, and where millions of people live together and don't know their own next door neighbour. Occasionally, the brightest of songbirds can be seen flying against this bleak setting, but not for long enough. Immediately, images from Blade Runner fill my mind. So, it's moody as hell, well-produced, but perhaps a bit bleak for some people - listen before buying. 7/10

Ian Lloyd

## STRICTLY UNDERGROUND RECORDS

### SONIC EXPERIENCE - DEF TIL DAWN

This is a musical diary of the rave scene. Nuff said. Okay, if only a review were that easy. Strictly Underground were there for all the high points that the rave scene. Some will



argue that it all went out of hand when the parties became legal, and bigger and bigger licenses were issued. Not necessarily – the highpoint for me was the Fantazia event at Matchams Park, Bournemouth, May 1992. The weather was perfect, the atmosphere was out of this world, and the music was like this – hardcore before it all went a bit silly, a bit fast, and finally went completely dark. That's just my opinion, but I'm sure there are a few people nodding their heads in agreement. Legal, or otherwise, events didn't always run smoothly, and in between the tracks on the LP are inserts of footage recorded live at raves – tussles with the police etc. The inserts together on this LP make it the 'diary' that it is, reminding everyone of an experience they had at one party or another. The music is also an example of the variety that hardcore once had. Some will argue that the music on this album is old hat – been there, done that a couple of years ago. Others will think back to the open air parties of summer '92, and probably get all nostalgic ... if you fit into the latter category, then this is an LP which would sit nicely in your collection. 8/10

Ian Lloyd

#### MUSIC UNITES

##### JOURNEY BY DJ VOL 5 – PAUL OAKENFOLD

The JDJ series is already well established having previously released mixes by Billy Nasty, Danny Rampling, Judge Jules, and most recently, and incidentally, my favourite to date, Jon Digweed. Inevitably, Paul Oakenfold gets his shot at the title, and here it is, JDJ5. We all know who 'Oakey' is – without a doubt, one of the most famous UK DJs who is likely to be a familiar name even to middle-aged housewives in deepest Devon – sorry if that sounds sexist, agist or anything elist, but you get the point at least. Famed for his work with U2 (remixing) 'Even Better Than the Real Thing' to anthemic (club proportions, and more recently, the import-banned 'Lemon' remix), and possibly the only club DJ ever to have played at Wembley stadium, what else is there to say? The point that I'm going to make at some stage in this review, and now seems as good a time as any, is that this is a corking good mix tape/cd. Nothing less than you'd expect though. The down side is that I don't seem to have a track listing to hand, and I'm not going to make myself look ignorant and uninformed by telling you what's on it, and getting it completely wrong. No. Instead I'm going to make myself look stupid by not saying what's on it at all. Ho ho, life is just one big laugh, and this mix album really cuts the mustard. A satisfying 8/10.

Ian Lloyd

#### LABWORKS UK

##### HARD TECHNO CLASSICS FROM DEEPEST GERMANY VOLUME ONE

With a title like that, you should be in no doubt as to what kind of music this is. Hard and fast, and typically German. Anyway, with a flexidisc on the cover of this issue containing just that, you have no excuse! I could quite easily leave you to make your own mind up about this, and make this the easiest review I've ever had to do, but this kid isn't for giving up. Labworks are offering a mighty fine compilation of what the Germans do best. The material on this album is all taken from previous Labworks 12" releases, and the first thing to strike me before I've even had the first listen is the track titles chosen – Cellblock X with 'Moby Tits.' What's That? A play on words of 'Moby Dick' or a subtle pistake of the artist Moby. Who knows. Who cares – great title! Or the politically incorrect 'Jumping Gollywogs' by Integrated Circuits or, by the same artist, 'Yip'. That's it ... no wait a moment, that should read Yip (Remix)! Upon first listening to track one, namely 'Phasemetic' by Colone, I'm reminded of a house track circa 1988 – Bam Bam's 'Give It To Me' – similar acid bass line

and good old Roland drum patterns. Track two then, with 'Distursancing' by X-Ray, and this reminded me of The Pet Shop Boys ... no please, keep reading ... and their track 'It's A Sin'. Cast your mind back, and try to remember the faintly cathedral organ style rift ... it's here, or it's as close as fuck is to swearing. Another favourite for me is 'Nervous Acid' by Nervous Project, who incidentally is the chap behind Labworks Recordings. Some of the maddest drum patterns around are in here, and I'm hoping that this is on the flexidisc somewhere to prove my point! So, if you like it hard and fast (some people do, especially Frank Bough ... allegedly), check this LP out anywhere you can! 8/10

Ian Lloyd

#### ESCAPADE RECORDS

##### VARIOUS – NON-STOP EUROPA EXPRESS

So much for a truly European theme – as far as I can tell, everything on this LP is either from Italy or the UK, with the exception of 'Freedom' by U People, which is licensed from Germany... but then wasn't this an Italian record originally anyway! Never mind this reviewers' cynicism, the idea behind this LP is spot on – the best that Europe has to offer in the way of happy jumping house, and I'm pleased to see that they haven't just gone for the newest, most upfront material just for the sake of being one step ahead. The mixture of tracks on this LP are from a couple of years old right to up today's dance classics, and as a result, the final product is one which has been picked to perfection. The LP has been mixed by TWA, in an unfussy and smooth manner – no showing off, straight to the point. It kicks off with 'Willie the Sax' and if you don't recognize the title, you'd recognize the hookline, 'Round & Round, Upside Down, Living My Life Underneath The Ground'. Seventh Sense's 'Get The Music' is very welcome on here, and still one of my all-time favourites. Bang up to date is DC02's 'Do What You Feel' (Yes, you must know this one!), followed shortly after by 'San Francisco' by Punchedella and 'Elephant Paw' by Pan Position. Biggest choon of all, however, must be 'Waterfall' by Atlantic Ocean, so long as you're not sick of hearing this one too much! The thing with so many DJ-mixed tapes is that the DJ in question will try to show off how good his mixing and scratching (less often) is, or how upfront his collection is. This mix tape/cd is different, as the tunes are quality, not just the newest ones out, and the mixing, whilst tidy, is not made to be bigger than the tracks themselves, which makes me a very happy chappy, and thus they get a fat 9/10.

Ian Lloyd

#### PLANET DOG RECORDS

##### EAT STATIC – IMPLANT

It may be useful to know that Eat Static are the techno offshoot of festival favourites Ozric Tentacles, or, as I've also heard it put, they are the bastard son of Ozric Tentacles! That's more like it! Accolades time – since they formed three years ago, they've had a single of the week in Melody Maker, were voted best dance act in NME and gained respect and an offer to remix their material from a DJ known as Sasha. They are not, however, a mainstream dance act – it should be known that the two members of Eat Static are also in Ozric Tentacles. The album is made up from eight tracks, each ranging from 7-10 minutes, and each track seems to begin with an ambient feel to it, then veer in a completely different direction. When I first listened to the album, I made a few notes – track one's notes read like this, "Acid in a fuzzbox, Mr Blobby sings underwater whilst listening to music that reminds you of islands far away." Is that freaked out enough for ya! 'Abnormal Interference' comes next, casting a different mood – more downtempo, deeper sounding and someone whittering on about alien species in there somewhere. 'Implant' is the title track of the album, and I noted that

it sounded like someone has sample the noise made when you blow down an empty bic biro. And then bugger me if I didn't hear the Tardis materialize! 'Dzhopa Dream' is pure electronic madness, whereas 'Pasnpermia' could have been recorded by a man with an old Roland synth at the bottom of a dungeon. There is very much an 'indie' feel to this LP, and probably an acquired taste – not immediately 'commercial', but I would imagine fans of Aphex Twin will go for this at the drop of a hat. 7/10

Ian Lloyd

#### DEATH BECOMES ME

##### CLUB GROOVES VOL1

I have very little information about this LP, so anything that I don't know I shall make up. Admit it, it's more fun this way. Hi ho. It's another compilation LP! Whoop-de-do. And I recognize only one of the tracks by looking at the track listing. But just hold on one cotton pickin' minute there – take a listen, and I damn well nearly know all of them from hearing them on one DJ mix tape or another – 'Give It To Me' by Groove Legion is the perfect example of this – it's all in the horn break. A musical colleague and I have a theory about garage music, and certain types of house music, and I'm about to let you all in on a private joke. Private No More – this is a compilation which should have been titled 'Elbow, hi-hats & teeth'. It's an attitude thang, and those people who dance to this music have no attitude problem usually, they just stick their elbows out and dance like chicken, smiling like 'Doop' never happened to the clicky off-beat garage grooves. So there it is – 'Elbows, Hi-Hats & Teeth' – if it becomes a catch phrase, please let me know! Okay, I'm babbling instead of writing real words, so here's one – floccinaucinihilipilification (yes, it exists, and it's the opposite of what I think about this LP – look it up!) 8/10

Ian Lloyd

#### ULTIMATE

##### SENER – STACKED UP

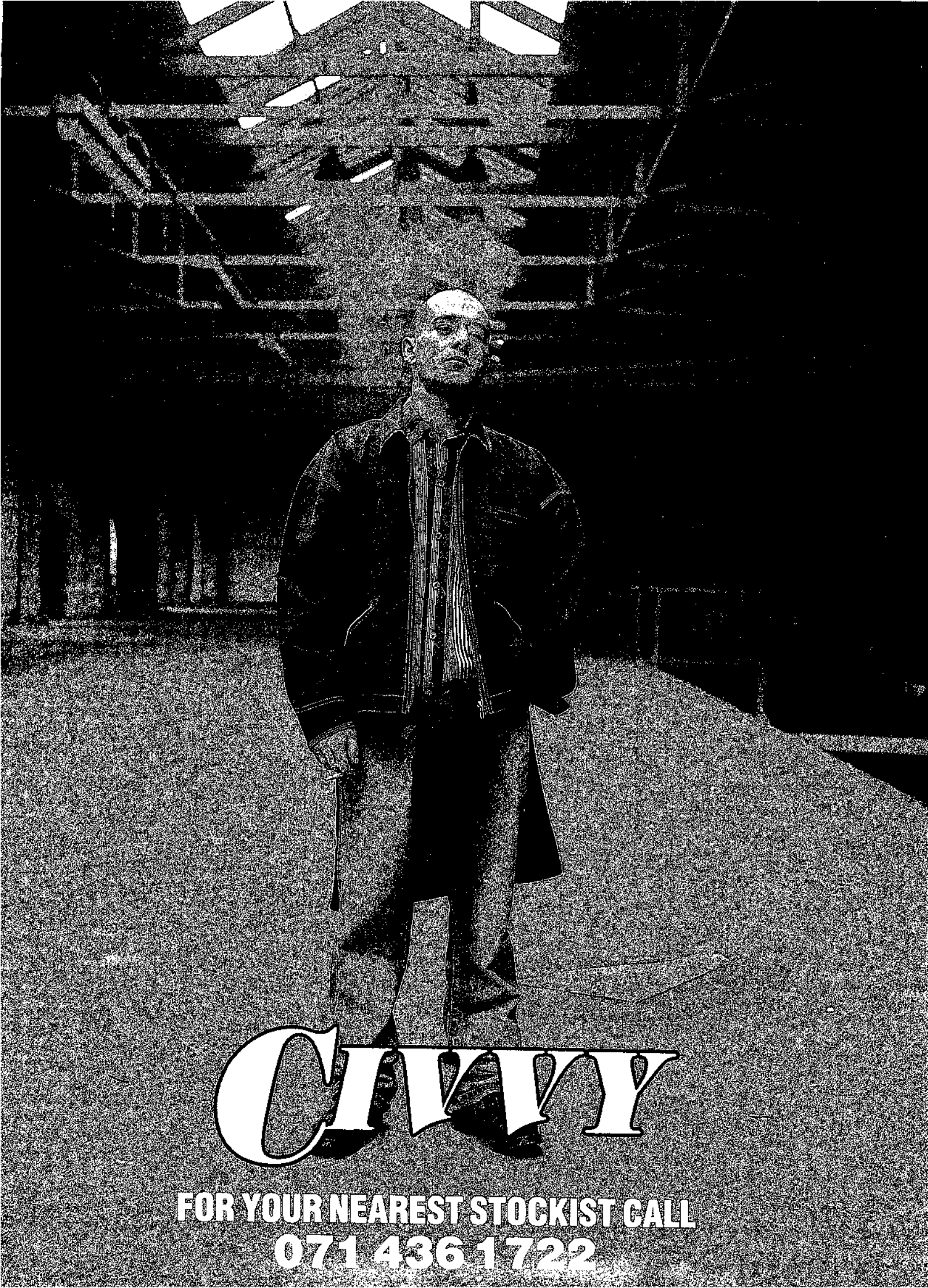
Following the recent success of their singles in the indie charts, Sener release their first long player which boasts thirteen tracks packed with hip-hop rhythms, screeching guitars (remember them!), piercing samples, scratching and a lyrical attack equal to any LA G-style rant. "Stacked Up" features "Switch", "The Key" and two blistering tracks "States Of Mind" the best first track on any album for ages and "Age Of Panic". The vocals switch between the rapping style of Heitham to the eastern wailing and powerful tones of Kerstin's voice. The album also has its share of slower tracks which are bass led with mellow but barbed vocals. Sener have no need to produce a pale imitation of the American ghetto life. They've got plenty of chaos of their own: nazis, racist scum, bent coppers, violence, crime and drugs to sing about. Lyrics like "Now Momma's in the Backroom serving up rocks. Daddy's in Wandsworth sitting in a box" from "Switch" bring home the reality of 90's Britain. The Blitzkrieg has started. Watch out suburbia, behind your sparkling net curtains millions are scrambling around trying to scrape a living in the rubble of Thatcherite Britain any way they can. Be in no doubt, the world of Sener is our world and it's here now. And so are Sener. 10/10

Andy Irrational

Also well worth a listen, though not reviewed due to lack of space are; Antenna Underground Dance Compilation (Antenna cassette) and the Believe in the Frequency compilation (North South).







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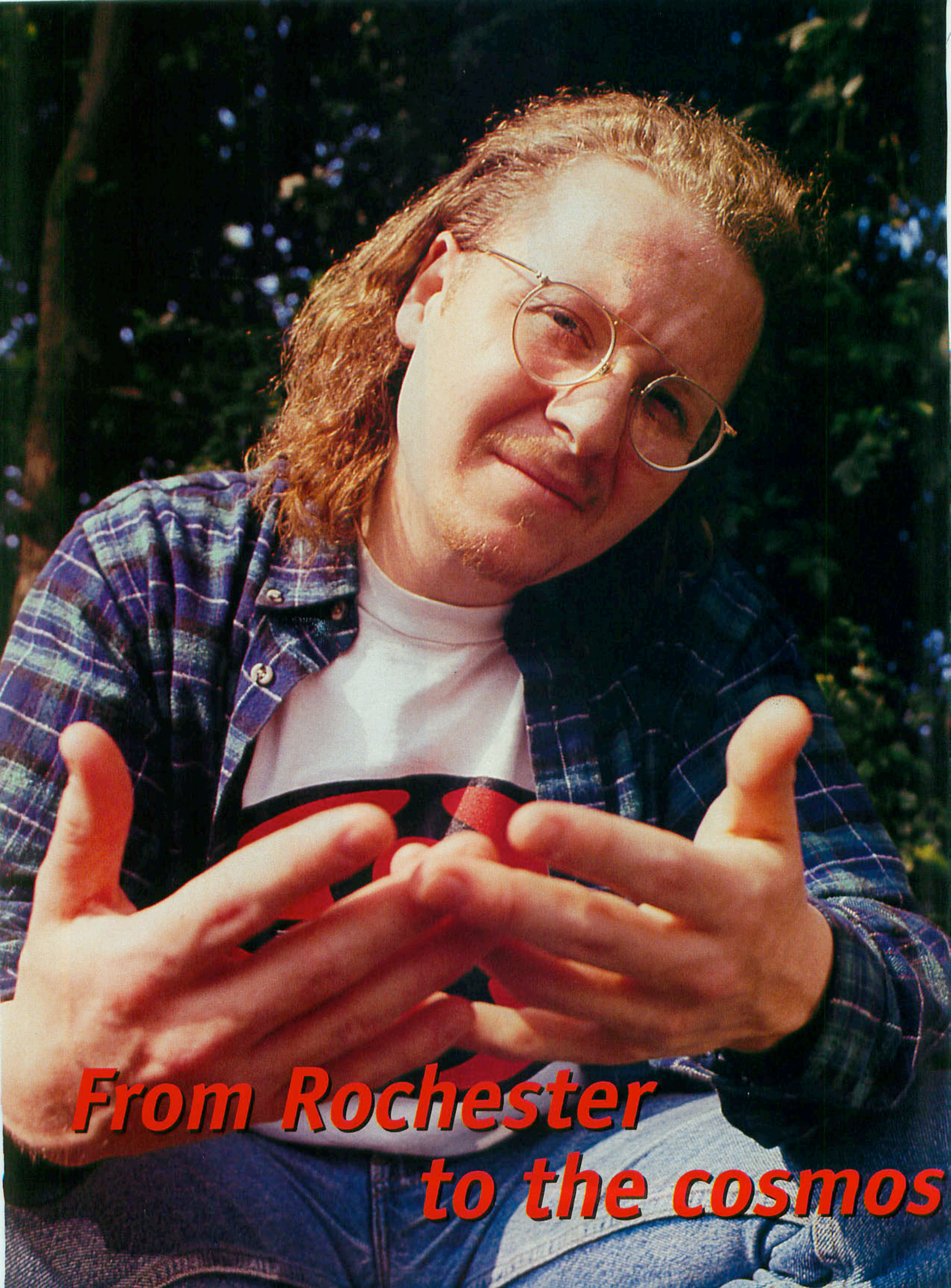
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***It's one thing for a musician to hear sounds ruminating in their mind, but it's quite another to precisely output them for mass consumption. Utilising his state-of-the-art home studio based in his native city of Rochester, New York, VapourSpace's Mark Gage draws from a full palette of classic electronic influences. His numerous list of idols logically includes Eno, Fripp, Tangerine Dream and Kraftwerk, and combined with his own meandering production signature, it all comes together to form the nucleus of a simply breathtaking soundscape.***

"So how did the visionary behind the opus 'Gravitational Arch of 10' and a sprawling 60-minute album, Themes From VapourSpace, get here?" you might wonder. Believe it or not, Mark Gage, whose name will go down in infamy as the first American signing to frrr, says that his initial impulses to make music came when he was around five years old. At that tender, impressionistic age, he quite literally became consumed with the process of composing. At 16, he started running soundboards for people, and locked himself in practice rooms dabbling with his high school's synthesizer.

Gage continued his pursuits in the realm of electronic music and began documenting his work. By 1983, he had fully divorced himself from making music he flatly describes as "pop shit" and had navigated his work towards the sounds emanating out of Mute Records and other pioneering indie U.K. labels. While working in avant garde circles in Rochester, Gage's career quickly shifted into second gear in 1991 upon contact with +8's John Acquaviva, who's based along with partner Richie Hawtin a few miles north across the border in Canada.

"I did a lot of local projects here in Rochester that were really screwy which usually combined art and music. They were heady things and I have them all documented on DAT tapes," Gage explains. "I then sent out about ten demos and John Acquaviva was the only person who responded. It took about nine months or so for me to send material that they felt was right for +8. I must admit that the first bunch of stuff that I sent them was pure crap! I've been up to (+8's headquarters in) London, Ontario a few times and when John pulls out those DATs I always scream, 'I want them back!!!"

Although Gage still reacts in a manner akin to showing Dracula a cross at the sight of his early demos, his three-song CUSP EP for +8's subsidiary label, Probe, was no doubt monumental. Not only did it set the stage for the VapourSpace project, which takes its name from his home studio, but it was a testament to Acquaviva's confidence in Gage's evolving production abilities. All of that climaxed in the form of the first VapourSpace release and the

groundbreaking "Gravitational Arch of 10." Not too long after its initial release on Hawtin and Acquaviva's label, an impressed A&R rep from London Records heard the song via a retail shop in California and promptly called Acquaviva paving the way for an affable licensing deal.

"The initial version (of 'Gravitational Arch...') on the +8 version is about eight minutes long. I literally did the track in one take and it just happened and I threw it to tape as quickly as possible. It started as a 16-minute track and I cut it down to 8:40 or so," explains Gage. However, the popular 35-minute incarnation on the frrr 12" is actually a collage of remixes, which, get this, was his new label's idea. "It was kind of fun doing it since I'd been doing stuff like that for years, so when they suggested it I thought, 'Wow, what a great idea.'"

Getting the go-ahead to record a full-length LP was the answer to many years of prayer, but setting out to construct Themes From VapourSpace posed a crucial dilemma. "It was kind of confusing because I had so much material to choose from and I didn't know if I wanted to write all new tracks, and I would've had to pound them out in a month, or if I wanted to use tracks from old tapes. So I decided to make a mish-mash of new and old stuff," he says. "I wanted to be able to segue everything but then also be able to split the tracks up so that they would be conducive to a cassette and four-sided vinyl master. Then it became a bigger thought process as I had to think of the album as one whole piece of music since all of the songs segued and where the best parts were to divide it. There's a lot of different styles on it and there isn't one necessary direction; whereas CUSP was a very focused project, I wanted VapourSpace to be a free and open playground."

Themes From VapourSpace offers a captivating glimpse into Gage's ascension to the top of the electro hierarchy, and it's most enjoyable in its double-pack vinyl version. Broken up into logical quarters, it fits the LP's numerous thematic moods into fire, water, earth, and air. "When I first got the vinyl version from John," Gage roars, "I got good and ripped real late at night and put headphones on. I mean, I mastered all of it and did it all in my studio, but I wanted to hear all of the cracks and pops on it. What more can I say except that it was an awesome experience."

As for the CD version in which the songs can't be cued up, it's pissed off quite a few, while die-hards have shared information on track times on computer bulletin boards. Gage says that he didn't omit song IDs to be controversial, but he urges people to utilize technology. You know, complex buttons like the fast-forward scan button on your CD player.

Having moonlighted as a remixer on mixes for disco diva Claudja Barry, FUSE, Pressure Speech, Coleman Horn's Microset Morning EP on the Boston-based Telepathic label, LSG, Spice Lab, Speedy J, Juno Reactor, tracks for R&S which he hopes will someday see the light, as well as editing for Fred Gianelli (ex-Psychic TV), Gage is determined to push the world of electronic music as far as he can. And he's willing to do it bleep by bleep if need be. And with his desire to continually discover new sounds and textures, he's adroitly working in disparate arenas ranging from ambient to hard-edge to accomplish his goal.

"The sky is always the limit for me with whatever I do, so I just try to push my thought process one step further or just make myself learn something new about a piece of gear or a musical term," says Gage, who opened 13 gigs as part of the "See The Light" tour featuring Aphex Twin, Moby and Orbital which crisscrossed America and Canada earlier this year.

With a hit single and album on his hands, in addition to a new CUSP EP in the can, the VapourSpace buzz has translated into a string of upcoming gigs all over Europe in the coming months. "I just try to at least do something different every time, and I usually just do what I want to do," notes the 32-year-old. "Come to think of it, I don't think that anybody has ever given me any limitations.

Everybody I've dealt with just allows me to do what I want to do. You know, I really couldn't ask for too much more."

TEXT: DARREN RESSLER PIC: PHILL PEPPER

# VapourSpace



# Choice Tunes - The Singles

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

## AMBIENT

### HYMN (ALT. QUIET VERSION) - MOBY (MUTE)

From the first quiet stirrings the listener feels as though he's witnessing and taking part in the creation of the Universe and life. From the turmoils and heat to the awakening of the first presence of awareness, every man, woman, child and creature should come together and sing this Hymn. 10/10

John Dickson

### STARETHROUGH - SEEFEEL (WARP)

A four track ep Spangle Lux 1 is an exquisite track with a catchy, tingling piano synth hook line and spacey vocals that augment as the track progresses. Starethrough Air Eyes 1 has a deep dubby feel with yet more spacey vocals. The ep then closes nicely with a true ambient mix of each track. 8/10

John Dickson

### EXE - VELLYMAN (49 PARALLEL)

An ep that kicks off with Thymus, a low bpm chillout that left me wanting to cry and laugh with emotion. Next is Exe-Mini Dub, a beatless, out of the body experience and trip to inner space. 8/10

John Dickson

### LIMITED EDITIONS 1990-94 - ALEC EMPIRE (MILLE PLATEAU)

A double pack that is very much in the same vein as Aphex Twin and Air Liquide. From distant ambience through low bpm chill out onto up-beat trance, here are ten tracks for whatever mood you may be in. All, though, with that spaced airy feel. 8/10

John Dickson

### HONEYMOON AT DREAM INN - BABY DOC AND THE DENTIST (DREAM INN)

A four tracker that commences with The Hollowmen, which decadently floats along, its time marked by a grandfather clock. The remaining three tracks are low bpmers with bite. 7/10

John Dickson

### SHAMANIC TRIBES ON ACID - ALIEN MUTATION (AMBIENT SPACE ACID)

The didgeridoo track is an immense trip into the outback, accompanied by a pounding, steady tribal drum, squealchy flying acid, and the omnipresent didgeridoo that will fill your whole living room. 8/10

John Dickson

### ANDY PICKFORD - DARKLANDS EP (GENERAL PRODUCTION RECORDINGS)

Having been to a funeral today, I now know that I do not want "My Sweet Lord" played at mine. As I disappear through that curtain on my way to those pearly gates, I want the majestic tunes of Andy Pickford played, namely "Darklands". This track is full of uplifting joyous synths and is accompanied by the sons of heavenly angels. "Get Dyson" is much of the same, but more subdued. The two Beaumont Hannant mixes are equally as good, but in a slightly darker and moodier style. 9/10

Mark Collins

### NEV - INDEXA PHILOSOPHER EP (GENERAL PRODUCTION RECORDINGS)

Congratulations to GPR for this excellent value EP. Six tracks of very good electronic listening tunes. There should be a track on here to suit any kind of mood you happen to be in. From the uptempo sounds of "Scrub" to the more mellow, almost music box sounding "Hiatus Between Me". If I had to pick a favourite, I would go for the weird title track. 8/10

Mark Collins

### THE SUNKINGS - HEART OF THE SUN EP (GENERAL PRODUCTION RECORDINGS)

The title track is a version of Pink Floyd's "Set The Controls For the Heart Of The Sun" off their 1968 "Saucerful Of Secrets" LP. All the tracks on here are all dark and mysterious, especially "Seraphim" which you may think might lead into a bass driven trancer. Oh no, what we have here is Richard Burton reading a poem about a boat, a storm and an albatross. Far out, man. Dark tunes for disturbed poets. 7/10

Mark Collins

### HI-RYZE - LAST RITE OF THE PROX (GENERAL PRODUCTION RECORDINGS)

This may well take a few listens, as it does sound as though not a lot is going on, just an odd chord change or two, and a scary sample about "leaving the natural world behind". With its infectious rhythm it becomes more enjoyable as it goes on, with more identifiable tunes and noises towards the end. Should certainly get your feet tapping. The two tracks on the other side are also worth a listen. 6/10

Mark Collins

### THE BLACK DOG - COST II/THE ACTOR AND AUDIENCE (GENERAL PRODUCTION RECORDINGS)

Two tracks of top quality musical programming from the boys at Black Dog Towers. Both are taken from the excellent "Temple of Transparent Balls" LP of September last year, and sound even better on vinyl than they do on CD. These boys can do no wrong. 10/10

Mark Collins

### THE 7M PLAIN - ASTRA-NAUT-E (GENERAL PRODUCTION RECORDINGS)

Prepare to be educated in the art of ambient techno. Indulge yourself in two tracks of wafting music that will take you, wherever ever you wish to be. From Luke Slaters 7M Plain. 9/10

Mark Collins

## GARAGE, HOUSE

### TALL PAUL - ROCK DA HOUSE (EFFECTIVE RECORDS)

From the few opening bars alone, you can distinctively tell that this track shows promise, where many with good beginnings lose direction after a minute or so. Another way of recognising a choon is when it's playing and I'm just getting into it, the phone rings and some guy on the other end of the line is telling me that I've been booked to jock at the Lyon Stadium, France for mega bucks, for two hours work hotel and flights and a chauffeur to drive you from/to the hotel and stadium included, and all I could say was "Sorry Brian, can you repeat that again"? because the braincell was submerged in a wash of discombobulated beats, not equalled since Jay X's "Son of a Gun", which is the closest comparison I can make. High pitched female "It's time to turn it out, let's rock the house" vocals lace a Hammond style organ, and deep bass riff, creating a consomme of musical happenings, resulting in this summer's globe-trotting number one anthem. 10/10

Steve Goddard

### THE NEW STATE CREW - DON'T STOP, CAN'T STOP (BUBBLE GUM RECORDS)

You know the commercial where Omar Kian says: "I was so impressed with this shaver that I bought the company!"? Well I bought two copies of this twelve, thinking of its possible scarcity, should it fall on deaf A and R rep's ears and also the likelihood of me wearing the grooves out of my one copy! (Yes, I'm weird like that). It's house for sure, but it's not mainstream, ie, Al Temper and Pete Anderton (who?) haven't copied anyone's sound, so it's not familiar to anything I have in my boxes. They just felt the vibe and went with the flow, to devastating effect. The bassline is the backbone of the entire piece and it chugs along tougher than Thomas the Tank Engine on a day's outing with Fat Controller and his family! One of four excellent pieces on the EP, the label has an '0850' phone number on it, so I assume it's from good old Blighty. 10/10

Steve Goddard

### DISCO ANTHEM - SCREAM (MCA RECORDS)

This is my second MCA review in two months and none before that! Is this because of the employment of Woolffey (ex-Cooltempo and A&M) Whatever the reason, they've suddenly realised there is a chunk of the public they've not considered as an earning potential until now, and suddenly the acorn has become a greak oak! This is one, NOISY son of a bitch. I hate it and I love it. I hate it because it seems to be the ushered and invaried avenue everyone is taking to join the gravy train and I love it because it does the bizzness on the floor. Darryl Pandey's "Love Can't Turn Around" vocals are played around with on the pitch-controller over a hurried "Raise your hands" meets TC1993 type, hard-hitting, ball grabber. B side Rhythm Inc. mix preferred. 9/10

Steve Goddard

### THE DONALD - A BETTER DAY (MUSIC STATION RECORDS)

Produced by Roland Clark and remixed by Paul Simpson, this is from the same label that gave us Gerideau's "Take a Stand For Love" almost a year ago, and the feel of 'A Better Day' is of a similar ilk. Pleasant and melodic, with gospel-tinged



gan chords, it's the hi-hat (as with Gerideau) that makes me nod my head, shuffle style. No new territory explored here, but an underground sound nonetheless, and whoever Donald is, the sung vocals, rather than sampled, make a welcome relief to my lugholes. 10/10  
Steve Goddard

#### **'MISBEHAVIN' - HOT LITTLE BODY**

##### **TRIBAL RECORDS**

'That with Liberty City, Vasquez and Jeek, Tribal are fast becoming the doyens of the good groove and their policy looks like releasing a record a month. Their niche has been inaugurated with 'that' sound, created by A) Vasquez and B) Electroluv and here the latter of the two have been taken hold of the reigns and have directed 'Misbehavin', (with Joi Ardwell's vocals) down a Loveland, "Let the music life you p" style path. Make sure you hear the 'Hard' side first, which isn't hard at all, but is busier, with extra added bongos and abassa rasps. 8/10  
Steve Goddard

#### **MELANIE WILLIAMS - EVERYDAY THANG**

##### **COLUMBIA RECORDS**

though I'd wrap up the easy listening reviews with Melanie. In six mixes, twin-packed, the Knuckles mixes are as you'd expect, for the pundits in the know, over safe and to be honest, boring. Now for side C. Ah! that's better. (Judge) Jules and (Michael) Skins team up once again (Jules has been using Skin's studio for most of his recent mixes and looks like being a bonded partnership for all future remixes) and they've emulated the House of Virginism's "Do Ya" string spurts and percussion in such fine detail that the two beatblend exactly. The Sweet mercy versions on side 'D' are strong as well. The song is solid in itself and would stand out as an album track, without the club play reinforcements. The ex-Sub Sub girl scores highly once again. 9/10  
Steve Goddard

#### **CLUEDO - GIVE YOURSELF TO ME**

##### **HIGHER STATE RECORDS**

Otherwise known as "The White EP", "Give" rules the roost, with "Can You Feel It" coming in a close second. Produced by Professor Plum and Colonel Mustard (from the Cluedo gameboard) there are no traces of evidence as to who are behind the pseudonyms, but a product of this calibre leads me to deduce that these boys have been around for some time, with previous cases of assaulting the public with loaded pieces (of plastic that is!) Fun filled and action-packed, the more I play the EP the more proof I get to slam Cluedo in the higher echelons of the charts for a long stretch. 10/10  
Steve Goddard

#### **TINMAN - 18 STRINGS**

##### **WHITE LABEL**

At last. I have my own copy and it's not a bootleg like the many hundreds that are infiltrating some shops at the moment. This copy was presented to me by Paul Dakeyne himself (so there!), the originator of this mind-numbing, matchless masterpiece. There's been so much aggro with Nirvana's company clearing the guitar samples used that it's put "18 Strings" release date right back, if at all, as everyone knows by now. To categorise this sound merely as a "House" track would be missing the point that Paul was trying to make. He used the Beastie Boys 'Everybody in the house, rock the party' chant, Nirvana's rocky gee-tar riff and a house groove to a Herculean effect, that I feel his statement was for the music lover to explore new territory and keep an 'open' mind, set by his example. A definite US and continental crossover. Thanks Paul. 11/10  
Steve Goddard

#### **I'LL DISCO - IT'S GONNA BE ALRIGHT**

##### **WHITE LABEL**

I've no idea of the label, I didn't receive this from any promotional company, so I'm not sure who's handling the distribution either. All I do know is that if this was a politician, it would be the Labour party's new leader and the next Prime Minister! The girl wails "It's gonna be alright" and the fellah belts "The beat kicks and I start rocking" over a DC02, "What you feel" emulated drum and synth that underpins a mix-friendly, assertive hit. Pumping. 9/10  
Steve Goddard

#### **KRISTINE W - FEEL WHAT YOU WANT**

##### **CHAMPION RECORDS**

"Feel" gnaws gently away on the mind and I scratch my scalp trying to figure out where I've heard the menacing organ passage before. The "Our Tribe" mix seems to be the generally accepted outing (in my clubs at any rate). The whole concept sounds dated and could have originated from the time when Shalor was topping the club chart with "I'm In Love", but in no way is this meant in a derogatory manner, no sirree. The build up, leading to the climax, reminds me of Patti Day's "Right Before My Eyes" from December '89. Kristine's voice is noticeably good, with very little reverb used. Written by the maestro, Rollo, the Development Corp. and Diss-Cuss dabble on this double-pack as well. 10/10  
Steve Goddard

#### **ROCKMELONS - STRONGER TOGETHER**

##### **MUSHROOM RECORDS**

Sorry guys, you must think I've got an addiction to twin packs, but it's not my fault. This is yet another of those and, ploughing through each side, I find it difficult to discredit any of the mixes. Paul 'The Goat' Gotel and Eric Kuper's renditions are on par with one another, Paul's being brandished with a hint of UK house, as shows on the 'Epic' mix, making the lead vocals sound like Haddaway's. Eric's remain in garage formats, equalling his/their first triumph, "Love's gonna bring you home". Nice one guys. 8/10  
Steve Goddard

#### **UNTITLED**

##### **303 RECORDS**

The group isn't credited as they want to remain anonymous and though the label and sleeves are finished ones, all that's on the label is 303, which doesn't help me to help you buy it, which helps the record company sell it (or am I not being logical here?) Baffled by it all, it's well worth going in search of a copy with the little info you have, as this is steeped with uncompromising originality. More synth than Jean-Michel Jarre or Moby and more bounce to the ounce than Speedy J, this is a full-on techno track without the nose bleed. Frank de Wulf meets Ultravox, if it's possible to imagine. Slowed down minus two on the deck, the synth build up is amazingly loud and arduous on the speakers and the notes are held for so long that the crowd are elevated to a fuelled and fascinated frenzy. This arrived one day too late for me to include it in last month's reviews, so it could well be in circulation in the more specialist shops already (though I haven't seen it myself) 10/10  
Steve Goddard

#### **DJ DUKE - TURN IT UP**

##### **FFRR RECORDS**

Now here's a man that sounds like he has a fair size collection of the old drastic plastic. Some samples used on this double pack (I know! me and my twinpacks!) go way back, and there's often too much going on at any one time for the ear to take in, but luckily, the whole package is saved by the 'Eurotech groove' mix, which, sped up plus two on the varypitch, accommodates just the right amount of sonic occurrences for

the best dancefloor impact. A snippet from a track from MFSB on the Philly label in the 70s is the anchor here, giving it the weight necessary to keep the punters spiralling and getting drunk to the funk. 8/10

Steve Goddard

#### **F-MACHINE - LOST IN AMERICA**

##### **INFECTIONS RECORDS**

In Floor Federation mixes on the blue label twelve and the separately sold red label, it's the latter of the two that's doing most damage for me at the moment. Both sides are powerful and persuasive enough to make a royal feel she has to let one's majestic locks down for a bit of a knees up and remove the odd item of clothing (did I mention bra?) A tempestuous trance track if ever I heard one, don't rule out the blue label versions on my say so, as they may be nearer your cup of rosy lee. I wish there were more trancey grooves around this month to match the F-Machine. 10/10

Steve Goddard

#### **HEAD NODDING SOCIETY - HEAD ON**

##### **WORK RECORDS**

This is indexed as 'Work 008', which I find is incredibly low, as I feel they've been around for donkey's years. Christ, I must have all eight. "Head On" certifies that Work are one of the two pillars at the porchway entrance of Europe. Fresh fruit are the other. This nifty number doesn't go on long enough. The continued percussion overlay and assertive synth stabs exaggerates the tune and the rigour of the audience's pace, exciting and excelling one and all. Three mixes, two with Felix's vocal talents and they're all bloody good. Not to be missed. 9/10  
Steve Goddard

#### **BEAUTIFUL PEOPLE - IF 60S WAS 90S**

##### **ESSENTIAL RECORDS**

This is the best Jimi Hendrix experience I've ever encountered. How Beautiful People sample Jimi's voice without the original instruments showing through defies belief. Based around Hendrix "If Six Was Nine", from 1967 (also sung live by him at the Woodstock Festival), the "52 West eight" and "Can Can" mixes conceive two formidable floorfillers, fabricating Jimi's voice over raunchy, rocky dance-trance tracks as though they'd found a studio engineer who doubles up as a DNA scientist in his spare time! PM Dawn's mix gives a Chris Rea "Josephine" aura to it, only a little slower and slinkier. BP by the way gave us "Rilly Groovy" last year (remember?) which has just reached No 3 in the Billboard chart. So hey Joe! nip along the watchtower and tell your Mary, with the gypsy eyes to drive crosstown, in the traffic, through the purple haze to get you a copy of "If 60s was 90s", before the shops run out! You dig, Kemo-sabé? 10/10

Steve Goddard

### **HARD HOUSE, TRANCE**

#### **MRS WOOD - THE AWAKENING/CALAMITY JANE**

##### **REACT ADV CASSETTE**

Mrs Wood is (alongside the Mighty Blu Peter) resident at London's premier Friday night, Garage at Heaven. In between playing there and a host of other venues she has gone into the studio with Kevin (D-Code) White and produced this two track stormer. Ethnic beats and chants collide full on with the hard house sound of now to produce two v.effective tracks. A joy to hear. 9/10  
Barney York

#### **SCATTYX - FIRECRACKER/DELIRIUM**

##### **INTELLIGENCE RECORDS**

The North London label's 3rd release is produced by the curiously named Shak. The EP has two quite different sides to



it with the Firecracker mixes providing some progressive techno for the dancefloor masses whilst the Delirium mixes cover similar ground but with less enthusiasm. Worth a purchase for the "Cascade Mix" which displays some top notch synth patterns interwoven with a dark, moody breakdown worthy of a Wes Craven horror flick soundtrack. 8/10

Barney York

#### **COSMIC BABY - COSMIC VERY COSMIC**

##### **T&B VINYL**

Unfortunately this EP features no new cosmic cuts by Generator's May cover star. What you get however are 5 tracks recorded for the ESP & MFS labels prior to his transfer to Logic in 1992. Featuring songs such as "O Supergirl" and "Cosmic Trigger 1" which appeared on the superb "X-Mix 1" mix compilation on MFS. These tunes were available in v. limited amounts in the UK at time of release. This EP is a must for lovers of the more refined Eurotrance sound and trainspotters alike. 8/10

Barney York

#### **SOME OTHER PEOPLE - ASTRACISE REMIXES**

##### **INFINITE MASS**

Infinite Mass have produced some blissful trance out house of late and the Astraline remixes from the Orbitality album continue in the same vein. Mixes come courtesy of Eddy Fingers whose tribal mix is top notch and also by "The Lord" who has been known to assist Fabi Paras on his various projects. The B side is hijacked by X (aka Darkglobe) on Hard Hands and is turned into a deep dubby affair that fails to ignite. Will do well on the A side alone. 7/10

Barney York

#### **VU2 - LOSIN' IT**

##### **SKUNK RECORDS**

From the ever consistent Skunk camp comes yet another quality slice. Still reeling from Vu2's recent scorcher 30,000 feet, I was delighted to hear this little beauty. A bubbling intro then kicks to a 130bpm synth led trance-oid of seemingly Belgian influence. Driving along nicely with underlying snares and male vocal wailing, you'll hear a big key change that signals the mother of all breakdowns. Flick to the flip for a dub reggae excursion. 8/10

Russ Cox

#### **STASH LOCA - TASTY RECORDS**

The 3rd release to date for the Tasty label and for my money the most outstanding yet. An up-beat 134bpm stomper of a tune with buckets of energy and the main hook being the "Loca" vox sample of Try Yazz from yesteryear. 8/10

Russ Cox

#### **GYPSY - VARISUVIA**

##### **LIMBO RECORDS**

Played this at the Soundshaft for the first time at the weekend and it left everyone hoarse from all the screaming! Pure concentrated dancefloor mayhem from North of the Border and very well received down here it is too! The pumpin' monotone synth note that drives this track along gradually goes up in pitch, then when the track breaks it throws a wobbler! You'll just have to buy it to see what I mean. 9/10

Russ Cox

#### **VIRTUAL SYMMETRY - THE VS**

##### **EYE Q RECORDS**

Gerald Becker's "The VS" confirms my belief that his own particular definition of European trance is some of the freshest "left of centre" stuff around. Merging harmonic string segments with sparse haunting piano movements that are very much in line with the "Eye Q" sound of now. German trance fit for a global dancefloor. 9/10

Barney York

#### **SACRED CYCLE - LAZONBY**

##### **BRAINIAK RECORDS**

Lazonby's name has been beaming from many a record sleeve of late either as an engineer for the likes of Red Jerry & Rollo or for collaboration with the likes of Russ Cox on SL & M's Atillah EP. "Sacred Cycle" features an amazing three minute intro introduced with some words of wisdom by Bag wan Rajneesh amidst a build not unlike the 1st slam mix in the recent Jarre remix series. It continues to hold the listener interested until the drums and bass arrive and duly turn the dancefloor into a congregation of copulating penguins, and Lazonby's got a degree (unlike Moby!) 9/10

Barney York

#### **DAVE CLARKE PRESENTS - RED 2**

##### **BUSH RECORDS**

Part 2 of a 3 part series sees Dave Clarke back to his best with this tough Detroitesque release. Dark drums eclipsed with some rough almost distorted synth sounds. 9/10

Barney York

#### **GENETIX - DNA**

##### **MELLENLUM RECORDS**

Oliver Lieb's latest excursion on the ultra hot Millenium label has already created quite a storm across the nation, and understandably so. Three mixes of pure trance poetry with the main mix carrying most weight. 10/10

Barney York

#### **SPACEMAN - MIRO**

##### **EFFECTIVE RECORDS**

Danish techno duos seems to be creating a bit of a buzz of late, what with Overlords getting a Justin Robertson remix (reviewed elsewhere) and with this the latest Miro offering. Spaceman is a cool slab of inviting trance with three mixes to choose from, Hammond mix, Hard mix and a rather uninspiring Trance mix. Even if you missed their last two single offerings "Pure Silk" and the excellent "Celebrate", this single is well worth the purchase. 8/10

Barney York

#### **OVERLORDS - GOOD EYE**

##### **HABANA RECORDS**

This will probably be the Overlord's 2nd big hit since "WOW, Mr Yogi" which was released to much acclaim in September of last year. The single runs hot and cold but it's the impeccable Robertson remix that will have DJ's who savour the harder side of house salivating themselves. Also featured is a juno Reactor remix which alas seems rather tepid alongside the Robertson Rollercoaster ride. 6/10

Barney York

#### **SCHOENBERG - MERMION**

##### **SUPERSTITION RECORDS**

This is hard thumping house, so full of enegy that it should come in tablet form. Track this down at all costs. 10/10

Mark Syers

#### **60/100 - FREEDOM OF SOUND**

##### **CHOCI'S CHEWNS**

Rumour has it that Choci has an abundance of 303's at his disposal. I believe it! If you like that progressive acid sound then you are absolutely going to love this trancey builder. Do yourself a favour and order a copy from Choci's Chewns on 071-434 3097 (there are not going to be that many pressed). 9/10

Mark Syers

#### **IS-MAEL - OASIS**

##### **OSCILLATOR RECORDS**

Oh yes, we do like this don't we? Oh yes my precious, this is most excellent! I was instantly hooked on this piece of wonderfulness and suggest that you go out and buy this so that the same can happen to you. 9/10

Mark Syers

#### **EVER READY - ICON**

##### **PHOENIX RECORDS**

Straight out of Los Angeles and I must say is very positive indeed. Sounds very similar to Jam & Spoon's infamous "Stella", only not quite as strong. I hope someone remixes this soon and gives it that baseline it so deserves. 7/10

Mark Syers

#### **JUST LET IT ROLL - JENS LISSAT**

##### **NO RESPECT RECORDS**

After a couple of dodgy releases, it appears that No Respect are back on the right track. Fast thumping hardish house with a sample from one of their earlier tracks used to very good effect. Can you guess which one? Answers on a postcard to the usual address. 9/10

Mark Syers

#### **VARIETY EP - X MINUS ONE**

Buy it! 10/10

Mark Syers

#### **STOP MY LOVE - SECRET CINEMA**

##### **EC RECORDS**

Normal trance can be described as an emotional form of techno. This, however, is a trancey piece of house. 8/10

Mark Syers

#### **2 FULL MOONS & A TROUT - UNION JACK**

##### **RISING HIGH RECORDS**

Four new mixes on the market today, the best being performed by Caspar Pound. French Kiss goes acid! 10/10

Mark Syers

#### **STICKY LIKE US - TREACLE PEOPLE**

##### **G-FORCE RECORDS**

After only 30 seconds, this well and truly locks you into a trance from which there is definitely no escape. A must for all trance spotters. 8/10

Mark Syers

#### **TUNNEL VISION VOL2**

##### **HOS RECORDS**

Three pieces of hardish trance of the very best quality. Excellent value for money! 10/10

Mark Syers

#### **ACID AIR RAID - SOLAR QUEST**

##### **CHOCI'S CHEWNS**

303's over an absolute demanding bassline. For a brief moment then I was back in 1987. 7/10

Mark Syers

#### **THROW/REMAKE UNO - PAPERCLIP PEOPLE**

##### **OPEN RECORDS**

Funky trance? Not another pigeon hole I hear you cry. Well, yes, and one that we are all going to be a lot better off for. The press release states that the artist (responsible for 'Strings of Life') "has created a fifteen minute trancer which builds and builds, breaks down, goes potty, breaks down and then blows your head off". It does just that! 10/10

Mark Syers



**STRONGER TOGETHER - ROCKMELONS**  
**MUSHROOM RECORDS**

minutes of a thumping bassline, pianos, uplifting strings and complimentary vocals. This is gonna be very big! 9/10  
Mark Syers

**OST IN AMERICA - F-MACHINE**  
**INFECTIOUS RECORDS**

If you can remember "Dreams" by Quench also to be found on the above mentioned label, then you'll understand when I tell you that this is in the same vein. Same vein, but not league. 6/10  
Mark Syers

**TAIL BIRD - PRIMAL SCREAM**  
**CREATION RECORDS**

Full of electro/hip-hop influences laid over the top of a modern day dub. Works well! 8/10  
Mark Syers

**FAST FINGERS - VAN DER BOOG**  
**INTER 1 RECORDS**

If you are like me, then this is the first time you would of heard this little label. Rest assured, it won't be the last! Four tremendous tracks ranging from trance to techno that I order you to go out and buy! 10/10  
Mark Syers

**LUST (REMIXES) - VELOCITY**  
**GUERRILLA RECORDS**

The Art of Trance mix is the best, offering giving you, the listener, a chance to indulge in some of the best trance around today! Best from Guerilla in ages! 9/10  
Mark Syers

**HIHAT ESCALATION - INFREQUENT OSCILLATION**  
**IMPORTANT RECORDS**

Ignore title track and turn immediately to side 2. What do you find? "New Energy" house that is camper than an arena full of tents. One of Blu Peter's favourites. 7/10  
Mark Syers

**SKIN JOBS EP - THE ARK**  
**INTER RECORDS**

Intelligent techno at its finest! There is a great deal of hype surrounding this release, all of it deserved. 9/10  
Mark Syers

**THE CHARGE OF THE LIGHT BRIGADE EP - DJ GERSHWIN**  
**SUNTRIBE RECORDS**

First release from above mentioned label and an absolute stormer at that. Piano breakbeat of the quality that many strive for, but only few achieve. This is going to be a label to watch. 10/10  
Mark Syers

**HARD TECHNO, BREAKBEAT**

**XE-DUS - ANGRY MUSIC EP**  
**LABWORKS**

As much as I am bored of the gurgling tones of the 303, this one has got me jumping. Apparently the first in-house artists for Labworks UK, this works stunningly well as brothers Alex and Oscar Reece pursue that rigorous, full-on analogue direction as popularised by the label's parent operation in Germany. Hard, aggressive and in your face, there are 4 cuts of terror tunes with "The Groove" on the flip providing the strongest assault of the aural sense. 9/10  
Warlock

**MESCALIUM UNITED - PCP 936 RECORDS**

This is not simply on red vinyl, it's on techno toxic fire plastic

with music (or noise) equally to suit. PCP always endeavour to be different, and more often than not succeed in pulling it off. As frantic and manic as any release from Rotterdam, but more adult and nasty without that degrading kiddie mentality. The untitled A-side is certainly the gem, opening with decelerating hi hats that offload into a succession of darkly doubled up drums and brain blitzing noise while the B-side is similar, but muted treble wise giving it a less convincing identity, yet still certainly worth if for the A-side. 10/10  
Warlock

**ALLUCINAZIOEACUSTICA - EFFET F**  
**SOUND NEVER SEEN RECORDS**

Part of a new breed of Italian techno that will be welcomed as a fresh injection of originality for the global community that is our scene. Uncompromising and easily devoid of any sense of mediocrity, this is the work of one Lory D who panders to no trend with his dark and disturbing vibes that make up this haunting epic. In description its closest reference point would be the earlier downtempo creations of PCP, yet what is distinctive is the finesse and flamboyance with which the production is laid down, unleashing a surreal soundscape of art that transcends the elements from which it was constructed. 9/10  
Warlock

**JEFF MILLS - THE EXTREMIST**  
**TRESOR RECORDS**

A heady slab of German Detroit that comes in four varied versions. The original for head trancers, the fusion mix favouring a lack of solid stomp and the retro mix providing an early North American feel where even the most subtle of shifts of arrangement encourage you to jack. Hard floor wise, there's the DNA mix which is easily the best with its pursuance of the perfect banging beat and a delivery fuelled with the enthusiasm of a train about to jump rails. 8/10  
Warlock

**TEMPER TANTRUM - INDUSTRIAL STRENGTH**  
**INDUSTRIAL STRENGTH**

A sore and core piece of elastic on the Dutch hardcore tip frantically barrel bashing its way out of the speakers with an approach to distortion that leaves others weak by comparison. The title track is sure to be a useful anthem for the label's mentor, Lenny D, adopting fierce screams of "Industrial Strength" as it scurries along in metallic fashion, while 'Africa 4010' is more cerebral in its thinking. 'You're Going Down' on the B-side will encourage cheers on the fast floor, whereas if it's conventional bashing beats that you seek, then 'Hardcore 94' will get you screaming for more. 8/10  
Warlock

**SONIC SOLUTION - TURBULENCE**  
**R&S RECORDS**

Minimal and blippy with a fine crashing break for a beat and a positive vibe is what you get here. There are occasionally dangerous excursions into the territory of dodgy formulaic trance but fortunately it serves only as a tease, preferring to evolve into something far more inspiring. I'm sure CJ really wanted to make intelligent rave but instead settles for something in between with comparable results. "Flip it" and "Count Zero" seek to ear bash with a bass booming kick and light break. A half curious breakdown is soon put back on course by a tumultuous rhythm while salvation soon strikes with the mellow rhythms of "String Theory". 8/10  
Warlock

**ANALOGICAL - LODGE**  
**DJAX RECORDS**

Deliciously minimal as always and served up on a platter of loud yellowy-green vinyl. Lots of tinkering and looseness to

get lost in here as the EP unfolds into a dose of semi-danceable, semi-hi-fi-able electronic grooves. "303 Ocean" builds with repeated waves of white noise striking a chord with some earlier works from Air Liquide but more regulated by its pounding metronomic stance. "Buon" is more experimental relying less on the 303 unlike the A-side, and matures into a spangled bouncy piece of originality, while "Hospitality" is the ultimate in bad trips once it gets going. 8/10  
Warlock

**SP23 - SP23001**  
**SPIRAL TRIBE**

The arm of Spiral Tribe that seeks to continue its fascination with breakbeats returns with a four tracker oozing with challenging seductiveness. Apparently the result of the tribe's tour around Europe with their mobile studio, with this particular EP coming courtesy of the exploits made in Berlin. The opening number harks back to the classic "Underworld" track featured in Rabbit city 11 but is more subdued, unlike the more ferocious second cut which rises to a crescendo of effected rattles and modulated synths. The B-side ventures into an infinity of noise organised by a penetrating kick pattern before ending with a track of spacey abstract electronics. 9/10  
Warlock

**JUNGLE**

**RENEGADE FEATURING RAY KEITH - SOMETHING I FEEL**  
**MOVIN SHADOW RECORDS**

Even at +8 it seems slow but this only serves to enhance the flavour. Plinky pianos soon give way to fat rollin' beats that gallop to a driving sub bass, punctuated by that crashing snare so popularised by tracks like Tamsin and Monks "A Better Place" late last year. The accompanying "Terrorist" spooks with its eerie oriental flavour, adopting Nightmares on wax vocals and a tearing 8-line for an effect that is subtle and reassuringly melodic. Soon to come - Origin Unknown remix of Blame and Justice. 8/10  
Warlock

**FLATLINER - THE BIG BANG**  
**RAM RECORDS**

Andy C's quality label continues to maintain a high standard of quality product with a well thought out piece of music. Sophisticated drum programming fails to clutter the smoothness of these beats and certainly develops a few ideas as yet unheard. Interspersed by appropriately timed spacey breakdowns, futuristic strings, occasional depthcharges and a bassline to match. "No Boundaries" on the flip sounds extremely similar easily acting as a deep dub cut of the A-side, and overall worth the dollars. 10/10  
Warlock

**ASIDES AND HUT E1 - BELLS**  
**WHITE LABEL**

On the futuristic tip, this Laserdrome resident joins forces with the musical maestro Aside of Unity FM. A drawn out into builds step by step, positively chiming with an array of chattery hihat breaks while luscious helpings of keyboard strings act as an interlude with drifting female vocals that appear later in the track. "Tonight" is more funky and bass orientated, chilled by a rhythmic session on the bongos and just one example of how jungle is coming of age. 9/10  
Warlock





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SATURDAY  
19.00 PM - 22.00 PM  
CARL KINGSTON - THE DANCE ZONE  
SUNDAY  
19.00 PM - 22.00 PM  
CARL KINGSTON - THE DANCE ZONE  
FRIDAY  
19.00 - 22.00 PM  
CARL KINGSTON

## BIRMINGHAM

BUZZ FM 102.4 FM

MONDAY - FRIDAY  
18.30 - 19.00 SIMON HARDING  
SATURDAY  
19.00 - 21.00 ANDY SWIFT  
SUNDAY  
17.00 - 19.00 SIMON HARDING

## BORDERS, BIRMINGHAM

RADIO BORDERS 96.8 FM  
SATURDAY  
20.00 - 21.00 THE DANCE EXPERIENCE  
MONDAY 16.00 - 19.00 KEVIN YOUNG

## BRISTOL

GALAXY RADIO 97.2 FM  
MONDAY-FRIDAY  
18.00 - 20.00 TRISTAN B  
SATURDAY  
17.00 - 21.00 LOUIE MARTIN  
21.00 - 23.00 LIVE MIXING WITH DELI G

## DEVON/CORNWALL

PLYMOUTH SOUND 96.6 FM  
SATURDAY  
18.00 - 20.00 CHRIS DENNIS' THE RHYTHM

## DEVON/DORSET

DEVONAIR 97 FM & 103 FM  
SATURDAY  
18.00 - 20.00 CHRIS DENNIS' THE RHYTHM

## EDINBURGH

FORTH FM 97.3 FM

MONDAY-FRIDAY

09.00-12.00 TOM WILSON  
SATURDAY  
17.00 - 20.00 STEPPIN' OUT - TOM WILSON

SUNDAY  
19.00 - 22.00 STEPPIN' OUT - TOM WILSON

## GLASGOW

CLYDE 1 (102.5 FM)

SATURDAY  
18.00 - 20.00 GEORGE BOWIE  
20.00 - 22.00 PAUL WELSH

## ISLE OF MAN

MANX RADIO  
FM 98.0 97.2 103.7 & AM 1368

MONDAY - FRIDAY  
18.30 - 21.00 NITE TIME WITH JUAN TURNER  
SATURDAY  
13.00 - 17.00 JUAN TURNER

## LONDON

KISS 100 FM

TUESDAY  
19.00 - 21.00 STEVE JACKSON  
21.00 - 23.00 COLIN FAVER  
WEDNESDAY  
21.00 - 23.00 COLIN DALE  
FRIDAY  
19.00 - 22.00 JUDGE JULES  
22.00 - 01.00 BOBBY AND STEVE  
SATURDAY  
16.00 - 19.00 JUDGE JULES  
19.00 - 21.00 DANNY RAMPLING  
21.00 - 23.00 PAUL ANDERSON  
23.00 - 01.00 SARAH HB  
01.00 - 03.00 COLDCUT

RTM RADIO 103.8 FM

MONDAY - FRIDAY  
18.00 - 20.00 RAY BRAOSHAU  
SUNDAY  
17.00 - 19.30 GRUMPY BROWN

## MANCHESTER

RADIO WAVE 96.5 FM

MONDAY-FRIDAY  
15.00 - 19.00 MIKE VITTI  
SATURDAY  
17.30 - 21.00 MIKE VITTI

PICADILLY 103 FM

SATURDAY  
20.00 - 21.00 STU ALLAN (CHART)  
21.00 - 0.00 STU ALLAN (MDX)  
SUNDAY  
20.00 - 23.00 STU ALLAN'S MOVE '94

## MERSEYSIDE

CITY FM 96.7 FM

SATURDAY  
18.00 - 22.00 PEZ TELLET

## MIDLANDS

MERCIA 97.0 & 102.9 FM  
FRIDAY  
19.00 PM - 22.00 MATTHEW WRIGHT

## N. IRELAND

DOWNTOWN RADIO 96.4 FM & 102.6MHZ

MONDAY - TUESDAY

22.00 - 01.00 CANDY DIVINE  
WEDNESDAY - THURSDAY  
22.00 - 01.00 JERRY LANG  
FRIDAY  
21.00 - 22.00 CANDY DIVINE  
SATURDAY  
12.30 - 15.00 CANDY DIVINE  
SUNDAY  
10.00 - CANDY DIVINE

COOL FM BELFAST

MONDAY - FRIDAY  
13.00 PM - 17.00 PM  
CAROLYN STEWART'S BACARDI CLUB DANCE SHOW

## NORTH WEST ENGLAND

Q102.9

SUNDAY  
20.00 - 22.00 GLEN PAVIS

## SUNDERLAND

WEAR FM 103.4 FM

MONDAY  
20.00 - 21.30 ELEVATION - YOZ & SPEN  
21.30 - 23.00 HARD TIMES  
(JUNGLE, HARDCORE BASS) SLP  
TUESDAY  
20.00 - 21.30 DOOMSVILLE  
(RAGGA, DUB TO HARD HOUSE) MAZ & STU  
21.30 - 23.00 ULTRAVIBE  
(ACID JAZZ, FUNK, HIP HOP, RARE GROOVE) TUBES & SMOOVE  
WEDNESDAY  
20.00 - 23.00 GAY 2 GAY  
(HI - NRG, EURO - HOUSE) MEGASAL  
THURSDAY  
20.00 - 23.00 TOP RANKIN' SHOW  
(HOUSE, GARAGE, OFFICIAL DJ HYPE CHART)  
HUEY & GORGEOUS GIRLS  
FRIDAY  
20.00 - 23.00 CRIMEWATCH  
(HARDCORE, BREAKBEATS, BASSLINE) B - JAM  
SATURDAY  
21.30 - 00.00 ALL THE WAY  
(SOUL, SWING, RAP, REGGAE) WAYNE C McDONALD

## WALES

RED DRAGON FM 103.2 FM & 97.4 FM. 1359-1305 MW

SATURDAY  
18.00 - 20.00 KRIS HILL'S HITMIX '94

SWANSEA SOUND 96.4 FM

SATURDAY  
20.00 - 22.00 JAMES LEWIS

## WEST MIDLANDS

BEACON RADIO 97.2 FM

SATURDAY  
18.00 - 01.00 NEIL JACKSON - DANCE PARTY

## YORKSHIRE

MINSTER FM 104.7

SATURDAY  
18.00 - 22.00 EVERYBODY DANCE WITH CHRIS HOPKINS



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JUNE 4

luv dup / steve proctor / megan (australia) / biko  
lofty / steve smith / john beech / dominic moir



JUNE 11

pete heller / brandon block / judge jules / linden c / spencer  
broughton / gayle san / simon lawrence / neil o'reilly

JUNE 18

dave dorrell / dean thatcher / billy nasty / mikle /  
paul kelly / tom costello / james parker / von

JUNE 25

fabio paras / phil perry / john kelly /  
steve proctor / chris coco / dean stratten /  
darrin parkin

**resident dj's : andy morris & arron**



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PRO 150.....	425.00
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KAM DJ1900.....	505.00
TECHNICS.....	865.00

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Sven Väth/Universe/Reese Project/  
Innercity/Dave Angel.

### ISSUE 2 • JULY '93

D-Ream/Sasha/Chuff Chuff/Juan Atkins/  
Sounds Of Blackness.

### ISSUE 3 • AUGUST '93

Andrew Weatherall/Slipmatt/Fetish Rave/  
Moby/Ambient Special.

### ISSUE 4 • SEPT '93

Carl Cox/David Morales/Prodigy/Ru-Paul/  
Hyper Go-Go.

### ISSUE 5 • OCT '93

Metalheads/Joey Negro/Richie Hawtin/  
Paul Oakenfold/San Francisco.

### ISSUE 6 • NOV '93

Danny Rampling/Fabio & Grooverider/  
Underworld/Army Of Lovers/Daniel Poole.

### ISSUE 7 • DEC '93

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

### ISSUE 8 • JAN/FEB '94

Apollo 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

### ISSUE 11 • MAY '94

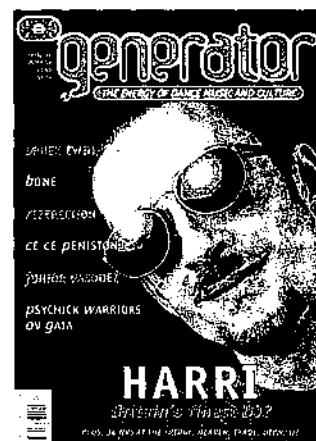
Laurent Garnier/Jah Wobble/Tommy Musto/  
Media Records/F.S.O.L./Thomas Heckmann



ISSUE 8 JAN/FEB '94



ISSUE 9 MARCH '94



ISSUE 10 APRIL '94



ISSUE 11 MAY '94



# Club Listings

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

## LONDON

**PROMOTION:** Free The Feeling  
**AT:** Turnmills, EC1  
**NIGHT:** Thursday 10pm-4am  
**FEE:** £7  
**MUSIC:** Uplifting House  
**ARTISTS:** Matt Maurice, Dave Deller + others

**PROMOTION:** Megatriplis  
**AT:** Heaven  
**NIGHT:** Thursday 8pm-3am  
**FEE:** £6 (cheaper with NUS/UB40)  
**MUSIC:** Hard on main dancefloor  
**ARTISTS:** Sequenci, Darius + others

**PROMOTION:** The Leisure Lounge  
**AT:** The Leisure Lounge (Paddocks), EC1  
**NIGHT:** Saturday 10pm-10am  
**MUSIC:** House  
**ARTISTS:** Dean Thatcher, Rad Rice etc

**PROMOTION:** Strutt  
**AT:** Grays, WC1  
**NIGHT:** Sunday 8pm-4am  
**FEE:** £8  
**MUSIC:** Harder House

**PROMOTION:** Garage  
**AT:** Heaven, Charing Cross  
**NIGHT:** Friday  
**FEE:** £5 before 11pm, £7.50 after  
**MUSIC:** HiNRG Techno  
**ARTISTS:** Mrs. Wood, Blu Peter + others

**PROMOTION:** High on Hope  
**AT:** Suberania, W12  
**NIGHT:** Saturday  
**FEE:** £8  
**MUSIC:** Rare Grooves  
**ARTISTS:** Norman Jay + others

**PROMOTION:** Juju  
**AT:** Grays, 4 Grays Inn Rd, WC1  
**NIGHT:** Friday 10.30pm-4.30am  
**FEE:** £5 before 11pm, £4 after  
**MUSIC:** Happy House  
**ARTISTS:** Judge Jules + guests (Luv Dup, Seb Fontaine, Craig Campbell + others)

**PROMOTION:** Moving Shadow presents "Voodoo Magic"  
**AT:** Equinox, Leicester Square  
**NIGHT:** 29th May 10pm-8am  
**MUSIC:** Hardcore/Jungle  
**ARTISTS:** Grooverider, Micky Finn, Randall, Ron, Brockie + others, including Live PAs.  
**INFO:** 0438 749930

**PROMOTION:** Back to Basics/Helter Skelter  
**AT:** Buzby's/Astoria 2, Tottenham Court Rd  
**NIGHT:** Friday 27th May, 10pm-6am  
**MUSIC:** House  
**ARTISTS:** Daren Emerson, Rocky and Diesel, Huggy + others

**PROMOTION:** The Session  
**AT:** Shepherds Bush Rd, W8  
**NIGHT:** Friday  
**FEE:** £8/£5 Membership  
**MUSIC:** Happy, Groovy, Deep House  
**ARTISTS:** Justin Berkman + others.  
**INFO:** 081-748 7233; 0831 263145; 0374 696177

**PROMOTION:** Club for Life  
**AT:** The Gardening Club, Covent Garden  
**NIGHT:** Saturday  
**MUSIC:** House  
**ARTISTS:** Danny Rampling, Chris & James, Jeremy Healy, Darren Emerson, Jim Masters, Luv Dup, Brandon Block, Lisa

Loud + others.  
**INFO:** 071-497 3153  
**PROMOTION:** The Pinch  
**AT:** The Gardening Club, Covent Garden  
**NIGHT:** Tuesday  
**FEE:** £4/£3 NUS  
**MUSIC:** Hard House  
**ARTISTS:** Darren Emerson, Lawrence Nelson, Billy Nasty + others

**PROMOTION:** Flowers and Fairytails  
**AT:** Double Bass, SW5  
**NIGHT:** Friday, May 27th and every Friday after  
**FEE:** £6  
**MUSIC:** Deep and Uplifting House music  
**ARTISTS:** Nick Lunch, Dimitri Nabor, Adam Freeland.  
**INFO:** 0342 328368

**PROMOTION:** Public Demand/Spread Love  
**AT:** The Gass, Leicester Square, W1  
**NIGHT:** Sunday 10.30pm-6am  
**FEE:** Mem £5, Non-mem £7  
**MUSIC:** Uplifting Dance/Garage/House  
**ARTISTS:** Matt Jam Lamont, Dominic, Nigel Benn + others

**PROMOTION:** Public Demand/Passion  
**AT:** Club Koo, Leicester Square, W1  
**NIGHT:** Saturday 4th June 10pm-6am  
**FEE:** £10  
**MUSIC:** Uplifting Dance/Garage/House  
**ARTISTS:** Graham Gold, Keith Mac, The Hermit + others

**PROMOTION:** Final Frontier  
**AT:** Club UK  
**NIGHT:** Friday 10pm-6am  
**MUSIC:** Hard House/Techno  
**ARTISTS:** Sven Vath, Moby, Laurent Garnier, Andrew Weatherall, DJ Dag + other massive names.  
**INFO:** 081-877 0110

**PROMOTION:** "Open All Hours" Birthday  
**AT:** Ministry of Sound  
**NIGHT:** Friday May 13th, 10.30-8ish  
**FEE:** £12/£10 members  
**MUSIC:** House  
**ARTISTS:** Darren Emerson, Harvey, Jim Masters, Justin Robertson, Fabi Paras, Smokin Jo + others.  
**INFO:** 071-378 6528

**PROMOTION:** Best of British, Garage  
**AT:** Ministry of Sound  
**NIGHT:** Saturday May 14th (11pm-Very late)  
**MUSIC:** House  
**ARTISTS:** Tommy D, Terry Farley and Pete Heller, Breeze.  
**INFO:** 071-378 6528

**PROMOTION:** One False Move  
**AT:** Fulham Road, London SW10  
**NIGHT:** Sunday evening  
**FEE:** Free!  
**MUSIC:** R'n'B  
Games, bars, Sofas.  
**INFO:** 071-259 2667

**PROMOTION:** Trance Europe Express  
**AT:** The Leisure Lounge, Holborn EC1  
**NIGHT:** Wednesday 9pm-3am  
**FEE:** £6 (NUS/UB40 £3 before 10pm)  
**MUSIC:** Hard House/Trance  
**ARTISTS:** Various Euro-trance DJs

**PROMOTION:** Olympia and Supernova present Multivision  
**AT:** Double Bass  
**NIGHT:** Thursday 10pm-3am  
**FEE:** £4  
**INFO:** 071-373 1781; 081-889 9954

**PROMOTION:** Hardware  
**AT:** Prohibition, Hanover St, W1  
**NIGHT:** Saturdays  
**FEE:** £5 before 11pm, £7 11pm-3am, £3 after  
**MUSIC:** Techno/Trance  
**ARTISTS:** Trevor Rockliffe, Colin Dale, Dave Angel, Eon, Eclipse + others.  
**INFO:** 081-881 6335

**PROMOTION:** Sex, Love and Motion  
**AT:** Soundshaft, Charing Cross  
**NIGHT:** Saturday 10.30pm til late  
**FEE:** Non members £5 before 11.30pm, £8 after. Members £4 before 11.30, £7 after.  
**MUSIC:** Hypnotic House/European Beats

**ARTISTS:** Keith Fielder, Russ Cox, Paul Tibbs + others.  
**INFO:** 081-547 0113

**PROMOTION:** Night of the Gods  
**AT:** Bagleys Film Studios, Kings Cross  
**NIGHT:** Bank Holiday Weekend 29th May  
**FEE:** £12.50 + Booking Fee advance (£15 on door)  
**MUSIC:** House  
**ARTISTS:** Darren Emerson, Billy Nasty, Smokin Jo, John K, Paul Harris, Paul Daley + others

**PROMOTION:** Blow Up  
**AT:** Maximus, Leicester Square, London W1  
**NIGHT:** Saturday  
**FEE:** £12 before 3am, £5 after  
**MUSIC:** Experimental Electric House  
**ARTISTS:** Jonathon Moore, Danny Howells, Sabrina Duncan + others

**PROMOTION:** Neon Fish present Working Men's Club  
**AT:** Bar Rumba  
**NIGHT:** A monthly event beginning April 20th  
**FEE:** £4  
**MUSIC:** House  
**ARTISTS:** Andy C, Dave Moore, Graeme Park, Alister Whitehead + others

**PROMOTION:** The Sessions  
**AT:** The Palais, Hammersmith  
**NIGHT:** Fridays from 15th April  
**FEE:** £8 on the door/£5 membership  
**MUSIC:** House  
**ARTISTS:** Top UK & US house DJs to include Kenny Carpenter, Paul 'Trouble' Anderson, Burt Bevens & Roy the Roach.  
**INFO:** 081-748 7233

**PROMOTION:** Eurobeat 2000  
**AT:** The Lighthouse  
**NIGHT:** Every Thursday  
**FEE:** Free before 10pm, £3 before 11pm/after 3am, £5 in between  
**MUSIC:** Techno/Trance  
**ARTISTS:** Guests to include Colin Dale, Warlock, Dave Clark, Colin Faver, Christophe + others

**PROMOTION:** Fantasy Ashtray  
**AT:** The Leisure Lounge, Holborn, EC1  
**NIGHT:** Friday 11pm-6am  
**FEE:** £8  
**MUSIC:** Rock, Funk, Punk, Hip-Hop, Disco

**PROMOTION:** The Session (A New Awakening)  
**AT:** London Palais, Hammersmith, London W6  
**NIGHT:** Fridays 9pm-3am  
**FEE:** £8/£5 members  
**MUSIC:** Happy/Groovy/Dancey

**PROMOTION:** Helter Skelter  
**AT:** Laz (Buzby's) WC2  
**NIGHT:** Friday 11pm-6am  
**FEE:** £10 on door/£5 after 3am  
**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, Lee Smith + others

**PROMOTION:** The Satellite Club  
**AT:** Colosseum, SW8  
**NIGHT:** Saturday 10pm-6am  
**FEE:** £10 before 11pm, £12 after  
**MUSIC:** Pumping House/Garage

**PROMOTION:** Atomic Model  
**AT:** Iceri, W1  
**NIGHT:** Friday 10.30pm-3am  
**FEE:** £10  
**MUSIC:** Upfront House/Garage  
**ARTISTS:** Big Bad Dom + others

**PROMOTION:** Club Labrynth  
**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, £5 after  
**SIC:** Garage/Underground House  
**LISTS:** Rubber Ronski & guests

**PROMOTION:** Jus 'HB  
**AT:** P Happy Jax, SE1  
**IGHT:** Saturday 10.30pm-6am  
**FEE:** £3 before 11.30pm, £8 (£5 members) after  
**SIC:** Deep House  
**LISTS:** Sarah HB & guests

**PROMOTION:** Spirit  
**AT:** SW1  
**IGHT:** Saturday 10pm-6am  
**FEE:** £8 before 10.30pm, £10 after 10.30pm, £5 after 3am  
**SIC:** House  
**LISTS:** Judge Jules, Roy the Roach & others

**PROMOTION:** United Kingdom  
**AT:** Club UK, SW18  
**IGHT:** Saturday 10pm-6am  
**FEE:** £12 (£10 members)  
**SIC:** Variety of House, top DJs

**PROMOTION:** Velvet Underground  
**AT:** Velvet Underground, WC2  
**IGHT:** Saturday 10pm-4am  
**FEE:** £10 (£8 members)  
**SIC:** Happy/Disco House  
**LISTS:** Nicky Holloway & guests

**PROMOTION:** AWOL  
**AT:** Paradise Club, W1  
**IGHT:** Saturday 11pm-10am  
**FEE:** £13 (£10 members) before 6am, £5 (£4 members) after  
**SIC:** Hardcore/Jungle (main area), House in chillout  
**LISTS:** Micky Finn, Kenny Ken, Dr. Gachet, Roy the Roach, chie Fingers, Tommy Cockles & others

**PROMOTION:** Fubar  
**AT:** Velvet Underground, WC2  
**IGHT:** Sunday 7pm-12pm  
**SIC:** Party House

**PROMOTION:** London X-Press  
**AT:** Shuffles, W1  
**IGHT:** Wednesday  
**FEE:** £2/£4  
**SIC:** Old Skool House  
**LISTS:** Ashley, Rocky and Diesel & others

**PROMOTION:** Club Labrynth  
**AT:** Club Labrynth, Dalston, E8  
**IGHT:** Saturday 10.30pm-6am  
**FEE:** £12 (£10 members, £5 NUS)  
**SIC:** Happy Hardcore, House  
**LISTS:** Vinyl Matt, Billy Bunter & guests

**PROMOTION:** Innersense  
**AT:** Lazerdrom, SE15  
**IGHT:** Saturday 10pm-7am  
**FEE:** £10 members only (sign up between 10pm and 2am)  
**SIC:** Hardcore/Jungle & House in chillout  
**LISTS:** Ray Keith, Nut E1, Randall & others

**PROMOTION:** Rude  
**AT:** SW1  
**IGHT:** Friday 10.30pm-6am  
**FEE:** £10, £5 after 3am  
**SIC:** Happy House  
**LISTS:** Anselm and Rob & others

**PROMOTION:** Express It  
**AT:** Maximus, W1  
**IGHT:** Friday 10.30pm-6am  
**SIC:** House  
**LISTS:** Scott & Danny Mac, Nancy Noise & others

**PROMOTION:** Funky Colours  
**AT:** Central Park, W8  
**IGHT:** Thursday 10pm-3am  
**FEE:** £5  
**SIC:** House/Garage  
**LISTS:** Matt Lamont, Micky Simms & others

**PROMOTION:** The Project Club  
**AT:** The Colosseum, Nine Elms Lane, Vauxhall, SW8  
**IGHT:** Friday 10pm-6am  
**FEE:** £10 (Ladies £6 before Midnight)  
**SIC:** House, US House  
**ARTIST:** Various name DJs

**PROMOTION:** Club "Fantastic" - The Space Ball  
**AT:** The Vox, 9 Brighton Terrace, Brixton, SW9  
**IGHT:** Saturday 4th June 10pm-6am  
**MUSIC:** 2 floors and 3 rooms of provocative abandon  
**ARTISTS:** Barbie, Dave, Apollo 440 + "Space Fashion Show".  
**INFO:** 071-287 3830

**PROMOTION:** Glitterati  
**AT:** The Cross  
**IGHT:** Fridays  
**FEE:** £10/£5 members  
**MUSIC:** Party House/Garage  
**ARTISTS:** Seb Fontaine + guests

**PROMOTION:** Peach  
**AT:** Legends, W1  
**IGHT:** Friday 10pm-6am  
**FEE:** £7 before 11pm/£10 after (members £7 all night)  
**MUSIC:** Happy House  
**ARTISTS:** Graham Gold + others

**PROMOTION:** Thunder and Joy  
**AT:** RAW, WC1  
**IGHT:** Sundays 10.30pm-5am  
**FEE:** £7, £5 members  
**MUSIC:** Hardcore in 1 room, House in the other  
**ARTIST:** Randall, Nicky Blackmarket, Matt Jam Lamont, Richie Fingers + others

**PROMOTION:** Eat Life  
**AT:** The Palladium, Ponders End, Middlesex  
**IGHT:** Saturday 9pm-3.30am  
**FEE:** £4 before 10.30pm, £6 after  
**MUSIC:** Happy House/Garage  
**ARTISTS:** Alec P, Matt Frost, Sean Linden + guests

## **SOUTH EAST, SOUTH, SOUTH WEST**

**AT:** Hollywoods, Atlanta Boulevard, Romford, Essex  
**IGHT:** Friday  
**FEE:** £5 before 10.30 pm/17 after  
**MUSIC:** House

**PROMOTION:** Destiny/The Cream  
**AT:** Oscar's, Clacton Pier, Essex  
**IGHT:** Saturday  
**FEE:** Varies, depending on the event  
**MUSIC:** House/Garage/Hardcore/Techno

**PROMOTION:** Up for it  
**AT:** DJs, Tenby  
**IGHT:** Friday (fortnightly)  
**FEE:** £3/£4  
**MUSIC:** House

**PROMOTION:** Naughty but Nice  
**AT:** The Rooms, Hereford  
**IGHT:** Friday  
**FEE:** £3.50 before 10 pm, £4.50 after  
**MUSIC:** House

**PROMOTION:** Well Helmet  
**AT:** Verbeer Manor, Cullomplan, Devon  
**IGHT:** Friday 8pm/2am  
**FEE:** £5/£6  
**MUSIC:** House

**PROMOTION:** Summer Hot Shots  
**AT:** ICA/LCC, Woodbridge Road, Ipswich, Suffolk  
**IGHT:** Friday 3rd June  
**FEE:** £7 advance/£10 door  
**MUSIC:** Jungle/Garage/Hardcore/Ragga/Soul  
**ARTISTS:** Lloyd Anthony, Jamie Smart & others  
**INFO:** 0473 683173/08603 75518

**PROMOTION:** Basic Instinct  
**AT:** Raquels Nightclub, Basildon, Essex  
**IGHT:** Fridays 9pm-2am  
**FEE:** £5  
**MUSIC:** House  
**ARTISTS:** Judge Jules, Sarah HB, Steve Lloyd & others  
**INFO:** 0268 591222

**PROMOTION:** The Escape Club  
**AT:** The Escape Club, Brighton  
**IGHT:** Saturdays  
**MUSIC:** House  
**ARTISTS:** Various guests  
**INFO:** 0273 606906

**PROMOTION:** Tokyo Sex Whale

**AT:** New Trinity Arts Centre, Old Market, Bristol  
**IGHT:** Saturday, June 18th 9pm-4am  
**FEE:** £8/£7 concessions  
**MUSIC:** House  
**ARTISTS:** Dimitri, Ben Parker, DJ Culture  
**INFO:** 0272 4242180

**PROMOTION:** Checkpoint Charlie  
**AT:** Simpsons, Bracknell  
**IGHT:** June 26th  
**FEE:** £6  
**MUSIC:** House  
**ARTISTS:** Jon Pleased Wimmin, Andrew Weatherall  
**PROMOTION:** Shaft  
**AT:** Zap, Brighton  
**IGHT:** Thursday 10.30-2am  
**FEE:** £3.50/£2.50 concs  
**MUSIC:** Club Anthems  
**ARTISTS:** Danny Inferno, Gordon Lovetraum  
**INFO:** 0273 821588

**PROMOTION:** Red  
**AT:** Zap, Brighton  
**IGHT:** Friday 10.30pm-4am  
**FEE:** £6/£5 members  
**MUSIC:** Hard House/Trance  
**ARTISTS:** Eric Powell, Dave Randall, Paul Newman & others  
**INFO:** 0273 821588

**PROMOTION:** The Fruit Club  
**AT:** The Brunel Rooms, Swindon  
**IGHT:** Friday 9.3am  
**FEE:** £3 B4 10, £4 B4 11.30, £5 after  
**MUSIC:** Hardcore/House  
**ARTISTS:** 3/6 Randall, Peer; 3/6 Allister Whitehead, Danny Rampling; 17/6 Rap, Gordon Kaye; 24/6 CTJ Bukem & others  
**INFO:** 081 746 3338

**PROMOTION:** Frisky  
**AT:** The Amphi Weekly, Swindon  
**IGHT:** Saturday 9-2am  
**FEE:** £3 B4 11, £5 after  
**MUSIC:** House  
**ARTISTS:** Stardust, Al McKenzie, Greg Fenton & others

**PROMOTION:** Checkpoint Charlie  
**AT:** The After Dark Club, London St, Reading  
**IGHT:** Fortnightly Thursdays 9pm-2am  
**FEE:** £5  
**MUSIC:** Hard House  
**ARTISTS:** Andrew Weatherall, Justin Robertson & others  
**INFO:** 0374 628535

**PROMOTION:** Love House  
**AT:** Newport Leisure Centre, Newport  
**IGHT:** Sunday May 29th 2pm-12 mid  
**MUSIC:** House  
**ARTISTS:** Trevor Fung, Lofty, Nic Loveur & others  
**INFO:** 0831 171006

**PROMOTION:** 2000 AD  
**IGHT:** Saturday 4th/8th June (Ministry of Sound Tour)  
**MUSIC:** House  
**ARTISTS:** Jeremy Healy, Jon Pleased Wimmin & others, Danny Taneglia, Frankie Poncett, Tommy D

**PROMOTION:** Mainsource presents "Deja-Vu"  
**AT:** The Showbear, Pier Approach, Bournemouth  
**IGHT:** June 4th (Yankee Doodle Dandy) 18th (Feel Real Club Tour) 25th (Uprising)  
**MUSIC:** House  
**INFO:** 0202 317277

**PROMOTION:** Face to Face  
**AT:** Torwood Gardens Road, Torquay  
**IGHT:** Fortnightly Friday (Midnight-6am)  
**FEE:** £7  
**MUSIC:** House  
**ARTISTS:** DJ Peer & guests

**PROMOTION:** Revelation  
**AT:** The Warehouse, Union Street, Plymouth  
**IGHT:** Friday  
**FEE:** £6 B4 10pm - £7 after  
**MUSIC:** Techno/Trance  
**ARTISTS:** Mach One, DJ Producer & guests

**PROMOTION:** It  
**AT:** Zap, Brighton  
**IGHT:** Saturday 10.30pm-4am  
**FEE:** £7/£6 members  
**MUSIC:** Happy House/Tribal Vibes



**ARTISTS:** Princess Julia, Chris Loco, Dukie Danger & others  
**INFO:** 0273 821588

**PROMOTION:** Triptez presents Optic Eye  
**AT:** The Richmond, Gravel Parade, Brighton  
**NIGHT:** Saturday 4th June 9pm-2am  
**FEE:** £6  
**MUSIC:** Ambient, trance, tribal techno  
**ARTISTS:** Jonnie & others  
**INFO:** 0273 501817

**PROMOTION:** Que Pasa present JOY  
**AT:** Fellbridge Hotel, East Grinstead, Surrey  
**NIGHT:** Saturday June 4th  
**FEE:** £7  
**MUSIC:** Happy House  
**ARTISTS:** Glen Gunner, Alun and Graham & others. Check this out for a wicked party night!!!!

**PROMOTION:** House of Windsors  
**NIGHT:** Saturday 11th/18 June  
**MUSIC:** House  
**ARTISTS:** 11th Brandon Block, Lisa Loud, Alex P & others  
18th Sasha, Spencer Williams & others

**PROMOTION:** Rhino Club  
**AT:** Southampton Rhino Club  
**NIGHT:** Fortnightly Fridays  
**MUSIC:** House  
**ARTISTS:** Various guests  
**INFO:** 07036 30171

## MIDLANDS

**PROMOTION:** Quest  
**AT:** Que Club, Corporation Street, Birmingham  
**NIGHT:** 11th June, 8pm-8am  
**MUSIC:** Hardcore  
**ARTISTS:** Grooverider, Carl Cox, Ratty, Randall, Micky Finn & Kenny Ken & others  
**INFO:** 0902711619/0374436640

**PROMOTION:** Quest  
**AT:** Broad Street, Wolverhampton  
**NIGHT:** 4th/18th June 9pm-2am  
**MUSIC:** Hardcore  
**ARTISTS:** Ratty, Micky Finn, Randall, Fabio, Stu Allen & others  
**INFO:** 902 711619/0374 4436640

**PROMOTION:** Hot to Trot  
**AT:** Venue 44, Mansfield  
**NIGHT:** Saturday 25th June  
**FEE:** £14  
**MUSIC:** House  
**ARTISTS:** Dave Seaman, Allister Whitehead, Graeme Park & others  
**INFO:** 062322 648

**PROMOTION:** Chaos 3  
**AT:** Mosely Dance Centre, Birmingham  
**NIGHT:** Saturday 11th June (9pm-2am)  
**FEE:** £3 B4 11, £15 after  
**MUSIC:** Hardcore (darkness)  
**ARTISTS:** pcm/Hyper-on Experience  
**INFO:** 440 6373 449 3984

**PROMOTION:** Scandalous present Bacchanalia  
**AT:** The Garage, Nottingham  
**NIGHT:** Friday June 3rd (9.30-2am)  
**FEE:** £5  
**MUSIC:** House  
**ARTISTS:** Marc M, Paul Tibbs, Simon James & others  
**INFO:** 071 734 4222/0374 706692

**PROMOTION:** The Farley Decade Tour  
**AT:** The Garage, Nottingham  
**NIGHT:** Friday June 17th (9.30pm-2am)  
**FEE:** £10  
**MUSIC:** Housey  
**ARTISTS:** Farley Jack Master Funk & guests  
**INFO:** 071 734 4222/0374 706692

**PROMOTION:** Ripe  
**AT:** Venue 44, Belvedere St, Mansfield  
**NIGHT:** Friday 8pm-2am  
**FEE:** £5  
**MUSIC:** House/Garage  
**ARTISTS:** Nick Rodgers, Nigel Dawson, Jools  
**INFO:** 0623 22648

**PROMOTION:** Progress Presents "Club Union"

**AT:** The Wherehouse Club, Derby  
**NIGHT:** Friday 10pm-2am  
**FEE:** £3  
**MUSIC:** House  
**ARTISTS:** Phil Morley, Rob Wester & guests including Luvdup Twins, Paul Bleasdale, Huggi & others  
**INFO:** 0332296156

**PROMOTION:** Kitsch Bitch  
**AT:** Tramps, Birmingham  
**NIGHT:** Wednesday 10 pm-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 & others

**PROMOTION:** Bounce  
**AT:** Rockadero's, Nottingham  
**MUSIC:** House

**PROMOTION:** Swoon  
**AT:** Colliseum, Stafford  
**NIGHT:** Friday 9pm-2am  
**FEE:** £5, £7 after 11pm  
**MUSIC:** House

**PROMOTION:** Rockadero  
**AT:** Gold Club, Nottingham  
**NIGHT:** Saturday  
**FEE:** £7  
**MUSIC:** Hard House  
**ARTISTS:** Tim and Laurie & others

**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:** Absolutely Ridiculous  
**AT:** Edgbaston, Birmingham  
**NIGHT:** Saturday  
**FEE:** £5  
**MUSIC:** Pumping House  
**ARTISTS:** Scott Bond  
  
**PROMOTION:** The Garage  
**AT:** The Garage, Nottingham  
**NIGHT:** Saturday  
**MUSIC:** House  
**ARTISTS:** Paul Harris, Al McKenzie, Tim Lennox, Gordon Kaye & others  
**INFO:** 0602 538822/674123

**PROMOTION:** What have you got to lose?  
**AT:** Zig-Zags, St. John's, Worcester  
**NIGHT:** Saturday, 11th June 10pm-2am  
**FEE:** £4  
**MUSIC:** House  
**ARTISTS:** Mouse, Yogi

**PROMOTION:** Inter-Mission  
**AT:** The Theatre Bar, Lichfield Street, Wolverhampton  
**NIGHT:** Thursday 8.30pm-11.30pm  
**FEE:** Free  
**MUSIC:** House, Garage, Trance  
**ARTISTS:** Errol Russell, Adam Teecey

**PROMOTION:** Curious Promotions  
**AT:** Venue 44, Mansfield  
**NIGHT:** Saturday 14th May, 10pm-7am  
**FEE:** £10 Advance  
**MUSIC:** House  
**ARTISTS:** Steve Proctor, Allister Whitehead, Phil Gifford & Others

**PROMOTION:** Tutti Frutti (Gay Night)  
**AT:** Garage, Nottingham  
**NIGHT:** 2nd Monday in every month  
**FEE:** £3  
**MUSIC:** House  
**ARTISTS:** Jon Wild, Paul Bates & Others  
**INFO:** 06025 38822/674123

**PROMOTION:** Capital Heaven, Thirteenth Floor present Rising

**AT:** The Winter Gardens, Milton Keynes  
**NIGHT:** Wednesday  
**MUSIC:** House

**PROMOTION:** Progress  
**AT:** The Wherehouse Club, Derby  
**NIGHT:** Saturday 9pm-2am  
**FEE:** £7  
**MUSIC:** House  
**ARTISTS:** Guests include Nicky Holloway, Jon Pleased Wimmin, Al McKenzie & others  
**INFO:** 0332 360537

**PROMOTION:** Miss Moneypenny's  
**AT:** Bond's, Birmingham  
**NIGHT:** Friday  
**MUSIC:** House  
**ARTISTS:** Brandon Block & others

## NORTH

**PROMOTION:** Up Yer Ronson  
**AT:** The Music Factory, Leeds  
**NIGHT:** Friday  
**FEE:** £7  
**MUSIC:** 3 floors of House

**PROMOTION:** The Powerhouse  
**AT:** The Powerhouse, Leeds  
**NIGHT:** Saturday (fortnightly)  
**FEE:** £7  
**MUSIC:** Deep House/Garage  
**ARTISTS:** Steve Luigi Richard Simpson & others

**PROMOTION:** Flesh  
**AT:** Hacienda, Manchester  
**NIGHT:** Last Wednesday of the month  
**FEE:** £7  
**MUSIC:** Happy, Happy Music  
**ARTISTS:** Tim Lennox, Cath Ryan, Paulette & others

**PROMOTION:** Life  
**AT:** Bowlers, Longbridge Road, Manchester  
**NIGHT:** Saturday  
**FEE:** £7 members/£9 non members  
**MUSIC:** Hard House  
**ARTISTS:** Various guests

**PROMOTION:** Shine  
**AT:** Hacienda, Manchester  
**NIGHT:** Saturday  
**FEE:** Various (about £6)  
**MUSIC:** Upfront Euro/House

**PROMOTION:** Lick This! (Gay night)  
**AT:** Paradise Factory, Manchester  
**NIGHT:** Friday 10.30pm-2am  
**FEE:** Free!  
**MUSIC:** Hi-NRG, Disco

**PROMOTION:** Rise  
**AT:** The Leadmill, Sheffield  
**NIGHT:** Fridays 10pm-3am  
**FEE:** £5/£4 concessions  
**MUSIC:** House  
**ARTISTS:** DJ Sully & guests

**PROMOTION:** Young Guns  
**AT:** Nation, Wolstenholme Square, Liverpool  
**NIGHT:** Friday 9.30pm-late  
**FEE:** £4 before 11pm/£5 after  
**MUSIC:** House  
**ARTISTS:** Pete Bromley + others

**PROMOTION:** Space: 1999  
**AT:** Maxines, Wigan  
**NIGHT:** Monthly on Thursdays 8pm-2am  
**FEE:** £7/£8  
**MUSIC:** House

**PROMOTION:** Oh Zone  
**AT:** The Venue, Blackpool  
**NIGHT:** Saturday 8pm-late  
**MUSIC:** House  
**ARTISTS:** Chris Baker, Dave Taylor, Andy Stodden & others

**PROMOTION:** Hard Times  
**AT:** Mirfield, Dewsbury  
**NIGHT:** Saturday 9pm-2.30am  
**FEE:** £10  
**MUSIC:** Garage/House



**ARTISTS:** Various guests

**PROMOTION:** Golden  
**AT:** The Academy, Hanley, Stock on Trent  
**NIGHT:** Saturday 9pm-2am  
**FEE:** £8/£10  
**MUSIC:** House  
**ARTISTS:** Various guests

**PROMOTION:** Vague  
**AT:** The Warehouse, Leeds  
**NIGHT:** Saturday 10pm-4am  
**FEE:** £5/£7  
**MUSIC:** House  
**ARTISTS:** Various guests

**PROMOTION:** Orbit  
**AT:** The After Dark Club, Morley  
**NIGHT:** Saturday  
**FEE:** £8/£10  
**MUSIC:** Hard House/Techno  
**ARTISTS:** Various guests  
**PROMOTION:** Cream  
**AT:** Nation, Liverpool  
**NIGHT:** Saturday 9.30pm-2am  
**MUSIC:** House  
**ARTISTS:** Various guests

**PROMOTION:** Young Guns  
**AT:** Nation, Wolstenholme 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 & guests

**PROMOTION:** Loose  
**AT:** Club 051, Liverpool  
**NIGHT:** Saturday  
**FEE:** £3 before 10pm, £5 after (Girls free before 10.30pm)  
**MUSIC:** Hard House/Core  
**ARTIST:** Dave Graham, Rusty & guests

**PROMOTION:** Club Kinetic  
**AT:** The Leisure Bowl, Longton, Stoke-on-Trent  
**NIGHT:** Friday 8pm-2am  
**MUSIC:** Hardcore/House

**PROMOTION:** Naked Speedway  
**AT:** The Music Factory, Sheffield  
**NIGHT:** Friday beginning 20th May  
**FEE:** House House/Techno/Trance  
**MUSIC:** Andy Weatherall, Laurent Garnier, Rad Rice & others

**PROMOTION:** Bloated  
**AT:** Riverside, Melbourne Street, Newcastle upon Tyne  
**NIGHT:** Thursdays monthly  
**FEE:** £6  
**MUSIC:** Electro-punk

**PROMOTION:** Friggin in the Riggins  
**AT:** River Wear, Durham  
**NIGHT:** Saturdays monthly  
**FEE:** £8  
**MUSIC:** Deep House  
**ARTISTS:** Stewart Campbell + guests

**PROMOTION:** Eargasm  
**AT:** Basement, Newcastle University  
**NIGHT:** Friday  
**FEE:** £3  
**MUSIC:** House/Garage  
**ARTISTS:** Benedict Haslam + guests

**PROMOTION:** Angels  
**AT:** Curzon Street, Burnley  
**NIGHT:** Saturday  
**FEE:** £7 members, £8 guests  
**MUSIC:** Club Classics  
**ARTISTS:** Paul Taylor, Rick B + guests  
**ARTISTS:** Charlie Hall, Robert Fletcher & others

**PROMOTION:** Hard Times  
**AT:** Bel-Air Nightclub, Huddersfield  
**NIGHT:** Saturday 9.00pm-2am  
**FEE:** £6 members NUS, £8 guests  
**MUSIC:** House  
**ARTISTS:** To include: Tony Humphries, Pete Tong  
**INFO:** 09244 20139

**PROMOTION:** Feel  
**AT:** University of Central Lancashire  
**NIGHT:** June 4th (8.30-2pm)

**FEE:** £6/£5 NUS  
**MUSIC:** House  
**ARTISTS:** Angel, Gordon Kaye & residents  
**INFO:** 0772 258382

**PROMOTION:** Ark  
**AT:** University of Central Lancashire  
**NIGHT:** June 11th (8pm-2am)  
**FEE:** £10  
**MUSIC:** House  
**ARTISTS:** Graham Park & residents  
**INFO:** 0772 258382

**PROMOTION:** Special K  
**AT:** The State, Liverpool  
**NIGHT:** Monday (9am-2am)  
**FEE:** £1  
**MUSIC:** Happy/Hard House  
**ARTISTS:** Derek Kaye

**PROMOTION:** Club K  
**AT:** Park Lane, Shrewsbury  
**NIGHT:** Wednesday (9am-2am)  
**FEE:** Free before 10, £2, B4 11, £3 after  
**MUSIC:** Happy/Hard House  
**PROMOTION:** Club K  
**AT:** Mr Smiths, Warrington  
**NIGHT:** Thursday (9am-2am)  
**FEE:** £1 B4 10.30, £2 after  
**MUSIC:** House/Garage  
**ARTISTS:** Derek Kaye

**PROMOTION:** Inspiration  
**AT:** Club Buz, Carlisle Square, Newcastle  
**NIGHT:** Thursdays  
**MUSIC:** House/Balearic  
**ARTISTS:** Phil Gifford, Masters at Work & others

**PROMOTION:** Home Cookin'  
**AT:** Home, Manchester  
**NIGHT:** Thursday 16th June (10pm-3am)  
**FEE:** £3 members, £4 non-mem  
**MUSIC:** Phat!  
**ARTISTS:** First Priority & guests

**PROMOTION:** Union present Boo-Ya!  
**AT:** Riverside, Newcastle-Upon-Tyne  
**NIGHT:** May 30th (7.30pm-2am)  
**MUSIC:** Jungle/Breakbeat/Dub/Techno  
**ARTISTS:** SLP, B-Jam, NAT, SPEN  
**INFO:** 0915 140089/5282748

**PROMOTION:** Wild Life  
**AT:** The Zoo, Bradford  
**NIGHT:** Saturday  
**MUSIC:** House  
**ARTISTS:** Robert Owens & others

**PROMOTION:** Deja-Vu 2  
**AT:** Wigan Pier, Wigan  
**NIGHT:** Thursday 2nd June 9pm-2am  
**FEE:** £3 before 11pm, £5 after  
**MUSIC:** Dance, funk, Soul, electro  
**ARTISTS:** Greg Wilson + Jon Williams.  
**INFO:** 051-226 9932

**PROMOTION:** The Perfect Beat 2  
**AT:** 5th Avenue, Princess Street, Manchester  
**NIGHT:** Thursday 30th June  
**FEE:** £3 before 11.30pm/£4 after  
**MUSIC:** Dance, funk, soul, electro  
**ARTISTS:** Greg Wilson + Chad Jackson.  
**INFO:** 051-226 9932

**PROMOTION:** Shindig  
**AT:** Riverside, Melbourne St, Newcastle upon Tyne  
**NIGHT:** Saturday  
**FEE:** £4 before 10.30pm/NUS £5 after  
**MUSIC:** House  
**ARTISTS:** Phil Perry, Luv Dup, Digs and Whoosh, Simon Dunmore.  
**INFO:** 091-276 3027

**PROMOTION:** Back 2 Basics  
**AT:** The Music Factory, Leeds  
**NIGHT:** Saturday  
**FEE:** £6 members/£8 non-members  
**MUSIC:** House  
**ARTISTS:** Ralph Lawson, Huggi and guests.  
**INFO:** 0532 449474

**PROMOTION:** Luv Dup

**AT:** Home, Manchester  
**NIGHT:** Friday 10pm-4am  
**FEE:** £7/£6 NUS  
**MUSIC:** House  
**ARTISTS:** Luv Dup Twins + guests.  
**INFO:** 061-237 9460

**PROMOTION:** The World  
**AT:** Home, Manchester  
**NIGHT:** Saturday 10pm-3am  
**FEE:** £7 advance/£8 door  
**MUSIC:** Pumping House  
**ARTISTS:** Matt Ryan, Kath McDermott, Mike Muxham

**PROMOTION:** Energi House  
**AT:** Fourth Bank, Quayside, Newcastle upon Tyne  
**FEE:** £5  
**MUSIC:** Hardcore.  
**INFO:** 091-222 0396

**PROMOTION:** Angels on Tour  
**AT:** Tokyo Jo's Preston  
**NIGHT:** Monday 30th May 9pm-2am  
**FEE:** £9 + Booking fee  
**MUSIC:** House/Club Anthems  
**ARTISTS:** Dave Graham, Matt Bell + others

## SCOTLAND

**PROMOTION:** Ace of Clubs  
**AT:** High Street, Buckie, Scotland  
**NIGHT:** Friday/Saturday  
**MUSIC:** House  
**ARTISTS:** Harri, Tom Wilson & others  
**INFO:** 0542832919

**PROMOTION:** Club 69  
**AT:** 40 New Sneddon Street, Paisley  
**NIGHT:** Saturday 2nd July  
**MUSIC:** House  
**ARTISTS:** Andrew Weatherall & others  
**INFO:** 041 848 1674

**PROMOTION:** Rubadub Records 2nd Birthday  
**AT:** "A Secret Location"  
**NIGHT:** Sunday 3rd July  
**MUSIC:** House  
**ARTISTS:** Andrew Weatherall, Alex Knight, Paul Docherty  
**INFO:** 041 848 1674

**PROMOTION:** Shank  
**AT:** Secret Location just outside Aberdeen  
**NIGHT:** Saturday 28th May  
**FEE:** £15  
**MUSIC:** Hard House/Techno  
**ARTISTS:** Colin Faver, Steve Bicknell, Billy Nasty, Dave Angel, Lofty & others  
**INFO:** 0224 696470/0241 876514

**PROMOTION:** Cool Lemon  
**AT:** The Citrus Club, Edinburgh  
**NIGHT:** Friday  
**MUSIC:** House/Hard House

**PROMOTION:** The Sub Club  
**AT:** The Sub Club, Glasgow  
**NIGHT:** Saturday  
**MUSIC:** House  
**ARTISTS:** Harri, Oscar & others

**PROMOTION:** Pure  
**AT:** The Venue, Edinburgh  
**NIGHT:** Friday 19.30pm-3am  
**FEE:** £5/£7  
**MUSIC:** House  
**ARTISTS:** Twitch and Brainstorm & guests

**PROMOTION:** Factory  
**AT:** Expo, Kilmarnock  
**NIGHT:** Friday 11pm-2am  
**FEE:** £3/£2  
**MUSIC:** House/Garage/Soul  
**ARTISTS:** Bob Jeffries, Alistair Hood & others

**PROMOTION:** Burger Queen  
**AT:** The Vaults, Edinburgh  
**NIGHT:** Saturday 11pm-3am  
**FEE:** £5  
**MUSIC:** House





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3 rough jungle tunes by 'Renegade'

Plus Area 39, featured on the new Vision Label.

Also, on the 100% happy tip, the new Just Another Label,  
with Sunshine Productions.



All available through Stage One on 081-597 2291. Back catalogue also available.

**VISION PRODUCTIONS**

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OUTPUT & DOJ% OPTIC EYE% CENTURAS%  
ALIEN MUTATION% DEEP JOY%  
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T	E	C	H	S	E	X	
D	O	R	G	A	N	I	C
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nicky holloway  
nancy noise  
mark wilkinson

fabio paras  
rad rice  
john warren  
danny eke  
p.a. perks of living society

mistress deviant  
tasha killer pussies  
paul graham  
keith matthews

**SATURDAY  
JUNE 11TH  
1994**

biko  
daniele davoli  
dominic moir  
tom costelloe

marc auerbach  
fillippe  
lofty  
steve goddard  
p.a. ultra boogie

**SONIC LOVE**  
steve harvey  
paul kelly  
simeon  
marc french

**SATURDAY  
JUNE 18TH  
1994**

steve proctor  
pete heller  
luvdup  
danny hodge

dean thatcher  
nick james (strutt)  
craig walsh  
nick brown

jack 'n' daniels  
rob roar  
nick dare  
danielle & rochelle

**SATURDAY  
JUNE 25TH  
1994**

biko  
terry farley  
roy the roach  
steve harvey

D.O.P.  
scott james  
queen maxine  
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