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Sex, Love and Motion

Graham Gold

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Discorder
Track 6**



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CHEQUERS ROOM

POP ART ROOM

PURPLE ROOM

SATURDAY
JULY 9TH
1994

STEVE PROCTOR
MARTIN GRAY
SPENCER
BROUGHTON
DOM T

ORDE MEIKLE &
STUART MC MILLAN
(Slam)
TERRY MARKS
NEIL O'REILLY

TONY WILSON
PAUL CLARKE
SARAH CHAPMAN
PAUL GRAHAM

SATURDAY
JULY 16TH
1994

DANIELE DAVOLI
BIKO
NICKY HOLLOWAY
STEVE HARVEY

DEAN THATCHER
CRAIG WALSH
PAUL KELLY
DANNY EKE
D. R. BASE - LIVE

SCOTT &
DANNY MAC
DEAN LAMBERT
EDDIE JONES
JAMIE TOLLEY

SATURDAY
JULY 23RD
1994

DANNY RAMPLING
NANCY NOISE
ROY THE ROACH
ARRON

FABIO PARAS
QUEEN MAXINE
FILLIPPE
SIMON LAWRENCE

TOM COSTELLOE
SALLY DEE
ROB ROAR
MAURICE

CELEBRATION OF THE LAUNCH OF DJ POWER VOL.1 MIXED EXCLUSIVELY BY DANNY RAMPLING OUT ON ESCAPADE RECORDS ON 25TH JULY 94

SATURDAY
JULY 30TH
1994

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STEVE PROCTOR
TERRY FARLEY
STEVE HARVEY

CLIVE HENRY
SIMEON
MARC FRENCH
JAMIE CRUISEY

VON
JUNIOR PEREZ
JON MCINERNEY
SPIDER

UNITED KINGDOM, BUCKHOLD ROAD, WANDSWORTH, LONDON SW18
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12

Rachel Auburn
Handbag of delights

20

Jeremy Healy
Pop star DJ

24

Sex, Love & Motion
The global underground

28

Graham Gold
The Midas touch

30

Pete Tong
Don Corleone of dance

34

Crystal Waters
The gypsy woman's back

36

Havana
Scorchin'!

40

Nu Energy
Explored and explained

48

K-Klass
Absolutely live

58

Josh Wink
A real eye opener

FROM THE FLOOR

PUNTERS' PAGE

ON THE ROAD

GENERATOR CHARTS

FASHION - BOY MEETS GIRL

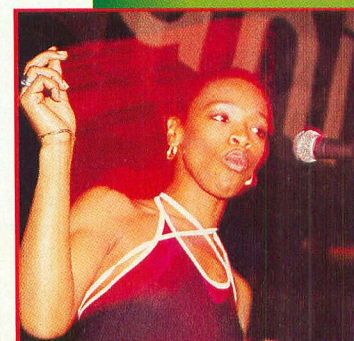
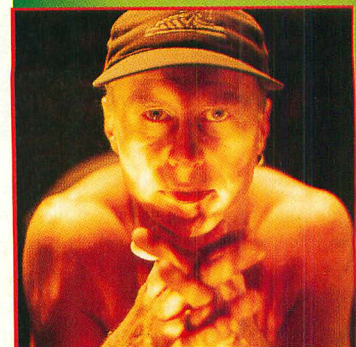
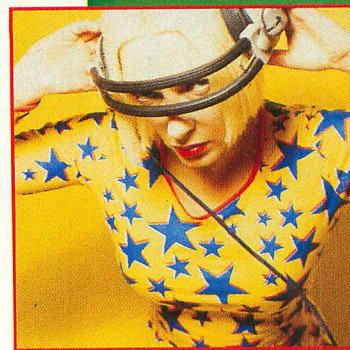
NORTH OF THE BORDER

CHOICE TUNES - THE ALBUMS

CHOICE TUNES - THE SINGLES

MEDIATOR

CLUB LISTINGS





'I Love the Summertime' is the debut single from Silver, the man with the golden lungs. Having already backed the likes of soul and funk superstars Curtis Mayfield, Chaka Khan and M-People, Silver feels the time is now right for him to grab the spotlight and the lime-light. Currently being PAd across the nation, hammered to death on Kiss FM and even Radio One, the song was originally penned last year, but came a bit too late for the Summer vibe it so perfectly conjures up. Also definitely worth checking out are the myriad remixes; the whole package is available from June 27th on the Tribal Sound and Vision Label. Plus, we hear an album is in the pipeline, which, in the words of the man "will be all about variety - ballads to make people cry, hard funk, soul, swing and dance." Catch Silver at the City FM Roadshow in Liverpool on June 19, Camden Palais on June 25th, and in Manchester at the Piccadilly FM Roadshow on July 3.

from the floor

Summer is finally here (sort of) and thanks to B&H Soundsearch, Limbo Records and yours truly, you can enjoy it stretched out on a beach to the soothing sounds of the Havana cassette on our shelves. As you've no doubt already found out, this absolutely free cassette features 'High and Dry', 'Smash', 'Discorder', and the previously unreleased 'Black 6' from the forthcoming Havana double pack. This is a first for Generator, which, if you've just woken us up for the first time, has defined itself over the past year as the only dance music publication to cover the whole scene. And if you think that's an over-the-top boast, consider this: Generator was reviewing dance music over a year before any other magazine, and was the first in to interview the likes of Andrew Weatherall, Sven Vath and Laurent Garnier. For all that it's worth we were even the first to get to see Pete Tong before they all went horribly Pete Tong! But enough, read on, and ponder our unofficial motto as coined by Mr C in the Christmas issue - 'People who don't dance are jaded bastards!'

Westbam's latest single, the formidable 'Celebration Generation' is one you'll want to check out. The general Generator consensus is that you should head straight for the Prankster Mix (by guess who?!) but then Westbam probably couldn't care less that we prefer the British retouch, as he's currently topping the charts back home anyway. From a lofty Berlin DJ box the teutonic techno king himself explained the idea behind the track: "to my mind every generation is a celebration generation. I think the hippie generation was about celebrating and so were the punks. I think this generation is most honest, though, because it has brought it to the point that all youth movements are about celebrating and partying." But is such hedonism an end in itself or a means to forget? Not a question the self-styled philosopher DJ has apparently asked himself...

B&H Soundsearch

Looking for that big break? Gaggling for the recording success that will mean a final farewell to dead end part time jobs and a hassling bank manager who doesn't know the difference between a white stiletto and a white label? Look no further! B&H Soundsearch is a major new nationwide search to find undiscovered solo vocal talent.

To kick off Soundsearch the B&H talent scouts are inviting would-be stars (hopefuls of both sexes over the age of 18) to send off a cassette of their best efforts, as the first stage in what will be a nine month search for the UK's most smokin' unsigned vocalist. Entries can be original compositions or cover versions, by the way.



Shortlisted entrants will be invited to attend auditions in August, followed by appearances at ten regional heats being held in clubs throughout the country during September. The winner will be chosen at a Grand Final in November where the B&H Soundsearch title means a cash prize of £1000 and an exclusive introduction to a major record label who will professionally produce and engineer a demo tape in one of the country's top studios. See the outside back cover of this month's Generator for more info, and the best of luck!

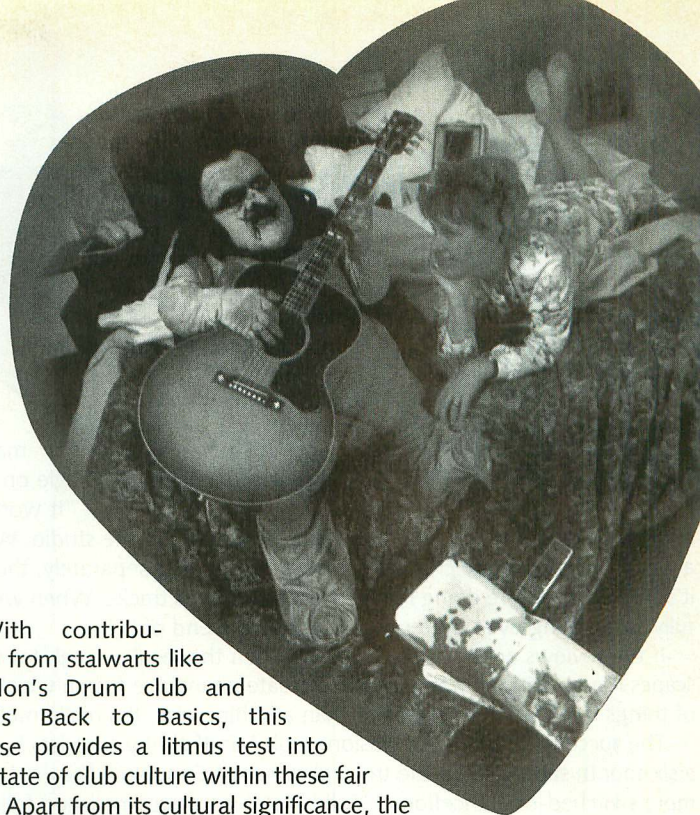


Beat your drum!

So what's so special about weekends? They only start on a Friday night and are over usually by a Sunday afternoon. Yet there are some people, 'weekenders', who swear by them. For them the mere weekend is transformed into a pagan ritual which recognises pleasure as a principle. But then weekends have always had that element where they seem to be a culture unto themselves.

So what's a better way to celebrate them than with The Drum Album. For all those who 'don't like Mondays', The Drum Album is a collection of tracks from the most seminal clubs across the country. It's a club album that redefines the definitive club album. As clubs tend to identify themselves by the type of music which reverberate within their confines, The Drum Album gives a taster of what's going on nationally. As most of us suffer from regionalism (or you could call it laziness) which prevents us from venturing beyond the comforts of our city, this album is a real club crawl from North to South, east to West.

Transverging the great House/Garage/Techno barriers, you're taken on a trip which takes a pitstop at Derby's Progress, where hips shimmy along to House vibes, and are given an insight into the camp goings-on at the lipstick-smeared Vague in Leeds. How many of you are familiar with the Trance stomp shaking within Slam club or are aware that Balearic is rendez-vousing with trash at Luvdup?



With contributions from stalwarts like London's Drum club and Leeds' Back to Basics, this release provides a litmus test into the state of club culture within these fair isles. Apart from its cultural significance, the album's main function is to meet the demands of those desperate for a hedonistic fix. The Drum Album is about perpetual partying. This is where the weekend starts. **V. V.**

LOGIC
L O G I C

To grab yourself a long sleeved Logic T-shirt as well as the Logic Trance 2 LP on CD or vinyl (the album includes classics by the likes of Cosmic Baby, Jam & Spoon, Microbots and Ramin), just tell us Cosmic Baby's birthplace.

Freebies

This month, for some reason, it's exclusively German competition time. To win yourself a copy of the superlative 'Mission Into Drums' LP (Eye Q) as well as number 3 in the Harthouse compilation LP series, 'Axis of Vision', on your choice of CD or vinyl, just send us the names of the previous two compilations from Harthouse. Answers on a card to the usual address, and 'number1' and 'number2' won't do!

HARTHOLISE

Pumpin' girls!



If you want to slap on lipstick and dance around your handbag whilst tottering on 6 inch stiletto heels, head down to Pumping Curls at Turnmills before Trade on a Saturday night, as this is a club where anything goes.

There's one thing to get straight. This isn't a dyke club catering for tattoos, leathers and butch attitudes. Promoter and resident DJ Maxine, (the other being Vikki Red) is keen to stress that, "the emphasis is on women. Saying it's a club for 'women with gay men as guests' rather than a 'mixed/gay club' means we get a good 60:40 mix."

Maxine resorted to this policy because she knew that many women felt uncomfortable and intimidated in many gay clubs which tend to be saturated in sweat and

testosterone. Pumping Curls was, therefore, conceived as an attempt to provide a relaxed uninhibited atmosphere for women. In no way did it set out to be segregationist. But don't expect the music to be twee and poppy just because it is a women's club. Pumping Curls may not be as hard as its older sister FF, but you do get what Maxine calls, "house bordering on trance - Euro really."

"Even though we do touch garage, we tend to play the harder house stuff like Stickmen. We're not going to play things like Juliet Roberts as there are plenty of mixed/gay clubs that play that. We thought we'd offer something different."

So for an alternative, hassle free night, Pumping Curls is definitely worth a visit - especially with female talents like Nancy Noise and Mrs Wood to look forward to. Sending shockwaves around London's clubland that 'wimmin can DJ', the warning from Blu Peter is that, "it's totally inspiring." If that doesn't convince you to go, nothing will.



Mindfield

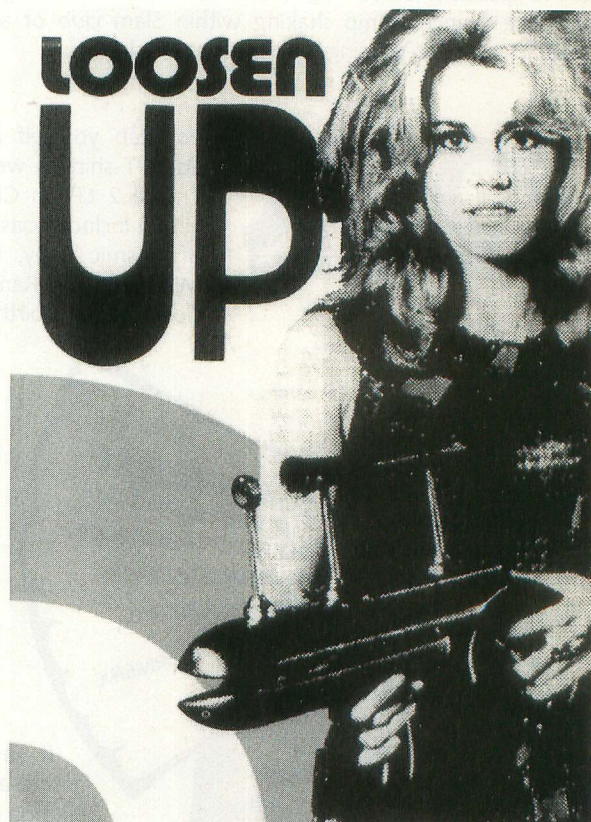
Around eighteen months ago, Pagan DJs Mark and Chrisbo were taking over various locations throughout London to put on the kind of parties which gave the dance underground its very special reputation. Blending serious technoid grooves with an upfront atmosphere, the team quickly gained themselves a name amongst those in the know. But it was a chance meeting with John Ford and Simon Carman which led to the formation of Mindfield and the release of last year's essential 'Life Is An Illusion' single on Phantasm.

"It worked out really well" explains Simon. "Mark and Chrisbo were playing out quite a lot, whereas John and I were doing a lot of work in the studio. When we all got together, we had the chance to use our different perspectives in a way which was quite creative." Laying down ideas separately, the Mindfield crew quickly adapted a unique approach to the recording. "In a way, it's almost like we're doing remixes of each other's tracks. When we get together, we take the best elements of all the different versions and, hopefully, something even better comes out at the end of it."

If the reviews are anything to go by, then the results speak for themselves. Mindfield explore the psychedelic end of techno. Trip-laden soundscapes merge with pumping beats to create an intense fusion which is as much a part of the imagination as it is of the dancefloor. "I think that side of things interests us much more than anything else. It's really musical but, at the same time, it's quite hard."

The success of 'Life Is An Illusion' took Mindfield by surprise. So much so that, by the time it was released, Mark and Chrisbo had embarked on a six-month sabbatical to the tropical climes of Goa. Now they're back and Mindfield have a new e.p. out which is currently ripping up the nation's more switched-on dancefloors. 'Solid State' is an accomplished follow-up. Ranging from the muscular electronica of the title track to the haunting dreaminess of the final cut, 'Earthed', it's an out-on-the-edge take on modern dance aesthetics which Mindfield debuted, to much acclaim, at their recent Megatripolis show.

"'Solid State' is basically an extension of what we were trying to do on 'Life Is An Illusion'" says Simon. Along with the sparkling acid-trance of brand new tracks such as 'Crash 13', the bass-heavy thump of the recently-completed 'Innovation' and the new e.p.'s breathtaking 'Afterglow', Mindfield are amassing a collection of tunes which bodes well for the much-vaunted New Wave of British Techno. Linear, crystal-clear and diamond-sharp, they create the perfect shapes to accompany dance music's alternative reality.



One club which returned to the capital with a bang last month was the sorely-missed Loosen Up. After a series of venue problems which saw the club move from its original home at Sub-Station to the exotically-named Cinecitta Discoteca (which promptly turned into a strip-joint!) and then Prohibition, where the club's long and successful run was finally halted by an inexplicable management decision, the Loosen Up team had a few months off. They relaunched recently at Bar Rumba, next door to The Trocadero in Shaftesbury Avenue, when regulars Nick Hook and Terry Marks were joined by Sasha for a night of mayhem. With previous Loosen Up guests including the likes of Marc Auerbach, Billy Nasty, Orde Meikle and Paul Daley, you can be sure that this once a month club will continue to be full of surprises. The team will be back at Bar Rumba on July 23rd with Jon Digweed, but there will be a one-off opportunity to catch the Loosen Up vibe before then, when Coventry cousins Parks & Wilson join up for a warehouse get-together at a secret location in Islington. Watch this space!

**IT'LL LAST
LONGER
THAN MOST OF
THE BANDS
ON THIS PAGE**



BRITAIN'S BIGGEST BOTTLED BEER



Sub Club

It's almost eleven and already the queue in Glasgow's Jamaica Street is stretching around the corner. Armed with a full-on party attitude and enough smiles to float a battleship, Britain's friendliest crowd are getting ready to embark on their usual Saturday night adventure in sound. For those in the know, The Sub Club is the place to be of a weekend, drenched in atmosphere and soundtracked by an essential blend of deep grooves. It's typical of Glasgow, a city which knows how to enjoy itself like no other, that the jewel in its clubland crown should be a place like this.

Downstairs in the club, people are talking, catching up on the news, introducing friends, getting to know the new faces. The grooves are laid-back low, the lights are subdued. Across at the DJ booth, Harri is getting his records ready. Domenic is doing the warm-up set, intricate patterns of sound ebb and flow round the room. It's the calm before the storm. Before long, the music starts to wind up, sparse beats metamorphose into taut rhythms, the bottom-end is pinned-down with deep, dubby-style bass. Within an hour, the whole club is dancing, seduced by the hypnotic abandon of the grooves - and it's pumping!

This is the place where Djax meets Strictly Rhythm. A choice blend of up-front cuts sewn together into one dream-laden, everlasting groove. Whoops and yells punctuate the complex rhythms, the lights are flashing frenziedly and everyone is smiling. It's amazing. There are some who claim it's a religious experience. Harri looks on approvingly, stops to share a joke, laughs delightedly and gets ready to deliver another heart-stoppingly brilliant set. It's Saturday night again, and The Sub is rocking, a swirling miasma of sound and light.

The Sub's Saturday night is the stuff of legend. For the best part of a decade, it has dominated Glasgow's night-time landscape. With good reason. From the early classicism of Chicago House to the urban soundscapes of Detroit Techno, The Sub has always been at the cutting edge of the very best in dance music. A day-glo slide through non-stop essential grooves. But what makes it different, sets it apart from just another trip to the front-end of the global dance scene, is its unique combination of world-class DJs and a crowd which knows how to enjoy itself in no uncertain terms.

As Harri winds things up to fever-pitch, the rare sight of club-owner Tony MacCrimmon on the dancefloor is greeted by enthusiastic cheers from those nearby. "I just love coming to my work!" he shouts. An unbelievable sense of community pervades the whole club. As the house lights gently filter up, after the echoes of the final record die away, it's hard to make out exactly who's getting the standing ovation - the DJs or the crowd themselves? People confer excitedly with Harri, noting down the names of tracks, shaking his hand, sometimes just grinning and holding their thumbs aloft in an approving salute. The most commonly heard expression at this point in the proceedings is "what a night!". This is just the way it is, every week, at The Sub Club.

Once it's all over, Harri considers thoughtfully, trying to pinpoint the reasons behind The Sub's unique success. The Godfather of the Glasgow DJ circuit, he's been playing at the club, on and off, for nearly six years. A few months ago, the future looked uncertain when long-time compadres Stuart McMillan and Orde Meikle left the club for pastures new. Many predicted the end of an era. Instead The Sub has undergone something of a renaissance, firmly and authoritatively staking a fresh claim on its long-term status as the best club in Britain.

"What's special about The Sub Club," he explains, "is that we've got a totally up-for-it crowd who are into the music. They're music-lovers, with open enough minds to appreciate and enjoy hearing the kind of tunes that we play. They know how to enjoy themselves. It really is as simple as that. We just build the grooves but it's the crowd who create the magic!"

And that's the way it is at The Sub Club. There's no posing, no angle. Just good times. Make sure you don't miss out!

T.B.



Ronni Simon



"I remember the first time I performed, it was a talent show, I was in my teens and it was such a frightening experience. I

completely lost my voice and had to apologize to the people - not that they were listening to me anyway! I crawled off stage and this lady came up to me and said, 'you were doing great but don't be so nervous - go up there and do it again.' After she had a word with the band members I went up and did the song again. I completed it, a little less nervous - following that you couldn't get me away from competitions. "Network/Six6 recording artist Ronni Simon, after that initially bumpy start, is off and running. His debut single for the Brummie label with the Princely title 'B Good 2 Me', has just dropped after club success thanks to remixes by Joey Negro, Komix and Lovestation.

In fact it's the Lovestation team of Vicki Aspinall and Dave Morgan who are responsible for the single and forthcoming album, 'Take You There'. A disciple of the funk and native of the Caribbean island of Montserrat, Ronni Simon's first musical involvement was with dance outfit Push. "I was with them for the best part of a year and we recorded one single. But I can't remember the name of it now, not that I'd want to! There was a lot of conflict between the band members - the usual trivial thing that happens when you get several grown men together who all have different ideas of what sound they want to go for. It just wasn't going to work out."

An introduction by a mutual friend to the Lovestation duo and Fresh Record team landed Ronni the gig as one of their first signing to the west London dance indie. The album was actually recorded close to two years ago, but was put on hold to allow both the label and the young singer to mature and grow. Step in Network supremo Neil Rushton, a deal was struck and Simon was transferred without the issue of even a single release. His first assignment landed the gig as featured guest vocalist on Inner City's club hit and reworking of 'Back Together Again' ... and the rest, as they say, is history. Lookout for 'Take You There' at the tail end of summer, in between which 'Forget U Not' and the title track should be scheduled for single release.

L.D.

puntern' page

Dear Generator,

First of all I'd like to say how well you cover the hard house and techno scene up and down the country - it makes a pleasant change to read articles by people who actually know what they are talking about. However, how about covering some of the uplifting house and garage scene down in the South? I'm sick of seeing all the time the sort of coverage that certain northern clubs get, albeit mostly in other magazines. What makes them so very special when on a good night hardly any of them get more than about 500 people? Plus, as a letter in your last issue highlighted (re. Birmingham's Miss Monneypenny's) snobbery is obviously rife. The only reason for this is that in these poxy towns up North there is no choice, and people have to travel for ages to get to even a half decent club. When there's no competition these pony promoters can get away with murder. I wonder how long half of them would last in London? Probably no more than a couple of weeks.

Yours, A London Clubber, SW6.

Dear Generator,

Is jungalism the future? I very much doubt so. But why does everyone in Britain seem to think it is? All right, the Warlock has been reviewing jungle dubplates in Generator since the magazine started over a year ago (a very happy birthday by the way!) but lately things have started to get out of hand - even you gave three pages to Kenny Ken in the last issue. Those are pages that would have been better filled with an examination of the European techno scene. But I think that that's exactly the

problem. The British media is obsessed with jungle because it is British, regardless of the fact that it is a complete load of speeded up breakbeat bolox. If jungle was, say, French, do you think the media would give a shit about it? Of course not. They'd be laughing it all the way back to the Champs Elysées. So get a bit of perspective, lads, and write about what's good rather than what's flavour of the month.

Yours, Daniel Winterton, Eastbourne.

Dear Generator,

Congratulations on your informative 'Exit E?' piece of last month. I must say I agree with both the tone and the information in the article. Taking a biscuit these days has nothing to do with MDMA. It means either completely wasting your money on talcum powder and aspirin or getting a load of MDA and rat poison in your system and waking up in intensive care. Round this way, we've had a few scares and most of the people are definitely giving the pills a wide berth. The only problem is that they are replacing them with other substances which are probably going to do more damage in the long run. Charlie is the man to avoid on this front, but he's slowly becoming a lot of people's friend - I even know one nutter who takes it to go shopping! I suppose at least with an 'E' in the old days they were for clubs or raves, not for the rest of your life as well. Imagine asking for half a pint of milk down your corner shop when you were rushing your tits off on a wicked dove. Impossible. See what I mean?

Yours, Mark Reynolds, New Cross.

Dear Generator,

Summer is here and that means one thing. No, not singing birds, blue skies and topless sunbathers - but rave organisers who see this as the season to rip off as many punters as possible with inflated promises of 'dance music Glastonburys' and 'three day events featuring all the top names'. This year it was Obsession, last year it was Sunrise. Even the last Universes were a rip-off, as was the crappy Fantazia do of a while back. Why don't these money grabbing wankers just give it a rest? Have you noticed that none of them are willing to put on an outdoor event for, say, a thousand people with a line up of several good DJs and a couple of PAs. No, their events have to be as big as their inflated egos and bank balances that are swelled by tax evasion. Big is best, and sod the quality of the do. These are the very people who are killing the outdoor event through their own selfishness - the whole thing has gone so far that any large event is viewed as a rip off waiting to happen. Which is why dance music will never have its own Glastonbury.

Yours, Steve, Birmingham.

Dear Generator,

I now understand why the student readers (and editors) of those bibles of pretentiousness the NME and Melody Maker insist on calling their brand of sad electronic music 'dance music'. Have you ever seen students dancing? It is one of the saddest things I have ever seen in my life.

Yours, Sarah W., Leeds.

Dear Generator,

I really must congratulate you on the number of stunning birds that have been appearing in Generator over the last few months. What a difficult time your photographers must have! Going to clubs free, blagging lagers, and sticking their lenses up baby doll dresses. How do I join?

Yours, Pete, Southampton.

Well, Pete, we asked ace lensman Brian Sweeney (who specialises exactly in the field you refer to, as well as working on the side for that eminent journal the Sunday Sport) and he informs us it takes years of dedication and practice. Moreover, we should like to point out that our pictures of strapping males are equally well received. So much so that we had a number of telephone calls from the Warrington area requesting the personal details of one of our models from a recent fashion shoot. Are there no real men in Warrington?

**Send your letters to:
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4-8 Peartree Street
London EC1V 3SB**

THE TIME HAS COME

THE SOPHISTICATED DANCE PARTY FOR THE SOPHISTICATED CLUBBER...

After



Eight

E X C L U S I V E

Friday 15th July 1994 8pm till Late

At The Winter Gardens Ballroom Kingsway, Cleethorpes
(Opposite Leisure Centre)

Rare Appearance

Lenny Fontana
(*Sound Factory NY*)

Club Corner

Nic Detroite
(*USA*)

The Ladies Choice

Robert Owens
(*Sound Factory NY*)

Music Factory

Andrúe
(*UK*)

SPECIAL LIVE PA

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Does it get any better than this? SL&M's all nighter. Pic: Phill Pepper



London Leisure Loungers.

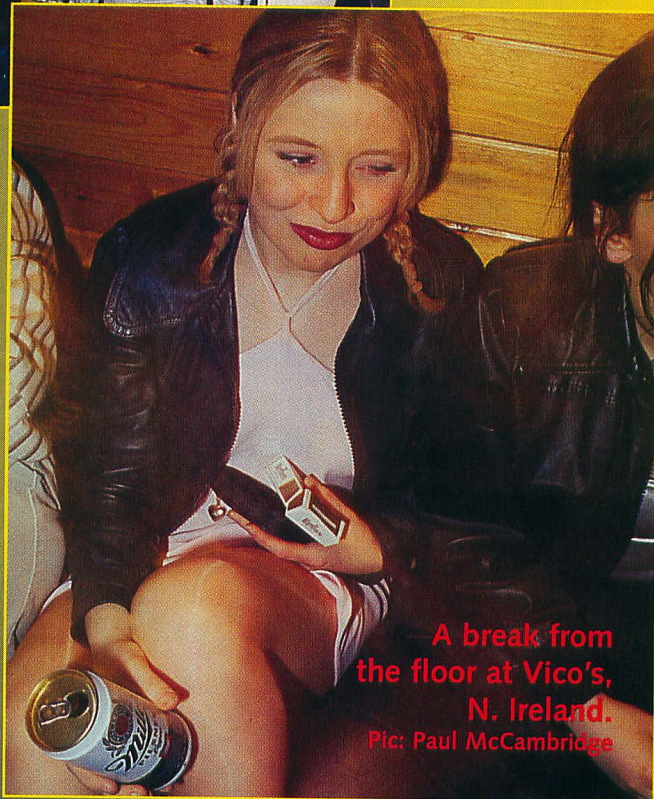
Pic: Daniel Newman



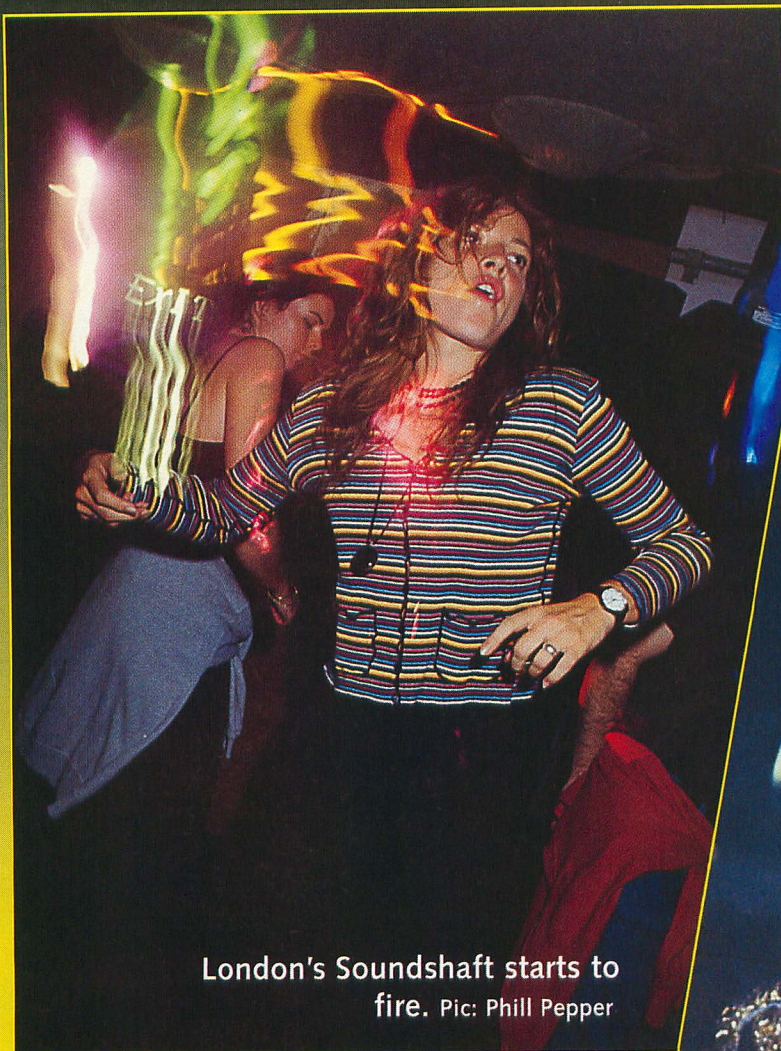
Got to do da do at SL&M.
Pic: Phill Pepper



Whipping up a frenzy at London's superlative Club Fantastic. Pic: Pogo



A break from the floor at Vico's, N. Ireland.
Pic: Paul McCambridge



London's Soundshaft starts to
fire. Pic: Phill Pepper

Sweltering at the
Sub, Glasgow.
Pic: Brian Sweeney



Campin' and kitschin' it up at the
Paradise Factory, Manchester.
Pic: Simon King.



on the
road



Rachel Auburn

On drugs, clubs,
the crowd and her
handbag of delights...

Where's my fags?", says Rachel Auburn, as she totters around the large unkempt Magnetic North headquarters on pencil-thin high heels, looking for a misplaced pack of Consulates.

Snouts retrieved, she trots over to a paper strewn sofa, sits down and sparks up. Rachel Auburn is the peroxide thatched queen of handbag house. Her career began in boho squalor and fashion design and has since progressed to DJing and club running, playing at Heaven and guesting regularly at Vague (Leeds) and The Ministry. She's run Bar Industria, Kinky Gerlinky and has done Sex at the Café De Paris. Her main project at the moment, though, is promoting 'Freska', a compilation of the finest and fruitiest moments in current pop-house as chosen by, you guessed it, Rachel Auburn.

It's unashamedly fun and distinctly unsnobby, which is, in essence, the Auburn persona. Not to say that she's prone to frivolity, just that she's extremely unpretentious. DJing isn't so much a way of life as it is an excuse for a "bloody good laugh." Delusions of grandeur are thrown strictly in the bin marked BORING.

"I like a quick turnover of records, like fashion. Here today, gone tomorrow! Y'know they're all just pieces of plastic, totally throw-away. Which is healthy. I mean, look at Artificial Intelligence. It's a load of bloody bollox isn't it? Music is fucking entertainment, just fucking music. I can't stand those boys who analyse it. Why intellectualise it? Music should have an immediate emotional impact on the body, it's not the kind of thing where you should sit and think... 'Oh!' (she impersonates a brow beating bedroom techno head on the verge of 'understanding'), I mean for God's sake!"

She's exactly right of course. Dance music's got incredibly pofaced what with artists like Cosmic Baby embracing 'high-art' (check his collaboration with a Berlin based ballet troupe and weep with embarrassment at the overbearing pomposity) and Warp intellectualising techno; so a bit of mega-escapist, slightly cheesy, hyper-synthetic, happy handbag house is essential. Though, more often than not, it's subject to ridicule; snobs and purists loathe it with a passion. Justin Robertson has even gone on record saying that 'Dooop' is the lowest common denominator in dance music and that DJs who play it deserve to be horse-whipped. Evidence, perhaps, of musical fascism from Herr Robertson, the supposedly eclectic DJ?

"It's not meant to be serious, it's POP MUSIC! Life's too fucking serious", says Rachel, getting all serious.

"I can remember buying Dooop in early December, when it was still underground. I played it at Vague, in Leeds, and they really, really loved it. The gay scene went mad for it. Then when it went to number one I remember reading somewhere that all these people like Sure Is Pure and The Pet Shop Boys were slagging it off. Why was it so controversial? I guess it's because people are so bloody boring!"

Boredom, whilst we're on the subject, is as far removed from the career of Rachel Auburn as is Justin Robertson and his horse-whip.

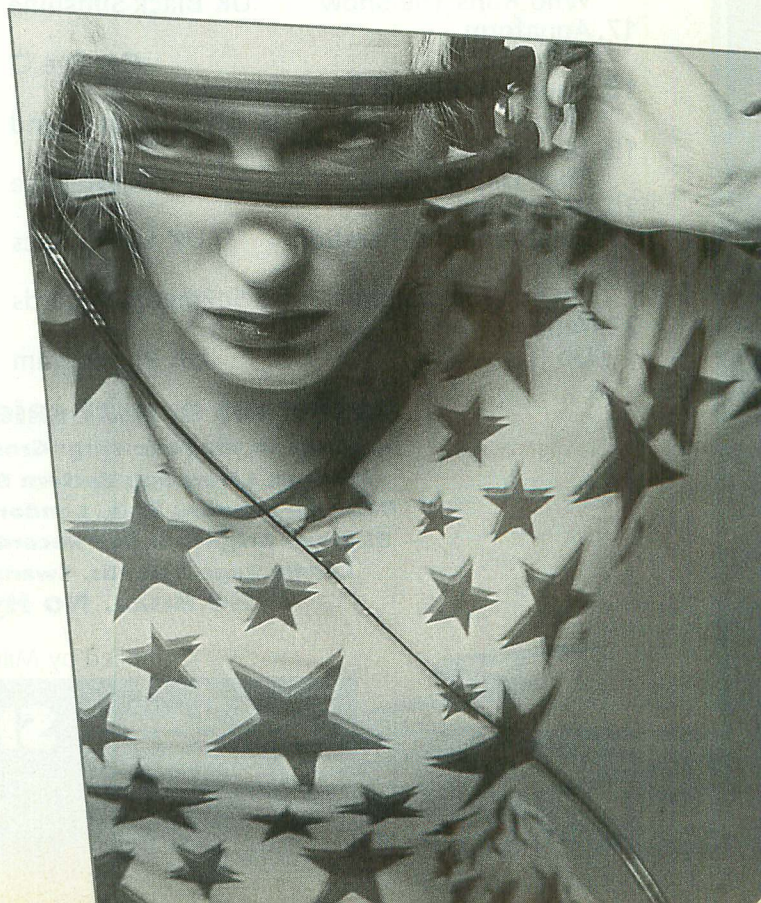
Her CV is a hotch-potch of rags, kids, drugs and clubs, and projects have come and gone either by fluke or by freak. Her entry into DJing came about as a simple favour to a friend.

"I started DJing when a friend (performance artist Leigh Bowery) asked me to DJ at a party. At that time, 82/83, I was doing fashion design and I used to think of DJing as being a career on a level with professions like hairdressing, or managing a shoe shop. I'd be really embarrassed to say I was a DJ. I thought it was an awful career."

"Anyway, I started DJing as a hobby, and to tell you the truth", she laughs, "I only started DJing as a way of getting-off with men. There'd be all these cute boys hanging around, and I'd be standing behind the decks and I'd have my pick 'n choose over who I'd go home with. At the time I didn't have two decks, I didn't know what mixing was and I just bought records because I liked them. Shortly after that I got into hip-hop, played at Delirium, which at the time was a big hip-hop/garage crossover club. Then I stopped it all. Took loads of drugs, had a baby, went off the clothes idea and started running clubs and DJing full-time. And here I am."

But where next? Well, the Auburn gospel dictates that it just depends on the "drugs, the clubs, the crowd and the music". Which could lead her anywhere. In the meantime she plans to get in the studio and start recording (some mixes for Bush are planned) and a second compilation, à la Freska, is on the cards. Now, where's my handbag?

Freska is out now on React Music.



generator

No. 1 ► Mrs Wood

The Awakening, UK React

- | | | | |
|-------------------------------------------|----------------------|------------------------------------------|--------------------|
| 2. Two Thirds
I Want The World Remixes | UK Sony | 23. Boomshanka
Take My Love | UK Mother |
| 3. RMS
Energy Pump | UK Choci's Chewns | 24. Mind Becomes Drum
Equatorial Dawn | UK Full Circle |
| 4. Keith Fielder
Spellbound | UK SL&M | 25. Anticappella
Move Your Body | Ital Media |
| 5. San Siro
One Love One Vision | UK SL&M | 26. Viven Lee
Music Is So Wonderful | UK Slip 'n' Slide |
| 6. Home Truths
Pianola | UK Solid Pleasure | 27. Underworld
Dark And Long | UK Junior Boys Own |
| 7. Parti Jam
Keep Your Luv | UK Kartoonz | 28. Fubar
Spin You Round | UK Skunk |
| 8. Xpress 2
Rock 2 House | UK Junior Boys Own | 29. Lionrock
Trip Wire | UK Deconstruction |
| 9. Cookie
Choose Me | UK 2 | 30. Dee Lite
Bring Me Your Love | UK Elektra |
| 10. Moby
Hymn | UK Mute | 31. Phuture
Mental Breakdown | US Strictly Rhythm |
| 11. Supernature
There For U | UK 3 Beat | 32. Cocker & Lazonby
Atilah | UK SL&M |
| 12. The Daou
Surrender Yourself | UK Tribal | 33. Hard Heads
New York Express | US Strictly Rhythm |
| 13. 69
Jam The Box | Bel R&S | 34. D Mob
One Day | UK Ffrr |
| 14. The Goodmen
Damn Women | Dutch Fresh Fruit | 35. Firebird
Away | US Rugged Text |
| 15. House of Virginism
Reachin' | UK Ffrr | 36. Lonnie Clark
U (J Vicious Remix) | US Sorted |
| 16. The Question
Who Runs The Show | UK Black Sunshine | 37. Sourmash
Sourmash Part Two | UK Prolekult |
| 17. Aquaform
El Sueno | Ger Eye Q | 38. 108 Grand
Love U All Over | UK Om |
| 18. Paperclip People
Throw | UK Ministry of Sound | 39. Kristine W
Feel What You Want | UK Champion |
| 19. Tall Paul
Rock Da House | UK Effective | 40. Vibe Academy
Shake It Up | US Tumblin |
| 20. Westbam
Celebration Generation | UK Urban Recs | | |
| 21. Factory Kids
I'm Simeon Dammit | US Sexmania Records | | |
| 22. Yello
Do It | UK Phonogram | | |

Based on actual sales not industry hype!

Thanks to the following: Groover Records, Liverpool; 3 Beat Records, Liverpool; Eastern Bloc, Manchester; Troublesome Records, London; Trax, London; Record Village, London; Inner Rhythm, Brighton; Red Records, Dublin; The Listening Booth, Leeds; Rage Records, Swansea; Central Records, Belfast.

No Buzz, No Hype, No Bullshit

Compiled by Miles "Poppers" Beal

Record Shop Chart

No. 1 ► Volcano Move To Love Deconstruction

- | | | |
|------------------------------|------------------------------|-------------------|
| 2. Hedboys | Boys N Girls | Seka |
| 3. Bottom Dollar | You Can't Turn Around | Olympic |
| 4. Shara Nelson | Down That Road (Morales Mix) | Chrysalis |
| 5. Johnny Vicious v M.F.S.B. | T.S.O.P. | Network |
| 6. 808 State | Bombadin | ZTT |
| 7. BBR Streetgang | Montanna Nights | White |
| 8. Pizzaman | Trippin On Sunshine | Loaded |
| 9. Jodeci | You Got It | MCA |
| 10. Carleen Anderson | Time Spirit | Circa |
| 11. X-Press 2 | Rock 2 House | Jnr Boys Own |
| 12. 2nd Avenue | Project EP | US! |
| 13. Semper | Forever Remix Vol 1 | Dutch Clubstitute |
| 14. Renna Physical Vol II | Feel | Italian Downtown |

No. 1 ► Non-Stop Da Doggs Dubplate

- | | | |
|-------------------------|-----------------------|--------------------|
| 2. Carrie | Innarhythm | Tone Def |
| 3. Worries in The Dance | Stretch | X Project |
| 4. Nice Tune | Dem 2 Ruff | Prime Time Wax |
| 5. Deadly Deepsubs | Dillinja | Deadly Vinyl |
| 6. Dangerous | DJ Ron | Dubplate |
| 7. Digable Bass Rmx | DJ Rap | Proper Talent |
| 8. Low Key Movements | L Double & Moz Vation | Reinforced |
| 9. Ground Hog Day | White | Luck Spin Xclusive |
| 10. Seductive Orgasm | Plasmic Lite Vol 1 | Brain Records |
| 11. Hard Disc 5 | White | |
| 12. The Greatest Thing | Skanna | Skanna Records |
| 13. Spiritual Awa Rmx | DJ Rap | Proper Talent |
| 14. Time 2 Move | Da King of the Jungle | Sub Base |
| 15. Code Blue Remix | Slipmaster J | Luck Spin Xclusive |

Andy Carroll
Cream, Liverpool + various

Darren Jay
AWOL/Thunder & Joy 071-609 3033

Colin Buchanan
Eat not Sold

Judge Jules
KISS FM, various

No. 1 ► E2C-Z Transphunk EP Motor Bass

- | | | |
|--------------------------------|------------------------|------------------|
| 2. Planetary Assault Systems | Planetary Funk Vol. 3 | Peacefrog |
| 3. Dimitri S. | Filter Slide | Dance Drugstore |
| 4. Jeff Mills | Cycle 30 | Axis |
| 5. Brother from Another Planet | Planet Earth | Seventh City |
| 6. Vauvenage | Stereo Flange | Top secret |
| 7. Morph | Our Future | Syngwave |
| 8. Esser'ay | Forces | KMS |
| 9. Re-Laux | Future Flight | Kanzleramt |
| 10. Dust Brothers | My Mercury Mouth | Jnr. Boys Own |
| 11. Ian Pooley + Alec Empire | Pulse Code EP | Mille Plateaux 3 |
| 12. Edge of Motion | Memories of the Future | New Electronica |
| 13. Essa 3 | Found | Zoe Magik |
| 14. Mouse on Mars | Froschroom | Too Pure |
| 15. Teknotika | Tiger Trance | Submerge |

No. 1 ► Ideal Hot Cleveland City

- | | | |
|---------------------|------------------------|---------------------------------|
| 2. DJ Duke | Turn It Up | FFrr |
| 3. Phoney Fables | Spring Is In The Air | Clubstitute |
| 4. Gigi Di Agostino | Creative Nature Vol 1 | Subway & Daniele Gas |
| 5. Donna God | Bootleg | White |
| 6. Hed Boys | Girls And Boys | Deconstruction |
| 7. Ice MC | Think About The Way | WEA |
| 8. Helicopter | On Ya Way | Tic Tac Tac |
| 9. Green Velvet | Velvet Tracks | Cajual |
| 10. Dire House | | White |
| 11. The Project | Bring It Back To Love | Fruit Tree (featuring Gerideau) |
| 12. 4th Measure Men | For You | Yeo |
| 13. Pizzaman | Tripping On Sunshine | Loaded |
| 14. Sourmash | Kult (Hardfloor Remix) | Prokelkult |
| 15. The Shaker | Just Lick It | Bug |

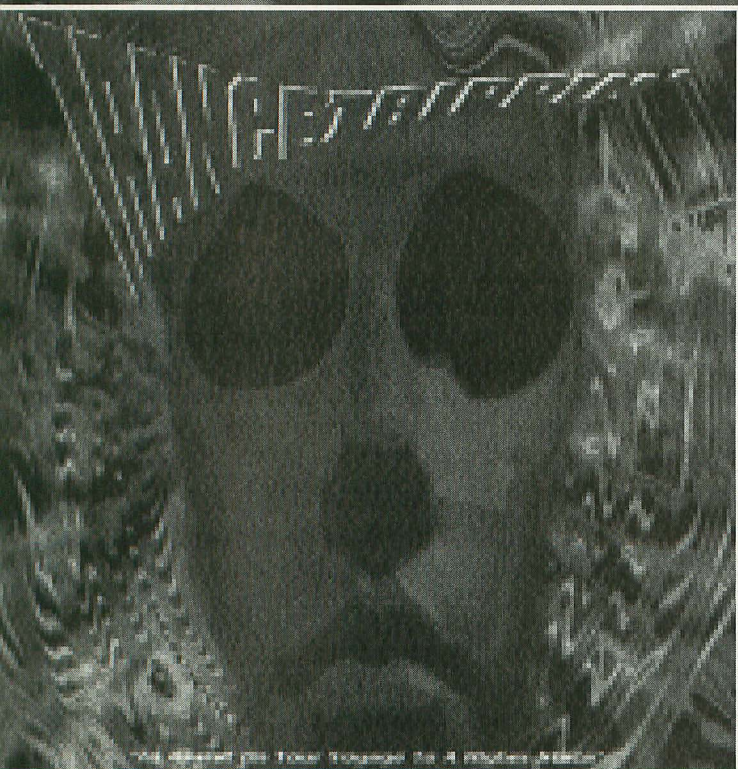
DJ Charts

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Let The Drummer Go - Groove Gangster
Gangster Lean - N.W.1
Skanka - Hardware
Scottie(Remix) - Sub Nation
Stay Calm - Pulse
Ominous Clouds - Interception
Fallen Angels - Wax Doctor
Champion Sound - The Alliance
Breakin Free - Slipmatt
Nesse (Remix) - DJ Mayhem



TRANCE TRIPPIN'

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Kollo - Pan Pacific
Bandos - Villivaru
Shadow - Nyali
Argentine Dawn - Mullos
Insatiable - Emtorino
Mission To Love - Coyaba Tribe
3 Walls Two Ceilings - Delirious Pink Dog
Topkapi - Canabisis
5am In Barringo - Mashed
Satyagrahi - Meallo
*Argentine Dawn (Dub) - Mullos
*Sanction (Dub) - Emtorino

*2 bonus tracks on CD and Cassette

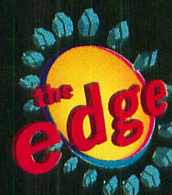
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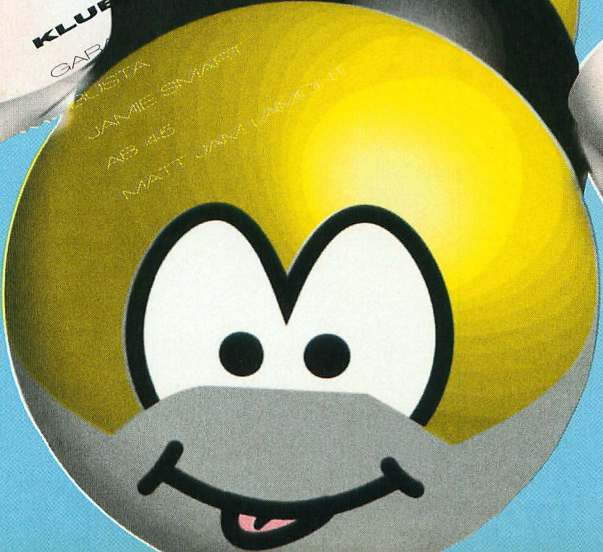
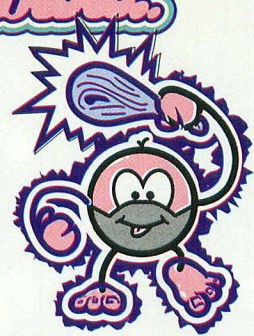
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Prodigy
EXPERIENCE
LIVE

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KLUBB TWO
OLD HARDCORE KLASIKOS
KLUBB ONE
GARAGE
BUSTA
JAMIE SMART (WANTED RECORDS)
STEVEE B
KLUBB THREE
TRANCE/TECHNO

the Klubb





On the Road

with Jeremy

by Oliver Swanton



Six silver bullets and a red hot Hoover
With the law on his back he's a crazy mover
Need more cash to buy more thrills
I'd throw you a dime, but I need more pills!

Jeremy Healy penned these battle lyrics for that early eighties dreadlocked and three quarter length trouser experience that was Haysi Fantayzee. Walk with us through the mist covered fields of remembrance while humming the catchy hooks from Shiny Shiny or John Wayne Is Big Leggy. It truly was street cred, honest. How brutal time can be.

Luckily when I cornered Mr Healy he wasn't singing, planning to sing or even thinking of planning to sing. "Singing is great fun," Jeremy informs me. "Physically it's a really good feeling, but you have to be born with a voice. You're either born with a voice or you're born without one, and I was born without one," he says laughing loudly.

It comes as a relief then that he'll be sticking to spinning platters of vinyl dance musak. "You don't have to be born a DJ," admits Jeremy. "You don't have to be born with a backwards

baseball cap on to play records. You just have to practise a lot."

He's been 'practising' since he was sixteen. Over half his life, for those of you who want to know. And before anyone says, 'so when is he going to stop practising and start playing properly,' I'd just like to point out he's been in charge of more than the odd mean mix in his time.

Come to think of it, he's almost certainly been in charge of a couple of mean mixes in a club near you. He plays just about everywhere just about all the time. There have even been rumours that there's more than one Jeremy Healy, which is why he can appear to be everywhere at once.

"My week is like a battleground," suggests Jeremy, which must be why he's dressed in Westwood style fatigues and a combat jacket. "People think it's an easy job, but I travel up to 1000 miles up and down the country a week. It's a total battlefield."

"I'm at that time of life when you've got a lot of drive," he adds. "When I was eighteen and I was in Haysi Fantayzee I was a lazy little motherfucker. I did as little as possible and wanted to get as much as I could for as little as possible."

"I enjoy keeping busy and fitting as much into my week as I can," he continues. "I've got a girl who organises my life to the second." Just well considering Mr Healy seems to be working the twenty-five hour

“Last time I took acid I went to Disneyland because I have to have something really visual going on”



and the eight day week. In addition to his 'girl' he has a driver to keep control of his sparkingly new purple seven series BMW.

Don't underestimate him when he says he keeps busy. The afternoon I interviewed him he was working in the studio with the Development Corporation. He'd played in Manchester the night before and was due at Swoon in Stafford that night. The next morning he was off to New York to do a gig and coming back to Birmingham on Wednesday; Nottingham on Thursday; Scotland on Friday and somewhere in London on Saturday.

Jeremy is basically on the road in true rock 'n' roll style. "I had an incredible night at Up Yer Ronson a few weeks ago," he says. "They had 400 people locked outside and the whole place was rammed with all these screaming little girlies. It was like being in Take That. It was really funny."

However, it's not all parties when you're on the road. Hang on a minute, that's complete bollocks, for Jeremy life seems to be one long party. "This is the best time of my life," he says, "I love it! It pays well, it's fun, it's groovy and kids like it."

He's the DJ/popstar incarnate and apparently gets paid accordingly. "Yeah, dosh. I'm not as much as a Rolls Royce, but more than a Ferrari," Jeremy reveals exclusively for Generator. "I'm sort of BMW, trusty, reliable and always on time."

He seems slightly embarrassed by the cash question and his manager ('girl that does') was equally helpful when I asked her. However, the sheriff always gets his man and a quick (and probably under) estimation reveals that Jeremy always gets around £550 during the week and £700 at the weekend. Maybe a bit much if you were thinking of booking him for your wedding reception next Saturday, but then again he probably wouldn't be free anyway.

Jeremy is always working and is booked up so far ahead it really begs the question, when does he ever get a chance to spend all the cash? "I like to keep the money, that's how rich people get

rich," Jeremy tells me. "They work all the time so they haven't got time to squander all their money."

"Unfortunately it's going to take me a lot more than a couple of years to get enough to retire, unless I want to go and live somewhere really tacky like Torquay," he jokes. "I could probably survive about twenty years on the money I've got now."

This is an on the road rock 'n' roll story of the sort little boys dream of when they sing into the end of a hairbrush in front of the mirror. However, the rock 'n' roll aspect might be starting to get all a little bit too realistic.

"I'm a frustrated heavy rock guitarist," Jeremy says, strumming an imaginary six string. "Kelvin (Sure Is Golden) Andrews asked me to go on tour with his band Camp Carnival. He wanted me to DJ, but I said 'fuck that, I'm on guitar'."

It gets worse. "We were going to get Sasha in on piano, because he's got grade eight piano," he continues. "I love the idea of having a DJ supergroup, it's fabulous, it's really amusing. We're looking for musically talented DJs, but they're pretty thin on the ground." Indeed.

Thankfully, things will almost certainly never come together. "It's really hard to get everyone in the same place at the same time," Jeremy admits. "Kelvin phones me up in middle of the night and sings me songs, but I've never got time to put in any solid guitar practise in." U2 can surely now sleep easy.

Any other vices? Strange you should ask that because I did as well. "I've got the Ian Drury ones," answers Jeremy. "Sex and drugs, I think they're everyone's vices aren't they? I don't take drugs when I'm DJing, though, because the professional attitude is to stay fairly straight. If I take acid I can't concentrate on the records," he adds. "Last time I took acid I went to Disneyland because I have to have something really visual going on."

"If you take cocaine you start doing radical mixes right in the middle of a track and you get too hectic and busy and that fucks up the dance floor. If you take ecstasy you suddenly realise that this is the greatest record you've ever, ever, ever, ever heard and you can't possible touch it or manipulate it," he continues. "You think I can't touch that mixer, it's too good already, and then suddenly it finishes and you get very frightened."

So there you are, kids, leisure drugs are for leisure and not work time.

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the aloof

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shi-take

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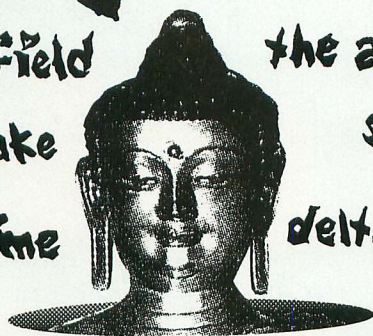
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Keith Fielder

Russ Cox

Paul Tibbs

pic: Phill Pepper

Sex, Love and Motion

The global happening
that remains underground

Sex, Love and Motion at the Soundshaft in Charing Cross is most probably London's premier hard house night out. But surprisingly even to some of the night's regulars, SL&M is much more than just that. In fact the imagination and vision of the SL&M team stretches with every new venture. To two record shops (one in London, one in Paris), two affiliated clubs (one in Hamburg, one in Paris) a record label, and a coalition of successful DJs and DJ/producers. It's a kind of European-wide dance music multinational, based on shared goals and friendship rather than the desire to accumulate the maximum amount of dollars in the shortest possible time.

Corporate analogies are perhaps not best, though, when considering the start of the whole enterprise, some three and a half years ago, with the dawning of the idea for opening what became Troublesome Records, Kingston. As main man and ex-engineer Terry Melvin explained from behind a cup of Keith Fielder-brewed darjeeling: "one Friday night I was completely shitfaced at a do on this green, spongey-looking E. It was unbelievable. Amazing. When I got home I couldn't sleep, and I lay in bed for hours thinking how the local record shop really hadn't got it together. That was it. I knew I had no choice but to open the shop".

Destiny decided, within a week the licence was as sorted as Terry had been. And on the 19 June 1991 Troublesome opened. Now split into three floors, and at 1100 square feet the biggest dance specialist in the London region, this reasonably priced vinyl-only emporium was essential in bringing the SL&M team together. All mates for some 10 years or so, Russ Cox worked with Terry on opening day. Paul Tibbs came in to shop, and joined up. Keith Fielder stuck his head in and too started work. Within ten months the team were putting on one-offs and started experimenting in the studio. The first tentative vinyl outings, 'Coca Cola' and 'No Cure', though big sellers in the South East, suffered from the pre-



pic: Oliver L

dictable poor distribution proffered to the eager but naive. No matter, the lads would set up their own label in time, anyway.

Next step forward was the Troublesome room at London's renowned 'Release the Pressure' nights at Linford Studios. This mostly garage and uplifting house promotion was perfectly complemented by the harder sounds of Russ et al, and for the first six or so months of 1993 the two organisations, which had developed along similar lines in everything apart from musical preference, worked together in pulling the crowds. It's probably even true that the hard room was the busier of the two, an incredible achievement given the image of the event and its clientele. Then, though, came the big break.

Keith had previously promoted 'Chemistry' at the Soundshaft, a venue that was up for grabs on a Saturday night. After a degree of wrangling (Trade apparently wanted the club as a warm-up to its later excesses) SL&M won the day, and "shitting their pants until it opened", as Paul put it, the lads were relieved to see a capacity crowd on opening night. "But that's where the real work began", takes up Paul again, "as we were and still are committed to a policy of good, underground music provided by good, underground

Miss Maryline seasons the Marbeuf crowd with techno à la française



pic: Emmanuel Bonnet

DJs. We respect our crowd and they really know the music - they come for it and I guess that's what makes it underground. And that counts much more than the money. If we'd just wanted a quick buck we'd just have hired in the big names to attract the crowd and ended up just like any other club in the West End.'

Sticking to their philosophical guns initially cost SL&M dear. The underground element in the music (and here Keith is at pains to stress it's not purely hard house and trance, more "a journey through the night") meant it took time and a lot of rechanneling of the shops profits to make ends meet. Explained Terry: "we had to stick to our guns even though we were fifteen grand out of pocket. We were confident it was all worth it, though. It was a long term plan that had to do with beliefs, not a desire to line our pockets. We've suffered in a way because of it, but at least we can say we did what we believed in."

The effects of such altruism were not lost on the ears of the now growing, educated crowd, and especially not on Parisian promoter Cipri, who, over on a weekend break, was so impressed he bought the company. Well, no, but he hired residents Paul, Russ and Keith on the spot and later asked if his promotion could go by the SL&M monicker as well. Housed in the cavernous and luxurious Club Marbeuf, SL&M Paris sees regular fortnightly crowds of 1,300. Likewise, Hamburg's top promoter Kemal Kerum, who first heard the crew back at 'Release the Pressure', made a similar request and consequently has just opened SL&M Hamburg at the intimate ex-strip joint Reeperbahn 48 to popular acclaim.

As well as a regular supply of duty frees, the pan-European angle has benefitted SL&M by ensuring a steady flow of European

vinyl imports into Troublesome and the Soundshaft. Just, it must be said, as the new shop in Paris will benefit from all the latest UK releases. Quality European DJs such as Jens Mahlstedt of Superstition Records Hamburg, and Miss Maryline and Sonic from Paris have also brought a much needed European underground feel to the London clubscene. Which has all led to a situation where the SL&M DJs are getting to play away as much as they do at home. At last a true working model of the single market?

A true Soundshaft shindig from 11pm until 7am on the 18/19th of June saw the launch of the long-awaited SL&M label, which had been under starter's orders for a good few months. If the first three releases - Cocker and Lazonby's 'Casanova', Keith Fielder's 'Spellbound' and Paul Tibb's 'Hump the Track' - are anything to go by, this is a label that is going places, as a quick glance at the Generator shop chart will tell you. "Yeah", says Keith, desperately hunting out the last fag in the house, as our interview time draws to a close, "we've been knocking on the door so long without licking arses or giving backhanders that it would be nice to see some progress". "That's right", adds Paul "Sex, Love and Motion - I mean the shop, the clubs, the label, the DJing, everything - is really starting to roll. And I'm happy that it's because we stuck to our principles."

The full list of DJs listed under the SL&M banner are: Mark Shimmer, Scott Elliot, Lee Davey, Paul Tibbs, Robin Ball, Chris Walker, Nick Dare, Russ Cox, Matt Frost, Craig Jenner, Jason Roberts and Keith Fielder.

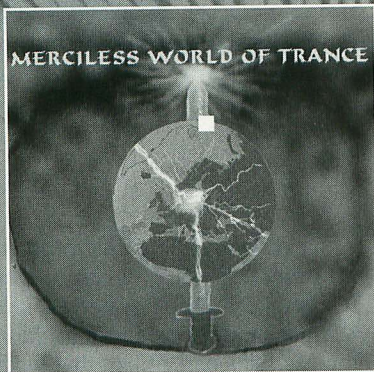
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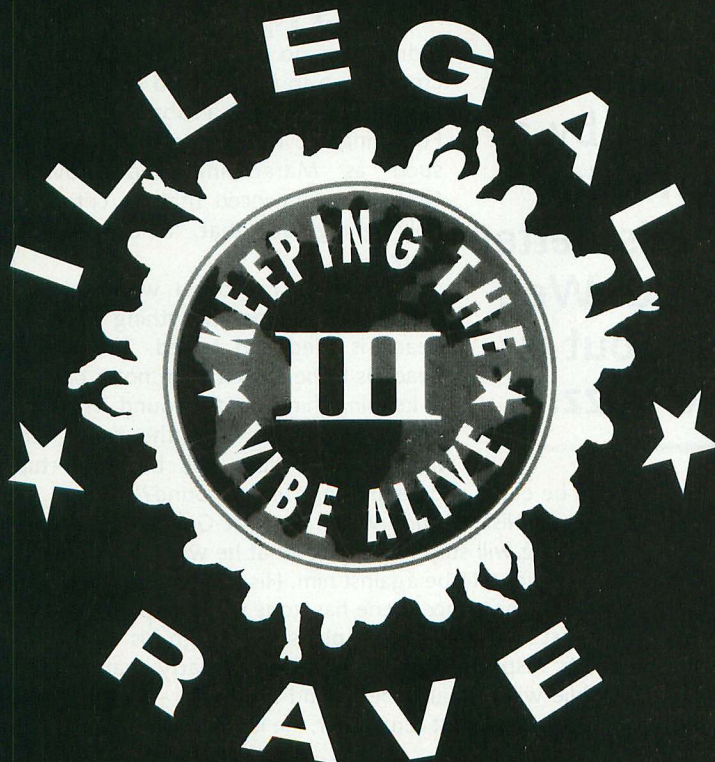
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You get the impression that if Graham Gold was left in charge of this country he'd probably declare a National Moosh Day, where everyone had to get completely out of their heads whilst he spun the tunes. Mr. Moosh himself would definitely be in his element.

Absolutely hyper, Graham is unable to sit still during his Sunday afternoon show. Goldiespeak would term this 'buzzing'. He especially 'buzzes' when he plays tracks which are on his label Peach. Feeling smug with himself, Graham can't diffuse his enthusiasm about a guy he discovered at a rave last year, who takes Jaydee's Plastic Dreams into another dimension.

"It's the remix Jaydee could never do, because Plastic Dreams is too ambient. I've signed it straight to R & S to be on a double A-side on the next Jaydee release. Rampling wet his knickers when he heard it."

Immediately you realise that Goldie is no shrinking violet. Gabber-mouth is not going to fabricate his past and present relationship with the established music press and Kiss as being smooth and sweet. Known as the 'House and Garage' man who now presents Saturday's Chart Show as well as the Sunday slot, Graham has no qualms in admitting that he has often felt frustrated with the Kiss playlist, especially since he only has three free choices an hour. But the ever-crafty Goldie has ways to get around this.

"I fuck the system. Now we're on selector you are still allowed to move around some of the tracks. That's because the selector doesn't take into account that tracks should follow each other and not just be placed randomly. So what I try and do is build things up."

"That's why I think I'm popular. I take care about my show, that's why I add a personal touch to it by making the listener feel like I'm just talking to them. People sorta accept my personality which is naturally sorta up anyway. The best compliment I got quite recently was from a 6ft3 guy built like a brick shithouse who said, 'luv your Sundays mate'. When someone's bothered to say somethin' like that, especially if it's by a big geezer, I think 'that's great'. It's better than being paid. Well probably not, but it provides the buzz."

Oh, how touching! For all his gobby phrases, Goldie is sentimental at heart. That's why it hurt when he was stuck with the 'Goldie is a wanker,' jeer after he was sacked from the Breakfast show on Kiss. He might spurt out that the "industry is up its own arse," but there is still a part of him that wouldn't mind having his name carry the same clout as DJ darlin's Sasha and Weatherall. Yet Goldie is a tenacious cookie and realised that he could only seek solace through reaching out to the people that matter - the punters.


Drowning his sorrows in spinning, Goldie's clubs, Peach, which is moving from Legends to the Café de Paris, and Gissum, which is also in the process of transporting itself to Club Koo, emerged from the dark recesses of the seriously trendy crowd. With both clubs, Graham wanted to create the ultimate party atmosphere that would give a kick-start to the weekend. He wanted everybody to be 'friendly' and 'off their moosh'. Big-time Charlie attitudes were and still are barred.

A bit of a jack-of-all-trades, Goldie didn't say no when the opportunity cropped up to be involved in the record label Peach, which is a subsidiary of PWL. Following the recent successes of tracks such as Maradonna and Bravado, Graham is convinced that his criteria of only signing tracks that, "he can rave to," works.

"If it dulls me out I won't play it, whatever the hype. Everything signed to Peach is tried and tested. The aim of Peach is to be Top 40. I'm not a believer in keeping things underground. The more people there are into the scene, the healthier the clubs will be. Why turn

around and be elitist and keep things underground?"

It is this populist attitude which has put Goldie in the firing line. But nothing will stop him doing what he wants to do - even if the world decided to be against him. His addiction to the whole lifestyle around the dance scene has gone past the point of rehabilitation. That's why he has no plans to consign his record collection to its respective grave. If there's a party that needs a 'buzz', Goldie will probably be behind the decks - preaching the gospel of enjoyment. But remember, life isn't one long party - it's work.

Veena Verdi 

Fouch





by Daniel Newman

It's all gone Pete Tong

Psyched up, stomach churning and sweaty palmed – this is worse than going to the dentist. Whenever you look within the swish offices of London Records; platinum, gold and silver discs glint down at you. Brusque loud geezers strutt around, occasionally throwing tapes against walls stropily. There's a buzz of efficiency and importance.

Generator has been granted an interview with possibly the most important figure in dance music today. Immortalised by the London club mafioso of Weatherall/Farley in the legendary clubbing and hedonists' oracle – the Boys Own magazine; passionately wooed by every record company, he is the UK's Godfather of house, the Don Corleone of dance. With three words: Essential New Tune, he can make or break a record. Who's got the power? Pete Tong got da po-wa.

From the other side of his wide, CD laden desk Pete Tong talks quickly, looks at his watch a lot and continuously flicks through the copy of Generator, brought along to hopefully impress him. You don't need a degree to realise that this is someone who gets things done, his success coming out of his unquenchable lust for dance music.

"Do you really want me to go over all that? Isn't it a bit ...? Oh, alright ..."

With consummate ease Pete Tong recounts his route to the top: an adolescence spent at The Lacy Lady and The Goldmine, leaving school and setting up his own sound system, a stint at Blues and Soul magazine and the soul boy years running clubs and booking the big name DJs of the time like Robbie Vincent, Greg Edwards and Chris Hill. Then came a complicated rash of radio work for Invicta, Radio London, JFM and Capital culminating in today's legendary "Essential Selection" show Friday nights on that big beast; Radio One. Since 1983 Tongie has also worked for London Records. In 1987 he shrewdly set up a dance subsidiary label.

"Island were the first to set up a separate dance label with Fourth and Broadway. There was Chrysalis with Cooltempo but Rhythm King was the biggest with Mark Moore, S-Express and Tim Simeon. These were people I sort of knew. I was a bit freaked out at the time whey they never came to me with the tapes. The perception was that London was such a big successful company by the mid 80s that we wouldn't have enough time for them. So we though 'Fuck, let's sort this out.'"

With three words, 'Essential New Tune', he can make or break a record. Tongie is the Don Corleone of dance.



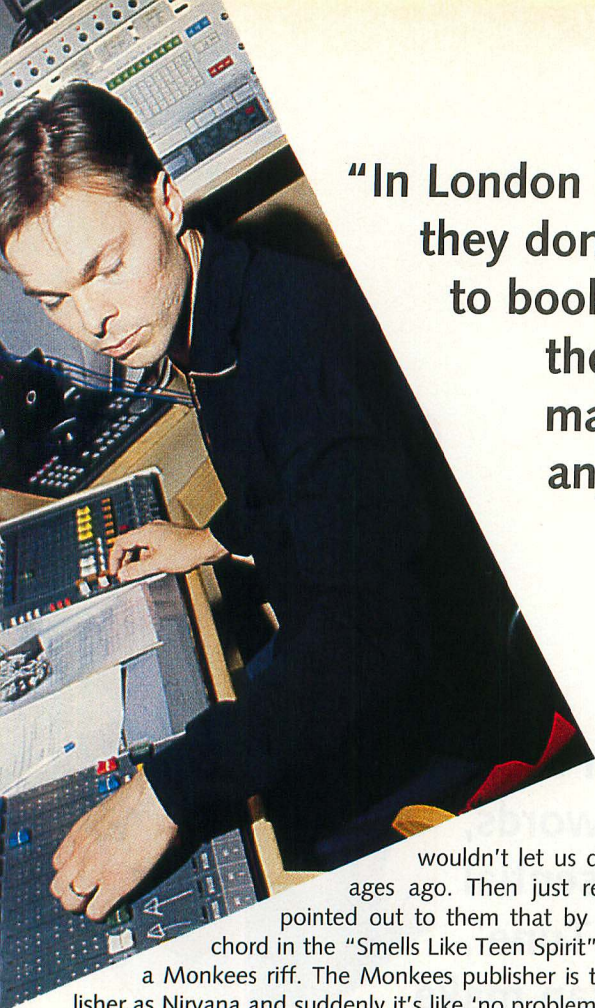
Pilching the ear logo from London records and unearthing an old 78s logo; full frequency range recordings, ffr, was born.

"It was my taste but we had to make money and it had to be cool. A label will have a two or three year period where you're really, really hip as long as you're doing OK. Then invariably you become part of the furniture and you just have to keep on having hits.

"Chicago house was really, really important. Although Salt 'n' Pepa sold so many more records most people would recognise London/ffr as a house label. It's like anything in business, you look for opportunities. 'French Kiss' came from being in New York at the right time and hearing it, although the record came from Chicago. You've just gotta be on the case, it's like anything. So we've ended up with a catalogue of some of the great house records: JM Silk's 'Music Is The Key', 'French Kiss', 'Jack Your Body', 'Tears'... half of that classic house album is ours – The Nightcrawlers, Sterling Void 'It's Alright', Joe Smooth's 'Promised Land.'

Since that golden era of sexy US house, the hits have flowed forth unabated. ffr's juicy list includes T-Empo's 'Saturday Night, Sunday Morning', Sagat 'Fuk Dat', the Utah Saints, Degrees in Motion, a Split Second's 'Flesh', DJ Duke, the Brand New Heavies, Orbital, Joe Roberts and the House of Virginism. But things don't always go so smoothly. Take that mad one with the Nirvana guitar break which everyone's been buying dodgy bootlegs of for ten quid.

"We've just got Tin Men cleared actually. Finally we just got an adaptation, changed a chord in it. When Nirvana first heard it, or their management did, they said no, it's too close, too close. They



"In London it's like they don't need to book me as there's so many DJs anyway."

wouldn't let us do it. This was ages ago. Then just recently it was pointed out to them that by changing one chord in the "Smells Like Teen Spirit" riff it became a Monkees riff. The Monkees publisher is the same publisher as Nirvana and suddenly it's like 'no problem'.

"So, literally yesterday, or the day before, it's all OK to come out. It'll probably be huge because the Tin Men record became so big you could almost have taken the Nirvana sample off, as actually the other bits had become as popular as the Nirvana bit. It won't go to number one but it could've. A lot of people can't tell the difference when they hear it, I can but ..."

The trials and tribulations of life at the top ... In a recent interview Judge Jules, whose Friday night show on Kiss FM clashes with The Essential Selection, suggested that Pete Don Tong is forced to play more mainstream tracks because Radio One, on the whole, playlists so little house.

"Is this my chance to reply? Yeah, I was staggered. I don't really mind someone having a pop, that's fair enough, but I thought he shouldn't be saying that, he's someone I know. We're not round each other's houses every day but I know him reasonably well, he's been around long enough. We've talked a lot, you tend to pass like ships in the night with people like that in clubs. So I wrote him a note, really tongue-in-cheek, saying next time I come up behind you I'm gonna kick you up the bum, but I forgot about it.

"I don't compromise. I play exactly what I wanna play. I choose to programme a radio show for everyone. I think that it's only through experience that I don't wanna programme a show for DJs, for the guy behind the counter of a record store or a journalist on a music paper to get brownie points. If you've got a huge, huge record that isn't getting played I'm important, but I wanna play it too because it's a big record. I've got no qualms.

"The way I see the show... I am a specialist dance show, therefore a lot of the music I play isn't on daytime radio. A lot of the music I play becomes daytime listening, that's what I want obviously, but I reflect a cooler underground scene so the musical mix of the shows is proportional to what music dominates the club-scene. So if hardcore techno is what we were all playing, all the time, every fucking club I went to; that's the way the show would be. The fact is I'm not locked in a studio, I do get out. The vast majority of music being played is shades of house so obviously that's what you get on my show.

"I try and play the most important rap records, less so swing-

beat records. I'll try and touch on jungle if a record has broken beyond its particular niche and I'll play the maddest records I can, especially at the end of the show. I get asked a lot why I don't play more hardcore techno. What you usually find from the factions is that the smaller the group; jungle, hardcore, sabresonic sound or whatever, is harder to programme early in the show. Most of them are ten minutes long and I think I touch on the most important ones and to a certain extent that's what the Essential Mix has been created for. That music anyway is better enjoyed in context of a mix, flowing in layers without me talking inbetween. Then I would get on a Dave Clark, Andy Weatherall, Slam boys, Back to Basics crew or Laurent Garnier to do it properly. I don't confess to be an expert and I never wanna be a niche DJ because every time a trend changed they'd have to employ a different DJ or you'd end up with ten dance shows."

Do you th-

"I've tried to move with the times. I think it's as upfront as it needs to be. When I was young I thought every fucking new record must be in the show. Two weeks later it's an old record and not in the show. You see the leaders of their field go out and play in a club and they play the biggest records of the time, very often. They might be in the charts but they're in their sets 'cos they know they're what rocks the room ..."

The Don's off - you can't get a word in edgeways.

"... A lot of the harder clubs which have pioneered - the Back to Basics, the Sabresonics have found it hard because there comes a point where the entertainment factor goes a bit. I think that's what Andy Weatherall goes on about. You end up with no girls in the club too. It becomes a boy's thing. I saw the jazz thing go like that at the end of the 70s. We were all standing around with beers, pencils and books going 'What's Paul Murphy playing? Oh, it's the rarest record in the world. Right that's gonna be a thousand pounds, I'm gonna go to California next week to find it.' It's like 'are we having fun here?' Yeah, sure ..."

For a lot of people around the country: stone broke in London, well past it in Shropshire and cuddly people in Lincoln, the Essential Selection is a lifeline for isolated clubbers who can't get to a club through circumstance. It's a quick fix of clubscene concentrate.

"I get a lot of letters saying 'thank god you're on as I'm too old to go out.' I only have to joke so-and-sos listening tonight, he's fifty, he must be our oldest listener and we get a rash of letters. I had one from a guy who's seventy, really enjoying it. A lot of people in their late twenties, early thirties already consider themselves too old to go out.

"There's always rumours that I'm gonna retire. The only time that'll happen is when I can't physically go out on the road and be convincing. That's still the biggest challenge. Some people know I've been around a long time. It's like 'prove it to me'; it's the biggest challenge. One of the things about being on Radio One is that you get loads of offers for huge amounts of money from all the Mecca clubs because suddenly you're a Radio One DJ, and 'even better he plays dance music'. I didn't wanna do anything like that. Right from the beginning I was ringing up saying 'I'm a nice bloke, c'mon book me, I'm not a cunt. I'll do it for very little money and if you like it you'll book me back, and they did. We went round the country like that. We rang up the Dave Beers, all the coolest clubs, most had us and most wanted us back."

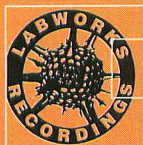
Pete Don Tong - the Godfather of house - plying for trade?

"Yeah. Except in London. In London it's almost like they don't need to book me as there's so many DJs anyway. And also I find the drug thing in London depressing; cocaine everywhere ..." The Don pauses for breath. "That's it, I'm afraid. There's someone waiting for me outside."

Oh. Time's run out and the interview's over. The Godfather is a very, very busy man. It's all gone Pete Don Tong ...

hard trance classics

from deepest germany



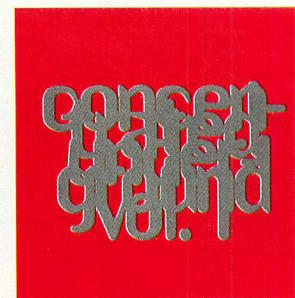
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7. COLONE - ELEVATOR REGAINED
8. INTEGRATED CIRCUITS - TIME MODE
9. S.D.L. -ASCEND FROM THE MIND (YOUNG BRAVES MIX)
10. SPECTRAL EMOTIONS - CHISWICK DAYS (BLUEY BROS MIX)
11. S.D.L. - MISSION
12. 4D - BEETS

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4D
COLONE-
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Breakfast **with** **Crystal**

by Lewis Dene



The gypsy woman is set to prove she's more than just a one hit wonder

It's been three years since Crystal Waters first hit the headlines with her introductory single 'Gypsy Woman', affectionately known as the 'La Da Dee, La Da Da' song. Many branded her the proverbial one hit wonder, and whilst the follow-up singles 'Makin' Happy' and 'Surprise/Megamix' failed to reach the scary heights of the No. 2 debut hit, in America the accompanying album turned gold with sales of over half a million.

Anyway, as you're no doubt aware, the one hit wonder that never was has just returned after a lengthy hiatus with the naggingly catchy club and pop hit '100% Pure Love', and her second album 'Storyteller' is upon us. So on a recent p.a. trip to promote the single, Generator went along to find out exactly what makes the Washington DC songbird tick.

Now the advantage of having a 9.30 am meeting with pop's latest disco dolly is twofold. Firstly, as the first of a planned fourteen interview day, I had Crystal's full attention and was safe in the knowledge that she was not answering the same question for the fourteenth time that day - I pity the poor sucker who asked it! And secondly, and perhaps most importantly, I got to share breakfast with her at her plush West London hotel residence.

"I need some caffeine!", she declares when an assortment of various liquid delights are offered to her, including elderflower water, of all things. The previous night a stage was her home as she delighted the crowds at both Heaven and the Ministry Of Sound, a far cry from the shy 27 year old who found the spotlight a hard place to be a few years back when 'Gypsy Woman' became an international hit.

"It took a long time for me to understand what was happening," she recalls, reflecting on the success of the song. "I really only thought it was gonna be played in the clubs, I didn't think it was gonna be a hit in the clubs. And then when it crossed overseas I was totally taken back. I had never been out of the country before and it took me a long time to grasp what was going on. First I took a two week leave of absence from my job, 'cause I thought I was coming back. Then I took a six month leave, but still thought I was coming back... and then

another six month leave, and then after that I kinda realised I wasn't going back and this was it, I actually had my career started."

"It was very strange 'cause before I was a very quiet private person and it took me quite a long time to get into the follow of things," she continues as we retrace her past over an assortment of croissants and jam! "I was born Crystal Waters, yeah, it's a show biz-sounding name but I don't think they were planning on it, my middle name is Jo - Crystal Jo Waters, doesn't sound too poetic, right! A country singer perhaps, but no, not a soul singer!! My father's a jazz musician and my brother's a bass-player and my sister used to be in a band, so music was always played at home. I was shy, I was the last one they thought would do it. When we were younger my sister would always sing in front of people in the family, I was always so shy... so it was kind of a shock to them!"

But eventually the prospect of fame and the ensuing wealth got the better of her inquisitive business educated mind. "I guess it was because when I got out of college I started working the normal nine to five and I got bored and I said to myself 'I can't do this the rest of my life, there's gotta be something better'. I had gone to see a psychic with a friend and when we got there I lost my voice, so she said there's something you're not doing with your voice. You need to go home and think about what you really want to do with your life. You know, you need a third person, an outside person to tell you and give you a little jolt. I always wanted to sing but I was too scared. I sat at home and I thought about it and then coincidences just started happening. A friend at work had a cousin who owned a studio and he was looking for background singers, I went for that and got that, then I met a keyboardist and we started writing songs and that's how I met the Basement Boys. We handed them a demo tape and they liked it. They had passed on some of my demos and whilst I was waiting to see what was gonna happen I started writing for Ultra (Naté). 'Gypsy Woman' was one of the songs I wrote for her. After I did that I put it on a demo tape and that's when it all started..."

Continues on page 56



pics: Nick Peacock

Havana

Our cassette says it all. Havana are beyond the valley of the ultra-cool, lost in a special search all of their own. Looking for the new music.

"The island came out of the sea like a Venus land: out of the foam constantly beautiful..." – G. Cabrera Infante

It began to seem as though the search was hopeless. I began to feel like Marlowe in search of Kurtz. Then, through the rain-misted dusk, I caught sight of a distant figure. Stepping nonchalantly onto the road, unconcerned and seemingly oblivious to the driving rain, he was being followed by a small dog. A flicker of recognition. I remembered previous telephone conversations when the noise of barking had drowned out the voice on the other end. Avoiding the insane cut-and-thrust of lunatic taxi-drivers, I gunned the car ahead, through the thinning traffic. It had been months since I'd last seen Havana mainman Tony Scott, a chance meeting at The Sub Club during Emerson's set. Before that we'd had a brief word just before the band's final live show, until they could afford to "do things the way we want to do them". As I draw up alongside, a broad grin creases his appropriately latinate features. "How're you doing," he asks.

The Havana story begins, like all the best stories, some years ago. Tony Scott and Richard Millar met when they were fourteen. Tony also knew Graham Drinnan, later to reinvent himself as Gypsy, from an earlier adventure when his mother had relocated the whole family to Ayr. "She just said, one day, 'we've got a new house, lads - it's down on the beach'. It turned out to be this old caravan with antique plates on it! The first night we stayed there, all these guys came round, banging on the side and making ghost noises. It was murder. Graham lived nearby, so that's how I got to know him - he was one of them!"

After losing touch, the team reunited in Glasgow where Tony and Richie were making a living as djs. Far from the palm trees and copetūas of their adopted namesake, they decided to book a studio. "We didn't have a clue about making records or anything. We just wanted to have a go!" The results were spectacular. 'Schtoom', a classy take on the up-market house aesthetic, went on to become a staple on the dancefloors of the international underground. It also launched the Limbo label. Rumours that Billy Kiltie had accepted the track in lieu of payment for an outstanding record bill, run up by Tony and Richie at the 23rd Precinct shop, were only partly denied.

Havana became both the top-selling act on Limbo and its mainstay. Along with the solidly percussive 'Shift', the follow-up to their astonishingly successful debut, the members of Havana threw themselves into a variety of projects with other recruits to the label. Tony and Richard joined forces with Stuart Crichton under the guise of Ready For Dead. The newly-rechristened Gypsy, meanwhile, teamed up with Harri to produce the incomparable 'Skelph'. He also laid the foundations of a burgeoning solo career with 'I

Trance You' as well as forming the Sublime partnership with Matt Brown. More than any other act, Havana were responsible for the enduring success of Limbo.

By the time their third single was released, Havana were riding high. Initial copies of 'Ethnic Prayer' were snapped up by an eager public, until Phonogram stepped in, with the full weight of its corporate legal department. The problem stemmed from the fact that the track included a sizeable sample from Tears For Fears teen-hit 'Change'. Writs flew and, ultimately, all remaining copies of the original version were recalled and destroyed. Undaunted, Havana returned to the studio where they recorded an amended version which became, until recently, Limbo's best-selling single.

It was a strange time though. The dance scene hadn't yet fractured into a multitude of different genres. Words such as 'progressive' and 'euro' were only just beginning to enter the critic's vocabulary. But something was in the air. A full-scale shift in the dance aesthetic was imminent. Alerted to a whole new musical spectrum by the likes of Carl Craig, Jeff Mills and Lenny Dee, Havana withdrew from the public gaze, invested their earnings in a new studio and prepared to go underground. "We just discovered another music" explains Tony. "It was new and fresh and we wanted to explore it."

Words from the front were few and far between. Earlier this year, a striking collection of new Havana recordings were released as 'Condensed', a six-track e.p of raw experimentalism. Though tenuously related to earlier singles, the tracks represented a quantum leap in the band's outlook. A harder, cleaner, almost militaristic precision characterised these recordings. 'Condensed' was as



much about exploration, the use of the studio itself as an instrument, as it was about anything else. "People need to recognise that computers and mixing desks are just as valid as instruments as, say, guitars or synthesisers" says Gypsy. "Technology isn't just some sort of hi-tech icon, it's there to be used and it can be used in a musical way to explore and experiment in just the same way as any other instrument can be."

The flaring incandescence of 'Condensed' punctuated a lengthy silence broken only by the release of a number of off-shoot releases. Most startling was the disparity between Gypsy's own solo offerings and those of Tony and Richard. While records like 'Skinny Bumble Bee' and 'Funk De Fino' flirted with mainstream appeal, Tony's Remould project with Aberdeen-based Chris Cowie fired tracers towards bleaker uncharted territory. News that Havana's long-awaited album sessions were to be put on hold, while Gypsy began work on his own lp, seemed to indicate that the band was missing in action and presumed dead.

It seems that the reports were greatly exaggerated. Now, sitting in the control room of their studio, it becomes apparent that morale is high. "We've had to do our growing up in public" says Richard. "We got into the studio early, but there were still a lot of things we wanted to learn about and explore. We try not to formulaise ourselves. There are times when we're quiet, people don't hear much from us, but we're usually off investigating something else." As if to prove the point he offers to let me hear some of the most recently completed tracks. The music is startling, a further development of the clearer, maturer sound evident on 'Condensed'.

"We've got one that still has to be mixed" adds Tony. Taking up positions next to the racks of equipment which dominate the centre of the room, they crack jokes, remind each other about the job in hand and prepare to play the track live. Gypsy feeds a computer disk into a nearby machine. The room is filled with sound. Crouching behind the mixing desk, Gypsy manipulates faders, mutes and equalisation with focussed concentration. Tony handles an ageing analogue synth, sweeping filters and modulation to create a vibrant acid line. Richard, with a cigarette firmly clamped between his teeth, moves from one side of the studio to the other with practised ease, altering sounds and settings. It's an intense performance. "I wish we'd recorded that" Tony remarks wistfully. "We just did!" replies Gypsy, brandishing a newly-recorded dat tape. Sighs of relief all round give way to the realisation that they don't have a title for this latest addition to the Havana catalogue. "Track 6" suggests Richard.

"We never set out to do anything specific" says Gypsy. In conversation, he's softly-spoken, almost shy. He looks younger than he actually is, which makes him appear to be about fourteen. In contrast to the tough, obliquely harsh textures of Havana's new music, he imparts an air of unearthly frailty, emphasised by the good-humoured boisterousness of his musical partners. "We come in here to work and we just get on with it. We do try a lot of things. We experiment a lot. You have to try and push on, push the barriers just a little bit further back."

"We spend a lot of time in here and we do work hard, but we enjoy it. Music is our lives. In Glasgow, we're surrounded by it and much of what we do is a response to what's going on around us. It's a great base to work from, there's always something going on. You can see and hear the best here. It's inspiring and we draw our influences from that. We're trying hard to use those influences to help us create something new. I think our early records were very much part of their time and now we want to make records that sound like today and maybe even tomorrow."

"The kind of music we like" adds Richard, "is anything that has an edge to it, which hasn't been hammered or talked into the ground by every dj under the sun. We think it's important to spend time finding new sounds and creating new atmospheres because that's what interests us. Those are the kind of records we buy. The

"Technology isn't just some sort of hi-tech icon, it's there to be used and it can be used in a musical way to explore and experiment in just the same way as any other instrument can be."




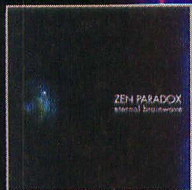
newest music that we can find. The kind of freshness that's contained in those kind of records is really exciting and that's what we aim for in Havana records. We spent a lot of time on 'Condensed', just experimenting and exploring with new techniques because we wanted to get away from the tried and tested approaches. I think that worked and I think that the new stuff we've done is another step forward."

Tony Scott talks frequently about 'the new music'. Fervently, and with a passion, he pulls out records, talks about other artists. It's obvious that, more than anything else, he loves music. But, it's a heavily experimental, sometimes difficult seam that Havana have begun to mine. Commercial success and ground-breaking exploration rarely, if ever, go hand-in-hand. "I think that, if you really believe in anything, then it'll do okay. We believe in what we're doing but, if at the end of the day it doesn't work out, then we'll be quite happy making music for supermarkets. They'll be techno supermarkets, of course!"

With a new Havana double-pack scheduled for Autumn release, another spate of off-shoot projects and an involvement in a number of clubs, it looks like the techno supermarkets will have to wait. After a number of false starts it's also likely that Havana will start work on an album in the near future. In the meantime, there's every chance that they'll be just as difficult to find as usual. Havana are on a journey into the interior, a voyage of discovery, which promises much for their forthcoming records. One thing is certain. It'll be an interesting trip. "I love the energy of techno," concludes Tony. "It's always moving and changing constantly. You never know what's going to happen next!"

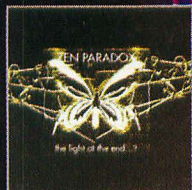
The invisible machines of Glasgow's industrial heartland whirr gently in the evening rain outside the studio complex where Havana have chosen to site their own version of mission control. The neighbouring studios are owned by Slam and One Dove. It's an odd juxtaposition, because Havana don't seem to fit. They're way beyond the valley of the ultra-cool, lost in a special search all of their own. Looking for the new music!

Tim Barr 



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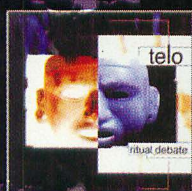
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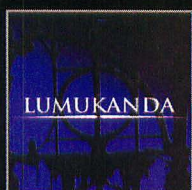
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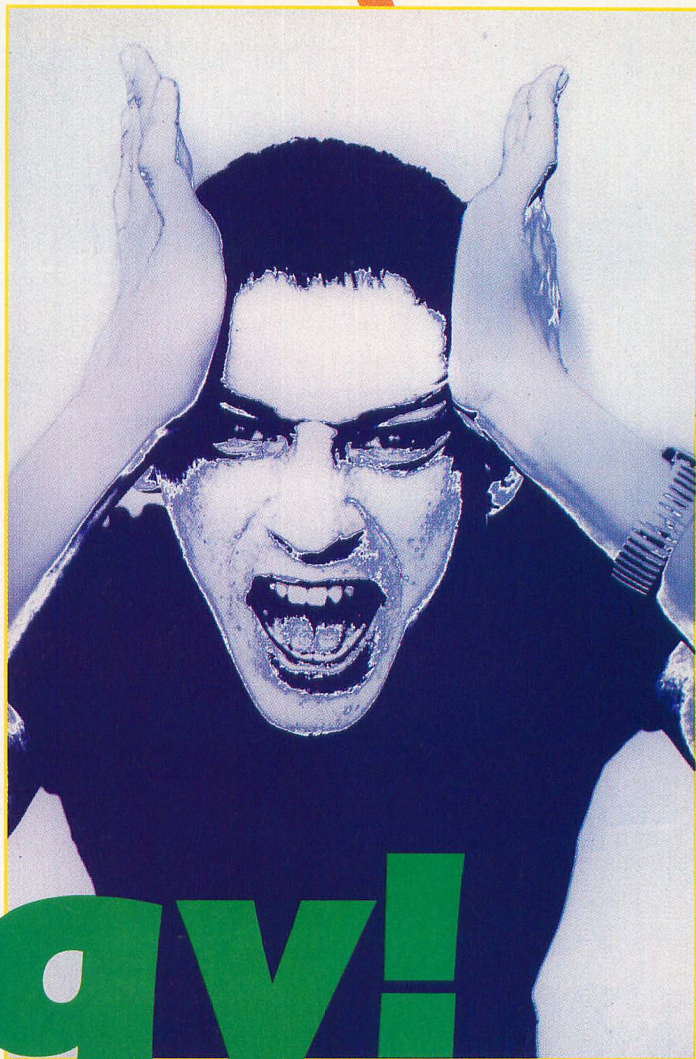
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'A kind of reaction against the whole NME coffee table, techno anorak brigade. An aural two fingered salute to purveyors of pretentiousness.' Discuss. Muff Fitzgerald did just that with Blu Peter, Tony de Vit and Tall Paul Newman. Daniel Newman released his shutter.

Nu-Energy!



Blu Peter

Some say it started with an E-rection. Some say the very first was Jam and Spoon's 'The Age of Love'. Some won't acknowledge its existence. Some of those that do, feel more than a bit threatened by it. Some just wish it would go away. But for every one of those there are a thousand others who say it's the most exciting thing to hit the dancefloor in fucking ages.

What the hell are we talking about here? We're on about something that's been slowly building an identity for itself over the last eighteen months or so, a phenomenon that's been taking dancefloors by storm and whose impact we gleefully predict will be felt in a rather large way over the coming year. We're talking about Nu-Energy.

Just before you go, 'Bloody hell! Not another 'effin categorization!', hear us out...even Jack Duckworth has to build a new nest for his beloved pigeons on those occasions they outgrow the roost! And this is one such occasion, honest.

Nu-Energy is a style of music that warrants its own tag; it's the bastard offspring of a technoid mother and a tranced-out father, a fucked-up popper-tooting NRG-loving sprog that knows a good time when he hears one and whose vocabulary begins and ends with one word: Partaaaaaaaay!!!

"I was calling it 'Hi-NRG-Trance-Techno' for a while, but Nu-Energy really does encapsulate the little beast," admits Blu Peter, Nu-Energy visionary and resident beat-baron at Garage and ff. "That was the only way I could classify the music I was playing, I couldn't classify it as Techno, because Techno is played by CJ Bolland and Daz Saund and Robert Leiner and Jeff Mills, that's Techno. This is not Techno, it's a spin off. It's made by people who made Techno in the past; it's got its own future and it's

getting really big, it's becoming huge!"

Indeed it is, but before we go any further, perhaps we should say what Nu-Energy isn't, before we define just what it is. The trouble is, once you use the term 'energy', some people [most of whom should know better] start filling their minds with negative retro images of mustachioed clones getting down to Miguel Brown and Evelyn Thomas. We ain't talking Hi-NRG, OK?

"This is not fast disco music like Hi-NRG was, there's a huge difference. Hi-NRG literally means High Energy and this is Nu-Energy, and it's like an energy which is from the mind you know? It's not just dancing fast like a cunt, it's feeling something as well; it's a new energy which has never been seen before, but is similar to the feeling from the start of the acid house scene," reasons a fervent Peter whose shimmering 'Shinny', released under the name Elevator, qualifies and somewhat typifies the genre. It's not Hi-NRG and it bears no resemblance to disco music whatsoever. The fast moving trouser legs of this beast are labelled Trance and Techno. But what else isn't it?

Well, it isn't Handbag. Which is also the assumption a lot of folk lazily make. But perhaps we should take this opportunity to look briefly at the term Handbag? For a start I've never really liked that term, although maybe I'm just being too PC, but I've always understood it to mean a negative gay stereotype just like the offensive caricature of the mincing ineffectual queen - especially considering the way it's almost used as a weapon or term of abuse by some straight DJs.

Tony De Vit, resident jock at Trade and who by his own admission drops more than the odd handbag [if you'll pardon the expression] tune himself, doesn't think so: "No, I've always asso-

ciated it with Sharon and Tracey dancing round their handbags." An opinion shared by Blu Peter: "I always reckon Handbag to be at the really naff end of the scale, I mean, that category itself, it's just energy dance music with vocals, and there is good quality stuff as well, that's just a bit tacky, but there is a crap end of it - a really, really, crap end of it which IS the sort of thing you play at Sharon and Tracey clubs."

And where do we draw the line on tacky? Are we talking about 'Bits And Pieces' by Artemisia? Or do we mean 'We Are Going On Down' by Deadly Sins? Or perhaps Klatsch's 'God Save The Queer'? Has anyone got a tack-o-meter handy? Anyhow, one man's tack is another man's bread and butter. Whatever, there's no denying that tunes like those three and things like JX's 'Son of A Gun' are all distant cousins twice removed from early eighties NRG. The galloping bass-lines, the cantering perky percussion and in the case of JX, the soaringly glorious Euro-vocal. Perhaps they are also distant Euro-cousins of Nu-Energy?

Tall Paul Newman, another Trade DJ, and the self-proclaimed 'Lord of Handbag' whose 'Rok Da House' [Effective] is tearing it up at the moment, and whose remixes of both DJ Pierre and East 17 fall into an NRG mould, couldn't be classed as a Euro-sceptic when it comes to acknowledging the influence of our friends from over the channel: "The Euro influence is really coming through - British guys are going 'Hang on!' - these Italian tunes are coming over and ending up as big hits and I think the effect of that is more and more British guys making more NRG-tic records with an uplifting feel to them. Not like Garage with vocals, but big riffs with big bass-lines and big vocals, things like JX and Felix for instance."

Hooj Choons' Red Jerry, the remix man whose label brought us the hoojly succesful and aforementioned Felix and JX, chops



Tall Paul



Tony de Vit

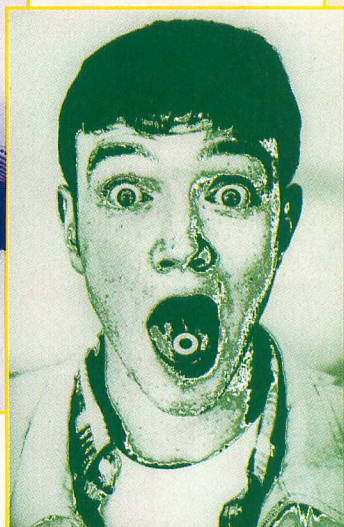
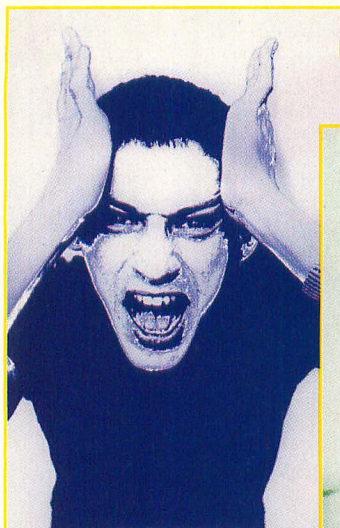
out the lineage and unashamedly points out just there on the familial tree, that low-down-son-of-a-gun: "JX is a distant cousin of Hi-NRG, there's no two ways about it. And obviously there are very negative connotations with Hi-NRG, but that's 'cause most Hi-NRG was crap. There's no problem with it being a distant relative, but Nu-Energy, it's like it's a proud new head of the family! Obviously it's also very gay connected and then there's also the European connection, but the similarities end there."

Blu Peter argues that the similarities don't even go quite that far. Although the Nu-Energy experience is largely confined to gay clubs in this country, and that being because as usual they're light years ahead of any straight clubs, in Europe this music is made for and played in straight Techno clubs. As Peter points out, "It isn't 'gay' music - it's not 'gay' music full stop. That's because these hundreds of record companies that are appearing in Germany aren't catering for gay clubs, they're catering for clubs that play this music - Nu-Energy dance."

"I mean every town in Germany now has a record company, in France you have towns and they have certain wines, in Germany it's record companies and they all have their own sound. And they're just proliferating like mushrooms...!"

Labels like Superstition, Noom, Influence, Liquid, Time Unlimited and No Respect, not to mention Movin' Melodies and Important Records are all turning out impressive quantities of this new hybrid, but a growing number of British artists are also turning on their equipment and tuning into Nu-Energy. A point Peter will endorse:

"I mean it's got to the stage where you have clubgoers going out and getting their equipment together not to DJ, but to make records, and our clubs have become places where these people can have their records aired and that's what makes it different."



"This is the most exciting thing to kick off since the Summer of Love"

People like Baby Doc and The Dentist, who also work under the moniker Hyperspace [check 'Mantra To The Buddha'] and Ben Tisdall, the man responsible for 'Pipemania' [TEC] under the name Trigger and 'Energy Pump' [Choci's Chewns] as RMS, is an unashamed advocate of this new sound. What does the term Nu-Energy mean to him?

"When I think of Nu-Energy, I think of Techno, but not as experimental. For me Nu-Energy is controlled Techno, the beats are hard and fast but there should be strong tunes, too. It's all about using Techno sounds but not sacrificing the groove for the sake of musical experimentation."

Tisdall even goes so far as to see Nu-Energy as a kind of reaction against the whole NME coffee-table techno-anorak brigade, a kind of aural two-fingered salute to those purveyors of pretentiousness: "If Ambient and the like is supposed to be intelligent music, then I think Nu-Energy rejoices in a certain mindlessness; and that's meant as a compliment, because people don't go to ff or Trade or wherever to sit on their arse and ponder life's mysteries, the dancefloor is a place to let yourself go."

Exactly. And what of the distant links twixt Nu-Energy and Hi-NRG? "I think the important difference between Nu-Energy and Hi-NRG is that whereas the latter is high camp, Nu-Energy might be happy or haunting but never tacky." A point which Red Jerry disputes, but, hey, one man's tack...

Despite the electric vibe that's flowing through clubs like ff, Trade and Garage these days, the vibe that's spilling out onto the streets and into assorted studios and record shops, "the vibe that's flowing through me", there are those who take umbrage at any attempt to categorize this fresh feeling. Come on down Tony De Vit: "You're trying to categorize a whole bunch of different styles of music under one name, and I hate it, I think it's a terrible thing to do that. There's a full range of music out there and

you're trying to shove it under this new name."

Red Jerry, amongst many others, doesn't see this as a problem: "If you're going into the supermarket to buy a packet of cornflakes, then you've got to know it's a packet of cornflakes before you can go and buy one. There's always this big debate that if you put a name on it, you know, it turns into a little scene which always blows up and dies. But there's no doubt about it, Nu-Energy is a useful term, 'cause I mean obviously the whole meaning of Handbag is muddled by the fact that anything that's non hard house is now called Handbag."

Such supreme logic, though, doesn't cut much ice with Mr de Vit, who maintains his opposition, with the demeanour of one on a mission to poop our popper party! "I think you're all taking yourselves a little bit too seriously, by categorising it and doing this feature and everything: the kids out there don't give a shit. If a good record is a good record, they go and buy it or they go and jump on the dancefloor to it no matter what it is. You can call it what you like [err, Nu-Energy, me old mate!] in Generator, or Blu Peter can call it what he likes, but if it's a shit tune they won't go out and dance to it. You've got to be careful you don't take it all a bit too seriously."

Err, excuse me, Mr. Pot, are you calling me Mr. Kettle? Try telling that to Jurgen Driebein and Ramon Zenker at No Respect. Or the people At Movin' Melodies. Or Superstition, or Influence, or any of these new labels. OK, at the end of the day, yes, a good record is a good record, but people like to know what they're dancing too for fuck's sake! And, hey, as that old song used to go, it's my party and I'll write what I want to!

No, but seriously, it's all about communication isn't it? Our job merely being to report what is going on, so that people of a like mind who might not have been down to the clubs that play this music can find out about it and decide whether or not to go and check it out for themselves. Likewise, it's about pointing people in the direction of these new and exciting labels. There's just so much going on.

Blu Peter: "Listen, this is the most exciting thing to kick off since the Summer of Love, in six months time when all the straight clubs have caught up with us, we'll be able to turn round and go 'I told you so,' but if you fancy joining the swim now, feel free and come on in, 'cause the water's fucking lovely."

And if you've got a problem with all this, you know what you can go don't you? You can just Suck My Dang-A-Long! The finest selection of Nu-Energy Dance will be available on Reactivate 9, released in August on React Music.

Blu Peter's Nu-Energy Noise-up!!!

Jens Loops and Tings [Superstition]
Elevator Shinny [React]
Osmosis Ismael [Oscillator]
Voodoo Posse Adventures In Panic [Voodoo]
Spinning Atoms FF Wind [Reload]
Mega'Lo Mania Moonsign [No Respect]
Sunbeam Outside World ep [Suck Me Plasma]
Mrs Wood The Awakening [React]
Omniglobe Hysteria ep [White]
Gamma Loop Eclipse ep [Hyper Hype]
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K-lass

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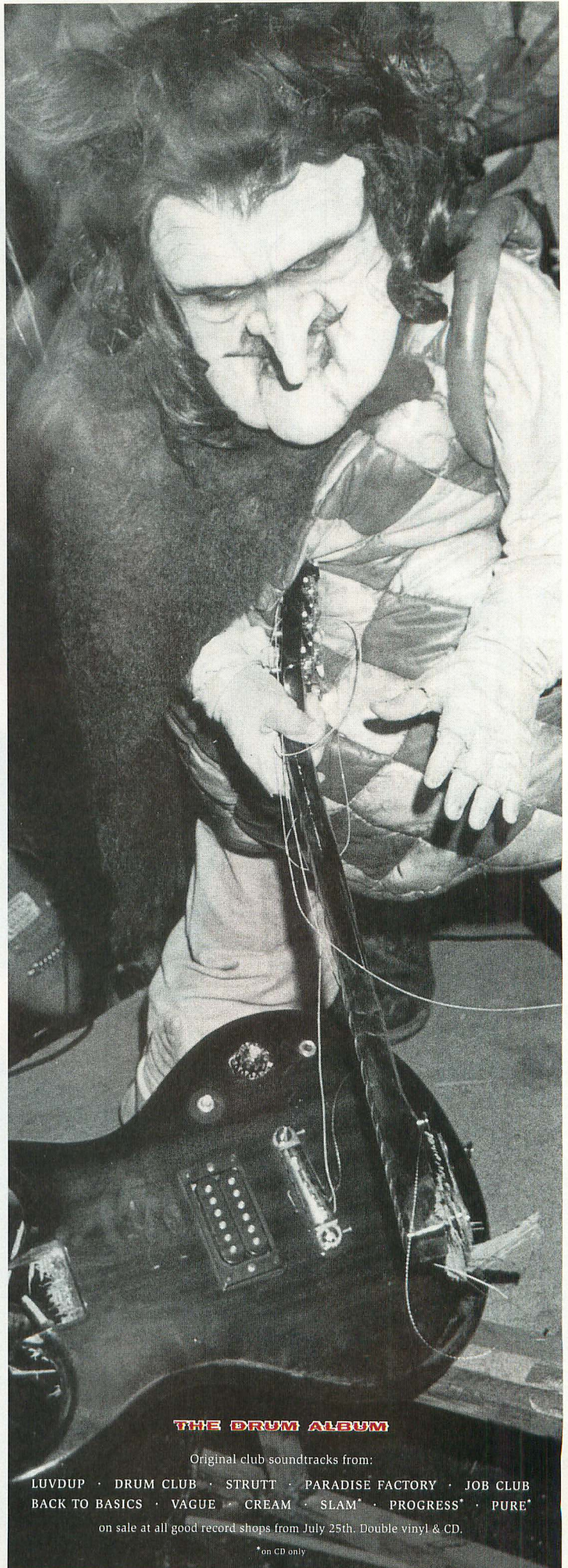
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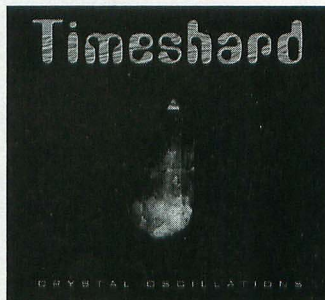


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pics: Phill Pepper

Klass

LIVE at Subterania, London

Of late, K-Klass have been extremely busy so-and-sos. Their hugely popular 'Pharmacy Dubs' have led to them working with everyone from hi-octane soulstress Carleen Anderson to bland-as-fuck, 30 something funkwhits Level 42. Often to the detriment of their own material.

In 1991 K-Klass formed the template for much of today's chart friendly pop-house. Indeed, Sub-Sub, M-People and the like would probably still be stuck down the Haç dancing 'round their handbags were it not for the anthemic, piano-led monster that was 'Rhythm is a Mystery'. Nowadays, it seems that whilst K-Klass have been tinkering away in the studio, performing classy remix makeover on otherwise botched-jobs, they've been eclipsed by the aforementioned Mancs. And their own work, remixes aside, has gone to seed.

Does the listening public give a shit? Well, quite clearly it does. A deluge of sexy girls wrapped in silver minis and boys that look like Ricky out of Eastenders have descended upon the Sub for a dose of good vibes and positivity courtesy of The Klass.

Wrexham's finest (excluding top counterfeiter and minor league soccer star Mickey Thomas) are out on the plug, promoting their debut opus 'Universal' which first appeared at the tail end of 1993, to almost zero critical acclaim. And – Hey! – tonight, it's all totally live: real instruments (bongos, bass and drums) real roadies (hairy, sweaty, socially retarded) and frighteningly inane chit-chat ("Hi, we're K-Klass... this next one's called...").

K-Klass' decision to augment their live sound with actual 'live' instruments totally mystifies me, because if anything it fails to beef up the set – which must have been the intention – instead it makes it sound sloppy, adding unnecessary flab to trim, tighter-than-a-gnat's arse sequences. Nevertheless, they still had their moments.

Tracks like the fairly dull on vinyl, 'Don't Stop' (complete with very conspicuous acid line) managed to set the proverbial pot boiling and LP tracks like the low-slung polythene disco of 'Staying Alive' ensured that it continued to, er, simmer. By the time they dropped 'Rhythm is a Mystery' and 'Let Me Show You' the audience was reduced to nothing but a smouldering stack of platform shoes. All in all a fairly bonza night, albeit slightly flawed.

But fair enough, K-Klass should be commended for attempting to spice-up their performances by playing live. It must be asked, though, what's the point when half the time the band sound as though they're playing in a state of semi-consciousness?

My advice is this: bring back the DAT (or invest in some quality rehearsal time) and drop the banter. Then, perhaps, K-Klass live will really cut the mustard, as opposed to just trimming it. Mind you, the punters loved it...

Richard Thomas

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Déjà Vu



Déjà Vu, The Series, is paradoxically a promotion that you have probably never seen the like of before. Operating principally out of the Showbar, Bournemouth Pier, the theme changes with every event to ensure the South Coast and travelling punters are amongst some of the most spoiled in clubland. The décor is superb, the venue is packed, the crowd is delicious, the beer is cheap. In all, a series of eight themes have been, and are still, running alongside the 'regular' Déjà Vu Saturday nights.

Generator made the trip for 'Bubbelicious', which, as you've doubtlessly already worked out, was an Ibiza-style foam party that went down like an ice cold San Miguel. But in case you're kicking yourself for having missed it, don't worry, there's a lot more to come. Top of the list of forthcoming Summer events, for example, is surely the 'Jolly Roger part 2', a return to maritime madness that sees two boats packed with revellers cruise the English Riviera; and the Déjà Vu all-nighter, to be held at the Rhythm Station, Aldershot on July 16.

The music policy chez Déjà Vu ranges from garage to pumpin' house, a happy vibe that reflects the seaside holiday party feel. Vinyl delights are served by a host of residents including Greg B, Wayne Morrison and Dellie G - all South Coast and committed to the night - and therefore probably ensuring its longevity as clubbers come for the promotion and not just a 'name' who might have ventured down for a couple of hundred quid. That said, exceptionally for the first birthday on October 22, David Morales and Frankie Knuckles will be sticking their heads in.

For details on events, ticket prices and cheap accommodation, call Main Source Promotions on (0202)290421

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First stop this month is in Edinburgh where good reports are filtering through about the success of the fortnightly Yip Yap extravaganzas. Based at La Belle Angele, Yip Yap have built a solid following for their blend of up-front, quality house spun, in impeccable style, by residents Gareth Somerville and David Brown. Now, with membership having grown to over a thousand during the last few months, the team plan to make it a summer to remember, building on previous successes with guests such as Up Yer Ronson's Marshall and The Paradise Garage's Peter S. Those who fancy a night of 'serious hedonism' should note down the club's summertime dates which include July 2nd, July 16th, July 30th, August 13th and August 27th.

Not far away, man of the match Yogi Haughton is also preparing for a busy summer. He'll be on the decks at the City Café, the capital's premier pre-club, on Thursdays and Fridays throughout the summer. Under the banner of 'Do at The 2', he'll be spinning his usual choice selection of rare grooves. Thursdays are retro nights, when the erstwhile Ohm mainman will be providing old skool, rap and electro platters for the evening's entertainment. Look out for a special Trainspotter's Delight night on the 7th of July which will feature all the tracks most frequently sampled by contemporary dance acts. Fridays, meanwhile, promise a mix of the very best of the new acid jazz, funk, swing and underground tunes. Yogi can also be heard at Paradise Park in Kilmarnock, on the 2nd of July, and will be providing a rare set for Tom Wilson's Bonus Beats on Forth FM later in the month.

The Sub Club play host to Cool Lemon on the 1st of July. Ian Patterson will, no doubt, be keeping a nervous eye on Paul Crawford, since long-time partner Trevor Price will be absent on the night. Helping to fend off any unwanted advances will be Justin Robertson (again!). On the following night, No Pets Please at The Outhouse in Bridge of Allan promise a Cool Lemon v. Burger Queen night. Perhaps Paul's in with a chance there! The whole team remove to the hallowed environs of Glasgow School of Art on the 29th when they'll be joined by Lisa Loud who returns with them to No Pets Please on the 30th. They round off the weekend in style back at The Sub Club on the 31st, this time with Judge Jules in tow.

Bomba label-boss Kevin Wilson will be burning the midnight oil over the next couple of months since he's lined up a number of excellent releases to tide us over the traditionally quiet holiday period. Highly recommended is The Peppermint Lounge's 'Lemon Project', licensed from Movin' Melodies, which features remixes from Colin Gate and Shindig. Bomba also have a very limited edition release of United States of Sound's 'Kiss The Baby' scheduled for July thanks to a recent deal with American company Moonshine Music, who signed the track earlier in the year. All new mixes by USS and Moonshine's MD Steve Levy

make this a very special package.

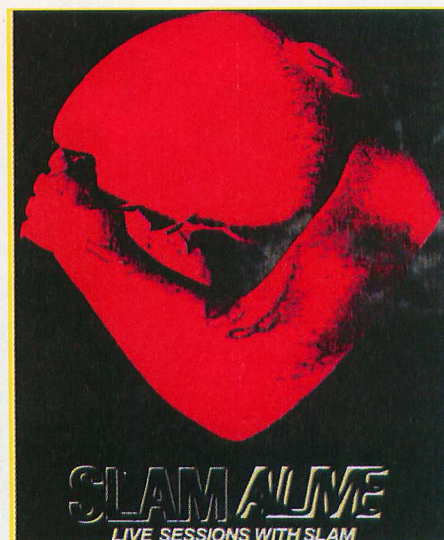
Not to be missed is the long-awaited Bomba release of the Harri Vs. Visnadi single 'Vespa'. The Italian producer was originally commissioned to remix the track but the revised version so impressed the Glaswegian Godfather that a double 'A'-side, equal billing-type scenario was immediately called for. It's rumoured that a small number of acetates are already changing hands for large sums of money in Europe. Meanwhile Harri has been back in the studio with Manchester ex-pats Out The Blue. He takes a break from recording to travel to Sheffield on July 1st, Stirling on the 2nd, Aberdeen on the 24th and, finally, London's Fish Club on the 29th. In between times, of course, the diminutive deckmeister can be found at his spiritual home, every Saturday at The Sub Club.

July and August share the release dates of Shindig's debut for Bomba. Otherwise known as Newcastle DJs Scott Bradford and Scooby, Shindig offer up six tracks of chunky house spread over two separate discs. 'Timeless Part I' will be released first, naturally, closely followed by the imaginatively-titled 'Timeless Part II'. In a cunningly-disguised publicity stunt, Kevin Wilson is promising a special prize to the first person who can decipher the secret message contained in the grooves of both records. Magnifying glasses and an ability to talk backwards should be of some use!

Slam at The Arches continues to play a vital part of Friday night's club scene. This month, Justin Robertson pays a visit on the 15th with Billy Nasty putting in an appearance on the 22d. Stuart and Orde also make a welcome return to Saturdays with Slam Alive, also at The Arches. Emphasising the live angle, they recently played host to The Drum Club, with Charlie Hall taking the opportunity to get on the decks in Stuart's absence. They'll be joined by Bandulu on the 23rd and are currently planning a major surprise for their bash on the 20th of August.

The Seagate Gallery in Dundee plays host to Eat Not Sold on the 22nd of July. The highly-rated team will be joined by live electronica and Voight Kampf and 'some geezer' apparently who threatens to create 'mad percussive mind music' using a couple of samplers and 'anything else to hand'. Sounds promising!

News has just reached us that a well-known Glaswegian DJ who landed a three-month contract to man the decks in Japan is none too enamoured with the Orient. Jetting off to the Land of The Rising Sun, our hero, it seems, was full of good intentions. However, on landing in Tokyo, he was crippled by a severe attack of culture-shock. Things didn't improve when he arrived at the club to find



近鉄特急



SUB CLUB SATURDAYS
DJ's HARRI OSCAR DOMENIC

SUB CLUB In association with Jive

devices, he did what any self-respecting DJ would and took the next flight home!

Back on these shores, Blam Blam in Inverness are promising some excitement to liven up those dull summer nights. On the 1st of July, they'll be having Alan Dundas and the enigmatic George up to spin the tunes. Joining them will be the highly-rated 'Spaceship' team from Dundee. A few weeks later, on the 5th of August, to be exact, they'll be holding a very special night. Details are still under wraps but don't be surprised if you spot a couple of journalists from a rival magazine, heading up to Inverness and mumbling incessantly about deification rituals. Last, but certainly not least, on the 19th, Justin Robertson will be braving the northern terrain to bring his own particular brand of tough beats to the people.

Panic set in at The Sub Club recently when it was discovered that Generator photographer Brian Sweeney had inadvertently snapped key player Paul Crawford in flagrante delecto with, embarrassingly enough, another member of the Sub team. Readers will have the opportunity to scrutinise the offending picture next month unless, of course, the parties involved wish to subscribe generously to the Generator Holiday Fund. Large demnominal notes only please, Paul!

The long running saga of Patterson and Price's 'Voices Inside My Handbag' continues apace. Word is that the single will now be released in mid-July. Those who missed their excellent 'Audio Lemon' will now have a chance to pick up a copy as a limited reissue will be released at the same time. As reported last month, those whose tongues don't fit quite so far in their cheeks can enjoy the highly-rated delights of the flip-side's excellent 'Voices Inside My House'!

Following the success of last year's anniversary get-together on The Renfrew Ferry, Slam have also set up a series of summer parties for those interested in all things nautical. Never Get Out The Boat sees the Slam crew take over the Ferry once more for their usual brand of forward-thinking techno. Stuart and Orde will be captaining the ship once more on July 30th and August 27th, and this time

large numbers of be-suited businessmen leaping around to a soundtrack of mad techno overlaid with a curious Aussie rap, courtesy of the resident DJ. Not really the kind of scenes any normal Glaswegian would be familiar with, it has to be said. The final straw came all too quickly when derogatory remarks were directed at the sartorial splendour of our man. Given his instructions for the conduct of business during the resident's twelve-week absence, our, hero, by this time glazed-of-eye and weary-of-foot, simply nodded. Left to his own

they promise that there's no danger of seasickness.

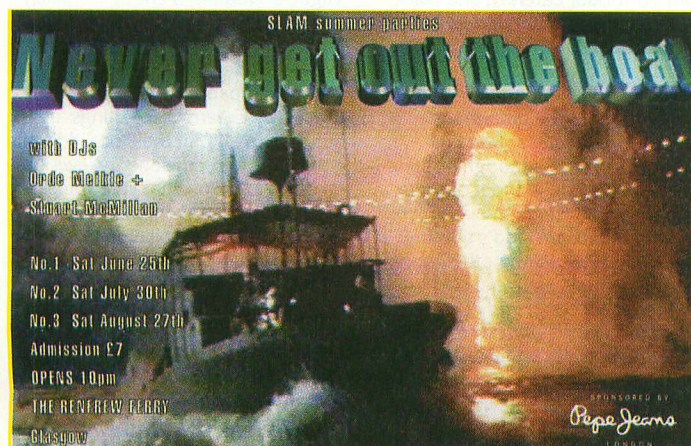
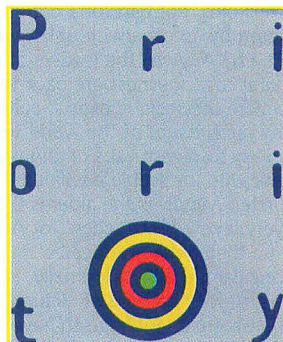
During the week, of course, Stuart and Orde take care of A&R for Soma. They've been having some success recently with the well-rated 'Clashback' by Sharkimaxx. Soma continue to push back the barriers with Rejuvenation's latest, 'Sychophantasy'. Who knows what it means? At any rate, it's another storming epic which comes complete with the wild and wonderful 'Psychophenetic' and promises much for the forthcoming Rejuvenation album. Also still to come from Soma is the long-awaited label compilation, featuring DJ Dag's remix of 'Requiem', and, naturally, Slam's debut LP, which is currently still being recorded.

Incidentally, Stuart took a break from the studio recently to chew the fat with none other than Felix Da Housecat. Having spent the last three months carefully crafting what some are describing as Slam's best work to date, averaging a completed track every two or three weeks, Stuart was somewhat dismayed to learn that the feline one takes approximately three hours to finish a single. Jaws plummeted further earthwards when Felix predicted a total of exactly one week to complete his next album.

Saturday nights pick up in Dunfermline with the introduction of Priority. Threatening 'happy house for a nutty crowd', residents Martin Valentine and Neil McDonald take over Gatsby's to weave a beautiful tapestry of elegant beats. Covering the more sophisticated end of the spectrum, as well as the requisite number of big tunes, this looks likely to be a night that's well-worth checking out. Not to be discounted is the fact that Priority must be the cheapest Saturday night out in Scotland with an admission charge of only £2. How do they do it?

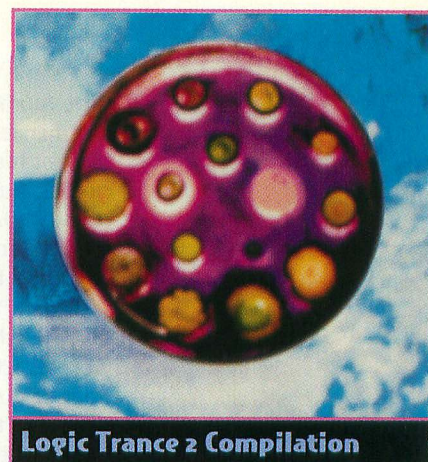
Meanwhile, Tom Wilson fulfilled a long-standing ambition recently when he was offered the chance to remix one of his own all-time favourites. Love Decade's 'So Real' will be joining a growing list of tracks which have had, or are about to get, the Tom Wilson treatment, including N-Trance's 'Turn Up The Power' and the new single from Outer Rhythm, 'Energy'.

He'll be just one of the attractions at the biggest event of the summer, when Rezerection take over The Royal Highland Showground for a huge outdoor party. Boasting an impressive line-up which combines hard house, trance and techno in two giant marquees, Event II promises a memorable night. Edinburgh Airport will be busier than usual, as Lenny Dee will be flying in from New York, joined by Richie Hawtin from Detroit and a huge European contingent, including Laurent Garnier, Robert Leiner and what seems like the entire Rotterdam techno schene. Not to be outdone, the British contingent includes Carl Cox, Craig Walsh, The Producer and yep, you guessed it, Bass Generator! All in all, with over twenty DJs and live shows from The Source, Ege Bam Yasi, Human Resource and The Ruffneck Alliance, in addition to the normal Rez roster of attractions, this looks like being unmissable. Let's hope it doesn't rain!



choice tunes

albums



Logic Trance 2 Compilation

ARRESTED DEVELOPMENT

'ZINGALAMADUNI'

COOLTEMPO RECORDS

A far more accessible set than 1992's '3 Years...', which not only earned the group two coveted Grammy Awards but also sold a cool 4 mill plus, not bad for a debut album by an otherwise unknown rap act, eh? Anyway the leaders of raps moral consciousness are back to explore the social, political, cultural and racial issues of the world today, in easy to digest slabs of chunky funk with irresistible basslines.

'United Minds' is the albums 'People Everyday', whilst 'Achen' for Acres' is up there with 'Tennessee'.

'Zingalamaduni', incidentally, is Swahili for "beehive of culture" – what a great language to have a word for an expression like that! The album is created along similar lines to De La Soul outings – namely between the tracks you get a mixture of jingles, dialogue and scratching linking the proceedings. 'Ease My Mind', 'Africa's Inside Me' and 'In The Sunshine' further breakdown the boundaries of the genre we call dance, and for once perfectly demonstrate that you don't have to classify music to garner mass acceptance. This time next year when awards have been handed out and sales have been totted up, Arrested Development will be more than satisfied with the net result – almost certainly bettering the highs of their debut. I don't claim to be a fortune teller, and I'm certainly no expert – common sense rules here. Watch and see. 10/10

Lewis Dene

VARIOUS ARTISTS

'LOGIC TRANCE 2'

LOGIC RECORDS

Following up last year's thought provoking titled 'Logic Trance 1', we get the second installment. Guess what it's called this time? OK lack of originality aside, the home of the Euro hits has put together another highly credible package documenting the rise and rise of ambient house, progressive dance and trance. For your money, the double album collection includes cult tracks from The Orb ('Little Fluffy Clouds'), Jam & Spoon ('Stella') and Future Sound of London ('Papau New Guinea'). And of the 20 plus tracks

you also get lesser known, but equally hypnotic offerings like Laurent Garnier's 'Wake Up', 'Fragile' from LSG and the Jam & Spoon remix of Dance II Trance's 'Trans-O-Phobia'. Some would have you believe that the only way to get the full effect of the twiddly swirling fluttering noises and whirly murmuring of vociferous ubiquitous sounds would be in an hallucinogenic state of mind. You don't have to, but it does help! 8/10

Lewis Dene

THE PRODIGY

MUSIC FOR THE JILTED

GENERATION - XL RECORDINGS

There's a theory that the second LP is always the most difficult – having to live up to the reputation gained by the first and improving on it where possible. Times and tastes have changed since the first Prodigy LP 'Experienced' was released, and I imagined that this follow-up would be a bit less welcome. I swallow my words – the Prodigy are back in finer form, with a wider variety of tunes and as far as I'm concerned, it's both musically and creatively better than 'Experience'. There is a certain something to Liam Howlett's production skills that puts a 'Prodigy' stamp on many of the tracks here. It's difficult to say precisely what it is – it might be the way breakbeats are chopped about and used as percussion way back in the mix, or the strings sounds which crop up repeatedly, but whatever that certain something is, it's imprinted on such tracks as 'No Good (Start The Dance)', 'One Love', 'Break & Enter' and 'The Heart (The Energy)'. Pop Will Eat Itself feature on the guitar – led track 'Their Law', an interesting mix of styles, but maybe not the usual Prodigy fan's cup of tea. On 'Speedway' we find the acid box cranked up to the max over sounds of cars tearing along at breakneck speed (to match the track's speed?) in a more techno style production. Halfway through side B, we enter the section of LP entitled 'The Narcotic Suite' commencing with '3 Kilos', which is nothing like you'd expect of the Prodigy. Old school jazz-fonic break mixed with breakbeats, gated synth swirls, strings and some bonky old flute playing! Creatively excellent, but can this be

the same Prodigy? 'Skylined' which follows has some clever ideas, but wins because of the chord sequence – the sort of chords that when heard on a loud system give you the goosebumps – or at least it does this for me without any doubt on my part, though, the best track here is 'Poison', a hip-hop track which still has that Prodigy feel to it – I've played it to some die hard hip-hop only fans who were gutted to admit that they like it when they were told that it was by The Prodigy – 'but that's that rave shit innit?' – No way – let's see this one go through the roof. 10/10

Ian Lloyd

RIISING HIGH RECORDS

VARIOUS - SECRET LIFE OF TRANCE VOL.3

Interesting scientific fact – in the time it takes to boil an egg, Rising High can compile, promote and release another compilation album! I can't keep up with them, but then with the quality of tracks which always appear on their compilation LPs, they probably cannot keep up with public demand! Not so long ago, I set about mixing together all my favourite Rising High trance and techno tracks on one C90, and the choice of tracks was pretty much what's on offer here. Am I saying that I have good taste? Surely not (cough, cough). Picking through some of the tracks, my ears prick up to the sounds of Eden House's hyperspeed 'Never Mind', the truly wonderful tones of vocalist Plavka on the Hardfloor – produced 'Tangled In My Thoughts'. Minimalistic Source's 'Edible Pumas' (Yum Yum-odor eaters?), and Black Dog Productions' alter ego as Balil with 'Rosery Pilots'. That's CD or Record No 1 dealt with, so on with part two, and what better way to start things than the ginormous sound of Union Jack's 'Two Full Moons & a Trout', although nothing comes close to the wonder of Influx's 'Emotions', but then I'm biased, and think that Influx are God's gift to trance right now. With nothing more than the slightest glance at part two, I bring the tour to an end at Transforms classic 'Transformations'. All the tracks included have at some time been released before on 12" or CD by Rising High, and all have inevitably been given favourable

reviews. A score for this one? Quite predictably, also favourable. 9/10

Ian Lloyd

BRUTE RECORDS

VARIOUS - THE DRUM ALBUM

Not so much a compilation album as a musical tour of clubs up and down the country. Just check out the track listing – 'Back 2 Basics', 'Slam', 'Cream' & 'Progress'. The press release accompanying this album calls it the first real dance compilation. It is about music played in clubs which have turned into legends! It is also quick to diss other dance compilations which are 'all about either a bunch of top 40s heard on Saturday Night at your local 'Chicken In a Basket' Disco, or a collection of beautiful ambiently-trancey tracks better listened to pinned to the sofa in a state beyond sub-consciousness. Well, I'm just gonna sound off, and say that that's exactly the pretentious, bollocks that many expect from the 'trendy quarter', and musical snobbery of this sort only segregates clubbers into two halves – sort your high and mighty attitudes out! First thing to say about the music here is that Luvdups' offering, 'Jiggery Pokery', was a distinct disappointment to me – not up to their usual perky standards, but not surprisingly, the emphasis seems to be on percussion rather than 'big tunes' on this LP. Further listening to side A failed to provide any really uplifting tracks or anything with any go in it. That's despite offerings from 'Strutt', 'Paradise Factory' and 'Job Club'. Side two, and things are looking and sounding better with Vague's 'Nothing is Enough' – finally something to really wig-out to! (apparently by T.W.A. aka Trannies With Attitudes aka Jeremy Feeley and Danny Rampant aka . . .) 'Sound of Cream' by Cream keeps things 'up', but 'Progress' 'Out the Door' doesn't quite have the same energy level and takes the edge off that little spree. 'Functional Derangement' by Pure finishes off the compilation in a totally confused manner – the track is far too choppy and chancey and doesn't really know where it's going from the start. I must say that these tracks are not representative of the venues – if they were, they'd be a bad advert – all the tracks are a bit flat and lifeless. So, the message is

simple - if you like percussion, but can't stand to sweat on your leather waistcoat, boy this, stick it on your hi-fi and see if you can manage to tap your feet. Sorry. 6/10
Ian Lloyd

INFONET RECORDS

BANDULU - ANTIMATTERS

Bandulu are a band I've often heard of but never previously heard. The arrival of this LP obviously sorted that out, and with no idea what to expect musically, the album came as a breath of fresh air. 'Agent Jah' sets the scene for the rest of the album with its fusion of dub, reggae and upbeat percussion. 'Shutdown' is rhythmically similar, the beats showing an ethnic quality about them, whilst the following track 'High Rise Heaven' sounds more influenced by the Frankfurt sound than anything tribal! 'Close Ups' is straight-up paranoid ambience absolutely drowned in reverb, but somewhat less inspiring musically than the rest of the LP. Back to the Frankfurt sound once more as side two commences with 'Presence', mashing things up nicely, closely followed by 'Original Scientist' which, we are informed, was 'created in a chemical laboratory'. The album as a whole reflects Bandulu's geographical setting perfectly, the setting being London - influenced by the mish mash of various pirate stations which broadcast the whole range of styles on any given weekend. Bandulu create 'the soundtracks to their lives, if only for themselves', but they deserve others to hear it also. The only thing missing from this melting pot of styles is the tuning from station to pirate station between each track, which would add spice to the flavour that is 'Antimatters'. 8/10
Ian Lloyd

NOVA ZEMBLA

VARIOUS - DUNGEON OF DELIGHT

Nova Zembla are an offshoot of one sort or another of the KK record label, based in Antwerp, Belgium, and therefore the tracks featured on this LP are most likely completely new entities to anyone reading this, and even if you are familiar with any of the tracks featured, we are reliably informed that the versions on this LP are in remixed form. As for myself, I've never heard any of these before, which makes for a more enriching and educating compilation LP, and if that's not the most pretentious sounding crap, I'm the king of Belgium. Brainpilot would have us believe that they/he/she/it 'Feel Real Good', but judging by the mood of the track, they're telling porkies. Zen Paradox, are on the 'moving-string-chords-buzz' with 'Aquamarine', but as for Lumukanda ... mmm ... difficult to say - it's acidic, it's got plenty of pulse drum sounds but the drum patterns come straight from a drum

machine demo pattern circa 1985 - ie flat as the earth was considered to be when this pattern was first dreamed up! Starseed Transmission's 'Etherea 2'? Put simply, 13 minutes of science fiction movie background music. Amazone's 'The Hooker' and Paranoia's 'InteleX' take up the techno theme once more, only to be thrown aside for the slower, almost ambient 'Poseidon' by Phi. As a general theme, the album is a techno album (with a few exceptions), but not so 'in-your-face' as the German approach to techno - but still a European flavour to it. Worthy of a purchase, but also worth a quick listen first to see if a Nova-Zembla type. 7/10
Ian Lloyd

RISING HIGH RECORDS

NEW LONDON SCHOOL OF ELECTRONICS - THE DEEPEST CUT

When NLSE released their debut 12" 'Voices of the Rainforest', it was met with 'critical acclaim', and now we are graced with the debut album, which has been met with equal critical acclaim by this reviewer! 'The Deepest Cut' shows off NLSE's talent for combining elements of techno and ambience in a finely-produced classy product. The first two tracks 'Air Check' & 'The Queen & The Eclipse' are pure experimental works - like ideas which have been kicked about with a view to stretching out to a full track, but ultimately are included here as 'outtakes'. When 'Georgia' begins, we realise what NLSE are all about - experimental electronic music with an edge. Quite simply, 'Georgia' is a beautiful piece of music, end of story. 'Mandella with the Golden Hair' follows in sublime mood, but first question I'd ask is not of the music, but rather what the title means. The track is in many ways like the sound of Influx, also signed to Rising High (through subsidiary label, Sapho), but more laid back. 'Mistorsorping' is pure ambience, at its sublime best. Say no more Ian. 'Off' takes an absolute eon to evolve, but begs you to listen to it in its entirety, rather than the idle searching through that CD players allow. 'The Deepest Cut' likewise takes its time getting to the point, with a chunky synth bassline to make Jean Michel Jarre proud, and when the beat first makes an appearance, you realise you've been duped - it wasn't so fast after all! Finally 'Dream to Dawn' takes us back into the moody ambient arena, and herein stops the journey that was The Deepest Cut. More than an out-and-out ambient album, and a debut LP to match an impressive debut 12". 9/10
Ian Lloyd

WHITE LABEL RECORDINGS

VARIOUS - WHITE LABEL VOL 1

Hailed as a unique concept, White

Label Vol 1 is essentially a mix of of previously unreleased techno tracks, linked together in a unique (they like this word) way - instead of using just one version of a track, they may use the ambient mix as the info, then on to the standard mix etc, creating mixes within mixes. I'll agree that the latter idea is a new one, but as for the white labels previously unreleased theory, well I'm going to be a bit cynical - anyone remember the 'Red Hot & White' series? The tracks contained on this LP are of a very high standard, no doubt about it, from the beginning with 'Cambodia' by the Art of Trance to the deep and dubby sound of Dubdog vs Slack's 'Outside In'. Many of the names appear more than once, however, with Dubdog making two more appearances with Sono Lakota, three appearances by Trance Research and Mosca Sound twice. And then I notice that the man behind the Dubdog tracks is also on the LP as 'Outsider' and 'Cozy Concept'. Cozy concept indeed - sounds like a conspiracy to me! Regardless of any 'conspiracy theory', the tracks contained are all top quality techno, but the standard of mixing isn't up to the standard of the tracks themselves - perhaps in this instance it might have been better to leave gaps between the tracks, or hire another DJ to do a proper job - I won't mention names, but you know who you are! 5/10 for the mixing, 8/10 for the content.
Ian Lloyd

REINFORCED RECORDS

4-HERO-PARALLEL UNIVERSE

For a group that has been at the forefront of the hardcore scene for years, the cover of 'Parallel Universe' will confuse many - they have unusually listed the equipment used, which amounts to damn near every keyboard and drum machine in the known universe, let alone any parallel universe. And guitars! And saxophones! Hold on just one minute, this is hardcore surely? Kicking off with 'Universal Love' we find a mixture of hardcore beats, well sung vocals by a certain Carol Crosby, and the aforementioned alto sax - as far as I can tell, it's live, not some cheesy sax sample, but the real thing. 'Wrinkles in Time' is a showcase of 4 Hero's beat-mashing skills, and one of my favourites on this LP in the drum and bass field. 'Terraforming' uses some interesting percussive breaks which takes the track above the usual straightforward drum & bass material, whilst 'Sunspots' positively glows in its own subdued mellow mood. The rest of the album (12 tracks in total), is the standard 4 Hero material, which, if you're a fan, will need no description, and if you're not a fan, well then you wouldn't have read this far already! 8/10
Ian Lloyd

STRICTLY UNDERGROUND

VARIOUS - ILLEGAL PIRATE RADIO II

The second of the series that aims to give credit to those hardcore tracks which have been constant favourites on the pirate radio airwaves, and as a result never receive any royalties, and often not even a namecheck. Strictly Underground are here to redress the balance. Stretched over two pieces of vinyl, or one CD, the album has 12 tracks to offer, including on record one tunes by DJ Force & Evolution with 'Twelve Midnight' from the Kniteforce label, and the positively huge 'Ruff' by Mike Slammer and DJ Red Alert (no, not the NY jock!), and equally massive 'Holdtight' by Holdtight. Record two features another massive tune from the Mike Slammer and Red Alert duo, namely 'In Effect' which uses the piano from Alison Limerick's 'Where Love Lives'. Reinforced's hardcore darlings Manix are 'Alright Wit Me' for being on this LP, and are followed immediately after by label mates Code 071 with 'London Somting.' Ending on a bright note, Citidel of Kaos finish up record 2, side 2 with 'Ronnies Revenge', more upbeat than many of the sub-bass rumbler. A hard 'n' heavy 8/10.
Ian Lloyd

SUPERSTITION VOL II

Superstition are no new boys, their presence has been felt in the UK for some time now, as they have successfully endeavoured to provide us with top quality trance and techno. This DJ friendly double album features a selection of mixes and tracks that are all previously unreleased. The most formidable cuts come courtesy of Paraglidiers (Humate mix), Marmion's Schoenberg (John Aquaviva mix) and Vapour Space. Truly excellent tunes remixed and reproduced by some of the top names from around the world. 8/10
Barney York

HARTHOUSE COMPILATION III

AXIS OF VISION

If you've been unaware of Harthouse until now, shame on you. However, the muscular arm of Frankfurt's Eye Q label is about to release its third compilation, so if you've missed out before now is the time to sort it out. The album brings together some of the label's top releases from the last few months, including Hardfloor, Ambush and the excellent production team Resistance D. There are plenty of quality cuts to get your teeth into including Blue Lotus by "Essence of Nature" one of Sven Väth's numerous guises and Cybordelias' "Alice In Wonderland" to name but two. Two years down the line Harthouse is still churning out some exquisite stuff, and this compilation showcases this strength in depth. 9/10
Barney York

Continued from page 35

Realising the track was far too strong to give away, Waters, with her own uniquely captivating sound of husky sexy vocals, landed a deal with PolyGram imprint Mercury Records. "I honestly wasn't really very happy with the first album," she confesses. "When 'Gypsy' blew up I was out touring and doing promos, and the label asked for an album ... and they gave us just two weeks to do it! I wasn't even living in Baltimore (the home of the Basement Boys) and all the guys had were a bunch of demos I'd given them and so they did the best they could. When I recorded the album I think one of the songs was a dance tune, but when I got the finished album back it had become a jazz song! So with this new album I wanted to make sure that didn't happen, so that's why I'm trying really hard to prove the point that I'm not a one hit wonder. For this album I was there every step of the way, the only song they changed was 'Daddy Do' which was leaked last Summer, so they wanted to do the music to it again."

The new album again teams her with long time collaborators the Basement Boys, with the balance of chores taken care of by David Anthony (whose credits include Janet Jackson), Greg Smith (who's worked in the past with label boss Herb Alpert) and EZ Moe Be and the LG Experience (from rap outfit 2Pac). "I enjoyed all the people I worked with on the new album. I actually asked if I could have outside producers. The Basement Boys are very good at dance, but I really wanted to try some other things. Greg Smith was the first one I worked with and I really enjoyed working with him, he gave me something new to write to which was a breath of fresh air, and I really love his song writing. He really got into what I was doing,

he'd take my songs and then take them to another level. EZ Moe Be and LG were really from the street level and I wanted to try and see what Crystal Waters would sound like doing a song that was very street. David Anthony came in at the end, he was doing the Janet Jackson remixes which were doing very well, so we spent two days together and wrote a song each day, and I think they came out pretty well."

"I'm very proud of the album. Even if it doesn't sell well I'd still be proud no matter what. When I was arguing to be able to work with these other producers and do some R&B songs, people were saying 'why do you wanna do R&B?' And my response is I have to sell this album and it has to be something that I'm proud of."

As another croissant passed my lips, Crystal told me the philosophy behind the album's initial single release. "There were two ideas behind '100% Pure Love'. When I first heard the music I just heard something very sexy, very in ya face. I got the motivation to write it from a talk show I saw one morning, where women on the programme were saying that all men were dogs, none were saying nice things about any guys. They were saying that 'he won't buy me dinner', 'he doesn't do this for me - he doesn't do that for me.' So I thought if I give a 100%, you'll get 100% back - you gotta gain the respect first to get it back. 'Regardless' was also like that, trying to give men their props. A lot of songs are calling women a whole bunch of names and I think that comes from all the years of women putting men down, so it's like they're striking back, and not giving any respect back either."

For her new single the record company have paired two of the album's strongest tracks back to back with tuff new mixes from

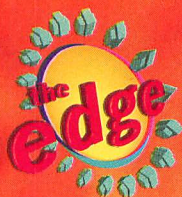
experienced knob twiddlers David Morales and Masters At Work. The Masters retouching 'Ghetto Day', whilst Morales brands his own unique style on the flip of 'What I Need'. "When I heard the music to 'Ghetto Day' it reminded me of my childhood, when you don't think about the problems that were around you. And as an adult now you look back and sometimes if it's a nice day outside it takes all your worries away, even if it's only for a short while and there's a lot of things going on around you that are horrible. It's kind of a feeling song that brings back a lot of memories, like when I was little, playing in the fire hydrant. I

really was trying to get in the line about when the ice-cream truck used to come around but I just couldn't fit it in!"

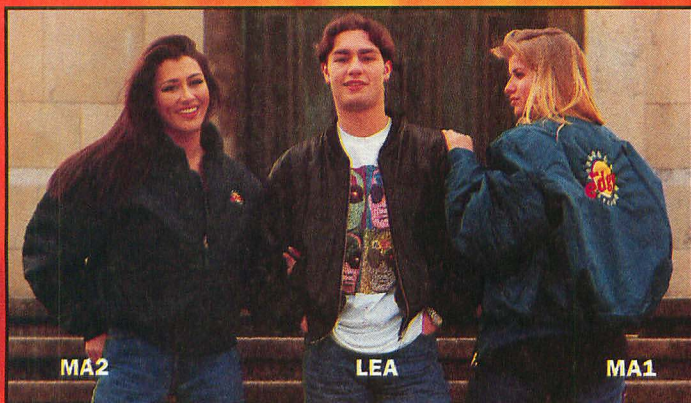
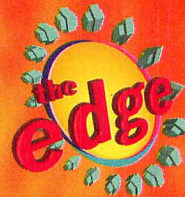
Lyricaly the new set is totally self composed, the common trait of each song being the thought-provoking lyrics that are woven together into sing-along hooks. Writing being a path she'd further like to explore for other artists, both new and established acts. "At the moment I don't think I'm ready to produce, I can write the song and get the idea across to someone else, but not in the studio just yet. I know that with this album the label is behind me, which is good and I know that I have several singles lined-up which is promising for me too. Before it was like 'we'll wait and see what happens with this one'. So for this year I think I have a good chance of trying to prove that I'm not the one hit wonder, and hopefully I'll gain some respect. I know 'Gypsy Woman' is looked at as a novelty song and I understand that. But for this album with the song writing that I did, I think the public will see more of what Crystal is all about, 100% Pure Love."



For this album I think the public will see more of what Crystal is all about: 100% Pure Love.



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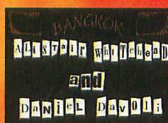
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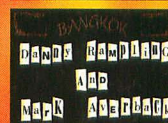
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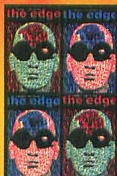


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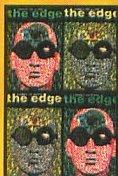
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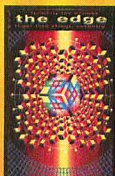
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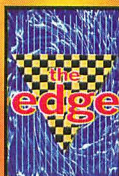
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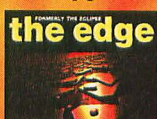
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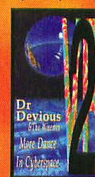
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Josh Wink

by Tim Barr



pics: Brian Sweeney

From Fairmount Park to the banks of the Clyde 'people all over the world join hands!'

Twenty years ago, Philadelphia's soundtrack was the distinctive, R&B-driven sound of Kenny Gamble and Leon Huff's Philadelphia International Records. From the vaulted confines of Sigma Sound Studios, a string of worldwide hits emerged which combined the street-corner heroics of Fifties Philly with a uniquely modern slant on the city's age-old message of brotherly love. When The O'Jays sang, anything was possible, the ghosts of Vietnam could be overcome and a brighter future seemed to be just around the corner. Now, of course, the Olympic torch of universal harmony has been passed to house music.

"People all over the world - join hands" was Philly's directive back in 1972. Josh Wink seems to have paid attention. Currently sharing his time between an international DJ-ing career and studio work in West Philadelphia, he now has links with record companies from New York to Belgium. Aside from a forthcoming project for London's Kickin' Records, and the recently completed 'Meditation Will Manifest' for R&S, his new single 'How's The Music' has just been released in the States on Nervous Records' affiliate Sorted, to much critical acclaim. Now he's got a new deal with Limbo. The highly-rated 'Thoughts of A Tranced Love' is the first fruit of this Transatlantic liaison.

Josh has been involved in DJ-ing since the early Eighties when he began helping out with a mobile DJ company. "I'd load up the car,

set up the gear at the gig and, if I was lucky, I'd get to spin a couple of tunes" he recalls. "I was thirteen years old at the time, but it developed a real interest for me. I bought turntables and a mixer and taught myself to beat mix with the few records I had. By the time I was seventeen, I was spinning at house parties and at an all-age club here in Philly." Nowadays, he plays all over the world. "I try to take people on a journey. You start at one point and then, all of a sudden, you're engulfed by a new sound. I like small, intimate clubs. I like to see people's expressions and reactions. I love when people come up to me and ask what the track I just played was. I just love the interaction, I think it's really important.

It's a long way from the leafy suburbs of Fairmount Park to the banks of the Clyde. How did he get together with a label from Glasgow? "It's funny how the Limbo thing happened" he admits. "I found out that, during the New Music Seminar, last year, the Limbo guys stopped by Nervous and heard one of my tracks, which they liked. I liked some of the tracks on their label and felt that I had something suitable for them. I sent it off and, two weeks later, got a call from them saying that they wanted to release it. It's never happened like that before, I don't usually send demos out. Normally, if I'm overseas DJ-ing, I go to the labels I like, pick up some promos, or play them things off DAT!"

A percussive, driving, house affair, "Thoughts of A Tranced Love"

did, however, prompt a recent visit to Scotland. "I had a great time there, but then again I was surrounded by great people. I spent most of my time hanging out at 23rd Precinct but I also wandered around meeting people from other labels like Bomba and Soma. The nights I went out, I saw a little bit of everything. I was introduced to the 'handbag' and 'high-heeled' thing and I got the chance to drink a few beers with the Kilmarnock football crew. They taught me the rude, incomprehensible (to me, at least) chants that they use against other teams. I also got schooled in Glaswegian phrases like "bloody Baltic" and how to use the word "much" before every word. I heard the phrase "much drunkenness" quite a lot!"

Also out at the moment is Reflective's 'Deepest Shade of Techno' album featuring another Wink track, 'Feel The Warmth'. It provides further evidence of his astonishing versatility. "I've always enjoyed music of all kinds" he explains. "When I was growing up, I took piano lessons for several years and I guess that put the real idea of composing music into my head. I feel that everything I hear influences me. I enjoy so many forms, styles and expressions of music that I wouldn't like to limit myself just to one particular thing."

In keeping with this, Josh and partner King Britt have now set up their own Ovum Recording label to concentrate on various sounds, ranging from house to trance and from acid jazz to experimental. They also have their own production company, WinKing, which takes care of the remix work. At this rate, it won't be long before one of the corporate skyscrapers around Philadelphia's Logan Circle is required to house the ever-expanding network of their business interests. Gamble and Huff had better watch out!

"I was even introduced to the handbag and high-heeled thing!"



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AMBIENT

TOO GOOD TO BE STRANGE

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The title track has an electro beat that shuffles on through accompanied by some very detached melodic lines. 'Too Strange to be Good' is a very dreamy sequence, not unlike slow motion falling from a great height. It should be scary, but it isn't. 8/10

John Dickson

THE ORION YEARS

AGE (MILLE PLATEAUX)

Age aka Thomas Heckmann conjures up some forceful images, from the deep and moody tones of 'Parallelwelt' to the light and breezy 'Transmitter Love'. A twist and pull from Eden and back again. 9/10

John Dickson

PORTRAIT OF AN INVISIBLE GARDEN

J (TECHNO SHAMEN)

Four superb tracks of light, fragile ambience. Each track floats along like mist on the water before merging into intricate clusters. Well worth hunting down. 10/10

John Dickson

GARAGE, HOUSE

NUSH

U GIRLS REMIX

(BLUNTED VINYL RECORDS)

There was no info sheet with this and it's a white label, so I haven't much to go on. There's four mixes, one sounds like the original version, or very similar if not, which is a good thing for those that have scouted nearly every shop looking for it, when they half knew it was going to be an impossible task. Flip it over and there's this gorgeous, incredible transformation of the same tune, yet the feel to the original is a completely different ballgame. The other two mixes are not to be dismissed either. Full marks

Gavin, owner of Blunted, for your choice of remixers. B.V. copies of twelves are numbered and very limited, so don't hesitate. 10/10

Steve Goddard

VOLCANO

MORE TO LOVE

(DECONSTRUCTION RECORDS)

This is hot on the heels of K-Klass, only the Volcano vocals are preferable. The chorus line is so strong it's hopeless trying not to like it. With exception to the extreme garage and swing/rap clubs I'd say that this would be acceptable in most other venues.

As usual there's a K-Klass rendition but my choice is the official A side mix, by a handful of swedes, too numerous to mention. A great seasonal tune. 9/10

Steve Goddard

KAREN FINLEY

LICK IT

(POW WOW RECORDS)

It's going to be great fun seeing Karen do a personal appearance, singing "Lick It" when it explodes in the UK, which will be any day now. Still on import, I should imagine some wealthy company have bought the licence to release here. "Lick it good, lick it clean" are the lyrics, and she's not referring to her King Cone. The highlight is the saucy way she sings and bends the lyrics around a spellbinding bass, synth and string line. Bawdy, bouncy and not too offensive, this is a stomper. Mood II Swing and Johnny Vicious at the controls. 10/10

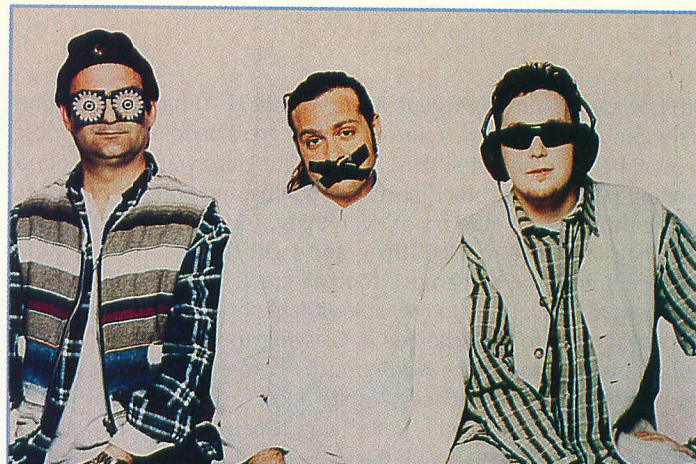
Steve Goddard

XELCIA

WORK BABY

(WHITE LABEL)

"Work" is the B side and up to last week there was only Black Market Records with copies left of it (I know, because I phoned fifteen shops beforehand!) The percussion is not fashionable with any current material, which



Ultraboogie - Head On

makes it difficult to mix with others, but is more in keeping with Doug Lazy's "Let It Roll" from yesteryear, with scaffold pole clanging and Herbie Hancock's bassline from "You Bet Your Love" from 1979. The "Work Baby" chants sound like an idea from Bam Bam's "Give It To Me" and while the whole feel of the thing is out of context with anything in my box at the moment, I love it to death. 10/10

Steve Goddard

SAIN

IT'S ALRIGHT

(NIGHTBEAT RECORDS)

Another import, this time from sunshine Florida and the rays of the rising sun shine down on this little composition. Not what you'd expect from the U.S. of A, this sounds very Italian. M.C. Kinky sampled screams are prominent over a more hard-edged FPI Project-style canterer, with arms in the air like they just don't care. Sweet, melodic and approximately fifteen copies of it were sold in the hour and twenty minutes I was browsing through the sleeves at City Sounds shop in Holborn, which says it all really doesn't it? 9/10

Steve Goddard

VOICES OF KWAHN

YA YAE, YA YO YO YO

(ZEXOS EMPIRE RECORDS)

This is described as 'sight and sound merging into an unforgettable oneness' (!). 'A spiritual dance voyage into the undiscovered; featuring the ethereal vocals of one Anna Homler, written by Pylon King and F. Master Bassline. Believe of that what you will, the team as a whole have really gone in search of their inner souls to release their shaktra's (meditation expression) and it's paid off. Anna has really got her ya-ya's out, fully equipped with a thumping drum and overall performs with quite a punch, though limited in appeal. It was a top twenty hit in the

States last autumn and may possibly follow suit here. Zexos Empire is a musical umbrella that spawns various strains of explorative sound and imagery. They got that in one. The virtual reality of music. 10/10

Steve Goddard

ULTRABOOGIE

HEAD ON

(EPIC RECORDS)

"Head On" first surfaced five to six weeks back in different styles to the recent copy received, which I am now reviewing. While the original mixes were good, the new Wag ya tail and Johnny Vicious versions are more beefed up (isn't Johnny Vicious a busy boy these days?!). Both developments are akin to Joe Roberts "Back In My Life" final release, being clubbier and dubbier than his first renderings. Also the vocalist, as part of the chorus hook, sings a string of ya-yas with the feel of an Indian warrior chant, which is quite noticeable. Again, Summer is just around the corner. 9/10

Steve Goddard

HOUSE OF VIRGINISM

REACHING

(FRR RECORDS)

Yes, it's Phase II's anthemic epic and while the male vocals sound a little like Underworld or East Side beat, i.e. very 'white', Rampling gives it the best to surpass such a thought when dancing to it. This aside, I prefer to play the 'Miss Manhattan' mix, again one of Rampers, with female overtones only and a continual high string note blended with a bongo bombardment, making the whole affair a guaranteed floor filler. In a shop near you soon. 9/10

Steve Goddard

VIVIEN LEE

MUSIC IS SO WONDERFUL

(SLIP N' SLIDE RECORDS)

I heard this weeks ago and want-

ed a copy badly for my stint at Club UK. The original Bottom Line version from '92 is here, a classic in itself. Of the doublepack, the harder U.K. feel comes from Fire Island's Club mix, interpreting a garage classic to a compounding house complexity. All the Fire Island elements are here but with more severity than their usual remakes. A nifty number to start your set off with. Phil Asher's creations are worth mentioning too. 10/10
Steve Goddard

JODECI

YOU GOT IT (MCA RECORDS)

Yes it's THE Jodeci. Mostly renowned for singing their swing nothing above 100 beats per minute (and that's slow), this twin-pack contains a couple of excursions in house mode, brought to you by Uno Clio and Global State and, compared to the swing mixes, which I also like, it's staggering how they've managed to rehabilitate the mood of the song so completely. Jodeci couldn't have believed they could become a plausible house act until they'd heard the outcome of "You Got It", which just goes to show that anything is possible nowadays. C.J. Mackintosh's mixes are luvely as well. 9/10
Steve Goddard

WARP 9

WHAMMER SLAMMER (WAAK RECORDS 001)

From Holland, this just goes to show that the Dutch are good for exporting goods other than tulips, clogs and Edam! "Whammer" left me with the same exciting impact as the Goodmen did when I first hear "Give It Up", only more so. It certainly is the most lively record in my entire collection to date, with a calypso style brass section and marambas and air-horns, you'd have thought this band had employed Brazil's Football squad band of followers that bash the beats out of their instruments at home matches. My top tune of the month. 11/10
Steve Goddard

D-DIMENSION

LOVING YOU IS EASY (VINYL SOLUTION RECORDS)

Let's hope nobody from UMM Records hears this, as "Loving You" is credited as being penned by K. Vincent and yet it's note for note identical to an underground corker by Mantras, called "Good Time", written by M. Baroni and S. Noferini, back in '93 (on UMM's label). Having said that, Vinyl Solution look set to have a much bigger success

with it as the Mantras sales were so limited. The bassline is tormentingly troublesome to the feet, which the whole concept revolves around. Dubified garage at its best. 9/10
Steve Goddard

DUKE

NEW BEGINNING (VIRGIN RECORDS)

Guess what! another twin pack! I love 'em! In various styles as one would expect, Ramp's twiddling of the knobs gives the best results in my opinion. It's not so much a memorable tune that'll go down in the annals of history as an all time great, but for mixing between two better known tunes it's ideal. Yes, an 'energetic filler' is a good description. 7/10
Steve Goddard

LUCIANA

IF YOU WANT
(COOLTEMPO RECORDS)
Jules and Skins are going from strength to strength and Luciana must be pleased with the finished result. A prominent synth stab jerks along over a very clean and overpowering hi-hat and a string line emulates D-Ream's "UR The Best Thing", accompanied with strong vocals. The only fault I can make is that each mix isn't long enough and a longer break between each vocal passage would have done the trick, which is why the dub version seems longer and somewhat stronger. 8/10
Steve Goddard

ABIGAIL

SMELLS LIKE TEEN SPIRIT (RUMOUR RECORDS)

This is the one. Likely to do major things in the national charts, let alone the club charts. The clearance that Tinman's "Eighteen Strings" wasn't able to obtain seems to be no problem with the Abigail twelve, presumably because the guitar wasn't Nirvana's sample, but an actual session player. Nonetheless, this is a remake of Nirvana's original and the secret to Abigail's future immense success will be that "Teen Spirit" hailed from a so called 'grunge' band (I hate that word!) and will therefore have the extra purchasing power of most record buying students and gothics in addition to the club-going public, which should amount to thousands more sales, enough to push it into the higher regions of the national charts. An 'eighteen strings' replica it is, but the girl vocals are great and of course the tune is a powerful, almost household hit. 10/10
Steve Goddard

SPOONIO

DO ONE MORE (DEEP DISTRAXION)

Claire Horsman and the team she works with have become big league players, shifting across from the hip-hop and Techno days of the Profile label to the proficient sister company of Deep Distraxion, who seem gifted in picking up intelligent and potentially big club monsters just of late, e.g. Floorjam and Power Circle. Spoonio have constructed a very Grid-dy sound, almost early Kraftwerk "Showroom Drummers"/"Autobahn", germanic, simple synth twitters with a very basic drum (and if they claim to have never heard of Kraftwerk) then they should buy the above-mentioned tunes). A neat guitar lick and pitchbending noise finishes it off. Simple but very effective. 9/10
Steve Goddard

DUST BROTHERS

MY MERCURY MONTH EP (JUNIOR BOYS OWN)

This just missed the deadline for going to print last month and I did promise to review it, so here goes. The B side shakes some ass on the floor when the varypitch is set to plus 6 on the turntable. Its metallic beats are powerfully frantic, with an almost indie guitar riff governing the whole image. A hard drive, with very few break downs in the passages, John Lydon's vocals would have set the project alright, but the idea is vigorous enough as it is. Of mice and men, "Dust-Up Beats" the title of the B side, has muscles on its muscles. 9/10
Steve Goddard

DISSCOPE

I WANT YOU BOY (WHIZZ RECORDS)

Firstly, Gary Van Den Bussche's intentions are plain. He goes for what he likes and what he'd like to hear should he frequent a club, and his objective is clear. Sod the hard stuff, let's boogie! Along the lines of "Rich In Paradise", or the more recent Last Rhythm venture, this Funky Disco and the new groove offering could well have included Black Box in its supervision. Italo uplifting house in the heart of Kent. "I Want You Boy" has an extremely memorable piano line, set off by the pleasing and complimenting strings. Definite national chart material. Discope look set to mount the stage of Top of the Pops. 9/10
Steve Goddard

SEVEN GRAND HOUSING AUTHORITY

JESSICA (IT FEELS ALRIGHT) SERIOUS GROOVES (THROUGH NETWORK)

The last twinpack for review, this

is as you would expect of a Terence Parker production, and while some of the quality finishes of his work has been sub-standard in the past, his S.G.H.A. efforts are always well-polished, here accomplishing a Larry Heard/M. Jefferson status with "Jessica". An excellent 'roots' style, lean garage groove, the gospel tinges ring out straight from the soul and well-worth promoting as two twelves because of the delicate and sophisticated chord differences in each mix. Look out for Lonnie Gordon's excellent "Do You Want It", on First Choice Records, also through Network. 9/10
Steve Goddard

SOUND ENVIRONMENT

HAD ENOUGH (HIGHER STATE RECORDS)

Whether you buy the original "Ultimate Frenzy" or the new "Rebound Remixes", there's very little in floor response between them. They're both shit hot. The latter of the two is more Stonebridge in feel, with lots going on musically and the original "Ultimate" mix is just as busy, but the strength lies in the Grace Jonesy "I've Had Enough" spurts, (no mention of the singers name). Her voice is more than audible and has a lively resonance to it. Most mixes are jumping and pumping but my fave is the 'construction' dub, on the original 10/10
Steve Goddard

GRANT NELSON

MOVE THIS RHYTHM (NICE N' RIPE RECORDS)

Reminiscent of Degrees of Motion "Do You Want It Right Now" which has just been revamped and rereleased incidentally, only with less lyrics, the jazz laden piano really sets the mood on the 'Dirty Club' mix. Passage for passage, it's well put together and Nice n' Ripe keep up their Bottom Line/Nervous records edge, again breaking no new barriers here, but like Aculi and their subsidiary, Jump Cuts, they're showing their U.S discoverers that we can give as good as we receive and better, in cases such as this (although Nice n' Ripe look to David Camache from the States every now and then ... okay, so they cheat a little!) 9/10
Steve Goddard

SABRINA JOHNSTON

SATISFY MY LOVE (CHAMPION RECORDS)

The "Peace In The Valley" diva has another dabble in the studios, having parted ways with East/West, and Champion ensure

that Sabrina reaches the higher climbs of chart success once again by loading all barrels with 45 magnum shells, releasing this firing sureshot. Smoother than Elizabeth Hurley's captivating walk from the limo to the entrance of the Leicester Empire for the premier of her fellah's film, "Satisfy" lives up to its name. A scintillating shuffler that will not age but will ferment into a vintage garage track over the years. Not unlike Dina Carroll's "Ain't No Man", for want of a better comparison. 9/10
Steve Goddard

HOUSE, TRANCE

SIDDHARTA

(MILLENIUM RECORDS)
Millenium's impeccable track record continues with Siddharta, their third release to date. What they have come up with is an adrenalin fuelled trance stormer that is incredibly fast without becoming too stompy and predictable. A finely produced slice of psychedelic Germanic trance. 8/10
Barney York

WINC...

THOUGHTS OF A TRANCED LOVER
(LIMBO RECORDS)
Josh Wink, Limbos latest signing, has over the years been responsible for some pretty staggering releases over the years via labels such as Strictly, Nervous and RRS. His knowledge of the entire house genre is second to none and this becomes evident on his first release via Limbo. Thoughts is a sublime slice of percussive, tantalising trance that grooves along effortlessly. 9/10
Barney York

SHARKIMAXX

CLASHBACK
(SOMA RECORDS)
Felix da Housecat's own particular brand of mutoid techno has wooed punters and producers alike for many a year now. He has worked with such labels as Guerilla, Deep Distraxion, Strictly Rythmn and now Scotland's Soma. This release sees him again experimenting with darker sounds and motions to great effect. Hard house meets industrial meets ... er ... well work it out for yourself. Eclectic stuff indeed, and worthy of your wages. 9/10
Barney York

INNERVOID

(DELIRIUM RECORDS)
Amphetamine influenced turbo-charged ep from the Frankfurt label ... nothing really staggering

here, although if minimalist trance is your cup of java, then check the monotonous Dual Power on the b-side, which creates much havoc with its gritty kick drum and repetitive electronic pulses. 7/10
Barney York

PILLS

FANATIC
(LOUD CULTURE)
Let us be frank here (or Johnny), this is not the kind of record that you are going to leave a club remembering and then proceed to piss everyone else off in the car by humming it all the way home. But it is the type of 303 acid that does help to make the said night one that you'll always be trying to remember. 6/10
Mark Syers

HIGHER EP

TRAUMATIC
(NOOM)
I am going to be completely and utterly biased about this, as after hearing the previous Tres Chic EP on the above mentioned label, I had already made up my mind that this was going to be brilliant. Seriously, though, this is acidic builder that, while not quite as instant as Noom 6, gives just as pleasing a result after only 4 or 5 spins on the old Technics. 9/10
Mark Syers

AMERICAN CYCLE

MO-TUNE
(HYPER HYPE)
These people have to be the most prolific users of the 303 around today. Awesome!
More subtle than the now legendary 'Gamma Loop' also to be found on this rather fanciful label, but equally rewarding, giving you, the listener, some of the most constructive acid that I've heard in ages. 8/10
Mark Syers

MASTURBATION MANIAC

NYMPHOMANIA (DOS OR DIE)
Out again for those of you who, like me, were not lucky enough to get your greasy mitts on it the first time. This really is fantastic value for money, giving 4 tracks of quite superb quality. To sum it up - It's a bit of a Bobby Dazzler in an already brilliant market. 9/10
Mark Syers

TIME TO GROOVE

NERO & JONES
(DOS OR DIE)
Doesn't perform quite as well as previous releases on the infamous 'Dos or Die' label but still worthy of a runners-up medal in the acid

Olympics to take place in Rotterdam later this year. 7/10
Mark Syers

ASCENSION EP

CENTURAS
(KINETIX)
Now you might be forgiven for making the same mistake as me, automatically relating the 'Kinetix' label to Ambience and Intelligent Techno. Well, you'd be 75% right in this case, as 3 out of the 4 tracks are. The other however, is extremely good quality techno that could easily highlight an otherwise ordinary set. 9/10
Mark Syers

HORSEWORK

VINYL BLAIR
(HARDHANDS)
I've yet to hear the A side played out so I cannot really comment on that. However, the B side - Dope, has gone down an absolute storm and has created a queue around the DJ's box on both the occasions that I have been lucky enough to have my ears tickled across the dancefloor by it. Top quality hard house. 9/10
Mark Syers

CALIBER EP

JOEY BELTRAM
(WARP)
All you need to know about this was written in the first line - "Joey Beltram". Awesome!!! 8/10
Mark Syers

SYCHOPHANTASY

REJUVINATION
(SOMA)
A tad bit heavier than their first release and about 800% better. This really is a tune to get very excited about - thumping bassline, acid, reverb, drum-rolls, dreamy synths and as if that wasn't enough, a guaranteed ejaculation at the end of it. 9/10
Mark Syers

HALLELUJAH TO THE SAX

PRESSED FOR TIME
(ESCAPADE)
If you can imagine a modern day beefed-up disco beat with more of those dreamy synths mentioned earlier - then you've got the general idea what this little creation is all about. It starts well but doesn't really seem to go anywhere. Sorry Escapade! 4/10
Mark Syers

FREE TO RUN

PLUTO
Trippy laid-back house that you

can have enormous amounts of fun losing yourself to - this is a very good listening experience! 8/10
Mark Syers

POLTERGUYS

KASJIMIR
(SPIRITUAL RECORDS)
It may say 'Kasjmir' on the sleeve, but it will say 'Leftfield' in all of our heads. The type of quality hard house that to date, for me, has only ever been achieved by Messrs. Barnes and Daley. You really should make a point of going out and buying this! 10/10
Mark Syers

OUT OF THIS WORLD

REPUBLICA
(DECONSTRUCTION)
"The Prankster Bends the Frequencies Mix" is by far the best giving that unmistakable Justin Robertson style to a would be fly by night track. Definitely worth tracking down. 8/10
Mark Syers

THE MONGOLIAN RYDER

PHOENIX (INFLUENCE)
Have the paramedics on hand for this one as it is quite quick. Don't be put off by that though as it really is a classic tune in the making and should be tracked down at all costs. 9/10
Mark Syers

ACID DREAM

DE TUNE (DOS OR DIE)
A gabber beat slowed down by about 30 bpm and then some of the finest quality trancey acid laid down over the top of it all. This is my record of the month without a shadow of a doubt!!!! 20/10
Mark Syers

EJACULATION

NOSTRUM (TIME UNLIMITED)
Everyone nowadays talks of how they have heard this piece of trance that builds and builds and builds, possible as high as the sky - well this one has just gone past Pluto and there are still no signs of it turning back. 9/10
Mark Syers

THE PANDEMONIUM SINGLE

KILLING JOKE (BUTTERFLY)
Another track with an unemotional industrial feel that sounds totally confusing when played loud. Totally confusing and totally brilliant! They have a CD out at the moment as well and all of the tracks are of outstanding quality - it appears they can do

no wrong? 10/10
Mark Syers

EASE THE PRESSURE

TWO THIRDS (SONY)
Nice uplifting thumping house that works really well as the last record of a heavy set. 7/10
Mark Syers.

ANOTHER WAY

PRECIOUS (JAMM)
Quality garage that got the crowd rocking at Philip Sallon's Mud Club Party at Bagley's on Saturday. Whoops! Cheers! Hands in the air! It was just like being back in 88 mate! 9/10
Mark Syers

MANTRA TO THE BUDDHA

HYPERSPACE (TRUELOVE ELECTRONIC COMMUNICATIONS)
This is a real progressive acid builder that promises great things right from the start and most certainly delivers them as well. Dig those tribal chants! 9/10
Mark Syers

MOONSHINE

EYETEK (KINETIX)
Buy yourself that convertible car you have always been promising yourself, tape this record and then cruise down the lanes all the way to the coast. It's skippy beat and infectious pleasing tune makes this a sure winner. Best from Kinetix to date! 9.5/10
Mark Syers

THE BIG BANG

LUXOR (LUNA TEC)
Right, now before any of you start, I know this has been out for a while, but then it went and became almost impossible to get hold of. So for the many of you that complained endlessly to the record company - it looks as if it finally paid off. To be on general release everywhere from some date in July! 10/10
Mark Syers

PIPEMANIA (BLU PETER MIX)

TRIGGER (TRUELOVE ELECTRONIC COMMUNICATIONS)
Acid Folk Part 2? Nah! This is much stronger, harder and damn well a lot better. Blu Peter does it again! 9/10
Mark Syers

TECHNO

EARTH LEAKAGE TRIP

SORT YOUR HEAD OUT (OPTIC RECORDINGS)
Avant garde and off the wall. It's

been a good while since these masters of sound deviation have put their ideas to vinyl and they return with a highly informed subliminal groove. Laced with swirls of sub tone, two of the three tracks utilise the realms of real drumming - something that Neil Sanford, one half of ELT has been pursuing in his spare time with a clan of other like minded drummers - and for cautious want of categorisation, could be loose, ambient but are easily much more. 10/10
Warlock

O.S.T.

BASILAR (SWITCH)
Material from San Francisco that reverberates in the deep and demonic depths of darkened noise. Untamed modulation runs riot amidst untidy percussion as the title track builds at length, introducing rhythms of distorted bass and scrapes not before time, harnessing perfectly the role of suspense. 'S.Slyncy' loses all concept of beats and slithers with screams of airy durge, prompting thoughts on how an encounter with a turbine could be more relaxing. A work of art and a piece of history. 11/10
Warlock

VECTOR

PRESSURE RELEASE (PLANET RHYTHM)
Something that plenty of DJs out there are finding hard not to play and it's easy to see why. Broadly speaking, this is a four tracker of quality acid yet the classification refuses to rest at that, as Carl Lekebusch seeks lesser used sound sources for an identity that is truly his. The train-like synths of Possessed will ensure its longevity while Mental Hunter is Seawolf in a 1994 revamp guise. Strange Attractor is more predictable, however Turbulence brings things back on track with its darkened stance. 9/10
Warlock

BANDULU

PRESENCE (INFONET)
Perhaps one of the hardest projects this outfit have released, at least if the title cut is to be the benchmark, and which if you squint, sounds comparable to the harder mixes of Jeff Mills recent stormer The Exorcist, except only more melodic. A solid routine of kicks actually hits harder on the mind than it does on the feet, delving deeply with a cascade of modulated keyboard work that blends smoothly with its chimed hook. The accompanying Run Run is smoking dub loosely in keeping with Bandulu's style, while Shackles follows its A-side counterpart but lands somewhere further leftfield. 9/10

Warlock

ACID HEADS

SOME SORT OF PILL (EVOLUTION)

Created by the prolific Scot Brown, who, in his spare time, notches up practically every release on his two labels as well as recent projects for the European hardcore labels Mokum and Hardstuff. This EP strives to be less out and out hardcore and more an exploration of acid rave, resulting in a dose of turbo charged Hardfloor gurgling, and set amidst boosted kicks and hands in the air strings. Banging to the last. 8/10
Warlock

ZOOMROOM

GABASTARD (SEMTEX)
The South Coast gabba contingent resurface, improving on their earlier smash this year, stepping up those bpm's and adding frantic breaks to the point where they become condensed percussive information as Gabastard takes off like a roller coaster out of control. Astral Juggernaut is starkly trance by comparison. Black fumes is more Mentasmic hardcore while Turbo Charged is simply that with a flavour improved by its use of Sulphurex. 8/10
Warlock

JUNGLE

SHIMMON

PREDATOR (RAM)
A pure work of art when it comes to jungle. Carefully selected beats demonstrate a masterpiece of drum programming that weaves a pattern of complex metallic percussion. And the bassline is something else too, lurking dark in the eerie undergrowth in a way as to be deep and not moody. It carves a niche of futuristic technoid D&B that briefly lightens with rays of JD strings. A reference point for months to come. 10/10
Warlock

PHANTASY & GEMINI

I FEEL FREE (WHITE)
The age old alliance once again reunite, laying down soft tamboourine-like beats for a deep space age jungled groove whose spooky bassline vibrates forcefully through these bassbins relentlessly. Plane is definitely designed to give the horrors with 5 minutes of ghostown proportions unfolded by a host of clunking drums. Hold tight. 8/10
Warlock

LICK BACK ORGANISATION

MANIC MUSIK (SUBURBAN BASE)
One to make the mind boggle as

it takes you on a voyage through tripped out jungle territory, and ideal as some kind of soundtrack as its screeching tune gets chopped up with slabs of bass laden breaks. Not something you would normally associated with Suburban Base stuff but certainly a quality piece of vinyl for the catalogue. Ruff Rugged succeeds too, continuing the skill of the A-side but this time via timestretched lyrics, ragga samples, crazy drum rolls and an interesting female vocal that blends perfectly. Original. 9/10
Warlock

PIGBAG AND VIBES

NEVER (ACTIVE RECORDS)
Sometimes known as Combination 2, these pair return with two cuts of chopped beats, stretched samples and happy breakdowns, never benefiting from a catchy female vocal which will be sure to make it work in clubs like East London's Labyrinth. Visions in my Mind employs skippy breaks and alternates between laid back strings and driving bass with effortless ease. 8/10
Warlock

JUNGLE WARRIOR

NO SURRENDER (STRICTLY UNDERGROUND)
Certainly a party party tune, with intermittent bursts of ragga lyrics and the recognisable 'Hey, hey, hey' chant to get things swinging, mad keyboard sirens sound like warped air horns while beats get geared to storm the floors. Successive high pitched stabs of 'jungle' punctuate this tune and herald a stronger drum and bass sound demonstrated with a whole batch of new twelves purely for the bassheads. 8/10
Warlock

THE DUB TECHNICIANS

MINDSCAPE (ROLLIN RECORDS)
Drum and Bass at its best sums this track up. A quality production, lovely string intro, a really head down and rave on tune. Almost mello in its construction, the 808 bass booms through the chopped-up breaks. Miss at your peril. 10/10
Mark Ryder

MOLE THE DIPPER

EYE OF THE DINOSAUR - REMIX (BEARNECESSITIES)
The remix of a very big tune for Mole the Dipper and for all the lovers of fast breakbeat. This has got to be an essential Rave tune, almost running speed with maximum choppage on the breaks. Not for the weak Raver. 9/10
Mark Ryder

mediator

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flyers awards

This month' category: Most Gratuitous Drug Reference

I don't sleep too well at night if I haven't been into the local independent dance music stockist and had a browse through the latest flyer releases. As far as I'm concerned it's only a good club if I get loads of flyers shoved in my face when I leave. Don't get me wrong, I'm not addicted, I could give them up whenever I want to. I just don't want to.

They're more than just a way of promoting a club and these awards are designed to recognise the unsung hero of clubland – the flyer. This month's category is Most Gratuitous Drug Reference and the winner is (drum rolls quietly in the background) a club called Pollen.

The most interesting flyer from this winning batch has to be the sheet of trips. Perforated and all with their own Pollen bumble-bee emblem, this flyer is a gratuitous drug reference to beat all others. Rumour has it a certain individual took one apart and sold the lot at a club in London. Easy money if you can make it out alive.

Coming a close second has to be the plastic bag full of heroin substitute. I don't think anyone was stupid enough to try and sell these, but I did hear that one unlucky punter got stopped by the police only to have to swear blind that they really were flyers.

Next we turn to the matchbook flyer. Some flyers provide good roach material, but Pollen decided to give away the matches as well. Useful for all occasions and free.

Lastly the latest edition to the annals of Pollen drug references – a very large wrap. This one comes with the Rizzla style emblem on the front and all the information on the inside. Pollen, (a round of applause from lots of guests in badly fitting dinner suits) truly a winner. *Oliver Swanton*



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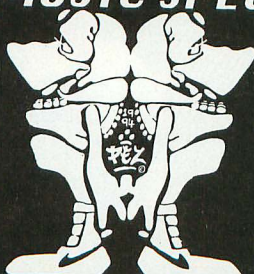
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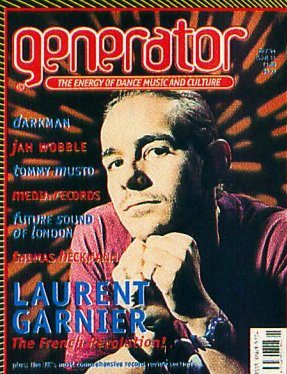
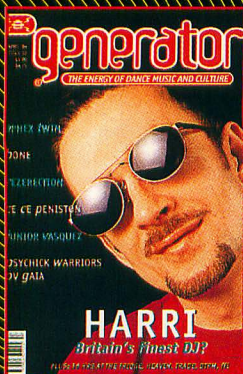
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club beat

Mark Syers plays his clubs right

Welcome to the most comprehensive guide to clubbing available in Britain today. This is a club listing section where, not only do we give you, the reader, a chance to glance over the month's happening night spots, but we also make a point of checking the validity of the promoters' claims as to their DJ line-up (no more nights of turning up at a club to be told by a dodgy promoter that Sasha couldn't make it).

In order for us to achieve the excellence that we are striving for, we are going to need a little bit of your help in the following way:- when completing club listings for publication, please send in by 14th of the month in the following format:

BLOCK CAPITALS ONLY!

Name of Event: Venue: Address: Contact: Telephone: Admission: Open: Close: Date: DJ Line up: PAs: Further Information: PLEASE NOTE THAT ANY PROMOTER CAUGHT TRYING TO SUPPLY MISLEADING INFORMATION WILL BE EXCLUDED FROM THE CLUB LISTINGS. YOU HAVE BEEN WARNED!

LONDON

BABY BABY Beluga Nightclub / £5 / 10pm to 2.30am / **14-Jul** - Jon Of The Pleased Wimmin', Dan Harrison / **21-Jul** - Al Mackenzie, Dan Harrison / **28-Jul** - Fat Tony, Danny Harrison / **4-Aug** - Tasty Tim, Dan Harrison / **11-Aug** - Judge Jules, Dan Harrison

BLOW UP Maximus / £12 - £5 after 3am / 10.30pm to 6am / **02-Jul** - John Kelly, Jonathon Moore, Danny Howells, Adam Freeland

CENTREFOLD The Cross / £? / 10pm to 4am / **30-Jul** - Jeremy Healy, Craig Campbell / Shelly always throws a very good party!

CHUNK ROCK Happy Jax / £5 / 9pm to 2.30am / **08-Jul** - CJ Bolland, Scott James, DJ Sid / **15-Jul** - Phil Perry, Chris Gee, DJ Sid / **22-Jul** - Steve Bicknell, Paul Doherty, DJ Sid / **29-Jul** - Vaper Space, Tefte, DJ Sid

CLUB FOR LIFE The Gardening Club / £12 mem - £15 non before 4am then £5 / **2-Jul** - Jeremy Healy, Paul Gardner, The Boot Boys, Paul Newman, Si Long, Craig Campbell / **09-Jul** - Jeremy Healy, Jon Of The Pleased Wimmin', Stacey Tough, Vivien Markey, Judge Jules, Lisa Loud, Phil Gifford, James Mac / **16-Jul** - Darren Stokes, Nic Loveur, Finbar, Dave Dorrell, Chris & James, Al Mackenzie, James Mac / **23-Jul** - Dave Seaman, Jeremy Healy, Jon Of The Pleased Wimmin', Chris & James, Phil Perry, D.O.P.

EUROBEAT 2000 Turnmills / Free before 10pm - £3 until 11pm - £5 after / 10pm to 6am / **Every Thursday** - Frankie D, T23, Alex Hazzard and guests

FANTASTIC! THE FABULOUS MASKED BALL The Vox / £6 in advance from Pagan Metal - 071 287 3830 - £8 on the door / 10pm to 6am / **16-Jul** - Barbie, Dane, Killock. K, Mark Syers, Mano Destra: atmospheric dance act + support

FUNKY COLOURS Frog & Nightgown / £5 / 10am to 4pm / **Every Sunday** - Various DJs playing house and garage

FUTURE WORLD The Market Tavern / £3 / 10pm to 5am / **Every**

Friday - Shugz, DJ Ugly and guests / Hard and happy house for a mixed gay crowd

GARAGE Heaven / £6 before 11.30pm - £7.50 after / 10.30pm to 3.30am / **Every Friday** - Blu Peter, Mrs. Wood, Rachel Auburn, Princess Julia / The best gay night in London!!

GLITTERATI The Cross / £7 mem - £10 non / 10.30pm to 4.30am / **Every Friday** - Various DJs playing House and garage

GLOBAL EXPLOSION'S ULTIMATE TEEN JUNGLE RAVE FOR UNDER 18'S The Relief Society of Tigray Centre / £7.50 in advance from usual ticket outlets / 6pm to 12am / **20-Aug** - Kenny Ken, Vibes, Killer, Twilight, Dready, Red Ant

HAPPY DAYS Café De Paris / £5 mem - £8 non / 7pm to 2am / **Every Sunday** - Matt Lamont, Micky Simms, Graham Gold

HAPPY DAYS Gass Club / £10 mem - £12 non / 11pm to 6am / **Every Saturday** - Matt lamont, Micky Simms, George Washington

HARDWARE Lazerdome / £5 mem - £7 non / 12am to 7am / **08-Jul** - Tony Weech, Craig Thomas, Terry Mitchell / **22-Jul** - Tony Weech, Craig Thomas, Terry Mitchell

INDEPENDANCE Bar Rumba / £10 in advance from Quaff, Flying, Pour Homme (Welling), Choice (Romford) / 10pm to 6am / **02-Jul** - Dave Dorrell, Paul Kelly, Nic Loveur, Finbar / For more information phone Mark 081 300 4631

INDEPENDANCE MEETS SCREAMADELICA - AQUATIC II The Raw Club / £10 in advance from Alphabet (Romford), Quaff, Flying, Pour Homme (Welling), Choice (Romford) / 10pm to 6am / **28-Aug** - Jeremy Healy, John Kelly, Brandon Block, Steve Proctor, Paul Kelly, Nic Loveur, Jon Of The Pleased Wimmin, Dave Anthony, Spencer Broughton, Mark Syers / For more info contact Mark on 081 300 4631 - This do is gonna be ramo!

JUST CAN'T GET ENOUGH 2ND BIRTHDAY BALL The Vox / £15 tickets in advance from usual outlets / 10pm to 6am / **09-Jul** - Justin Robertson, John Digweed, Dave Dorrell, Kelvin Andrews, Paul Gardner, The Boot Boys, Mark Syers / Information : Kevin 0956 333604 after 6pm - it would be advisable to get your tickets very early for this one - a guaranteed sell out!

JUST HOUSE Happy Jax / £5 mem - £8 non / 10pm to 6am / **02-Jul** - Dominic Moir, Oz, The Dream, Amanda / **09-Jul** - Graham Gold, Alan Chamberlain, Frankie Cheeseman, Amanda / **16-Jul** - Chris & James, Gary Luck, Alan Chamberlain, Amanda

LEISURE LOUNGE Leisure Lounge / £12 / 10pm to 10am / **02-Jul** - Steve proctor, Fat Tony, Rad Rice, Graham Gold, Danny Eke, James White, Tony Wilson / **09-Jul** - Danny Rampling, Dave Dorrell, Judge Jules, Justin Robertson, Biko, Craig Dimech, Eddie Jones / **16-Jul** - Joey Negro, Dominic Moir, Steve Goddard, Nancy Noise, Sally D, Don T, Simeon / **23-Jul** - Terry Hunter, John Digweed, Kjeld Tolstrup, Scott James, Simon Lawrence, Filipe, Terry Marks (Crunch) / **30-Jul** - Alex Party, Danny Rampling, Lindon C, Oscar (Trax), Rob Roar, Vivian Markey, Large Salad / **06-Aug** - Dave Dorrell, Phil Perry, Rob Tissera, Biko, James Parker, Terry Marks, Rory O' More / **13-Aug** - Judge Jules, Nancy Noise, Rob Milton, Rad Rice, Nic Loveur, Nick Brown / **20-Aug** - Andy Weatherall, Danny Rampling, Daniele Davoli, Fat Tony, Scott and Danny Mac, Steve Goddard, Spencer Broughton, **27-Aug** - Joey Negro, Steve Proctor, Judge Jules, Roy The Roach, Paul Kelly, John Warren, Oscar (Trax)

M.O.V.E. Church's / £3.50 before 11pm - £6 after / **Every Friday** - DJ Smooch and guests

MEGATRIPOLES Heaven / £6 before 11.30pm - £4 after / 8pm to 3am / **Every Thursday** - House, Techno - you name it, they've got it!

NO STATIC AT ALL The Cross / £5 / 10pm to 3am / **Every Wednesday** - Ashley Beedle

OPEN ALL HOURS Ministry Of Sound / £8 mem - £12 non and £6 after 3am / 11pm to 7am / **01-Jul** - Sonar Audio research, Phil Perry, Paul Van Dyk, Harvey, Affie, Yusuf, Tranceparents, Terminator Benelux, Kinki Roland, Paul Harris, Princess Julia, Matt Edwards / **08-Jul** - Jim Masters, Dmitri, Derek May, Harvey, Paul Harris, Steve Butler, Noel Watson, PA by Ludovic Navarre / **15-Jul** - Red Mark, Darren Emerson, Richie Hawtin, Harvey, PA by Thomas P Heckman, Clive Anthony / **22-Jul** - **Soma Party** - Stuart McMillan, Orde Meikle, John Kelly, Dominic Moir, Paul Harris, John Shaw, PA by Rejuvenation and Desert Storm, **Londinium** will be hosting their own party in the VIP Lounge for **Trees For Life** / **29-Jul** - Peter Ford, Darren Emerson, Billy Nasty, PA by the Unknowns

PHILIP SALLON PRESENTS Bagleys Studio / £12 / 10pm to 6am / **Every Saturday** - Boy George, Mark Moore, Mark Syers and many others offering the very best in uplifting house and garage / It is advisable to arrive early as huge queues are a formality!

PLANET EARTH The Limelight / £5 / 10.30pm to 3am / **Every Wednesday**

PLEASED Velvet Underground / £5 / 10pm to 3am / **Every Wednesday** - Jon Of The Pleased Wimmin'

RELEASE Turnmills / £3 with flyer, NUS, UB40 - £4 without / 2pm to 7pm / **Every Sunday** - Various guest DJs playing the very best in uplifting house, garage, house and gay techno

ROMP Ministry Of Sound / Free before 11pm - £3 after / 10pm to 4am / **Last Thursday of every month** / a new gay house night with huge names always topping the bill, this month it is Ted patterson

SEX, LOVE & MOTION The Sound Shaft / £4 mem - £5 non / 10.30pm to 3am / **02-Jul** - Miss Marilyn, Matt Frost, Keith Fielder,

THE CANDY STORE Club Koo / £8 with flyer - £9 without / 10.30pm to 3.30am / **Every Friday** - Joe Fish, Tamsin

THE MINISTRY Ministry Of Sound / £10 mem - £15 non / 11pm to 9am / **02-Jul** - Bert Bevins, Ted Patterson, Helen Rhodes, Merran, Smokin Jo / **09-Jul** - Billy Carrol, Kid Batchellor, D-Berlin, Roy The Roach, Justin Berkman / **16-Jul** - Ralph, Jazzy M, Hilka, Nancy Noise, Seb Fontaine / **23-Jul** - Victor Rosardo, Bert Bevins, Justin Berkman / **30-Jul** - **Dave Morales Birthday** (everyone must bring a card!), Dave Morales, Tommy D, Frankie Foncett

THE PINCH The Gardening Club / £3 NUS - £4 others / 10pm to 3am / **05-Jul** - The Sound Clash System featuring: Fabio Paras / **12-Jul** - Martin Tyrell / **19-Jul** - Keld Tolstrup, Darren Stokes / **26-Jul** - Chris & James

THIRST Café De Paris / £5 before 12am - £7 after / 9.30pm to 3.30am / **Every Thursday** - Judge Jules and guests play upfront house

TROUBLE AT HQ'S HQ's - £2 before 10pm - £4 after / 9pm to 2am / **Every Wednesday** - Paul 'Trouble' Anderson and guests

UNITED KINGDOM Club UK / £10 mem - £12 non / 10pm to 6am / **02-Jul** - Danny Rampling, Roy The Roach, Biko, John Digweed, Norman Jay, Steve Harvey, Paul Kelly, Special Guest T.B.A. / **09-Jul** - Stuart McMillan, Orde Miekke, Steve Proctor, Tony Wilson, Dom-T, Paul Clarke, Terry Marks, Sarah Chapman / **16-Jul** - Danielle Davoli, Nicky Holloway, Dean Thatcher, Craig Walsh, Biko, Scott & Danny Mac, Steve Harvey / **23-Jul** - Danny Rampling, Nancy Noise, Roy The Roach, Fabio Paras, Queen Maxine, Simon Lawrence, Rob Roar / **30-Jul** - DJ Duke, Terry Farley, Steve Proctor, Steve Harvey, Clive Henry, Simeon, Von / **6-Aug** - Steve Proctor, Graham Gold, Biko, Fabio Paras, Oscar (Trax), Rob Roar, Steve Goddard / **13-Aug** - Terry Farley, Pete Heller, D.O.P., Craig Walsh, Dominic Moir, Steve Harvey, Paul Kelly, Von / **20-Aug** - Fabio Paras, Rad Rice, Nicky Holloway, Johnny Walker, Dom-T, Andy Morris, John Nelson / **27-Aug** - Terry Farley, Pete Heller, Steve Proctor, Steve Harvey, Dean Thatcher, Queen Maxine, Simeon, Tasha

WHOSE LIFE IS IT ANYWAY Ministry Of Sound / £8 minimum donation - all proceeds go to Bosniaid! / 10pm to 4am / **07-Jul** - Sasha, John Digweed, Andy Morris, Spencer Williams, PA Sam Morrison, CJ

Macintosh, Tommy D, Allistaer Whitehead, Darkman, Micky P, Chris Checkley

SOUTH

ABSOLUTELY FABULOUS The Pavillion Ballroom / £6 for ladies - £7 for fellas / 8pm to 1am / **30-Jul** - Sarah Chapman, Danielle & Rochelle / Ladies Mud Wrestling

ADRENALIN Madisons / **01-Jul** - Simon Bassline Smith, Fallout / **08-Jul** - DJ SS, DJ Dance, Kitchen Krew, Femi B / **22-Jul** - Easygroove

BUMP N' HUSTLE The Pavillion / £6 mem - £8 non / 8pm to late / **16-Jul** - Bob Povey, Jon Coomer, Simon Dunmore, Lenny Fontana, Kim English

CABARET VOLTAIRE Face 2 Face / £6 / 11.30pm to 6am / **01-Jul** - John Kelly, Peer, Silver, Lee Waller / **15-Jul** - John Digweed, Peer, Silver, Lee Cakebread / **29-Jul** - Justin Berkman, Ben McGowan, Silver, Graham Eden / **12-Aug** - Ashley Beedle, Peer, Silver, Che / **26-Aug** - Craig Walsh, Peer, Silver, Graham Eden

DUCK YOU SUCKER Lakota / £6 before 10pm - £7 after / **01-Jul** - Boy George, Carl Cox / **02-Jul** - Jon Da Silva, Reel 2 Reel, Juliet Roberts / **09-Jul** - Mike Shawe, Deli G, Kevin Beadle, Daddy G, Paul Jordan / **16-Jul** - Pascals Bongo Massive, Daddy G, Phil Jones, Dave Rees, Deli G, Paul Cleaves / **23-Jul** - CJ Macintosh (4hr set), Paul Cleaves, John Kelly, Mike Shawe, DJ Booda

FUBBLE DUCKED Langtry's / £5 / 9pm to 2am / **Every Thursday** - Mr. Roy, Danny Harrison, Mark Franklyn

HARD AND FAST Madisons / **02-Jul** - X-Ite, Chemistry / **09-Jul** - Druid, Juicy fruit, OO Fleming / **23-Jul** - Nicky Blackmarket, Juicy Fruit, Mark Kidd / **30-Jul** - DJ Pilgrim, Juicy Fruit, DJ Betts / **06-Aug** - Dougal **HARDTIMES AT THE SEASIDE** Showbar / £6 mem and NUS - £7 non / 8pm to 1am / **09-Jul** - Miles Holloway, Elliot Eastwick, Wain Morrison, Greg B

HOUSE OF FUNK AND BUMP N' HUSTLE Gaeity Suite / £6mem - £8non / 9pm to late / **22-Jul** - Leo, Bob Povey, Jon Coomer and special guest to be announced

HOUSE OF WINDSOR Mirage / Check for admission prices - 0276 678742 / 10pm to 6am / **02-Jul** - Boy George, Judge Jules, Carl Cox / **16-Jul** - Nigel Benn, Daniel Davolli, Frankie Foncett, Sister Bliss / **30-Jul** - Andy Carroll, Fat Tony, Johnny Walker / **13-Aug** - Fabio Paras, Billy Nasty, Spencer Williams, Alex Knight, Nic Loveur, Johnny Walker / **27-Aug** - Princess Julia, CJ Macintosh, Clive Henry, Tim Jeffries

INFORMATION CENTRE The Venue / £5 before 10.30pm - £6 after / 8.30pm to late / **09-Jul** - DJs Dance & Shafie, Jumpin Jack Frost / Strictly no sportswear

IT Zap Club / £5mem - £7non / 10.30pm to 4am / **Every Saturday** - DJ Paulette, Chris Mellor, Dulcie Danger / Free food for last hour!

JOLLY ROGER 2 - THE BOAT PARTY Ocean Scene / £4 in advance from M2 - 0202 315555 / 6pm to 1am / **02-Jul** - Deli G, Frankie 'Shag' Bones, Greg B, Wain Morrison, Sath, Rusty

JUNCTION 2 Zen Nightclub / £5mem - £7non / 9.30pm to 2am / **01-Jul** - Jon Of The Pleased Wimmin', Paul Kelly, Mark Syers / **08-Jul** - Mr. C of the Shamen, Mark Syers, Paul Gardner / **15-Jul** - Paul Oakenfold, Mark Syers, John Rosener / **22-Jul** - Trannies With Attitude, Mark Syers, The Boot Boys / **29-Jul** - Mark Moore, Paul Harris, Mark Syers / **05-Aug** - Kelvin Andrews, Sarah Chapman, Mark Syers / **12-Aug** - Judge Jules, Mark Syers / **19-Aug** - Paul Oakenfold, Gayle San, Mark Syers

JUNGLE JAM Madisons / **12-Aug** - L.T.J., Bukem

KARANGA Bath Pavillion / £5 in advance - 0374 608473 / 9pm to 2am / **29-Jul** - Terry Farley, Pete Heller, Nathan, Mulatto / Arrive very early as a big queue will be a formality

NATIONFUNKTASIA The Vibe Nightclub / £5 before 10.30pm - £6 after / 8.30 to late / **02-Jul** - Aiden, Bob Povey, Jon Coomer / **09-Jul** - Aiden, Bob Povey, Jon Coomer / **16-Jul** - Aiden, Bob Povey, Jon Coomer, Jay B, Steve O / **23-Jul** - Night of the Cookers / **30-Jul** - Aiden, Bob Povey, Jon Coomer

PLANET EARTH Adlib / £2 / 9pm to 2am / **02-Jul** - Mrs. Woods / **09-Jul** - Queen Maxine / **16-Jul** - Blu Peter / **23-Jul** - Mark Syers

Q.E.D. Main Square / £4 / 8pm to 2am / **Every Saturday** - Karl "Tuffenuff" Brown, Richie Malone, Norris Windross

RAMOS Madisons / **16-Jul** - Juicy Fruit, Terry Marx

RED Zap Club / £5mem - £6non / 10.30pm to 4am / **Every Friday** - Eric Powell, Dave Randall, Paul Newman, O. O. Fleming / Free food for last hour!

ROYAL HOUSE Madisons / **15-Jul** - Ian Ossia / **05-Aug** - John Digweed / **19-Aug** - Dave Seaman

RUFFNECK TING Malcolm X Centre / Tickets - 0272 512961 / 9.30pm to 4am / **09-Jul** - Randall, Ray Keith, Clarkee, Ruffneck Residents

RUFFNECK TING New Trinity Hall / Tickets - 0272 512961 / 9.30pm to 4am / **13-Aug** - Fabio, Micky Finn, Ruffneck Residents / 1 hour long PA by Orca

SUMMER MADNESS The Venue / £5 before 10.30pm - £6 after / 8.30pm to late / **23-Jul** - Bob Povey, Jon Coomer, Simon Dunmore / Strictly no sportswear

TASTY White Lion / Free / 7pm to 11.30pm / **Every Friday** - Jim Sae, Lee Davey, Totally Tonr, Laurence Butler

THE FRUIT CLUB Brunel Rooms / £4 / 9pm to 3am / **01-Jul** - Randall, Donovan, Smith, Dougal, Peshay, Smokin' Jo, Dave Lambert / **08-Jul** - Kenny Ken, Chemistry / **15-Jul** - Hype, John Kelly / **22-Jul** - SY / **29-Jul** - Dr. Gachet, Luv Dup Twins / **05-Aug** - Slip Matt, Judge Jules

THE W.O.K. CLUB SUMMER HOLIDAY The Upper Deck / £5 / 9pm to 1am / **05-Aug** - Greg Fenton, Jon Skinner, Sally D, Butler & Blakey / Hawian shirts, deck shoes and shades are recommended

VIVE LA SHAFT Zap Club / £1 for first 100 - £3 after / 10.30pm to 2am / **Every Thursday** - Danny Inferno, Gordon Lovetrain / Free food for last hour!

SCOTLAND

BURGER QUEEN -The Vaults / £5 / 11pm to 3am / Every Saturday - Excellent house for a more than up for it sort of crowd!

CLUB 69 Club 69 / Every Saturday - Andrew Weatherall and other guests

COOL LEMON - The Citrus Club / Every Friday - Hard house etc

FACTORY - Expo / £2 mem - £3 non / 11pm to 2am / Every Friday - Bob Jefferies, Alistaire Hood

INSTINCT Ace Of Clubs / **08-Jul** - Outer Rhythm, Marc Smith, DJ Scott, Malcolm 'S', MC Crazy 'B' / Techno and hardcore will be the order of the day in what rumour has it to be quite a good night

PURE - The Venue / £5 mem - £7 non / 7.30pm to 3am / Every Friday - Twitch, Brainstorm

THE SUB CLUB The Sub Club / Every Saturday - Harri, Oscar / House at it's very finest! See 'North of the Border' page 52 for more info.

MIDLANDS

ATHLETICO The Custard Factory / 10pm to 6am / **09-Jul** - James Lavelle, RPM, Stuart Kirkham, Kirstie, Alex Sparrow, Simon Phathead / Info: 0785 58950

BACCHANALIA The Garage / £5 / 9.30pm to 2am / **Monthly on Fridays** - John Land, Nik Law, Darren Hunt

BLUE NOTE CLUB Blue Note Club / £4 / 9.30pm to 2.30am / **01-Jul** - Tony De Vit, PA by Cordial / **08-Jul** - Allistaer Whitehead / **15-Jul** - Ricky Stone / **22-Jul** - Angel / **29-Jul** - Jim Shaft Ryan

BRING YOUR LEGS The Conservatory / £2 mem - £3 non / Every Thursday - Brett, Maisy / **07-Jul** - Al Mackenzie / 21-Jul - Kelvin Andrews

CLOCK The Lo Club / 10pm to 2am / **02-Jul** - Dave Le Modern / **09-Jul** - Russell Sutton / **16-Jul** - 'Love' Lee / **23-Jul** - Kirstie and Alex /

30-Jul - Mo' Wax, James Lavelle

COME Zig Zags / £4 / 9.30pm to 2am / **Monthly on Saturdays** - **30-Jul** - Mark Hughes, Craig Fields, Tony Sanchez, Stu Godwin, Ian Wright, Mark McKenzie

CULT OF ZERO Club Zen / **29-Jul** - Andy Weatherall, David Holmes, Mr. C., Evil Eddie Richards / Info: 0908 366979

DAZZLE The Garage / £2.50 / 10pm to 2am / **Every Thursday** - Phil Sagar

DELIGHTED The Garage / £5 / 9.30pm to 2am / **Fortnightly on Fridays** - Dr. Derek, Dave King / Garage and Hip-Hop

DETENTION The Conservatory / £1 mem - £2 non / **Every Monday**

DREAMSCAPE XI The Sanctuary / £19.50 / 8.30pm to 7am / **01-Jul** - Peshay, Vibes, Swan E, Clarkee, Randall, Dougal, Ramos, Fabio, Grooverider, Ellis dee, Sy, Phantasy, Bryan G, Jumping Jack Frost, Ratty, LTJ Bukem, Donovan Bad Boy Smith, Tayla, DJSS / Info: 0933 680113 - 0831 858972

FUN Steering Wheel / £8 / 10pm to late / **02-Jul** - Jon Of The Pleased Wimmin', Colin Dread / **09-Jul** - Alfredo, Patrick Smoove / **16-Jul** - Phil Perry, Matt Booker

GLOBAL KINETIC The Rockadero / £5 mem - £6 non / **Monthly on Fridays** - Torch, frankie Valentine, Lisa Loud

GREASED NIPPLE The Garage / £7 mem - £8 non / 9.30pm to late / **02-Jul** - Dino / **09-Jul** - Andy Carroll / **16-Jul** - Christian Woodyatt, Patrick Dawes / **23-Jul** - John McCready / Residents: Phil Sagar, Allistaer Whitehead / This is a very big night!

HOUSE OF GOD The Institute / £4 mem - £5 non / **22-Jul** - Ege Bam Yasi

INNOCENCE Innocence / £10 / 11pm to 7am / **Every Saturday** - Nigel Lawson, Paul Welding, Rob Tissera, Jools, Keith Boynton, Christian Woodyatt

INTER-MISSION Theatre Bar / Free / 8.30pm to 11.30pm / **Every Thursday** - Errol Russell, Adam Teecey

MISS MONEYPENNY'S Bonds / £8.50 / 9.30pm to late / **02-Jul** - Danielle Davoli, Tony De Vit / **09-Jul** - Jeremy Healy, Dave Simmons / **16-Jul** - Jon Da Silva, Steve Butler / Residents - Simon Owen and Russell Salsbury / Info: 021 633 0397

PROGRESS The Wherehouse Club / £7 / 9pm to 2am / **09-Jul** - Boy George, John Shaw, **16-Jul** - Pete Tong, Dee James / **23-Jul** - Kelvin Andrews, Kev Parr / **30-Jul** - Justin Robertson, Craig Barker

RENAISSANCE The Conservatory / £7 mem - £9 non / 9pm to 2am / **02-Jul** - Jeremy Healy, Ian Ossia / **09-Jul** - Dave Seaman, John Digweed / **16-Jul** - Justin Robertson, John Digweed / **23-Jul** - Chris & James, Ian Ossia / **30-Jul** - Danny Rampling, Allistaer Whitehead / And the night goes on...

S.L.A.G. Bonds / £3 before 11pm - £4 after / 9.30pm to late / **Fortnightly on Fridays** - Tony De Vit, Lee Fisher, John Hollis, Smith, Jones

SAVAGE Abigails / Free / 8pm to late / **Every Wednesday** - Dave Simmons, DJ Whip Lash, DJ Che

SWOON The Colliseum / £5 before 11pm - £7 after / 9pm to 2am / **01-Jul** - Danielle Davolli / **08-Jul** - Al Mackenzie, Craig Campbell

THE SANCTUARY The Sanctuary / £8 mem - £10 non / **Every Saturday** - Christian Woodyatt, Mark & Adrian Luv Dup

WOBBLE The Venue / 11pm to 7am / **02-Jul** - Angel, Twitch, Brainstorm / **09-Jul** - Michael Kilkie, The Dust Brothers / **16-Jul** - Jeremy Healy / **23-Jul** - Regressive, Dean Thatcher / **30-Jul** - Kelvin Andrews, Justin Robertson / Residents: Phil Gifford, Si Long / Wow!

NORTH

A BIT GINGER Home Nightclub / £7 / 10pm to 4am / **02-Jul** - Paul 'Trouble' Anderson / **09-Jul** - Christian Woodyatt / **16-Jul** - Glen Gunner / **23-Jul** - Femi B (Young Disciples), **30-Jul** - John Digweed /

06-Aug - Judge Jules / **13-Aug** - Dean Thatcher

AFTER EIGHT The Winter Gardens / £12 / 8pm to late / 15-Jul - Robert Owens, Nic Detroite, Andrué, PA by Alison Limerick

AMBIDEXTROUS Fac51 The Hacienda / £2 / 9pm to 2am / **Every Tuesday** - Ambient sounds in the cocktail bar

ANGELS Angels / £7 mem - £8 non / 8.30pm to 2am / **02-Jul** - Matt Bell, Rob Tiserra, Rick B / **09-Jul** - Vertigo, Paul Taylor, Rick B / **16-Jul** - Stu Allan, Paul Taylor, Rick B / **23-Jul** - Paul Gotel, Danny Hussain, Paul Taylor, Rick B / **30-Jul** - Pete tong, Paul Taylor, Rick B / **06-Aug** - Vertigo, Paul Taylor, Rick B / **13-Aug** - T.B.A. / **20-Aug** - Paul Gotel, Paul Taylor, Rick B / **27-Aug** - Paul Oakenfold, Carl Cox, Paul Taylor, Rick B

ASCENSION II - THE SECOND COMING Cathedral Arches / £4 mem - £5 non / 10pm to 3am / **30-Jul** - Richard Hill, Tim Bailey, Dean Wilson, Bobby Langley / Info: 061 832 1150

BACK TO BASICS The Music Factory / £6 mem - £8 non / 9.30pm to late / **02-Jul** - Kelvin Andrews, Fabi Paras / **09-Jul** - Fat Tony, Billy Nasty / **16-Jul** - John Kelly, Andrew Weatherall / **23-Jul** - Terry Farley, Craig Walsh / **30-Jul** - Phil Perry / Residents: Ralph Lawson, Huggy

BANK HOLIDAY SPECIAL The Hacienda / 9pm to 2am / **29-Aug** - Michael Watford, DJ Disciple

CLUB PARADISE The Basement / £5 mem - £6 non / 2am to 8am / **Every Sunday** morning

CREAM Nation / 9.30pm to 2am / **02-Jul** - Sasha, Paul Oakenfold, Smokin' Jo, PA by Sam Mollison / **09-Jul** - Andrew Weatherall, Terry Farley, Pete Heller, PA by Dee-Lite / **16-Jul** - Jeremy Healy, MC Kinky, Jon Of The Pleased Wimmin' / **23-Jul** - Justin Robertson, Allistaer Whitehead / **30-Jul** - Pete Tong, Dave Seaman / Residents: Paul Bleasdale, Andy Carroll

CREME DE LA CREME GRAND SUMMER BALL Winter Gardens / £8 / 8pm to 2am / **02-Jul** - Paul Gotel, Martin Pickard, Nigel Dawson, PA by Hysterix / Info: 0754 610414

EVOLUTION 5 Sanctuary / £6 in advance - 0234 376669 - £8 on door / **09-Jul** - Slip Matt, Swan E, Ratty, Dougal, DJ Stevee Wonder, SOS, Domunique, MCs Mutley, Hooligan, Juiceman / One of the leading over 14's nights in the country!

FEEL Barristers / £5 / 9pm to 2am / **01-Jul** - Paul Bleasdale, Matthew Roberts, George Thompson

FIRE ISLAND The Paradise Factory / £5 mem - £7 non / 10pm to 4am / **Every Saturday** - Tim Lennox, Dave Kendrick

FLESH Fac51 The Hacienda / 9pm to 2am / **Every Friday**

FREEDOM The Broadwalk / £4 before 11pm - 5 after / 10pm to 3am / **02-Jul** - Paul Taylor / **09-Jul** - Aldo Malcangi / **16-Jul** - Eric Powell / **23-Jul** - Jason Boardman / **30-Jul** - Nick Warren / Resident: Dave Haslam

FULL ON Cream / 9.30pm to 6am / **29-Jul** - Danny Rampling, Jeremy Healy, Felix Da Housekatt, Juliet Roberts, Dave Morales / Not a bad line-up?

GOLDEN The Academy / £8 mem - £10 non / 9pm to 2am / **02-Jul** - Pete Tong, Danny Rampling, PA by Roger / **16-Jul** - Steve Proctor, Dave Seaman, Chad Jackson / **23-Jul** - Jeremy Healy / **30-Jul** - Rocky & Diesel

GRANTED The Paradise Factory / £2.50 / 10.30pm to 2am / **Every Tuesday** / Fun for students

HALLELUJAH The Paradise Factory / £5 mem - £7 non / 10pm to late / **Every Saturday** - Divine David, tim Lennox, Dave Kendrick, Dave Booth, Huey

HARD TIMES Bel Air Nightclub / £6 mem - £8 non / 9pm to 2am / **02-Jul** - Rob Acteson, Rhythm Doctor, E-Mix, Miles Holloway / **09-Jul** - Justin Berkman, Miles Holloway, Elliot Eastwick / **16-Jul** - Marshall Jefferson, Miles Holloway, Elliot Eastwick / **23-Jul** - Terry Hunter, Miles Holloway, Elliot Eastwick / **30-Jul** - DJ Duke, Miles Holloway, Elliot Eastwick / **06-Aug** - Special guests T.B.A. / **13-Aug** - EFX, Digit, Miles Holloway, Elliot Eastwick / **20-Aug** - Tom Wainwright, Miles Holloway, Elliot Eastwick / **27-Aug** - DJ Disciple, Miles Holloway, Elliot Eastwick

HOMEGROWN Home / £3 / 9pm to 2am / **Every Wednesday** / Hip Hop, dub and roots

HOTTER Fac51 The Hacienda / 9pm to 6am / **28-Jul** - Jon Da Silva / **25-Aug** - Jon Da Silva

LICK THIS The Paradise Factory / 10pm to 2am / **Every Friday** - Dave Booth, Huey / Camp music for a camp crowd!

MEATY, BEATY, BIG AND BOUNCY Home / £4 before 11pm - £5 after / 10pm to 3am / Monthly on **Thursday**

OH ZONE The Venue / 8pm to late / **Every Saturday** - Chris Baker, Dave Taylor, Andy Stodden, Andrew Dean, MC Breeze

ON THE MOOV The Paradise Factory / £3 mem - £5 non / 10pm to 2am / **Every Thursday** / Guests include Al Mackenzie

ORBIT The After Dark Club / **02-Jul** - Marco Zaffarano / **09-Jul** - Luke Slater, Marc Spoon / **16-Jul** - Dave Angel, PA Resistance D / **23-Jul** - Stuart McMillan, Joey Beltram / **30-Jul** - Tanith / Educated line-ups and a club I would die to play at!

RISE The Leadmill / £4 mem - £5 non / 10pm to 3am / **Every Friday** - Judge Jules, DJ Sully, Tony Mead, Dj Wrightie

RUDE Kings / £4 mem - £5 non / 9pm to late / **01-Jul** - Jools / **08-Jul** - Progress Night / **15-Jul** - Jon Da Silva / **22-Jul** - Residents Night / **29-Jul** - Greg Fenton

SATURDAY NIGHT AT THE HACIENDA Fac51 The Hacienda / £12 / 10pm to 4am / **Every Saturday** - Graeme Park, Tom Wainwright

SCOONY'S DOIN' IT The Arches / £8 mem - £10 non / 10pm to 8am / **23-Jul** - Farley Jackmaster Funk, Angel, Will Furniss, Jools, Matt Munday

SHINE Fac51 The Hacienda / £5 / 10pm to 2am / **01-Jul** - T.B.A. / **08-Jul** - Jon Da Silva / **15-Jul** - Marshall Jefferson / **05-Aug** - Terry Hunter / **12-Aug** - Paul 'Trouble' Anderson / **26-Aug** - T.B.A.

SIN CITY The Stage / £3 before 10.30pm - £4 after / **01-Jul** - Sanjay / **08-Jul** - Luke Howard, Sanjay, John Taylor / **15-Jul** - Sanjay, Luke Howard / **22-Jul** - Jason H, Sanjay, John Taylor / **29-Jul** - Sanjay, John Taylor

SJM CONCERT PRESENTS..... Fac51 The Hacienda / £9 / 9pm to 2am / **07-Jul** - Carleen Anderson with Corduroy & Freakpower

SQUEEZE Venue 106 / 9pm to 2am / **02-Jul** - Eric (Reel 2 Real), Morillo, Marc Auerbach, Norman Cook, DJ George / **09-Jul** - Allistaer Whitehead, Lawrence Nelson, Coldcut and DJ George / **16-Jul** - Allistaer Whitehead, Marc Auerbach, Noel Watson, DJ George / **23-Jul** - Allistaer Whitehead, Marc Auerbach, George, Dom T / **30-Jul** - Farley Jackmaster Funk, Marc Auerbach, George, Michael Copperfield

SUGARSHACK The Empire / £5 mem - £5 non / **01-Jul** - CJ Mackintosh / **08-Jul** - Lisa Loud, PA by Eddy / **15-Jul** - Phil Faversham, Robert Owens / **22-Jul** - Jeremy Healy, MC Kinky / **29-Jul** - Kelvin Andrews, Keith Boynton

THE ARENA The Arena / £6 mem - £8 non before 9.30pm - £10 after / **02-Jul** - Phil Perry / **09-Jul** - Chris Coco, Noel Watson / **16-Jul** - Sasha, Spencer Williams / **23-Jul** - Robert Owens / **30-Jul** - Norman Jay

THE FULL MONTY TOUR Wildlife / 9pm to 3am / **02-Jul** - Steve Proctor, Norman Jay, Chad Jackson

THE TUBE The Tube / £7 / **Every Saturday** - DJ Welly, Triple X, Guy

TOO NICE Suck The Monkey / £2.50 before 11pm - £3 after / **First Wednesday** of every month

TRANSFORM Fac51 The Hacienda / £5 / 9pm to 2am / **21-Jul** - Richie Hawtin, Dr. D

UP YER RONSON The Music Factory / £6 mem - £7 non / 9.30pm to 3.30am / **01-Jul** - Danny Rampling, Craig Campbell / **08-Jul** - Nick Warren, Grant / **15-Jul** - Jeremy Healy, Marshall / **22-Jul** - **2nd Birthday** - Graeme Park, Allistaer Whitehead, Dave Dorell, Marshall, Sasha, Joe Roberts and Melanie Williams live / **29-Jul** - Brandon Block, Buckley

VAGUE The Warehouse / £6 mem - £8 after / 10pm to 4am / **02-Jul** - Norman Jay / **09-Jul** - Sister Bliss / **16-Jul** - Keith Boyton / **23-Jul** - Princess Julia / **30-Jul** - Eric Powell / Residents: Trannies With Attitude

VOODOO Le Bateau / £4 mem - £5 non / 10pm to 2am / **02-Jul** - Michael Dog / **09-Jul** - Lewis / **16-Jul** - Twitch , Braistorm / **23-Jul** - Alex Knight

WALES

UP FOR IT DJ's / £4 before 10.30pm - £5 after / 9pm to 2am / **01-Jul** - Danny Slade / **08-Jul** - Tom Wainwright / **15-Jul** - Lindsay & Lee from Club Passion / **22-Jul** - Queen Maxine / **29-Jul** - Paul Taylor from Retro / **05-Aug** - Angel / **12-Aug** - Jon Of The Pleased Wimmin' / **19-Aug** - Mike 'C' / **20-Aug** - Daniele Davoli

ADDRESSES

SCOTLAND

ACE OF CLUBS - Buckie - 0542 832773

SOUTHERN

ADLIB - Lucy Road, Southend-on-Sea, Essex
BATH PAVILLION - Bath
BRUNEL ROOMS - Havelock Square, Swindon
FACE 2 FACE - Torwood Gardens Road, Torquay - 0295 252412
GAEITY SUITE - South Parade Pier, Portsmouth
LAKOTA - 6 Upper York Street, Bristol
LANGTRY'S - Station Approach, Beckenham, Kent
MADISONS - Bournemouth
MAIN SQUARE - Camberley, Surrey
MALCOLM X CENTRE - 141 City Road, Bristol
MIRAGE - William Street, Windsor
NEW TRINITY HALL - Trinity Road, Old Market, Bristol
PAVILLION BALLROOM - Bournemouth
SHOWBAR - Bournemouth Pier, Bournemouth
UPPER DECK - 4-6 Woodbridge Road, Guildford
VIBE NIGHTCLUB - 206 Old Christchurch Road, Bournemouth
WHITE LION - Egham, Surrey
ZAP CLUB - Old Ship Beach, Brighton
ZEN NIGHTCLUB - Kent Road, Dartford, Kent

LONDON

BAR RUMBA - 36 Shaftsbury Avenue, W1
BASS CLEF - Club 35 Coronet Street, N1
BELUGA NIGHTCLUB - 309 Finchley Road, NW3
CAFE DE PARIS - 3 Coventry Street, W1
CAMDEN PALACE - 1a Camden High Street, NW1
CHURCH'S - 20 Kensington Church Street, W8
CLUB KOO - 28 Leicester Square, WC2
COLOSSEUM - 1 Nine Elms Lane, SW8
CROSS - Goods Way Depot, N1
CUBA - 11-13 Kensington High Street, W8
DOMO - 178 Junction Road, N19
ELECTRIC BALLROOM - 184 Camden High Street, NW1
EMPORIUM - 62 Kingly Street, W1
FRIDGE - Town Hall Parade, Brixton Hill, SW2
GARAGE - 22 Highbury Corner, N5
GARDENING CLUB - 4 The Piazza, WC2
GASS CLUB - Whitcomb Street, WC2
GOSSIPS - 69 Dean Street, W1
GRAND - St. John's Hill, SW11
GRAYS - 4 Grays Inn Road, WC1
HQ'S - West Yard, Camden Lock, NW1
ICENI - 11 White Horse Street, W1
JAZZ CAFE - 5 Parkway, NW1
LEGENDS - 29 Old Burlington Street, W1
LEISURE LOUNGE - 121 Holborn, EC1
LIMELIGHT - 136 Shaftsbury Avenue, WC2
LONDON CENTRAL - 38 Kensington High Street, W8
LOUGHBOROUGH HOTEL - Evandale Roads, Brixton SW9
MARQUEE - 105 Charing Cross Road, WC2
MAXIMUS - 14 Leicester Square, WC2
MINISTRY OF SOUND - 103 Gaunt Street, SE1
ORMONDS - 6 Ormonds Yard, SW1
PARADISE CLUB - 1-5 Parkfield Street, Islington, N1
PLASTIC PEOPLE - 37-39 Oxford Street, W1
RAW - 112a Great Russell Street, WC1

ROCKET - Holloway Road, N7
S.W.1. - 191 Victoria Street, SW1
SHUFFLES - 3-5 Rathbone Place, W1
SOUND SHAFT - Hungerford Lane, WC2
STARLIGHT CLUB - Praed Street, W2
SUBTERANIA - 12 Aklam Road, W10
BORDERLINE - Orange Yard, Manette Street, W1
MARKET TAVERN - 1 Nine Elms Lane, Vauxhall, SW8
RELIEF SOCIETY OF TIGRAY CENTRE - 211 Clapham Road, SW9
TURNMILLS - 63 Clerkenwell Road, EC1
UNDERWORLD - 174 Camden High Street, NW1
UNITED KINGDOM - Buckhold Road, SW18
VELVET UNDERGROUND - 143 Charing Cross Road, WC2
VENUE - 2a Clifton Rise, New Cross, SE14
VOX - 9 Brighton Terrace, Brixton Hill, SW9
WAG CLUB - 35 Wardour Street, W1
WOODY'S - 41-43 Woodfield Road, W9
ZOMBIE CLUB - Euston Station Concourse, NW1

SCOTLAND

CLUB 69 - New Sneddon Street, Paisley
CITRUS CLUB - Edinburgh
SUB CLUB - Glasgow
VENUE - Edinburgh
EXPO - Kilmarnock
VAULTS - Edinburgh

MIDLANDS

ABIGAILS - Bartholomew Street, Dale End, Birmingham
BLUE NOTE CLUB - 14a Sadler Gate, Derby
BONDS - Hampton Street, Birmingham
CLUB ZEN - 28 The Concourse, Bletchly, Milton Keynes
COLLISEUM - Newport Road, Stafford
CONSERVATORY - Willow Row, Derby
CUSTARD FACTORY - Gibb Street, Birmingham
GARAGE - Nottingham
LINCOLN DRILL HALL - Broadgate, Lincoln
LO CLUB - Willow Row, Derby
ROCKADERO - Nottingham
STEERING WHEEL - Wrottesley Street, Chinatown, Birmingham
THE INSTITUTE - Birmingham
THE SANCTUARY - Bletchly, Milton Keynes
THEATRE BAR - Lichfield Street, Wolverhampton
VENUE - Branston Street, Hockley, Birmingham
WAREHOUSE CLUB - 110a Friargate, Derby
ZIG ZAGS - Worcester

NORTH

ACADEMY - Glass Street, Hanley, Stoke-On-Trent
AFTER DARK CLUB - South Queen Street, Morley
ANGELS - Burnley
ARCHES - Sheffield
ARENA - Middlesbrough
BARKAY - 4a South King Street, Manchester
BARRISTERS - Tithebarn Street, Preston
BASEMENT - Leeds
BEL AIR - Queen Street South, Huddersfield
BROADWALK - Manchester
CATHEDRAL ARCHES - Chapel Street, Manchester
CREAM - Wolstenholme Square, Liverpool
EMPIRE - Middlesbrough
FAC51 THE HACIENDA - Manchester
HARDWICK HALL - Sedgfield, Co. Durham
HOME - Ducie Street, Manchester
LE BATEAU - 62 Duke Street, Liverpool
LEADMILL - Sheffield
MUSIC FACTORY - Leeds
NATION - Liverpool
PARADISE FACTORY - 112-116 Princess Street, Manchester
RUDE - Kings Street, Oldham
STAGE - Brunswick Street, Hanley, Stoke-On-Trent
SUCK THE MONKEY - The Broadwalk, Little Peter St., Manchester
TUBE - Wigan Pier
VENUE - 37 Central Drive, Blackpool
VENUE 106 - Mirfield, West Yorks
WAREHOUSE - Leeds
WILDLIFE - Bradford
WINTER GARDENS - Kingsway, Cleethorpes

WALES

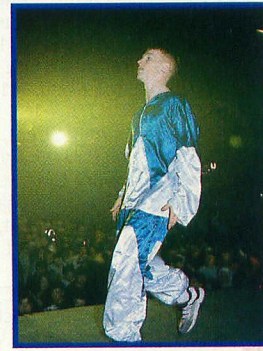
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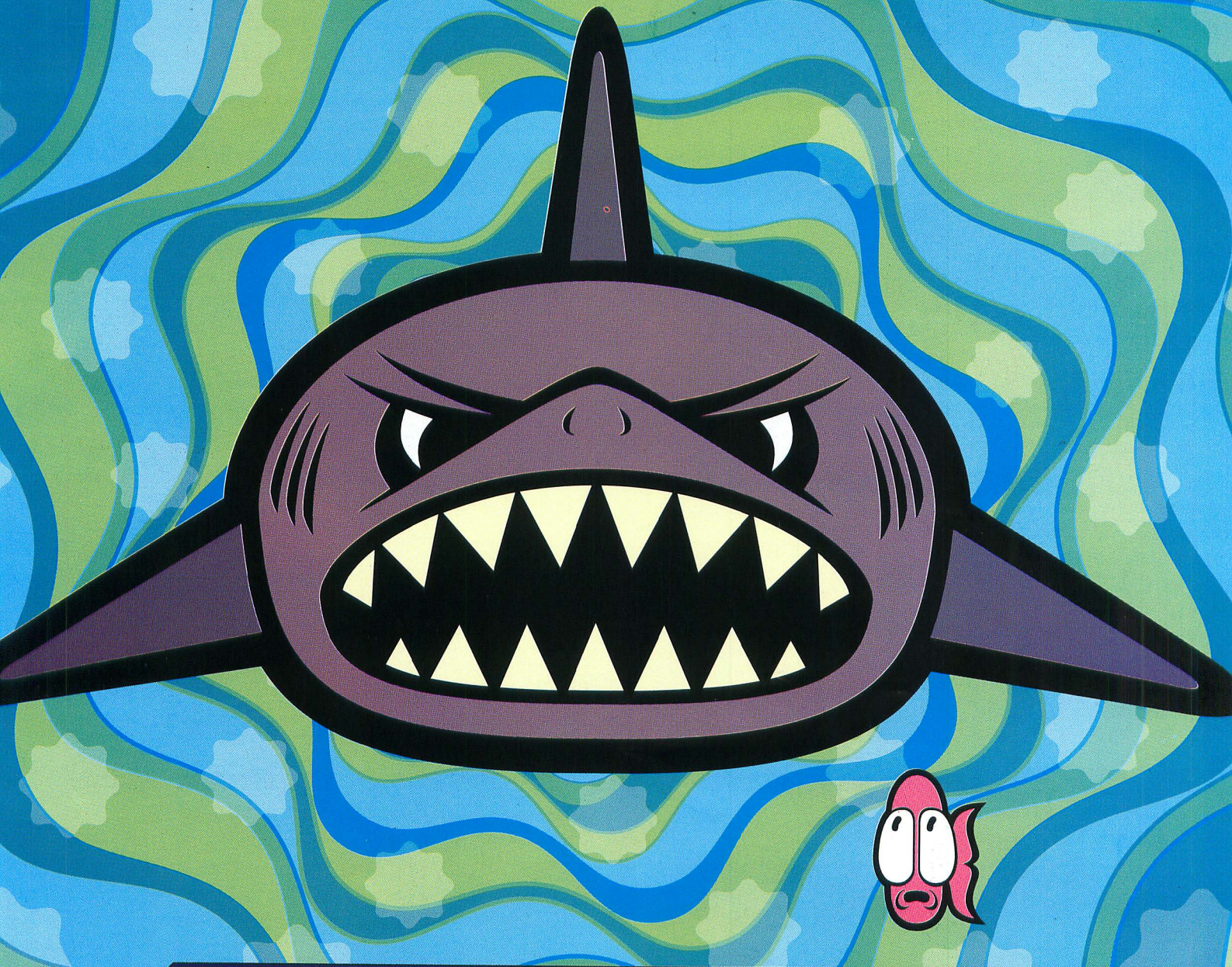
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FROM THE MAKERS OF M8

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MANAGEMENT & BOOKING TELEPHONE IAN ON 0506 32999.

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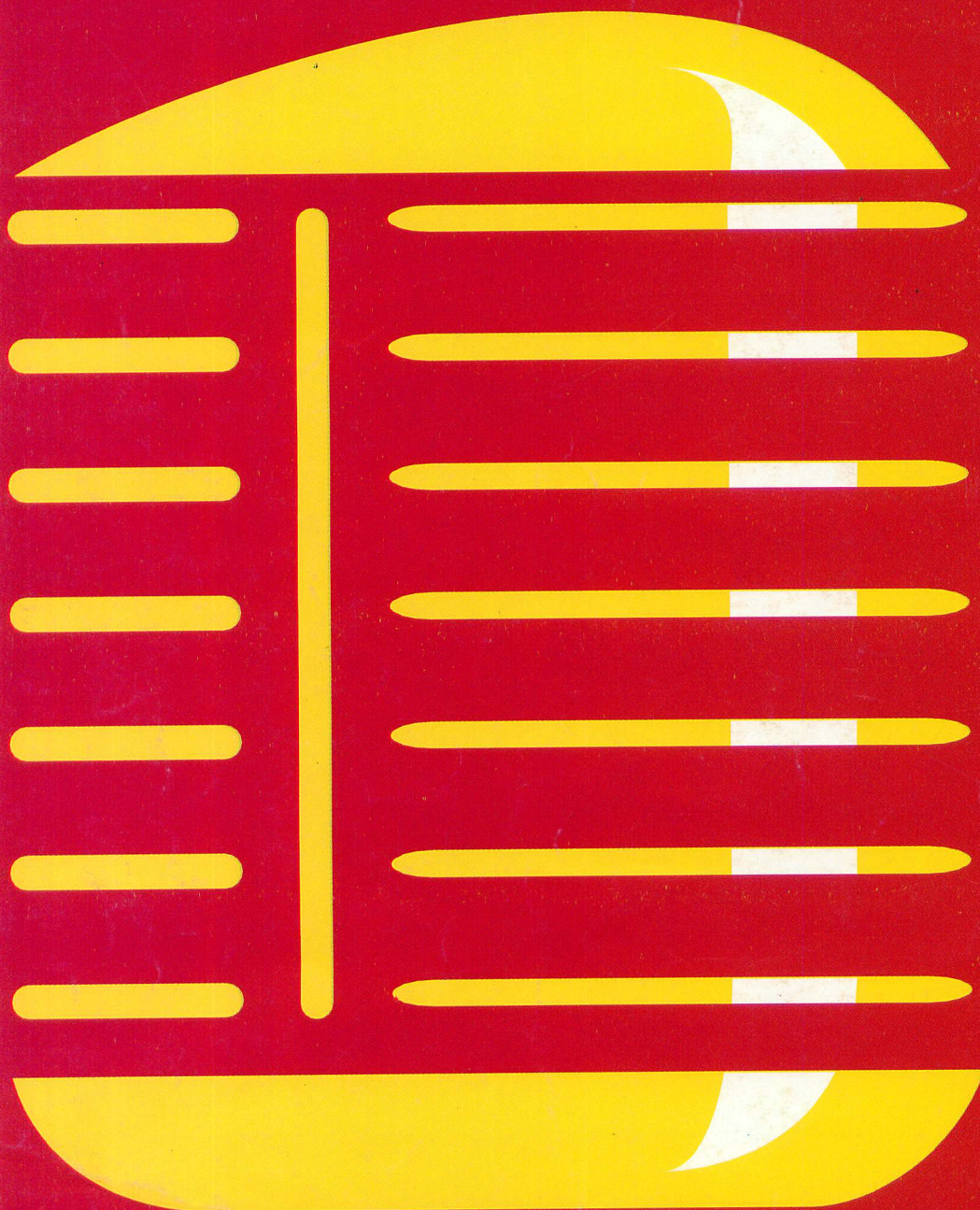
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armion Schoneberg Marmion Remix
ns Loops & Tings Fruit Loops Remix
ark N-R-G Nightflight On Wax
nbeam Outside World

Omniglobe C'Mon Yo!
Sourmash Throwing Caution To The Wind
Mega'Lo Mania Moonsign
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