

October '94 • Issue 15 • £1.80 • \$4.75

# generator

The energy and culture of dance music

**C & C Music Factory**  
**Tyrrel Corporation**  
**Judge Jules**

**4 Leading Electronic  
Labels Profiled**  
**Frankfurt Beat**  
**Keoki**

**Billy  
Nasty**  
**out of this  
world!**

**The UK's top club listings and record reviews**

ISSN 0969-52



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**'This is your pilot speaking. Due to circumstances beyond your control, you are standing on the threshold of a profoundly new experience. In your hands lies the key. You have only to turn it, to take a trip through the looking-glass, into an Aladdin's cave of sound. I will direct your course into a garden of peace that lies beyond the stratosphere. Go as far as you dare, but do not fear: the truth of rhythm is under your seat, guiding you, drawing you homewards, like the hypnotic pulse of the didgeridoo, humming down the songlines from across the Outback. On board refreshments may be served at your discretion!'**



**THE JOURNEY CONTINUES**

**JDJ INTERNATIONAL IN THE MIX WITH NEW  
YORK'S SUPERSTAR DJ - KEOKI**

**Check the club listings for KEOKI's UK tour dates this month**

**For merchandising and mailing list 071 713 0644**

**72 minutes of exotic  
trance featuring 15 of the  
wildest dance tracks on the  
face of the planet! Out now on  
mid-price CD and cassette from  
Music Unites via Network/Sony**

**At OUR PRICE and all good record shops**

A photograph of DJ Keoki, a man with short pink hair and sunglasses, wearing a patterned jacket and black pants, striking a dynamic pose on a red and purple patterned rug. The background shows a city skyline under a blue sky with clouds.

# **KEOKI**

**A SUPERSTAR JOURNEYS BY DJ**



# Renaissance

The **Mix Collection** is a collection of some of the most elite dance music around today, mixed together by those two famous DJs Sasha and John Digweed.

Brummie dance label - Network Records imported special materials from the far East so they could compile a lavish triple-pack CD that looks like being one of the biggest hits of the year. "We couldn't find anyone in the UK who could supply us with the materials," explains Network's Neil Rushton. "In the end we had to order stock from a company in Japan. It was worth it however as the final result is stunning!"

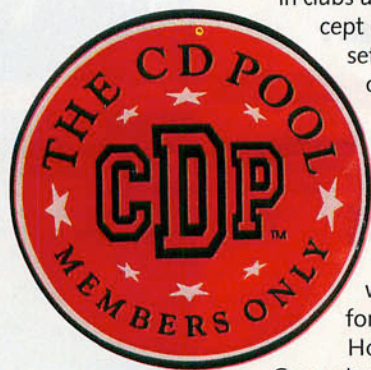
With artists included such as Leftfield, M-People, Inner City and Suncream you know that this release which was due out on 19th September certainly delivers good value for money. Generator rating 10/10



## from the floor

## CD Pool Competition

A brand new development in the promotion of dance music has just been launched. The **CD POOL** has been inspired by the onward march of technology and in particular the surge in twin deck CD players which have been installed in clubs up and down the country. Updating the concept of the American record pool, the Cd Pool is set to take over from the traditional method of DJs being sent promos on vinyl.



The CD Pool manufactures a monthly compact disc featuring forthcoming releases covering all styles of music from Soul to Swing and from Rap to Garage. There will be a membership of five hundred DJs only nationwide and so we would advise you to get your application form as soon as possible.

However, the hard blagging team at Generator has been given 1 year's free subscription to give away to a lucky winner. All you have to do to secure your future as a next generation CDDJ is answer the following question:

If a train leaves Waterloo bound for Paris at 11.00am GMT travelling at an average speed of 67.83mph and another train leaves Paris bound for Sevenoaks at 12.35pm GMT but this time travelling at an average speed of 145kph, at approximately what time will they meet and where? Simple isn't it? Answers on a postcard to the usual address.

For a membership application form to the CD Pool, please send a large self addressed envelope to: THE CD POOL, Mortlake Court, 28 Sheen Lane, Mortlake, London SW14 8LW.

## Sub Sub UK Tour

Sub Sub the group that everyone loves to love are about to embark on a UK tour to promote their excellent new album '**Full Fathom Five**'. The dates and venues are as follows:

### September

28th Brighton University

### October

1st Loughborough University

5th Leicester Luxor

6th London Westminster University

8th Canterbury University

11th Manchester Salford University

21st Nottingham Trent Park University

22nd Bradford University

24th London Equinox

28th Northampton Guildhall

For additional information  
call Excess on 071 405 5563







Cover pic by Phil Pepper

**Welcome** to yet another edition of Generator - the magazine that always has its finger on the pulse, is dedicated to revealing hundreds of items of interest each month and the magazine that sees fit to dish the dirt on just about anyone that we feel deserves it (no bribes here, well just a few maybe). After last month's cover shot of Paul Oakenfold being repeatedly referred to as 'looking more than just a little like George Michael,' this month we decided that putting Billy Nasty under a hair dryer and comparing it to a space helmet would be a much better idea.

From the C&C Music Factory to four electronic labels being profiled to the Viper slagging off the rather dubious location of Andrew Weatherall's recording studio, this month's issue really has got it all.

However before you continue I would like to draw your attention to a little matter of Generator being accused of sexism. Apparently there are a few members of the female sex out there who feel that the inclusion of so many scantily dressed babes is not really necessary. Being a democratically run operation, the team at Generator therefore put it to the vote. This took some time however, as Richard had to be called back from a peep show in Soho, Barney from his part-time job as an 'Anne Summers' model and me, well I had to take time out from shooting 'Nuns Do It Anal Part III'. The result:- bigger tits and less clothing. Now you can't say fairer than that! *Mark Syers, Editor*

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THANKS TO VICKY CHAPMAN AND CASA ON THE MAC, AL BIRD AT FAST POINT, TAG RECORDS, FAT CAT RECORDS AND CHOCI'S CHEVENS.

GENERATOR IS PUBLISHED BY GILLIES PUBLISHING, 4-8 PEARTREE ST., LONDON EC1V 3SB (071) 454-7855. TYPSET BY FASTPOINT LTD. PRINTED BY ACORN WEB OFFSET LTD AND SOLD THROUGH RETAIL NEWSAGENTS AND SPECIALIST RECORD SHOPS. AVAILABLE ON ANNUAL SUBSCRIPTION WORLDWIDE. WHILST EVERY EFFORT HAS BEEN MADE TO ENSURE THE ACCURACY OF THE MATERIAL IN THIS MAGAZINE, WE CANNOT ACCEPT RESPONSIBILITY FOR THE VIEWS OF CONTRIBUTORS, ERRORS OR OMISSIONS OR FOR THOSE MATTERS ARISING FROM CLERICAL OR PRINTERS' ERRORS OR AN ADVERTISER NOT COMPLETING A CONTRACT. NOTHING MAY BE REPRINTED OR PUBLISHED IN ANY WAY WITHOUT THE PRIOR PERMISSION OF THE EDITORS (EXCEPT FOR REVIEW PURPOSES). ALL UNSOLICITED CONTRIBUTIONS MUST BE ACCOMPANIED BY AN S.A.E. IF YOU EVER WANT TO SEE IT AGAIN. GILLIES PUBLISHING 1994.

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## Judge Jules

And the party goes on...

## C & C Music Factory

Come on let's work

## Frankfurt Beat

Top German label profiled

## Billy Nasty

At long last

## Jeyenne

Germany's new Mr. Techno

## Keoki

The best mixer in the world?

## Sonic Tourism

Electronic music without frontiers

## Tyrrel Corporation

The label, the hype

From The Floor

Back Stabbing

Punters' Page

On The Road

Generator Record Charts

The Incubator

Fashion

Choice Tunes

North Of The Border

Mediator

Club Beat

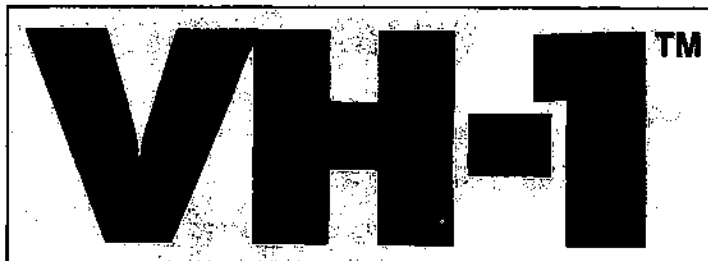
Club Of The Month





# New TV music channel for Britain

VH-1 is launched on **September 30th** and is the first British television music channel. It is tailor made for a British audience and its programming is a series of magazine style programmes, built around specially targeted, themed and packaged music television entertainment, focusing on all music that is relevant to adult British viewers. The VH-1 play list will cover both vintage and contemporary music:- 60% of the air time will be dedicated to music from the



90's while the remaining 40% is shared equally between the 80's, 70's and 60's.

VH-1 will be broadcast from London in its own specially designed studios which reflect the style and taste of its adult British viewers. Intelligent reviews, live performances, concerts, top artist interviews, features and documentaries will all be featured in what promises to be the first real rival to MTV.

The broadcast will be exclusively in the UK via the Astra satellite and cable and will be available on the B-Sky-B Multi Channels package. For VH-1 tuning information call the help line on 0506 488485.

## Jilted at



The **Prodigy** have just announced the dates for the second leg of the UK 'Jilted Tour'. The tour will also follow various dates throughout Europe including a support slot in Roskilde with the Red Hot Chilli Peppers. Tickets will be £10 and the support has now been confirmed as N-Joi.

The dates are:

### October

- 20th Blackpool The Palace
- 21st Liverpool Royal Court
- 22nd Glasgow Barrowlands
- 26th Wolverhampton Civic Hall
- 27th Sheffield Uni Refectory
- 28th Norwich U.E.A.
- 29th York Barbican Centre
- 31st Southampton Guildhall

### November

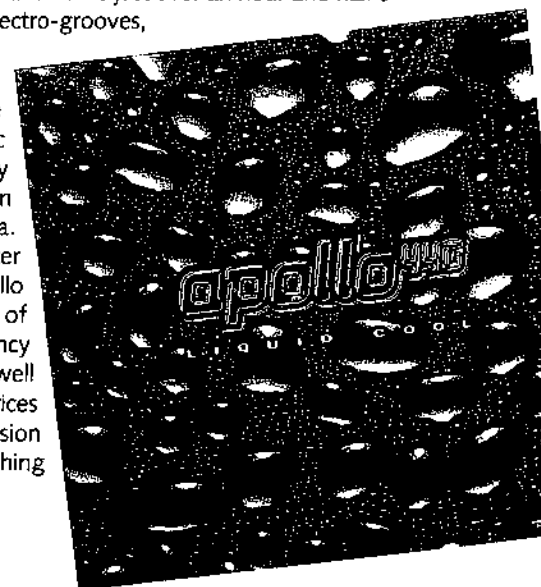
- 2nd Leicester De Montford University
- 3rd Cambridge Corn Exchange
- 4th London The Forum
- 5th Manchester The Academy

## Frozen assets

**Apollo 440** return this month with an exceptional single, 'Liquid Cool'.

Subtitled 'Theme For Cryonic Suspension', it comes as a lavishly-packaged three disc set featuring outstanding reinventions by, Future Sound Of London, Jah Wobble, Space and last but not least Deep Forest. For your spondoolics, you can take home just over an hour and half's worth of post modernist electro-grooves,

all wrapped in a triple-gatefold sleeve which delivers an exhaustive description of the cryonic process as carried out by the Alcor Life Extension Foundation in California. But, be warned, as if, after being converted by Apollo 440's seductive blend of space-rock trance, you fancy the idea of being frozen well into the 21st Century, prices for a Full Body Suspension start out at a wallet crunching \$140,000. *Tim Barr*



As from **1st October, 1994** those loveable cheeky chaps down at Fat Cat Records will be moving home. Their new plush residence will be 19 Earham Street, London WC2. They will also be keeping British Telecom shareholders happy as they have the use of no less than 4 telephone lines: Tel - 071 209 1071 / Fax - 071 209 1072 / Mail Order - 071 209 1073 / Modem - 071 209 1073

## Change of address



# May the Source be with you!

Over the last two years, some of the most innovative music to come out of the burgeoning **German underground** has arrived from the Heidelberg-based Source Records. Headed by David Moufang and Jonas Grossman, Source have consistently delivered an eclectic selection of electronic ambience and forward thinking techno. Their latest releases however, investigate the seemingly limitless possibilities of current visual technology. Soundtracked by an impeccable selection from the Source back catalogue, featuring the likes of Deep Space Network, Move D and

Red Again P, the 'Synchronised Chaos T.V.' and 'Liquid Screen' videos stretch the envelope of computer generated imagery to breaking point and then back again. Ignore all other claims about exploring the cyber zone and ripping out the idiot box - Source Records have provided ninety-five minutes of the most intriguing, tripped-out, audio visual kinesis that you'll ever be fortunate to see. Order your copies now and travel head-first into the future. *Tim Barr*



## Electric Blue

Once upon a time, A young balding DJ called Mark and a maturing boffin by the name of Nick got together to make hard house music. Their sessions in the studio proved to be so inspiring that the up and coming label 'Jamm Records' decided to sign them.

Now on their third release the 'Electric Blue EP', the partnership of Shimmon & Woolfson are starting to receive some serious attention. At a recent club in London, the said track created quite a stir around the turntables as would be DJs queued up to find out its name. Our advice, seek out a copy now.



## Techno Heaven

On **Saturday, 1st October 1994**, at Munich's former Riem Airport, one of the most sensational line-ups the global dance scene has ever witnessed will take to the stage for The Tribal Gathering. The event is the brainchild of Universe promoters Paul Shurey and Ian Jenkinson who hooked up with Frankfurt Beat supremo Jens Maspfuhl earlier this year, through their mutual acquaintance, MMS (U.K.) mainman, Andy Howarth.

"It's become progressively more difficult to put on these kind of large-scale events in the UK, so we've been looking at the possibilities abroad," explains Paul. "We did one in California last year and this time wanted to do one in Europe. Germany was therefore the ideal location".

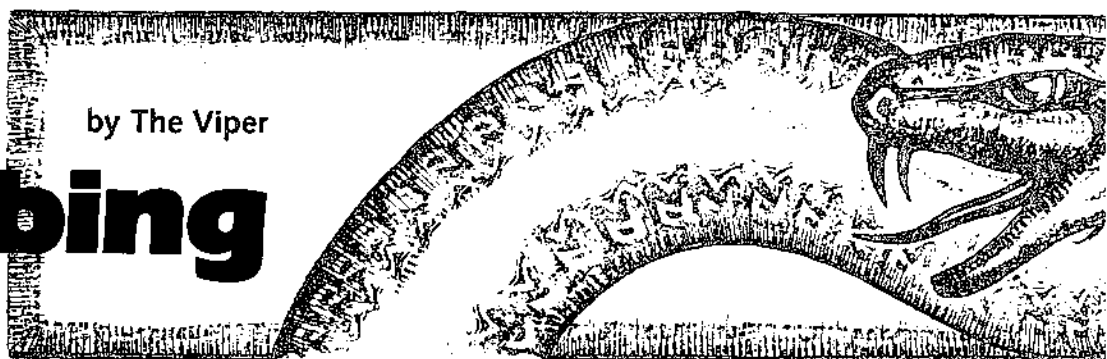
"We're going to be enhancing the original art-deco of the airport with a set of themes. In the Tribal Temple, for example, the DJs will be playing from a tree-house and then in Planet Erotica we'll have the whole room, ceilings and all, covered in black rubber with dancers from the Munich fetish scene adding to the atmosphere. This is going to be the party to end all parties!"

With a list of DJs which includes Jeff Mills, Lenny Dee, Sasha, Paul Van Dyk, Richie Hawtin, Laurent Garnier, Alex Paterson and Darren Emerson among the thirty or so billed, the problem will be which of the five areas on offer you'll want to be in. Coaches are being arranged from all over Europe and, so far, around 25,000 of the global dance fraternity have already made plans to attend. UK travel details are available from the ticket hotline on 0271 74447 or direct from Nicki the witch at MMS (UK) on 081 964 2407. Always remember to quote your shoe size when booking! *Tim Barr*



# Back Stabbing

by The Viper



**W**e're back! Many, my good self included, didn't think we'd make it past the first venomous edition of Back Stabbing! To those from that school of thought, pooh to you - just wait till I find out who you are... your card will be marked. I'm pleased to report the first column sent many running to their phones trying to bribe, con or offer sexual favours to find out The Viper's true identity. We even received a sackful (ooh err misses) of letters, mostly from irate lawyers trying to sue the ass off The Viper for its cutting quips, all of which we hasten to add were true... allegedly! It should be pointed out to those said legal beavers that The Viper hasn't got an ass to be sued, come to think of it, a backbone! So there!!

Right, let's get on as we've mud to sling... mud? Sorry we mean daggers to throw! Before that however let me share with you, my hungry hoarders of the gossip we like to call 'juicy', a very funny story. Picture the scene: it's a hot and sweaty night club in Germany, emphasis on the sweaty, probably smelly as well those Germans never did get the hang of deodorant! Anyway a group of the elite European club scene are gathered to pat each other on the back and generally brown nose. One well known UK DJ turns to his Italian counterpart and asks him who his current favourite artist is. "Well," says our Mediterranean friend in his pigeon English, "I really like the work of DJ Promo, but I can't believe how many records he seems to release and for so many different labels." I kid you not!

It also reminds me of another DJ story that I heard third hand. Said jock was hounded for several long and laborious minutes by some intoxicated Millwall supporter - no doubt with tattoos all over his body, a beer gut and halitosis - demanding our deck general play a track called 'Sign On'. "You're talking a load of bollocks," came our ever so eloquent DJ's reply. After then attempting to sing it, it transpires he wanted Degrees Of Motion's 'Shine On'! OK, maybe it loses it in the translation, but hey it's filled up another paragraph, so that means another £100 for me from our wonderful publisher!!

Right you want bitchin'? You got it. A few months ago in an interview with one of those horrid tabloid music weekly's, Terry Farley - the fat ugly one in the Junior Boys Own team, Fire Island, and a man of many other guises - said that, if I may paraphrase, he hated handbag music. For those not in the know, he was referring to disco dolly happy house music - the sort I'd dance 'round my fake crocodile skin ever so expensive Gucci number to. And even more recently in another interview he said referring to what would be his worst DJ gig, and this time I quote - "Anywhere they expect me to play handbag music, they won't get it." Now then, what we have here is a man who obviously can't be trusted. You see Mr Farley has just produced not one but two tracks on Kylie Minogue's new album. Kylie is of course THE QUEEN OF HANDBAG!!! Do not the words, 'faced', 'two', 'money grabbing', and 'bastard' not

spring to mind. Clearly this must be a case of double standards by Mr. Farley.

As we descend another paragraph into the column this time we venture into the weird and wonderful world of intelligent techno. Now what the diddly doos is 'intelligent techno'? Don't know? Well, I'll tell you exactly what it is. It's a phrase coined by Warp Records because so much of the crap they put out defies the realms of music, let alone dance music. Most of their releases sound like a cross between an industrial vacuum cleaner, a constipated Pitbull terrier combined with the demonic messages to be found in the grooves of the latest Anthrax album, when played backwards of course! The one thing though that I can't except is their shameless, almost smug use of the word 'intelligent'. The nearest Warp ever came to the word was when they were looking up the spelling of 'insomnia' in the dictionary. Funny how the words Warp and insomnia seem to sit together so well isn't it?

Now whilst we're bitchin' about all those funny sounding records that only white people can make... Oh get real! I'm not being racist, it's true. You white people ain't got no soul boss! Now I'll hear no more on the subject. Anyway, as I was saying...as we're on the subject of white boys making dance music, let's talk about the greatest offenders of the lot - The Sabres Of Paradise. It has been said that they, and the likes of Orbital, Transglobal Underground, Future Sound Of London and all those other carbon copies, are the new rock 'n' rollers of the '90s dance generation. I'm not so sure. Did you know that the Sabres' big cheese, a certain Mr. Andrew Weatherall, has his recording studio in a back bedroom in a run down council block in Hounslow? Now, don't get me wrong, I've nothing against council owned property, I once spoke to someone who knew of a man that lived near a council estate. Only near mind you! And I've nothing against the poor, oh, I mean the dear people of Hounslow - living there they've enough problems of your own without me sticking my dagger in! Anyway, it gets better, the studio is above a row of shops, one of which is a laundrette, so now you know where all of those strange synth-lines that sound like an old washing machine come from. Yes, an old washing machine! And dear gossip fiends, Hounslow is also on the Heathrow flight path - the airport's only a few miles down the road. So the next time you hear a Sabres Of Paradise single listen very closely 'cause every 30 seconds or so you should be able to hear the sound of a jumbo jet flying over!!

Alas the end is in sight, but before I depart, a quickie for you. Have you heard that Naomi Campbell single? Don't! It's got to be the worst record since... well, since that other catwalk model turned singer made a record. Which one? You mean there wasn't another. OK, correction, Naomi's is the worst. Period! Just because she's appeared in a few pop videos and shagged the ugly one out of U2... whatever next? I suppose that dozy twat Aiden out of EastEnders will have a go at making a record... Until next month...



# punter's Page

**Dear Generator,**

You are beginning to alienate a lot of readers by concentrating on the houser side of techno. Respect to the early issues of Generator for encompassing the whole of the scene. Stop going down the route of magazines like Mixmag, you used to be a very good alternative.

**Yours, Storm Syndicate**

*Hmmm! Ed.*

**Dear Generator,**

I listen to most kinds of music with the exception of pop and heavy metal. I tend to favour buying records over Compact Discs as there is still a certain quality to be found within vinyl that CDs have still not yet been able to recreate. However, this in turn means that I have to frequent specialist record shops. The problem I find is that just because I don't actually look like your typical DJ or raver the good natured, friendly assistants behind the shop counters tend to take a rather condescending attitude towards me. What right have they got to try to intimidate me? I'll tell you, none what so fucking ever. My message is:- sort yourselves out you arrogant bastards, you have nothing to feel so special about, after all you only work in a shop, it's not like it's a proper job or anything, is it? I probably earn more money in one week than you do all month, so who's the smug one now?

**Yours, Nigel, London**

P.S. If there is anyone out there who doesn't yet know about the anti-Criminal Justice Bill Rally taking place at Midday on 9th October starting at The Embankment, you do now. See you there!

**Dear Generator,**

Having just read a letter (September issue) on the London Club scene, I must say I was quite shocked. They really must have been going to the wrong type of clubs. Having just moved down from the north myself (Wigan), I have to challenge them on their pessimistic views. I have been to Heaven every Friday for the past few months and I would say that I am having the best time of my life.

At first I was a little intimidated by the thought of going to a primarily gay club. However, after I overcame this initial problem I was soon to realise that there is a whole new way of life out there just waiting to be discovered.

I know your magazine supports gay clubs, especially Heaven. For this you definately get the thumbs up from me.

**Yours, Kirk, Battersea**

P.S. A big hello to everyone at Heaven! See you on Friday downstairs.

**Dear Generator,**

Why, oh why, oh why, do you sad music journo types keep coming up with ridiculous pigeon-holes for the music we love? I'm sure you lot sit around all day in your plush offices thinking up of stupid names in wish to place the latest releases. I mean Terry Farley recently came up with the name 'dark garage', what the fuck is that all about? Another example and probably the most famous is when Warp records supplied us with the term 'Intelligent techno'. I rest my case!

**Yours, Steven Hickly, Portsmouth**

*First of all Terry Farley is not a music journalist, he is a DJ first, remixer and producer second. Maybe at some stage he was a British Gas service engineer but never and I stress never, a music journalist. Secondly we, that is the music press create pigeon-holes so that the likes of you can know what to shop for when going into specialist record shops. Maybe you would prefer to go into a shop full of DJs and go up to the counter and ask, "Have you*

*got anything that goes, oh, you know, a bit up-lifting, no that's not the term. Erm what I mean is I'm looking for some records that sound a bit like that new Datura track only a bit heavier with more pianos..." Hopefully now you get my drift? Ed.*

**Dear Generator,**

What is all this fuss about the Criminal Justice Bill? Me and my mates are gonna keep on running our parties whatever the Government say, so fuck them.

**Yours, I don't think it would be wise to leave my name, Yorkshire**

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



# Meanwhile on Planet Dog, the Natives were getting restless...



## Feed Your Head - Volume Two (the green one)

Eighty minutes of Spacedoutdubheadbliss from Spooky, The Drum Club, Astralasia, Children of the Bong, Optic eye and others.

Release Date: 26.09.94 on CD • Cassette • Double Vinyl

BARK LP 007 • BARK CD 007 • BARK MC 007

## Banco De Gaia - Heliopolis

The City of the Sun Mixes, taken from the album 'Maya' featuring remixes by Michael Dog, Banco De Gaia and Medicine Drum

Release Date 03.10.94 on 12" • CD Single

BARK 004T • BARK 004CDS



## Quadruped V.1

Four new bands pushing the boundaries: Children of the Bong, Optic Eye, Zuvuya, Active Loop Zone

Release Date 10.10.94 on CD • Cassette • Double Vinyl

BARK LP 006 • BARK CD 006 • BARK MC 006

More to follow



## The story so far

BARK 001 Eat Static - Abduction BARK 002 Feed Your Head - Volume One BARK 003 Banco De Gaia - Maya BARK 004 Timeshard - Crystal Oscillations BARK 005 Eat Static - Implant BARK 006 Quadruped V.1 BARK 007 Feed Your Head - Volume Two BARK 00IV Eat Static - Intrusion (video album) BARK 00IT Banco De Gaia - Desert Wind BARK 002T Eat Static - Lost In Time BARK 003T Eat Static - Survivors

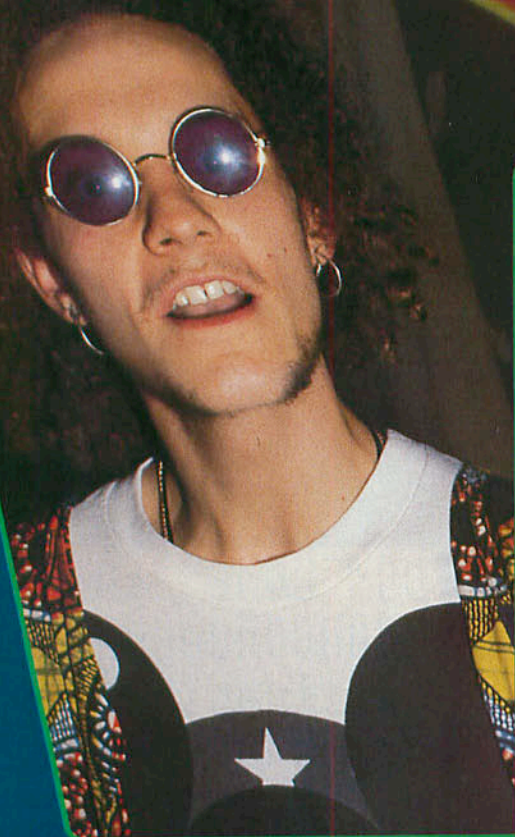
**Planet Dog** The label that stimulates the  
braincells that others cannot reach.

**A free** limited edition poster giving precise travel details for anyone wishing to visit planet dog, is available on request from your local C.W.N.N. store when buying a Planet Dog purchase. Available from tuned in record shops throughout the cosmos.





"I'll have a bottle of water please mate." At Eurobeat 2000. Pic: Paul Massey



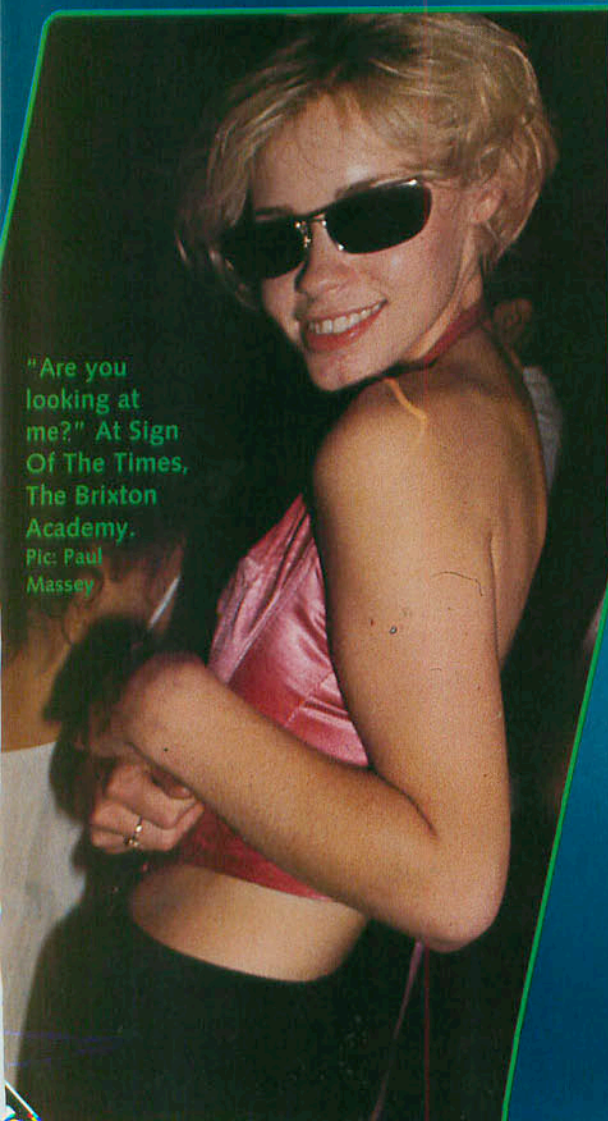
Nice boobs, shame about the face at Pleased, The Velvet Underground. Pic: Pogo



Paul Daniels magically hiding his testicles at The Love Boutique, The Arches. Pic: Brian Sweeney



"Are you looking at me?" At Sign Of The Times, The Brixton Academy. Pic: Paul Massey



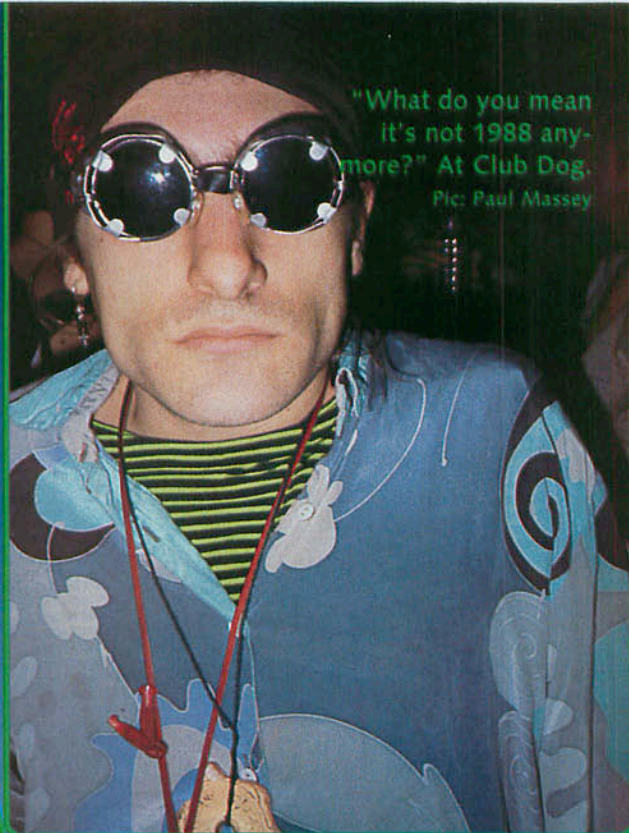
"I thought I'd lost my handbag!" At The Love Boutique, The Arches. Pic: Brian Sweeney



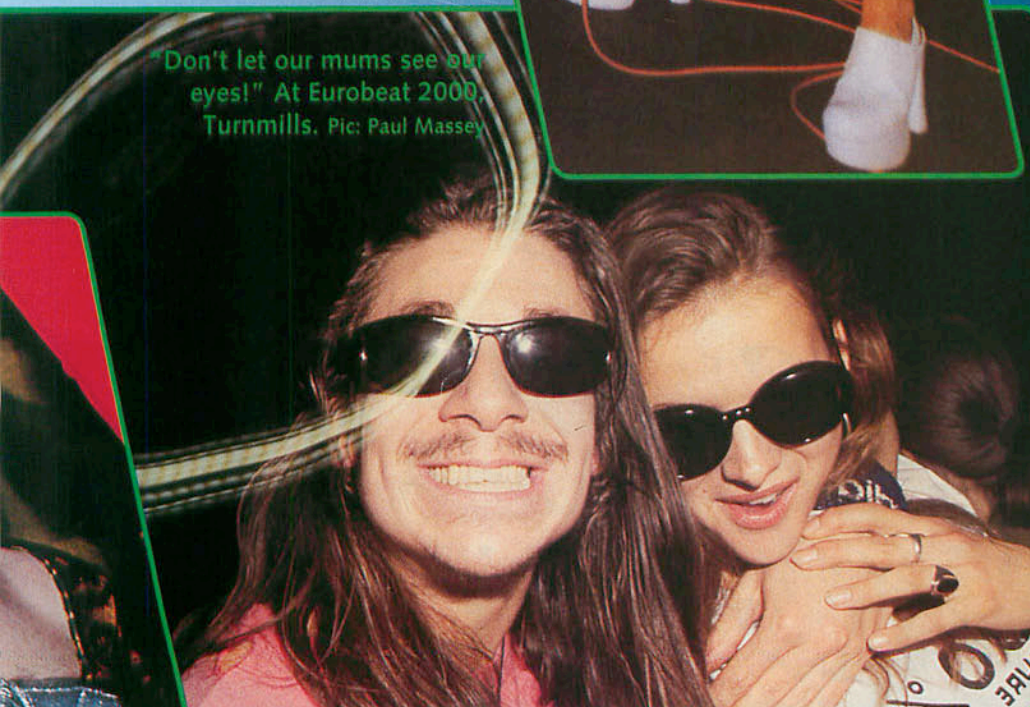




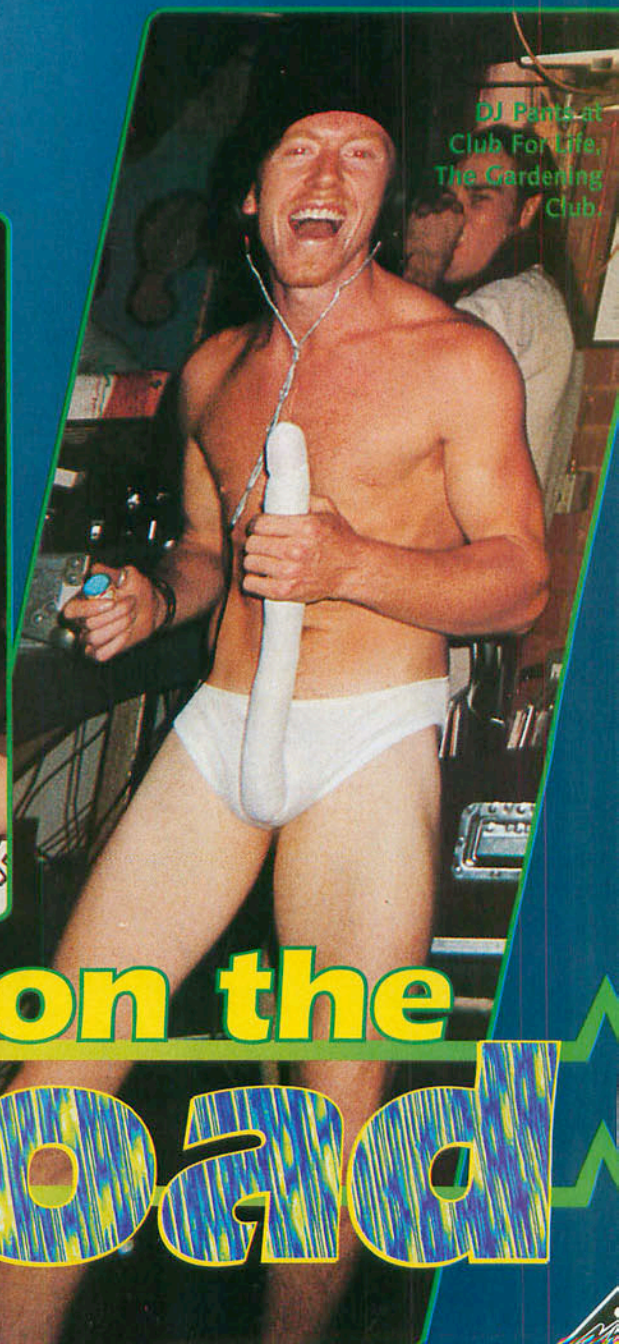
I would! At Peach,  
Cafe de Paris.



"What do you mean  
it's not 1988 any-  
more?" At Club Dog.  
Pic: Paul Massey



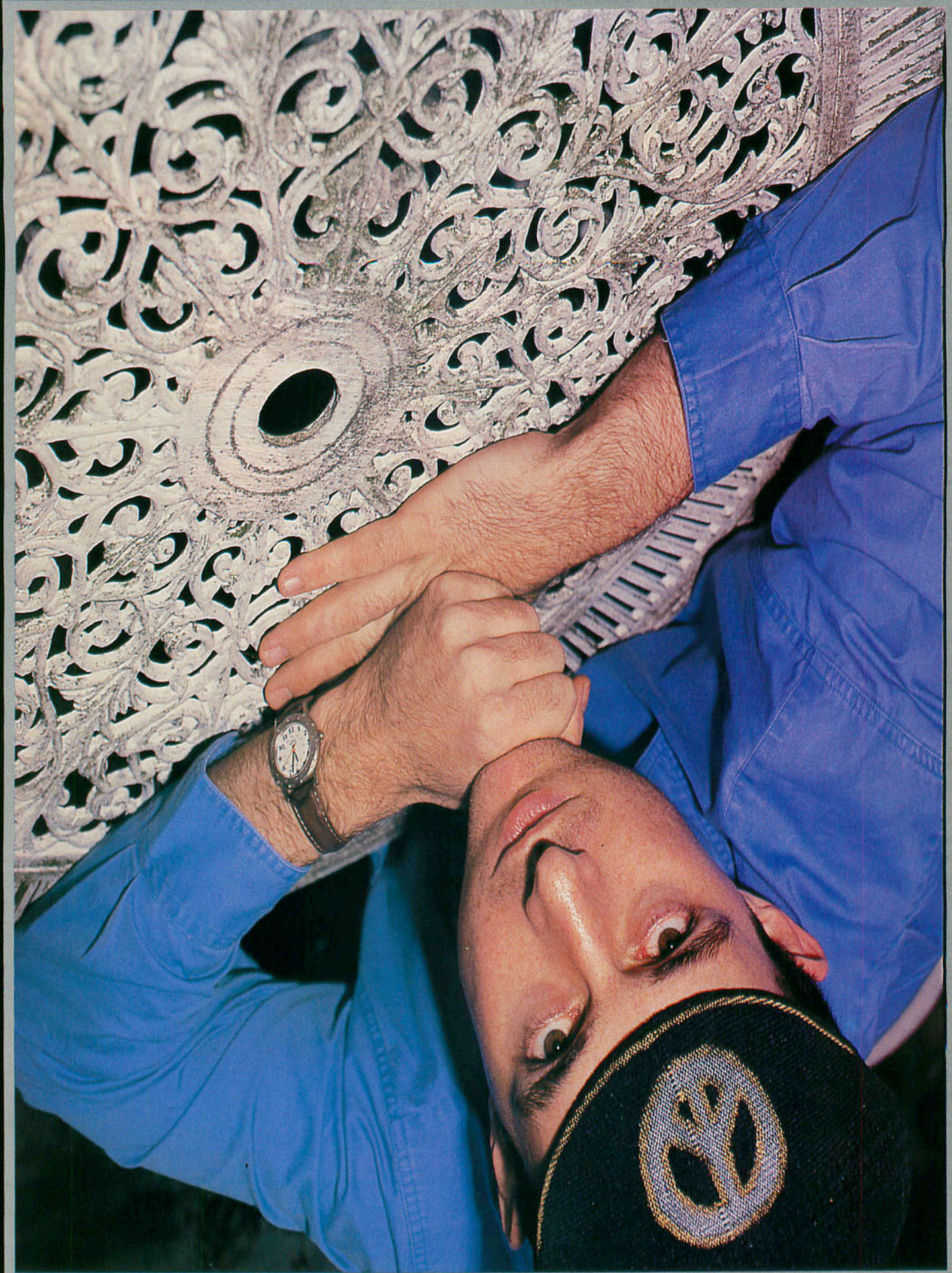
"Don't let our mums see our  
eyes!" At Eurobeat 2000,  
Turnmills. Pic: Paul Massey



DJ Pants at  
Club For Life,  
The Gardening  
Club.

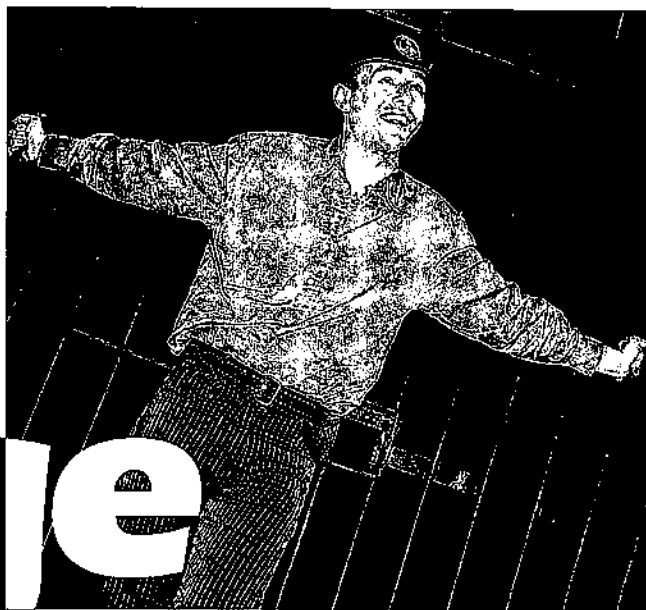
on the  
road








# Judge Jules



**He may be Kiss FM's favourite DJ, but  
as the man who introduced the world  
to Doop, he has a lot to answer for.**

44  was the first DJ to play Doop because it made a statement that was at a tangent to everything else that I was hearing," he explains. "Fair enough that everyone got bored shitless with it, but that was only because it was hammered into everyone's heads."

Jules is at pains to point out that his taste goes beyond the hedonistically tacky. The man protests, "at the same time I do enjoy Secret Knowledge and Sven Vath. Although I'm primarily known as a party-orientated DJ, I do also enjoy trance and techno. I know what I like and that is the main thing, I'm very confident within myself. All too often DJs allow themselves to be fooled into liking things which if they give more thought to, they wouldn't. I've always thought that some of the most credible people make naff records whilst a lot of extremely naff people end up making very credible records."

One thing you can't charge the Judge with is that even though he may be wearing striped velvet drain-pipes and choose to follow the Eighties 'black and matt' school of interior design, this guy isn't a musical snob. What he is though is a very busy man. Throughout the interview the phone continuously keeps on ringing.

"I've only been away a day and a half and these are the amount of messages I've received," he says flicking through five-or-so pages of messages. "This is why I have someone working here full-time. I never had any visions of being a sort of mini-imperialist, but if I didn't have this set-up I'd end up spending if not all, a large per-

centage of my life on the phone. Therefore most of the work I do is at night. The most productive time for me is between ten at night and four in the morning."

This 'productive work' stretches Jules beyond being a Kiss FM DJ with the 'The Best Club DJ' tag. Although he has put his sixth sense, of knowing what kickstarts a party, into good use, he now wants to add musical extraordinaire to his Curriculum Vitae. That's no crime in itself, but the more cynical of you out there could still see him as yet another case of a DJ who thinks that he has the qualities to cut it as a musician.

Jules demurs, "I'm not making records just because it is the next rung up the ladder from being a DJ. When you're making music the most important thing is knowing where you're going. Some of the tracks I make are purely mood-based whilst others are more dance-orientated. I suppose it's symbolic of the schizophrenic within me."

"I started making my music when I teamed up with Michael Skins, who is a wizzard on the keyboard. Basically I wanted someone to teach me how to play the keyboard properly. I was tired of people being cynical about DJs making records and if you can do it yourself you can translate your ideas so much better. If you're a DJ that relies on somebody else to translate your ideas into music, it's inevitable that the original idea will evolve into something else and that really used to piss me off. You'd have all these artistic dreams of what you're going to do, but they'd never materialise."

From this position Jules has managed to establish himself as a



**|| I understand that the majority of clubbers are not that clued-up.**

**People feel comfortable when you do play some tracks that they know. ||**

stalwart of the remixing world. Although he has extended his remixing oeuvre from The Stranglers to Reel to Real's 'I Like to Move it', Jules remains sceptical about the growth of the remixing industry.

"I think it's gone from one extreme to another. It's got to the point now where a lot of A&R people assume that you have to have bundles and bundles of remixes done. I mean the amount of double packs I get in each week continually increase. Most of the tracks don't even need remixes. I guess it's good that this phenomenon is happening as it means there is a market for us but at the same time we're not doing the artists any favours if we're just throwing ideas at the project half heartedly. You've got to have a clear view of which remix will be fit for which project."

Slightly disillusioned with the processes at work, Jules has reduced the amount of remixing he does to concentrate on his own projects. The label Tomohawk hasn't had a release since January and it's now September. We run the label with others. Luckily they understand the coverage remixes get in Top 30 DJ return-orientated charts. This is the currency that gets me most of my work. The flipside, however, is a profile thing. Remixes can seriously dent your credibility. It may be easy money but it's something that you yourself need to keep tabs on."

The cacophonous phonebell rings loud and clear for the umpteenth time. Jules heads for the handset and bellows, "Hi Nicky!" It is of course Nicky Holloway from the infamous Velvet Underground trying to book Jules for a DJ set.

"I like playing there," he says, "I suppose it is because it's so small, there are not a great deal of places in London that are small and still good. Otherwise I tend to be on those 'shopping list of DJ' events. When they book DJs like Jeremy Healey, John Kelly and Dave Dorrell all along with myself and it becomes inevitable that there's going to be a repetition of records. Also we're likely to play a portion of things that people will know. Because I'm a clubber 51% and a DJ 49%, I understand that the majority of clubbers are not that clued-up. People feel comfortable when you do play some tracks that they know. The difference between good and bad DJing is getting the proportion right."

This is one area where Jules's reign rules supreme. When it comes to sussing out just the right balance, Jules has managed to

produce time and time again, the right vibe for the night. Many a melée of party animals have submitted themselves to the Judge's rhythms including those who have attended 'fun in the sun' destinations like Ibiza. Even so, the Judge feels that Ibiza has lost the original spirit that once booted club culture up the backside.

"I still think a lot of people go there because they think that that is the place clubbers ought to go on their holidays. This then reflects on the fashion which has become more club-orientated. Before, Ibiza used to have its own sub-fashion which had a more hippy, 'Goa-vibe'. There's nothing wrong with club gear per se, but I think it's symbolic of the wrong attitude. The right attitude is not giving a fuck," stresses Jules.

This may not be the type of soundbite that you would expect the Judge to espouse, but Jules would have needed to possess a certain amount of disaffection to veer away from the ultra-established world of law from which he started in the first place.

"I studied law at the London School of Economics, that's why I am called Judge Jules (surprise, surprise). I never had any real intention of becoming a lawyer. I think it was partly because I didn't really like any of my fellow law students with their small-town mentality. The rest was because I had been putting on my own events in warehouses from day one whilst I was still at college. I never aspired to be a lawyer, even when the DJing was a really shaky thing."

Undoubtedly an astute, methodical mind has helped to further his cause. "Even though I've been lucky, I've also been aware of the rules of the game. You must cultivate your own scene, promote your own club and create your own clientele. That's what numerous well known DJs did and that is why they are still around today, people respect that."

Despite giving out an image of a razor-sharp mind, Jules is adamant that he does not approach life in a dry, analytical and calculating way. "Although the way I talk and what you see around you might suggest that I'm a planning sort of guy, I really am not. I can't look beyond one or two years. One thing I know is that I have no intention of giving up DJing. I really do enjoy it. It's not just a money thing for me, I do it for love. When the love dries up then I'll think of calling it a day."

Veena Verdi



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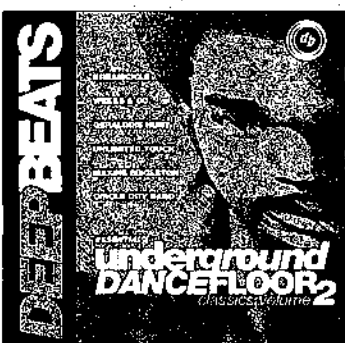
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FANTASTIC VOYAGE LAKESIDE  
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# DEEP BEATS

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# C&C Music Factory



Martha Wash, the voice behind so many C&C releases.

**It appears as if we never give Lewis Dene any time off. This month's task, amongst others, was to track down and interview one of pop music's busiest duos.**

**A**hmad, the US swingbeat star, sung in his recent hit, 'Back In The Days' - "Back in the days when I was young, I'm not a kid any more. But someday I sit and wish I was a kid again." How those words ring true... It's 1989, I'm no kid, but I'm still holding onto the remaining straws of my childhood. It's a hot and heaving summer's night in Chicago. The sound system in the Warehouse on Randolph Street is thumping under the expert tutelage of the deck generals Joe Smooth and Tyree Cooper.

It's Thursday evening in the Greek Town district of the city, the club is full to near overflowing point. The speakers are pounding to the sound of the city - hip-house and garage the order of the day. Then the Latin house rhythms interrupt the proceedings, the record's 'Two To Make It Right' by the all female group Seduction. It's a new track, one I'd never heard before, yet the crowd erupt at the sound of its opening bars, greeting it with raised arms, welcoming it like a long lost friend. The elements are nothing new - a pounding house beat, Latin percussion, soaring girlie vocals and a bass-line made in heaven - yet the production is crisp and fresh. The new kids on the block are Robert Clivilles and David Cole, an upcoming outfit from Manhattan.

It's five years on, the present day. I'm sitting next to one half the team, Robert Clivilles, in a central London hotel. TV cameras are rolling. He's in town for only 24 hours, yesterday it was New York, tomorrow Paris. He's a tight schedule to keep. All around him people are busy, make up artists, camera and sound technicians and a scribbling journalist. The phones are ringing, everybody wants to talk to him. Yet he's relaxed, too relaxed I over hear someone whispering. To me this is hell on earth. To Robert just another day.

The last five years have been good to him and his partner. As C&C Music Factory they sold over six million copies of their debut

album, 'Gonna Make You Sweat'. Million selling singles like 'Here We Go, Let's Rock & Roll', 'Things That Make You Go Hmmm' and the album's title track have propelled them to the top of the 'most wanted' list. As producers the team have worked with the elite of modern day music - Aretha Franklin, Mariah Carey, Luther Vandross, Michael Jackson, Natalie Cole, Taylor Dayne... and earlier this year for their work on 'The Body Guard' soundtrack, they achieved the ultimate accolade, a Grammy Award for Best Producers.

Today the fuss is about their new album, 'Anything Goes', an eclectic mix of dance, soul, reggae and pop. It promises much and will deliver the goods as the first single, 'Do You Wanna Get Funky' has already proven.

"David and I have been together for 10 years. Being together is just like having a brother/sister or a husband/wife relationship, we argue, but you've just gotta get over it and get on. If you're close to somebody arguing is healthy!" Robert's alone for this whirlwind stopover. "David's at home," he continues after taking a sip from his Perrier and lime, "he wasn't feeling well, so they sent me. David and I share the interviews, I'm not the spokesman, but the reason my name comes up all the time is that I just can't shut my mouth!"

"We're opening up a new studio this week," he enthuses without being prompted. "The whole complex won't be complete until the end of September, but I'm starting work next week on a new project, the Ministry of Sound's 'The Sessions Volume 3'. For the album we're gonna go home with about 12 or 14 records and take it a step further than they did with the first two volumes. They were basically just DJs mixing records into each other. As well as mixing them, we will re-edit them, add over-dubs and samples, basically do what we do live in clubs - mixing and adding keyboards and samples. When we play, we play!"

The third Ministry album, due in early October, follows on from sets by Tony Humphries and Paul Oakenfold. Already confirmed in the mix will be recent club hits by Donna Giles, Eddy, Dajae, Judy Cheeks and X-Press 2, plus lesser known offerings from Sandra Williams, Edward's World and Agora. "The Ministry is a very influential club, it's the closest you can get to a real garage vibe. As far as these days are concerned, you can include it in the same bracket as the Paradise Garage, but nothing will ever better that club; it was the ultimate in lighting and sound. It's also important to us because we started in the clubs and we've always made them an







important part of our career, it's also our first project where we've done a full length album just of club music."

Since the team's first C&C Music Factory album, which featured a collective of artists including singers Martha Wash, Zelma Davis, Deborah Cooper and rapper Freedom Williams, all has not been happy in the camp. To be more exact, the group's affairs at one point became tabloid gossip, with their activities dragged through the courtroom. David explains his side of the much publicised split with Williams, which has resulted in the rap group, Trilogy, handling chores on the new set. "It's not my side, it's the truth! The truth is we had a very successful album, we did great. I wanted him to work on the follow-up album to continue the success and of course sell records... that's business. Freedom felt that after one successful album it was time for him to be a solo artist. I told him that it might not be the right or wise decision to make, but he decided to do what he wanted to do and that was it. We disagreed on it, but he did it... and he did it... and I guess he did it!" He pauses and starts laughing presumably at how the album fared or didn't as the case was. Unfortunately the album didn't do it. It happens, it could happen to us."

"We don't talk that much any more. David and I spent a lot of time nurturing Freedom's talent, from writing to his visual look. It was a team situation creating an image for Freedom. It's not like Frankenstein's monster because Freedom has a lot of talent. It's hard to tell somebody 'I made you' or 'I did this', I'd never say that. But it was a team thing, a group effort developing an image that would sell him and take him to a place he wouldn't normally go as a regular rapper. We tried to create an image that would be different. When the C&C album blew up, slowly, but surely, he didn't realise it was a team effort, he thought it was all about him. And once something like that happens in a team..." the end was in sight I add, completing the sentence exactly the way he wanted me to. Likewise the group's on-off-on relationship with singer Martha Wash - the one time Weather Girl, vocalist with Two Tons O' Fun and part-time Black Box member - has also had its highs and lows. "Martha Wash was doing vocals for us five years before '...Sweat' ever came out. She was asked to work on 'Gonna Make You Sweat' the single, and she was asked to be part of the group. Martha at that time was looking at a more serious musical career as an established R&B artist. 'Gonna Make You Sweat' was just a dance record, just scatting. I think it's fair in saying none of us knew how successful it was going to be and so at the time she didn't want to be a part of a dance group. Six months later it blew up. David and I had to cut a video for the record and that's when we put Zelma in because she had sung on nine records out of the album's ten tracks, and she was a member of C&C Music Factory. We needed a group member and at that time it was no big deal to have someone fronting something. It wasn't like it was a song and she sang a song, it was just a dance scat record, it shouldn't have been a big deal. That's when the lawyers got involved. We tried to work it out many times but I guess her lawyer just wanted big money and obviously wanted to get paid!

So that's how all the hype came up about Robert and David not letting her be in the video because she was fat. Come on now, get over that! Robert and David don't care, Robert and David aren't the best looking guys in the world either. Lawyers get into that

publicity scam and they start building a whole bunch of lies. Any press is good press, but when it comes down to the bottom of it, we're here to do music, we're not here to bull shit with the tabloids. But we're back on track now and we had a lot of fun making the new album. We've let the past be the past, it's no big deal."

The new album reunites Martha, Zelma and Deborah to the fold, each sharing vocals with a plethora of star studded backing provided by the likes of Will Downing, Tony Terry, Danny Madden, Andrea Hicks and Cindy Mizelle. "The album is just basically two producers just having fun, it's what the DJs used to do in the clubs. They used to breakdown into sound effects and commercials, typified by the likes of Larry Levan at the Paradise Garage. The title, 'Anything Goes' embodies where David and I are coming from. LA and Babyface have a sound and they stick to it, Jimmy Jam and Terry Lewis also have a sound that they stick to, but we've never stayed with the same sound. We do pop music, R&B music, reggae music, we do house music... and this album really explains what and how we do. You just sit back and let Rob and Dave take you on a journey into what they dig. Rob and Dave never try to do something, they just do what they do!"

By the time you read this a new single should be scheduled, as to what it will be your guess is as good as David's. "It seems to me that everything is like a spinning wheel. Disco was big, then the Grandmaster Flash's and Kurtis Blow's were big and then house music came along and now hip-hop is back so it's gone full circle. I think jungle is gonna be just like techno, it's not gonna go anywhere, it's going to be around for a while, but only really underground. Although you can do so much with it. Can you make something with jungle like you can with techno? Yeah you can, to me 'Rhythm Is A Dancer' by Snap is a house-techno record. Not a fully fledged techno record, but it goes to show you can use overtones from it and have a hugely successful record. The same can be done with jungle, but not the way it is on its own, it's just a phase."

"I travel the whole world, but the UK doesn't influence me, 'cause I'm already influenced. I'm influenced from the real thing, the late '70s and early '80s in New York City when I was growing up. I had the rare opportunity to be a kid growing up in those clubs, hanging out with those DJs and picking up that vibe. Today, I like to see what's going on, but it's nothing different to what happened then. Now it's the UK, Italy, Japan and the rest of the world that seem to lead the way. America doesn't follow, it's just declined in its underground audience, but I think that as long as you do your homework and you know what phase you're in, you can survive. That's why on 'Anything Goes' we took a step back from only doing house music and pop music and we entered the R&B market, messed with it and gave it our own sound."

Robert's obvious passion for music extends beyond the realms of artist, producer and remixer - he and his fellow partner feel the need to consistently play at club level a necessity, not a luxury. His views on the DJ fraternity, ego trippers, glory seekers and narcissism make very interesting reading... "I can't speak for all of them, but a large percentage of DJs these days are very ego tripped. They've lost focus on the definition of a DJ. You walk into a club and you don't hear certain jams that you should be hearing. In America they ask why dance music doesn't do as well as hip-hop or R&B or pop music? The answer is they just don't support it, and



Zelma Davis



they are the number one priority list of people who should be behind it. If it's a good record, play it. If people like it, play it. Not, if you don't like that DJ you're not gonna play his music, or, if you think that DJ's got too famous you're not gonna play his record. This whole aura of 'I don't like the record so I'm not gonna play it', where's it all coming from? Your job is to teach. When you're in the DJ booth you're teaching people what's going on in the world, you're introducing them to things that no one else would dare introduce them to. They're paying 20 dollars, or the equivalent to go and enjoy themselves, so let them enjoy themselves and educate them at the same time. Don't play dubs all night, don't play bonus beats all night, come on, that's not where we grew up from. You're gonna have teenagers growing up saying 'I grew up with an instrumental'. It's like what I was saying with hip-hop, you used to have Grandmaster Flash, Kurtis Blow, the Sugarhill Gang, that was fun rapping that you'd enjoy and could hang out to. You've got kids that are growing up today that when they're 30 are gonna say 'I grew up with 2Pac and Snoop Doggy Dogg'. They may make great music, but it's not the greatest message in the world, and it's not the coolest thing to tell your kids 'that's what I grew up with'."

"The world is changing and when I came up DJs were very daring. Only the other day when I was in the USA and my man Hex Hector was spinning underground music, all of a sudden he played our remix of 'Do You Wanna Get Funky' - not the house mix, but the regular version that was mid-tempo. I respected that because when he threw it in everybody just yelled and went crazy. But I

UK group, Love Happy. CJ Mackintosh the *inspiration* behind the line-up whose debut single, 'Message Of Love', is imminent. "I'm then gonna do a D-Mob remix and will possibly then do half of Paula Abdul's next album," he continues. "Then, either the SOUL S.Y.S.T.E.M. or a new group for Arista Records - Audrey Wheeler (featured on the current C&C album) will be involved. We're also starting up a new label for Sony in Japan. We're going to release a dance compilation album which will include new recordings by Jocelyn Brown and D-Train - they're gonna do a house duet. It's already worked out, we've just gotta go in and work on it, it'll probably be a spring '95 release. It'll be out on import first on Japan Sony."

Our interview is interrupted by the next appointment of the day. It's now a little past eight in the evening, Robert hasn't slept for over 36 hours. His tiredness is beginning to show, although he hides it remarkably well. He jokes about life in New York, the city that never sleeps, there's an air of irony in his words. Our conversation is brought to an end by the waiting photographer showing his impatience by letting off several bursts of his camera's flash gun. Robert's final words sum up his life style succinctly... "There was a time when David and I worked seven days a week and between 15 to 18 hours a day. We've now broken that down into having weekends off and working to maybe only two in the morning. Sometime though if a project is as heavy as the new C&C album, we'll take whatever is needed to get it done!" Ain't that the truth!!

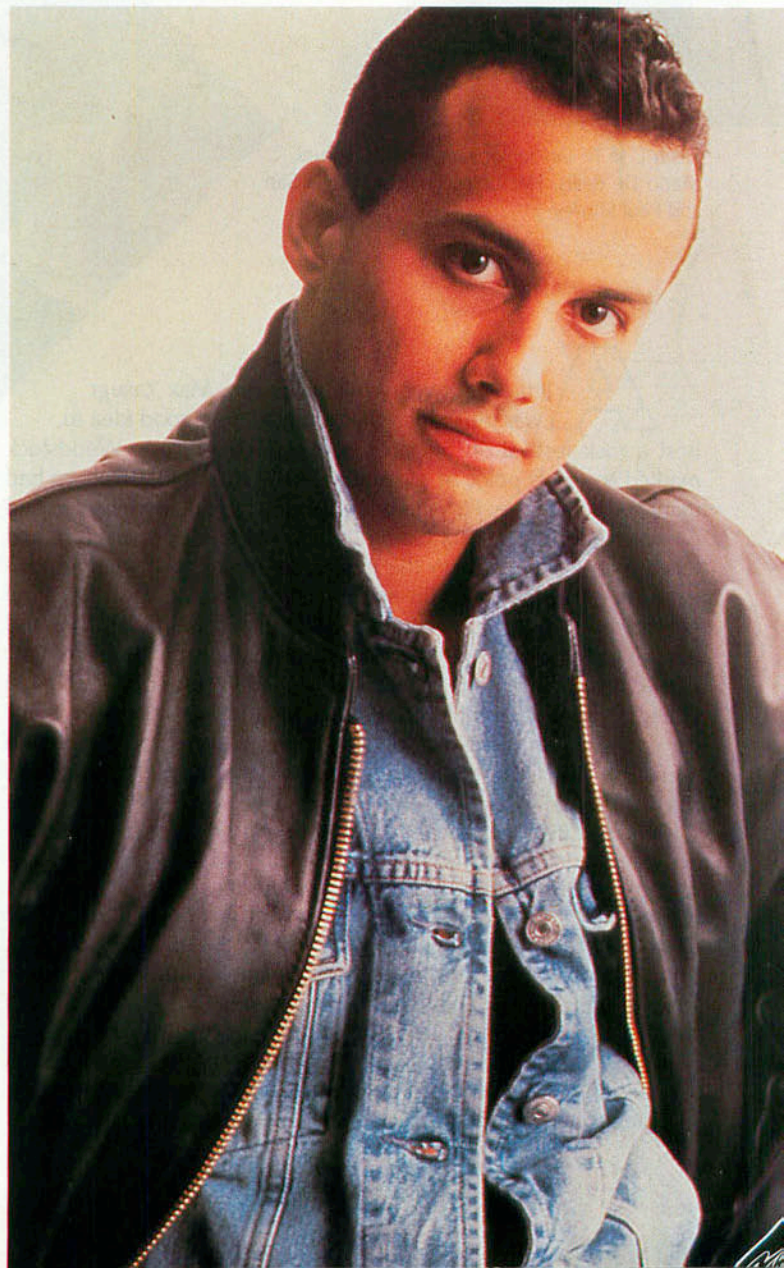
Lewis Dene

## “ If you want to be a DJ, the only things you should follow are your instincts. ”

really got pissed off at a new jock because he saw them yell and I told him 'I got this new jam I want to give you to play because I know you play hip-hop'. He turned around and said, 'honestly I think this record is too commercial for me'. It's like where do you get off saying 'that's too commercial' when you've just heard 2,000 people in your face go wild. It's your job to play it and you're gonna turn around and tell me 'it's too commercial'. Why, because it's a song... because it's mid-tempo... why? If you play hip-hop music, if you play reggae, if you play house, you are gonna tell me that you can not play this... and it was a remix that sampled Cheryl Lynn's 'Got To Be Real', one of the biggest dance classics in the world and he's gonna sit there and tell me that 'it's too commercial'!"

"That's just one example why I have a crow with the new DJs of today. I grew up with Larry Levan, he used to play 'Tainted Love', 'Slave To The Rhythm' by Grace Jones and Mick Jagger, and when mixed up with all the underground stuff, people used to love it and go crazy. So you think playing tribal records all night long is gonna make you a DJ? No way. I'm talking to all those DJs who only have two things on their mind, themselves and following people. If you wanna be a DJ the only thing you should follow are your instincts. You've gotta take shots and be daring and if you can't do that then you ain't a real DJ."

Robert Clivillès is also one of the world's most influential taste makers. Like it or not his influences have spawned a thousand wanna be pretenders to the C&C crown. The future includes a new







# Frankfurt Beat

**From organising one of the biggest parties ever to take place in Europe to running possibly the most successful techno label to come out of Germany, Frankfurt Beat is a force to be reckoned with...**

organising events across Germany and in Ibiza. Concentrating heavily on the Frankfurt sound, with DJs such as Dag and Mark Spoon, Jens soon found himself running a very successful outfit. It isn't difficult to work out the reasons for this rapid rise on the promotional circuit. After only a few minutes conversation with Jens Maspfuhl, it quickly becomes clear that both the music, and the personalities involved, mean a great deal to him. A sense of warmth and a vibrant enthusiasm for what he does radiates from him almost immediately. The sound of Frankfurt could have had no more dedicated exponent.

It wasn't all one way traffic, however. In the winter of 1991, Frankfurt Beat took up residency at Plastik with the aim of bringing outside talent into Frankfurt. Alongside long-term allies such as Alex P., major names like Paradise Garage Supremo Larry Levan and the Brooklyn-based Frankie Bones were brought in to expand the growing roster of DJs and artists associated with Jens. "While we were in Ibiza, we formed many close links with English DJs and promoters. Alex was one of the first to become involved with Frankfurt Beat."

Jens's success at networking and gaining friends throughout global club culture built Frankfurt Beat into one of Europe's top promotional organisations. The team set up a number of one-off parties and events, including Trip To the Universe in Italy, with Dag, Mario De Bellis and Jens Lissat. Their biggest project however, was the highly-successful Energy Rave in Germany. A three-day event, it combined the talents of Dag and Sven Vath with the indisputable deck skills of Lenny Dee, Torsten Fenslau, Bismarck and, of course, Alex P. With an attendance of over eight thousand, it put Frankfurt Beat firmly on the map.

Last summer, Jens met up with long-time friend, Thomas Rehart. "I'd known Thomas for something like ten years" he recalls. "He runs M.M.S., a group of companies which owns various labels, a huge distribution network, recording studios, and a pressing plant – everything you'd need to support a label, basically." Rehart was suitably impressed by the Frankfurt Beat organisation, the global connections and, in particular, Jens' close relationship with many of the artists who'd become involved over the years. With offices in Germany, Amsterdam, New York and London, he was ideally placed to provide the necessary infrastructure for Frankfurt Beat's next step. "He suggested that we set up a record label," says Jens. It was always something that I had been thinking of doing, but, somehow, the time had never seemed right. What would have been the point of setting up without the resources to do it the way I had always wanted to do it? When Thomas suggested the idea of the label, everything seemed right. It seemed like the right time to set it up."

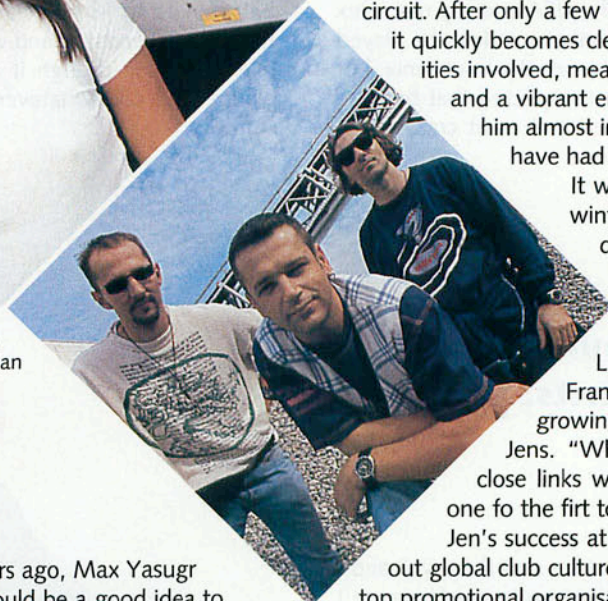
Frankfurt Beat Productions was launched last summer with

From L to R: Ian Jenkinson, Jens Maspfuhl, Mario De Bellis, Hector McLennan, Gayle San and Paul Shurey

A little over twenty-five years ago, Max Yasgur was persuaded that it would be a good idea to host a rock festival on his farm in upstate New York. Woodstock marked the high point of everything the 'Sixties music culture had managed to achieve. For one brief, fleeting period anything seemed possible. And it was. Less than a month earlier, Neil Armstrong had taken man's first steps on the moon. Before Alamont, before LSD gave way to cocaine and the self-seeking, corporate vacancy of the next two decades, the generation which preached peace, love and mutual understanding created its central, emblematic moment. Fast forward to late autumn, 1994. On a languid Wednesday evening in Frankfurt, Jens Maspfuhl, founder of Frankfurt Beat, Germany's latest contender in the global dance stakes, is discussing the techno scene "We are like the new generation of Woodstock", he says. He may be right.

Frankfurt Beat was initially set up, five years ago, as a promotional organisation, putting on parties and events which took full advantage of the burgeoning local scene. "At the time," explains Jens, "I was working at Dorian Gray. The scene was just beginning to build up. there was a crowd of people who really believed in the music but none of the DJs were really established because things were still very underground." It's not hard to imagine the sense of excitement which must have pervaded the city's club culture back then, as the first stirrings of its trademark trance sound began to filter through. "It was a very exciting time" says Jens, with characteristic understatement.

Over the next few years, Frankfurt Beat sepped up operations,







Mario De Bellis up to his neck in it.

Analog Vogue's thumping techno-trance workout 'SwayEx'. It was an auspicious beginning. Taking the premier position in hard charts throughout Europe, Frankfurt Beat's debut release became a staple on club dancefloors, introducing the trademark label sound. "We were very lucky with that one. When you set up a new label, big-name artists just aren't interested in giving you material to release, so you must look elsewhere to find the right tracks to build up the label. We had a lot of friends who were musicians and they gave us a lot of material. Another close friend of mine, Mario De Bellis was working for No Respect Records at the time. I asked him to come over to Frankfurt to work with the label. He takes all the A&R decisions now. We both listen to all the tracks which we're sent but in the end, it's Mario who has the final decision and that's worked out very well," says Jens.

"We're a really open label. Though Frankfurt Beat has its own special style and we concentrate especially on hard trance, we also release records which are a little bit different, like Central Love's 'Experience of A Beautiful Rainbow', for example." If you need further evidence, it's worth checking out the dramscape grooves of Ephedra's 'Eve' or John Sferos' exceptional 'Trance Form', both of which are included on the recent, and recommended, Frankfurt Beat compilation. A round-up of the story so far, it features a representative selection from an astonishing thirty-seven releases to date.

The sound of Frankfurt Beat is characteristically European. Rushing analogue sequences are neatly counterpointed by fast bass-lines. Tracks like Naghachian's 'Magic Keys' add sweet string melodies over an adrenalin-fuelled rhythm. Or there's Syncrotron's forthcoming follow-up to the determined trip-tonics of 'Deep Thought'. The soon-to-be-released 'Brain Synaptic' sees the production team of Marc Steinmeier and Olaf Cramer head into nuclear-funk territory, ripping open filters like crazy underneath a sample of, appropriately enough, Alan Shephard reporting back to Cape Canaveral. It's an eclectic, but neatly linked catalogue of storming uber-trance.

"We don't just work in one direction. We try not to be restricted. We obviously look for records which reflect what's happening in the clubs, but, I think we have our own style because we have a very strong A&R outlook. At the moment, I'm getting a lot of great stuff sent to me, the problem is that we can only release two records a month. We're now setting up a new label with Andy Howarth, another old friend of mine who handles the UK operation of MMS, and also one with Paul Shurey of Universe. Both of those labels will work closely with Frankfurt Beat, and it's a development we're very excited about," explains Jens.

"In fact, through Andy, we've just signed our very first English act, Equilibrium, who are based in London. They should be released in a round a month's time. I was over in London recently to meet them, because I think it's very important to establish a close relationship with the artists you're working with. It's also important to keep in close contact with what's going on in the clubs. You have to keep in touch with what people want. If you stay in the office all the time, you can't possibly know what's going on outside. I go out to clubs all the time. I go to other countries to look at the scene, wherever it's happening. Wherever you go, you meet people who have played a

part in building up the dance scene. I feel it's essential to know what's going on. It's very important for me to meet the people who buy our records and come to the parties because they're the people who make it possible for us to do what we do."

"The most special thing, for me, is that this music brings people together from all nationalities and all walks of life. When we first started, it was just a small number of people, but even then when you went to other towns and cities, there were always people who would think like you, who would feel the same as you. It was like there was some mysterious force drawing us together. Now, when you speak with people who were involved in building up this thing, or with the people who believe in it, there's a really special feeling. We understand each other, because we all want the same things. We believe in what we do," he says.

"It's difficult to say what connects us. When I met Paul Shurey for the first time, we had exactly the same feeling. It was as if he was my doppelganger, just an English version of me. That's how dance music brings people together. When you speak with people who come to the events, they love this music. It's a spirit and it's a kind of freedom. At Frankfurt Beat, we sell dreams. With our parties, we give people good vibes and the freedom to enjoy themselves. If you're working behind a desk in an office or somewhere, eight hours every day, when you go to a club or an event you want to be free. With us, people can be free. They can dance naked if they want to and nobody will mind. Dance music has created something special and it will be the future."

Frankfurt Beat have been heavily involved in setting up the forthcoming Tribal Gathering event in Munich. What other plans does Jens have for their continuing expansion? "It's not the main point to grow and grow", he considers. "The main point is to do things right, not just to make money. Okay, you must live and you must pay your people and so on, but it's not the main thing. We believe in what we do. I am one hundred per cent behind it. It's part of my life. I can't leave it because it's such a special thing to me. This scene is exactly like Woodstock. But this time, we are the ones who represent the future. The State have tried for years to block us by banning the parties. They don't give us licences, they send police, but nobody can stop us. We are too strong for them. We have a worldwide network of communications. We are one big techno family."

"I won't work with anybody who doesn't believe that this is something special, even though it might make me a lot of money. I'm not interested in that. What dance music has created is something far more valuable than a quick profit. It has changed the lives of so many people and I'm proud to be a part of that. At The Tribal Gathering you will see 25,000 people come together, all believing in love and peace and the power of music. That is something worth more than any amount of money. It is the future."

Twenty five years after Max Yasgur hosted the world's most iconographic rock festival, the telephone rings. It's Paul Shurey, Universe promoter and Jens Maspfuhl's partner for The Tribal Gathering. He tells me, calmly, that he has negotiated a deal for an option on an event site in upstate New York. *Tim Barr*





### House & Garage

1. Eve  
*The Groove Of Love (Morales Mix)* .....MCA
2. Rel 2 Reel  
*Can You Feel It?* .....Positiva
3. I'll Disco  
*Keep The Jam Going* .....Prost
4. Pearls  
*Surreal* .....6xSix
5. Sister Bliss With Colette  
*Can't Get A Man* .....Go Beat
6. Lonnie Gordon  
*Do You Want It?* .....Komix
7. Indigo Dream  
*Hedionista* .....Rumble
8. Andrew & Donald  
*Mishale (Eric Kupper Mix)* .....Zomba
9. Anabella Lwyn  
*Car Sex (Horny Dub)* .....Sony
10. Twangline  
*Three Fingers In A Box* .....Pukka

### Hard House

1. Hanson & Nelson  
*La Luna (Remix)* .....Effective
2. Not For Long  
*Loud & Proud* .....Dance Shooter
3. Tom Tom Club  
*The Iron Hammer (Remix)* .....Beeswax
4. Havana  
*Ethnic Prayer (Chris & James Mix)* .....Limbo
5. Misjahroon  
*Totally Freaked Out* .....Jinx
6. Banco de Gaia  
*Heliopolis* .....Planet Dog
7. Love Inc.  
*New Jack City* .....Force Inc.
8. Havana  
*Outland* .....Limbo
9. RHVM  
*White Man* .....White Label
10. Malcolm McClaren  
*Paris (Secret Knowledge Mix)* No Records

### Electronic Dub

1. Scorn  
*Silver Rain Fell (Meat Beat Manifesto remix)* .....Earache
2. Storm  
*Art Of Sync* .....Djax
3. Yo3  
*Bitter Sweet* .....GPR
4. Edge Test 2  
*Tempest Dub* .....Edge
5. Patrick Pulsinger  
*Dogmatic Sequences II* .....Disko B
6. I Shen Sound  
*Heavy Dub* .....Taste Records
7. Iration Steppas meets Dubplate K  
*Mystical Warrior* .....Iration Steppas Records
8. Jonah Dam meets the Bush Chemists  
*Dubs From Zion Valley* Conscious Sounds Records
9. Sabres Of Paradise  
*Wilmo* .....Warp
10. Sound Clash  
*City Rockers EP* .....Sound Clash

### Ambient & Intelligent Techno

1. 2001  
*Never Ending Cycle* .....Eevolute 3
2. Fascinating Rhythm  
*Bouncing Balls* .....Plus8
3. Dan Curtin  
*Silicon Dawn* .....Peacefrog
4. Virtual Sex  
*Double LP* .....Buzz
5. Alter Ego  
*Tanks Ahead (Black Dog Rmx)* .....Harthouse
6. Relics  
*Double LP* .....Buzz
7. Objects D'Art  
*Quadruple LP* .....New Electronica
8. Eco Tourist  
*Magelonic* .....Ifach
9. Yantra  
*360* .....Synwave
10. Mzig  
*Bluff Limbo* .....Rephlex



### Trance, Acid & NU NRG

1. Noom  
*Remix EP* .....Noom
2. Central Love 2  
*Traum* .....Frankfurt Beat
3. Unreal  
*Phenomenal* .....Formaldehyd
4. Dr Fernando  
*Ruhr* .....Belgium Connection
5. Heuristix  
*Oh Namah Shiva* .....Choci's Chewns
6. Biz  
*Energetic Loops* .....Wan
7. Perplexer  
*Da Capo* .....Dos or Die
8. Technology Park  
*Executioner's Song* .....Wan
9. Liberator DJs  
*Untitled* .....Choci's Chewns
10. B-Flame  
*Some Get Saved* .....Save The Vinyl

### Gabba & Hard Acid

1. Stickhead  
*Slaughterhouse EP* .....Kotzakk
2. Oh Bonic  
*Respect Da Tec* .....H2OH
3. Strychnine  
*Utopia Project* .....Industrial Strength
4. Sigma 909  
*Massive* .....John Doe
5. Disaster Blasta  
*Risk 1* .....SS15
6. Son Of A Bitch  
*Peak Devils EP* .....Hellrazor
7. Keng  
*Induce Trance* .....Ruffneck
8. Rob Gee Dano  
*Might Cause A Riot (Rmx)* .....12 Gauge
9. Midwest  
*Hardcorps EP* .....Drop Bass Network
10. Dutch Concert  
*Slammin'* .....Terror Trax



In conjunction with nice people to buy records from:

**Fat Cat, Tag, & Choci's Chewns**



## Boy George

1. **Dancing Divas**  
*Mighty Real*
2. **Loletta Holloway**  
*Queen's Anthem*
3. **Il Real Day**  
*Chicken Soup Song*
4. **Itchy Scratchy EP**  
*Vol. 2*
5. **Purple Kings**  
*That's The Way You Do It*
6. **Sound Station**  
*Are You Gonna Go My Riff*
7. **Banderas**  
*This Is My Life*
8. **Quivver**  
*Twist And Shout*
9. **Rolling Stones**  
*You Got Me Rocking*
10. **Fourthright**  
*How Sweet The Sound*



1. **Ride Committee featuring Roxy**  
*Love To Do It* Tribal
2. **Virtual Soul**  
*Whole Lotta Love* Strictly Rhythm
3. **Shay Jones**  
*Good Love* Groove On
4. **Urban Renewal**  
*Holdin' On* Freetown
5. **Lime Life**  
*Sume Bah (In The Bush)* Freeze Records
6. **Indo**  
*R U Sleeping* Azuli
7. **Olga**  
*I'm A Bitch* Umm
8. **Coco, Steel & Love Bomb**  
*Summer Rain* Warp
9. **20 Fingers**  
*Short Dick Man* DJ World
10. **Jasmina**  
*Good Time* Kult Records
11. **Hidden Agenda**  
*Story Of My Life (rmx)* Gig Records
12. **Eve**  
*Groove Of Love* MCA
13. **Voices**  
*Voices Of My Mind* Sound Of Ministry
14. **Suzi Carr**  
*All Over Me* Radical
15. **LSU featuring CJ**  
*I Just Wanna Be Free* Strictly Rhythm



## Princess Julia

## Danny Rampling

1. **Millionaire Hippies**  
*C'Mon* Deconstruction
2. **East 17**  
*Steam* London
3. **MC Kinky**  
*Get Kinky* US Columbia
4. **More Kante**  
*Mogo Djolo* Going Global
5. **Pascha**  
*Pascha* Italian Promo
6. **Adele Bertei**  
*Zami Girl* Imago
7. **Roc N Kato**  
*Cherry Lips* Blade To The Rhythm
8. **Stax featuring Carol Leaming**  
*You* Champion
9. **Rolling Stones**  
*U Got Me Rockin'* Virgin
10. **Elevator**  
*2nd Movement EP* React
11. **Underground Sound Of Lisbon**  
*So Get Up* Tribal
12. **Hyper Go Go**  
*Alright* Positiva
13. **Rejuvenation**  
*Psychophenetic* Soma
14. **Shay Jones**  
*Good Love* Strictly Rhythm
15. **Montego Bay (Disco '94 Mix)**  
*Centerstage*



1. **Jeyenne II**  
*Invasion Asiarum* Frankfurt Beat
2. **Resistance D**  
*Mogo Djolo (Rmx)* White Label
3. **Syncroton 2**  
*Approach Phase* Frankfurt Beat
4. **Brainchild 3**  
*Franky's* Eye Q
5. **Nebula 2**  
*Positive* Celestial
6. **Project X**  
*Gorilla's In The Mist* Rainforest
7. **Attack 002**  
*Turkish Bazaar* Attack
8. **Noom 009**  
*Tandu* Noom
9. **Project System**  
*Waves Of Energy* Dance Opera
10. **NY Connection**  
*In Front* Hi Resolution



## Mario De Bellis

## DJ Chart





In most areas of music production these days, the Japanese reign supreme. Technics, the Rolls Royce of record decks and the DJ's favourite are made in Japan. Most keyboards and drum machines are either developed or built or both in Japan.

When it comes to making music though, the Japanese are found somewhat lacking. One of the most successful Japanese techno imports of recent years has been DJ Tsuyoshi Suzuki. Now resident at Return To The Source at the Rocket, Tsuyoshi has in fact DJ'd all over Europe. Together with Briton Nick Taylor as PRANA the duo have played at many an underground party and festival such as the Cyber Festival in Utrecht.

Inter 1 Records released the four-track EP, the 'Genesis EP' in April this year, and their second record, the 'Indigo EP' was released last month. Prana can also be found making an appearance on Phantom Records' 'Hard Trance Psychedelic Techno 2' compilation.

This month sees no let-up in their activities. Under the name of Taiyo they are releasing a seven-track EP on French label Step 2 House. In the UK, Prana can be caught live at the next Return To The Source party at The Rocket on October 14th. *Richard O'Brien*

# Incubator

## Nurturing new talent!



To release a cover of one of David Bowie's songs might on reflection not be the wisest of moves. If the song in question is 'Changes', one of the best loved and most famous of hits, the word 'sacrilege' indeed comes to mind. Recording this tune in a new contemporary style complete with house mixes will make some peoples' blood boil. Sidestep Records have ignored this and done it anyway with the debut release by US TOGETHER.

The single is produced by Together Production who are also the front members of the group - New Yorker Diane Fulmar on lead vocals and Londoner Aaron Whitby. Thanks to remixes by Bobby and Steve of Kiss FM's Zoo Experience, the single is currently racing up the charts.

Sidestep Records is run by the partnership of Heddi Greenwood and Everton Webb who between them have a lifetime of dance music experience. Heddi was instrumental in Kiss FM's campaign to win a license four years ago, being rewarded by becoming the station's first female presenter.

Everton began his career in the Midlands with Network's Kool Kat imprint and helped launch acid house in the UK, working with Detroit's finest - Kevin Saunderson, Derrick May and Juan Atkins in the process. A move to Big Life and Arista saw him A&R the careers of Whitney Houston, Lisa Stansfield, Snap and Coldcut amongst others.

Operating from offices located under a railway arch in London's Camden Town, Sidestep Records has a wealth of home-grown talent to follow Us Together. A deal with the artist and production team Absolute, who were responsible for the superb 'Introduce Me To Love', will soon bear new fruit. Next on the release schedule is 'Your Love', a wondrous slice of garage performed by Precious Wilson and Naomi Evers with T-Empo remixing this song that was originally written for Ce Ce Peniston. With future releases from Beverley Brown and Liverpool trio Mello-D-Funk, the future looks very rosy. Sidestep can be contacted on 071-916 6633 *Lewis Dene*



Remember a track called 'Touch Me' sung by a singer called ALISHA WARREN that surfaced about this time five years ago? No, well the 49er's certainly did. They took the acappella version and turned it into their huge international hit of the same name.

So what brought about the return after all these years? Well, Alisha - or Alysha as she now prefers to be known - was about 35,000 feet above the Atlantic jetting her way to New York, striking up a conversation with her adjoining passenger, when she realised that the man she has been talking to for the past few hours is none other than Denis Ingoldsby, First Avenue supremo and manager to the likes of Dina Carroll, Eternal and Judy Cheeks. It wasn't long before Denis was treated to an on the spot rendition of the now almost forgotten original version of the song. The memories came flooding back and before they'd reached JFK Airport a the deal was struck. The first fruits of her new contract with Steve Jervier's Wild Card label is the single, 'I'm So In Love'. Produced by Jervier and with Danny D in the remix tip, it's currently setting dancefloors alight. Not surprisingly, the nine mixes on offer within the DJ double pack do not include an acappella version! Alysha, whose sister is the soul siren Mica Paris, is currently locked in studioland recording her first album, which should be due just in time for the Christmas rush. *Lewis Dene*



Michelle Weeks may not be a name that slips off the tongue, but with the release of INTERACTION's 'Show 'em How We Do It' on Slip n' Slide records featuring Ms Weeks, that may soon change.

With a long musical apprenticeship, Michelle Weeks' ability is not really in question. Coming from a gospel background, Weeks was beating adult competition in singing contests at the tender age of five. By fourteen she was appearing on Broadway in 'Mahalia', making her screen debut as Ronnie in 'Little Shop of Horrors'. Her recording career really began when Quincey Jones noticed and enlisted her talents on to his own music. Donna Summer also enjoyed the benefits of her voice on some of her songs.

'Show 'em' has been available in the States for some time. The track was written by Eric Beal and Jim Caruso who wrote Martha Wash's hit 'Carry On' and produced by Tommy Musto who also produced 'Take Some Time Out' by Arnold Jarvis. The first mix of the track was unveiled to New York clubbers by Class X records in 'Old School' and 'How We Clubbit' garage mixes by Tommy.

That was some time ago. The track looked like being forgotten until Slip n' Slide picked it up, added a few more mixes by Sensible House, Loose, Phil Kelsey and Rob P. to make a grand total of seven, and released the whole lot as, dare I say it, a double-pack.

For my money though, I still prefer the original versions. The Loose club mix has the makings of a house monster, but each variation is satisfyingly diverse.

Following on the footsteps of acts such as Roc & Kato's 'Jungle Kisses', Boomshanka and Vivien Lee's 'Music is so wonderful', Interaction featuring Michelle Weeks will ensure that Slip n' Slide's standards are maintained with this pedigree vinyl. The CD single will contain all the mixes. The twelves will be split so as to halve the expense. *Steve Goddard*







Foto: Phil Pepper



# Billy Nasty

**To quote Karen Dunn of DJ's Unlimited, "Billy is one of the nicest DJs you'll ever wish to meet." Veena Verdi agrees and uncovered the story of a man who has been kept in the dark for far too long.**

It's not that Billy Nasty is partial to a bit of glitter, he just can't understand why a glitter cannister would be hobnobbing with a sandwich wrapper outside a specialist dance record shop in Camden. Staring hard at the two articles, "What would somebody be doing with a sandwich wrapper and some glitter during their lunchbreak?"

Whilst most people wouldn't have given these two bits of litter a second's notice, Billy has to interrogate it for wider significance. This sense of observing the world undoubtedly accounts for what he describes as his, "weird sense of humour." Who else would shelter themselves under the monicker Vinyl Blair.

After traipsing around Crouch End, looking for somewhere to satiate Billy's hunger pains, we finally settle down in an Irish pub where all they seem to have on the menu are peanuts and Jack Daniels. Even these circumstances cannot cast storm clouds over Billy's view of the past. One of the pioneers of British techno, Billy has yet to receive the plaudits that would provide him with the ticket to take his seat with the other 'Ambassadors or Techno' Andy, Darren, Justin and Fabi. This may seem like sheer injustice, especially to those who wax lyrical about Billy's mixes being, "Mixes of the century," but Billy seems indifferent about not having attained high priest status.

People say that I'm the one who inspired people to play like that and that I haven't had my chance yet. But I'm spinning it down at The Drum Club, Strutts or The Ministry of Sound. I think every thing's going OK."

What marked Billy out during his incipient DJing days was his association with the burgeoning Balearic scene during the late Eighties. Most of the DJs on the Progressive-Techno circuit Darren, Justin, Fabi and Andy all came from the Balearic scene. It was based on shaking the whole clubscene up by playing dub with something like Yello. The only good thing about Progressive House was that progressive means things constantly change."

"Some people are saying that Trance is dead now. That's good if it keeps new things coming through. I think people should risk it more. I think what helped me was my first West End, Saturday night job that I did at the Brain with Steve Bicknell. Steve used to be into all the R&S stuff. I think working with Steve every week ridged me of my Techno phobia at a very early stage and opened my

ears to new sounds. This helped me to go off and do my own thing. Some people can be a bit too serious about music. I'm serious about it, but I've still managed to keep a good sense of humour."

"Few would refute that, because a sense of humour is needed when your head is superimposed onto the body of John Travolta frozen in his Saturday Night Fever stance." He repeats, "Some people are so serious about things that it's sad." It is this flippant attitude which accounts for those ridiculous titles like Trancespotters and the even more ridiculous name Vinyl Blair - Billy's collaboration with Steve Dub.

"We were editing the first Trancespotting EP on Scratch 'n' Sniff and we couldn't come up with a title. We were smoking a lot and talking crap. Then one of us actually said, 'This is a larvly bit of vinyl it's a larvly bit of Vinyl Blair.' We all fell about laughing. That's what we do normally. We get in a studio, smoke a lot, talk rubbish and whatever sounds the funniest, that's what we call the track."

Willing volunteers for unconventionality, they'd even consider working with Lionel Blairmaster of the cheesy grin. Billy gushes, "I think Lionel is probably one of the most underrated actors in this country. Given the right amount of press at the right stage he could have been as big as Brando or De Niro. It's a shame he's so underrated." Then he resumes a straight face. "Really, the name is just a play on words."

And if Vinyl Blair isn't corny enough then there is always Luna Dubs to salsa down the aisle with. Billy insists, "I'm serious about the music but I'm not serious about the thing I call myself."

Billy is more serious than he realises, though. It can't be all laughs managing a record shop in Camden, which has been the launching pad for his two projects, Shitake and Vinyl Blair. Billy is at least honest about his own idiosyncratic way of running a business.

"I've been working at Zoom for about four or five years. But the studio work, the DJing and the travelling is all getting a bit too



much for me. So we've sorted it out so I'd do fewer days in the shop to fit in my travelling. Plus I didn't really like having to shout at people that I really liked. I'm not a good boss really. It's a bit too hypocritical for me to tell people what to do, because I have a tendency of arriving late, and I'm always smoking. But I'm really proud of what the shop has achieved. It has obviously helped me. I think that I have done well out of the shop."

People do take Billy seriously. In fact so seriously that they really do believe that he lives up to the notoriety of his name. They think he is part of a Techno mafiosi which terrorises unsuspecting neighbours with scuzzier Techno music and devours Harthouse and Sabres for breakfast. Surnames are, however, deceptive. Nice is also a characteristic that easily slots into his personae some thing that he is aware of. That's why he has a bit of a complex about his dimples as they are the sort that people would go 'aaah' over. But then the 'Nasty' surname arose out of a misunderstanding in the first place.

It's kind of a nickname that I got. My father's name was Nastri. But because people couldn't pronounce my name properly, I've been called Nasty since the age of nine. It's got nothing to do with my personality."

Returning to the smoking back room in Zoom for an end-of-the-day wind-down, Billy is coming to terms with how he is going to juggle working on Shitake and Vinyl Blair. They are the Id and the Ego of his musical personality. The first being melodic and tribal whilst the other is more brooding.

Shitake is the project David Wesson (owner of Zoom records) and I did under Zoom productions. All I'd done before was remixes for Nush, Rio Rhythm Band and Datura. It wasn't until after four or five remixes that we realised it was time to do our own stuff, rather than put it onto other people's tracks. So Shitake was the first actual thing that we did under our own name."

"Vinyl Blair's Trancespotter and Housework are a totally different affair as Billy explains, Shitake is meant to be based more around ethnic percussion whereas Vinyl Blair's main purpose is to do stuff which is different. I want to do Ambient tracks that are minimal, hip-hop tracks that are chunky and techno tracks as hard as the German stuff. Even though Vinyl Blair is titled tongue-in-cheek, we're deadly serious about the musical content."

Already Billy seems to be creating another subsection 'serious' techno. Perhaps then he would be able to reap the accolades that would elevate him to Techno god, but this is

all trivial daydreaming. All that Billy is interested in is concentrating on these two projects.

"We all think it is about time to start building an image and a vibe. You can only do singles for so long, then you have to start doing LPs. This is when you need to have an identity."

"It'd be nice for Shitake to do some remixes of some commercial stuff like Deep Forrest or Enigma." Dave interjects.

Billy agrees. Since Shitake's quite ethnic and world-based, in the future we will be doing loads of different stuff. As I say those are all plans for the future. We've got an unhealthy amount of plans, it's just finding the time to get in the studio and actually start putting them down."

Billy is adamant that even if he was going to concentrate more on his music, he doesn't want to end up working full-time in a studio.

"I don't think that I want to spend everyday in the studio with deadlines to meet. Even if it was my only job, I wouldn't do it. It's quite demanding and does take it out of you. You're on a roller-coaster of emotion. One minute you're proud of the track, the next minute you're embarrassed or suicidal."

At the moment it all seems to be go. It's a time when everything seems relentless. This manic place, though, seems to have had little effect on Billy's 'stroll on' attitude.

"Even when things do get a bit hectic, I try not to let it get on top of me. But smoking quite a bit means that I find things amusing. I laugh at situations a lot more than I get upset with them. I think you do need to kinda develop a way to deal with it otherwise it can get to you after a while."

It's a fact of life that the DJing lifestyle dictates that you're in Copenhagen one minute then communing with the didgereedoo in the antipodes the next. With all this going on, won't the wick of Billy's candle be burnt out by the time he is thirty? Dave juts in, "You've got another year to go, haven't you?" Billy is incredulous.

"Another year? No I won't be burnt out by the time I'm thirty. I've been collecting equipment, so hopefully in the next two years I'll have a pretty good studio on the go. So when we work on LPs we won't have to pay untold money. Hopefully in two or three years time I'll have a studio so that the shop acts can work there. I can't see myself burning out in the next five years.."

Billy's nice streak is too strongly delineated for classic rock burn-out syndrome. That 'Nasty' part is just there to add another dimension to Billy's reputation. Being cute is too twee. But there are times when he has to smile. And when he does those dimples appear. Aaahhh... Veena Verdi



**|| Perhaps then he would be able to reap the accolades that would elevate him to Techno god,**

**but this is all trivial daydreaming. ||**

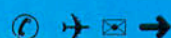


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# Jeyenne

**Frankfurt Beat's new star on the scene is causing quite a stir at the moment. His hyper-active show has to be seen to be believed.**

Jeyenne shifts lazily. "I'm ill", he says, matter of factly. He has the flu. He's rather more subdued than on his last visit to these shores when a capacity crowd at Club U.K. were treated to his manic, electro-punk live show. He speaks quietly, in vivid contrast to the screams and harsh theatrics which punctuate his set. In fact, he delivers an entirely different impression to the one which characterises his public performances. In conversation, he's careful and considered, full of surprises. Looking out at the evening sky over Cologne, Frankfurt Beat's Number One future age star sighs. "Music is my life", he says, almost wistfully.

Born in 1968, Jeyenne spent his first ten years in Italy. While his parents went off to find work, he was brought up by a Catholic priest who nurtured his love of music by teaching him to play piano at the age of five. "Music for me is something which comes very naturally. I learnt to play the organ in church. I taught myself to play guitar, drums and bass, almost any instrument that interested me. I was taught how to sing by the nuns. I learnt very quickly," he explains.

Arriving in Germany, in time to catch the burgeoning Neue Deutsche Welle, he was intrigued by a new generation of acts who were pioneering the sound of Electronic Body Music. "I was inspired by bands like Front 242 and Nitzer Ebb, industrial stuff. Techno was a logical progression for me. I loved the underground stuff. It

was serious and had depth. I've always liked the more futuristic, experimental stuff. In my own music, what I try to do is combine that with a more accessible edge. I've always preferred the more intelligent side of things. I like a lot of English music.







Underworld, Aphex Twin, that sort of thing."

"Sometimes," he considers, "I don't like house music. I don't like happy house. It's too superficial. I like a bit of depression in my music. My roots are in punk and EBM. I'm from a depressive generation, and I prefer things which have a more serious edge. Some people make me a little bit afraid, because they make techno stupid. Capella, 2 Unlimited, those sort of acts, they lead people to believe that that is what techno is all about, but it doesn't have to be that way. The Aphex Twin is popular, he sells a lot of records, but it's still intelligent music. That's what I'm aiming for. To make intelligent music which is popular."


Jeyenne's first outing for the Frankfurt Beat label was the punishing, 150bpm, workout 'Kickin'. "I met Mario De Bellis at The Warehouse in Cologne. I was working there as a DJ and I was playing some of my own stuff from DAT. He asked if I'd be interested in giving him one

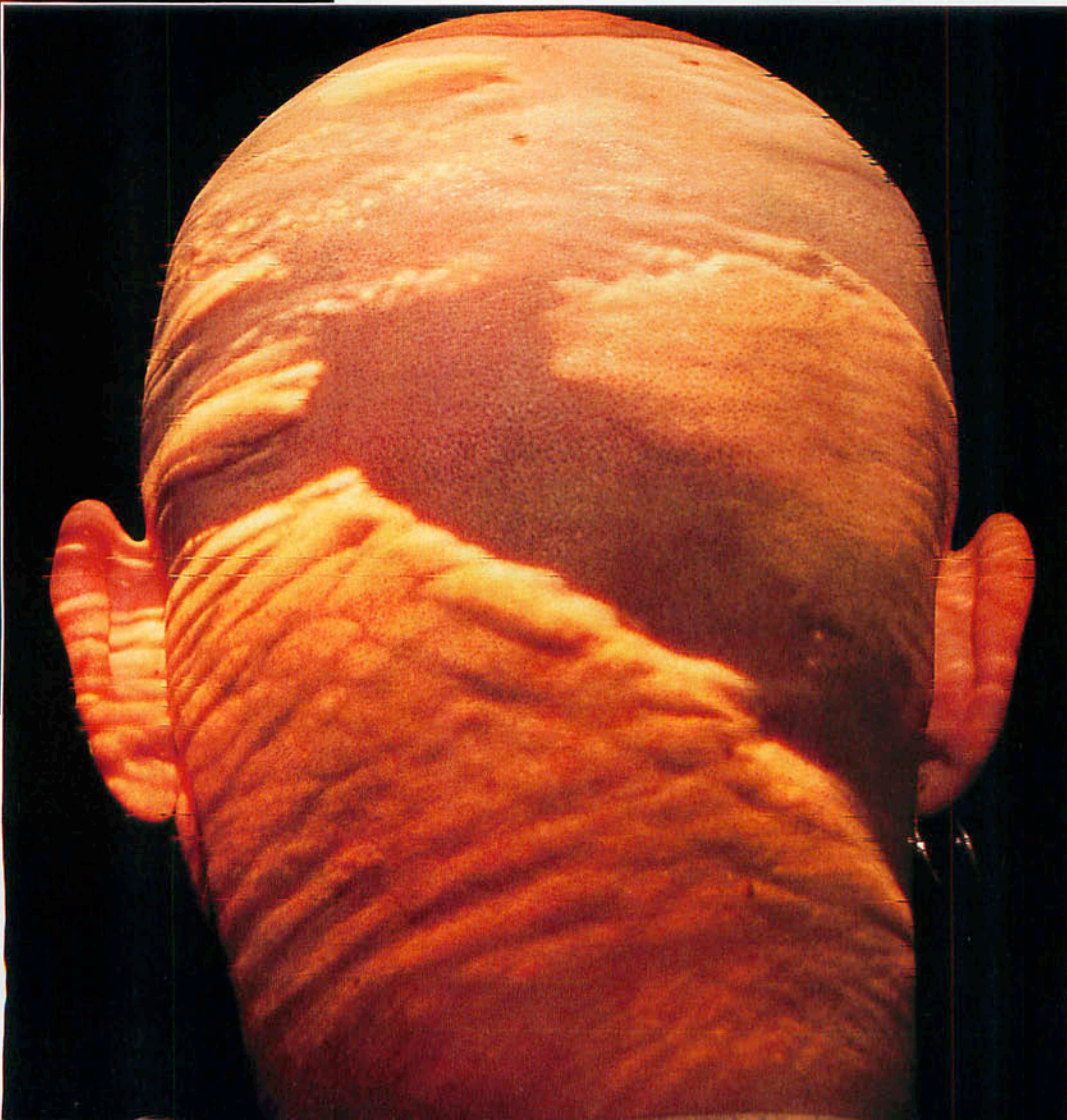
of the tracks. He had done some research and he'd heard a lot of positive things, but I refused at first. Then at PopCom, last year, Jens Maspfuhl and Thomas Rehart came to see me. It was a difficult time for me because I was still working at The Warehouse who were a little jealous of Frankfurt Beat. They told me that if I wanted to go to Frankfurt then I had to stop working for them. I hadn't signed anything with Frankfurt Beat, so all of a sudden I had nothing. But I got to know Jens and Thomas very well, they're very nice guys, and things worked out. Frankfurt Beat took over my management and I started making records for them," he says.

"It's a funny thing. All the people who work at Frankfurt Beat are so nice. They have a really special vibe. In Germany, the label is gaining a very good reputation. In six months time, I can see it being as big as Eye Q and Harthouse. It's a very exciting time and they're very good people to be around. Musically, they're developing very fast."

Currently working on his first album for Frankfurt Beat, Jeyenne's latest release is 'Invasio Asiarum' a four-tracker which ranges from the soaring speed-rush of 'Das Nippel' to the melancholy experimentalism of 'Valvula'. Despite his claims to be determinedly depressive, there's a strong positive quality to Jeyenne's music. Plangent melody-lines and weird-out acid riffs combine in an aeronautic ballet of sound. But why the title? "My ancestors came from Asia", he explains. "Now, everything is made by them. All the equipment I use for making music is Japanese. The Roland TB303, the 909 drum machine, they're the essential dance music instruments. Up until now, though, the music coming from there hasn't been so good. But recently, the Japanese have begun to understand techno. In the future they'll make great techno music. It'll be like the cars. In the beginning, their cars weren't so good, now they lead the world. I can see the same thing happening in music."

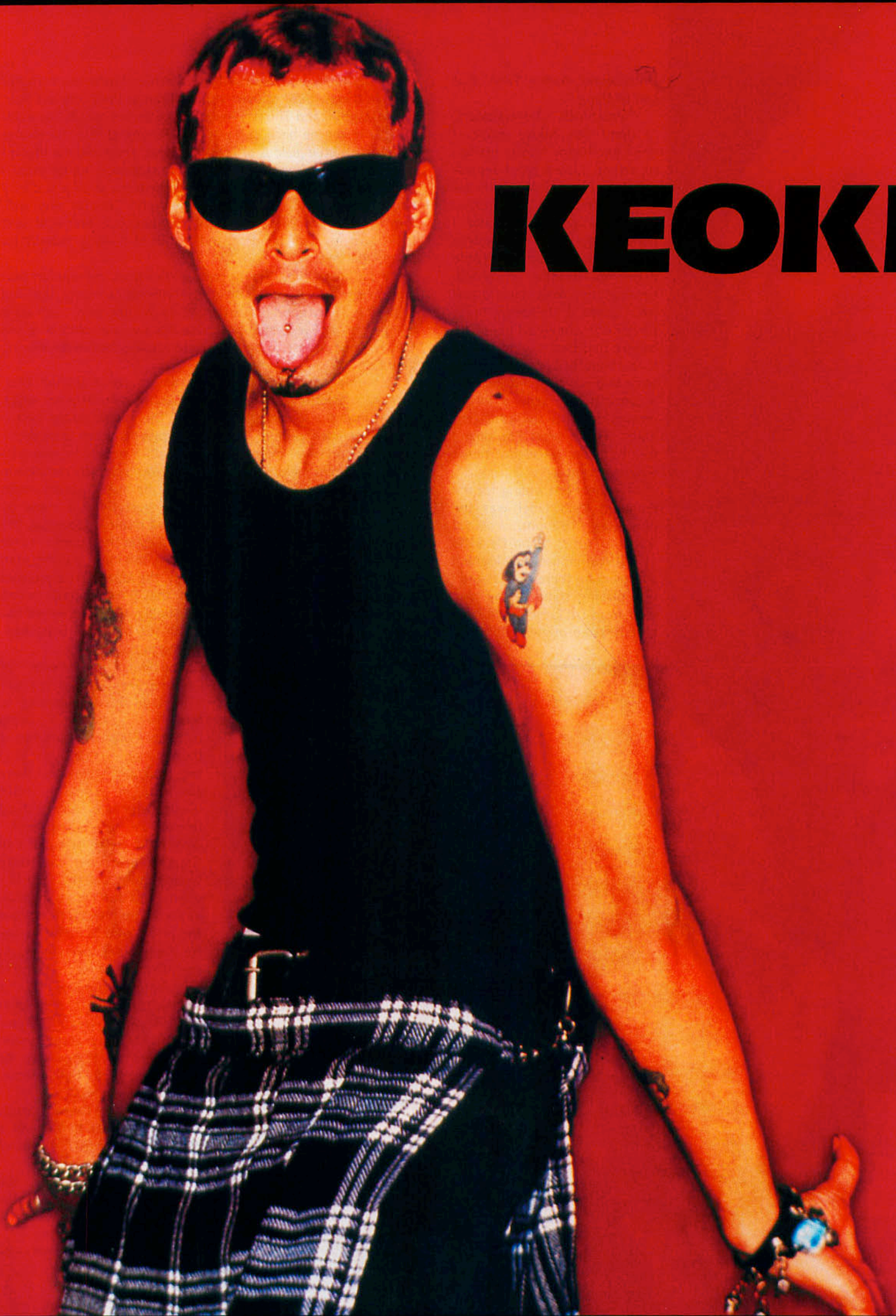
Outside, the streets of Cologne are swathed in darkness. Jeyenne is beginning to feel unwell again. As we begin to wrap things up, I ask him if there's anyone in particular who inspires him. "I think that there are a lot of people in dance music who are doing good things" he says thoughtfully. "Jeff Mills, Roland Caspar, Carl Craig. People who are taking techno music another step forward. But I don't have any idols as such. The man I look up to is the priest who brought me up. He taught me everything; to sing, to make music, to paint, to talk about philosophy. Now I'm writing a novel, I take photographs and I create the projections for my stage show. These are all things that he inspired me to do. In that sense, he is my only hero."

With all of these talents, how does he see himself. As a musician? An artist? A writer? "I'm a musician", he replies. "Music is what I do. I do the other things when I have the time, but music is what I live for. It's my life." *Tim Barr* 





**KEOKI**







**Any of you who have heard the latest volume of 'Journeys by DJs' will know that this man has some serious amount of talent.**

"I always compare the two and I feel very fortunate to have been a part of both scenes. Both of them turned the music industry upside-down and both of them shot-off into different things. Punk got people to think about things and, now dance music got their bodies moving along with their minds. It's a very positive thing. For me, personally, what I got out of punk was a sense of individuality, a sense that it was cool to be different, that you could still be a worthwhile person even though you weren't the same as everybody else. I think a lot of those attitudes have been carried through into dance culture. It has that same spirit of adventure and exploration

which keeps things moving forward and keeps things fresh."

As the dynamic of the three-chord thrash gave way to the relentless autocracy of the four-on-the-floor, Danceteria gave Keoki the opportunity to see a new generation of DJs in action, as the club's music policy shifted with the times. "When I first started DJ-ing myself, I couldn't mix for shit" he recalls, wryly. "I'd fake it a lot of the time by using accapellas or sound effects between the records. Other DJs used to ask me why I had so many drop-outs. That was my way of getting around the mixing!"

Widely credited as the man who introduced acid house to the New York club scene, Keoki was also one of the first American DJs to pioneer the new European sound. "I started playing acid house at The World, my first ever gig. We'd do these eccentric, tongue-in-cheek, trying-to-be-hip drug parties where we'd give out, y'know, different substances. A giant chicken would give them out. Her name was Clara the Carefree Chicken. The night was called Acid House Wednesdays and I would just play acid house. At the time, in New York, there was really nothing like that happening. So we'd get lots of people saying 'What the fuck is that?' 'Where are the words?' 'What kind of music is that?' The Club had a really cool owner, Arthur Weinstein, who told me, 'You play whatever you want,' and he put a lock on the door of the DJ booth, so I wasn't pushed into playing anything I didn't want to. I could play whatever I wanted, I really could, so I was playing a lot of really early acid house, real bleepy-type records."

"That moved on to Disco 2000 in the bigger room at Limelight,

**E**very Wednesday, a couple of hours before midnight, at New York's legendary Limelight Club, the doors open for Disco 2000. It's a night with a difference. For four years now, vast numbers of dedicated mid-week clubbers have made their way to this one-time church to experience an eclectic blend of global dance music. Behind the decks stands one of America's most forward-thinking, intuitive and open-minded DJs. His name is Keoki. Whatever you expected, forget it. Now is the time to check-out all your preconceptions and prejudices because Keoki Franconi is about to take you on a world-wide trip from Honolulu to Manhattan, from acid house to Frankfurt trance.

Born and brought up in Hawaii, Keoki arrived in New York more or less by accident. "I wanted to travel", he explains. "I went to an airline college in California but the only place that was hiring was in New York. I was getting, like, \$2.00 an hour there. I'd come to London but I'd just stay for the day and sleep in the airport because I had no money. After that, I got a job as a busboy at Danceteria. It was very cool. I remember seeing Nina Hagen perform there. It was just at the tail-end of the New York punk scene, so I caught the end of punk and the beginning of techno."





**Some DJ's lose it and start to believe their own hype. I've been fortunate to get caught up with a bunch of people who don't think like that.**

though I had to mix it. It was still kind of a disco crowd at that time, so I had to mix in a lot of disco just to keep people interested. It wouldn't have worked otherwise. Slowly, as more records came out and I had access to more records, I was able to push the disco out. The first European records began coming through, like the Frank De Wulf stuff, and then the whole R&S explosion hit America and I was able to get all those records. At the time, it felt like I was the only one doing it in New York, though it was actually going on in Brooklyn with the Frankie Bones posse but then I had no clue as to what they were doing."

"For the most part, there still isn't anyone else doing it now. There are watered-down copy versions of Disco 2000 that go on during the week but to be honest, Disco 2000 isn't about techno. It's not really about any one sound. It's just all about fast-forward thinking in everything we do. The whole club is different. It's a performance art space. It's the middle of the week on Wednesdays, and we've got freaks from all over the world. We try to keep it really cool and interesting but, in fact, it's pretty intense."

"I prefer playing the middle of the week in New York because at the weekends, you have to back down a little bit and play the type of stuff that I'd feel complacent playing. You have to play the hits to keep the booze drinkers and the club owners happy, so I prefer to travel on those nights. I've been real fortunate over the past couple of years in that just about every weekend I've been invited somewhere. My friend Howard Schaffer, who's now my manager, helps me out by coordinating my invitations. Now I travel all over the country."

It's that insight which has given Keoki the inspiration for his current recording project. Along with avant-garde techno guru Peter Lazonby he's recently been working in London's well-rated GCHQ studio. "Peter Lazonby is, I think, my favourite producer at the moment. He's awesome. We're working on a project which brings together all the things I'm seeing in America at the moment. There's a dance craze just now which is sort of a cool techno pop. It's a kind of popping/breakdancing meets trance type of dance that these kids are doing all over America. It's called the caterpillar. They do it to a kind of tribal rhythm and I've taken that concept into the studio. I'm doing that for Moonshine Music. In America, Stephen Levy and Moonshine are doing a really good job of getting good stuff out to people and I feel very fortunate to be part of that just now."

But this isn't Keoki's first foray into the recording studio. Last year, along with Mike Handel from L.A. pioneers Exist Dance he recorded an excellent album 'We Are One' for Adrenalin Records. In his round-up of last year's records, Richard West named 'Perpetuate', from that album as his overall favourite. "The money wasn't that good", Keoki explains. "I had to convince Mike to do it just for the fun of it, but it was cool because we got it out and it was really fun to do. It was my first time in the studio and I only felt comfortable because I'd known Mike for a while and he understood where I was coming from. We worked pretty well together and in the end, it worked out."

He laughs as he recounts how, when the album was released, it was chosen as one of the selections for Tower Records' in-store listening booths. "It was in every store across America which was, y'know, very cool. I think I checked out most of 'em personally!" One of the things about Keoki that you can't help but like is that he laughs an awful lot. His sense of humour and his enthusiasm for the music, for what he does, for the people he works with, is so strong it's almost tangible. He has a characteristic joie de vivre which is both inspiring and endearing. A conspiratorial chuckle punctuates his conversation frequently and he has a neat line in self-deprecation which is curiously at odds with his flamboyant public persona. Best of all, he wears an original 'Anarchy In The U.K.' t-shirt.

"I was in Frankfurt for four weeks," he continues. "I went across there to work with Dominic Woosey who's somebody else I admire. He does the United Frequencies of Trance project and I worked with him on something that's not going to come out for a while. It's a really bizarre vocal thing. We actually tested out the new Logic studio in the Eye Q buildings which they'd just put in. They wanted Dominic to test it out and I was there at the time, so I asked Mark Spoon 'why don't you let me and Dominic in there for a couple of weeks?'. He agreed and what came out was kind of bizarre, kind of cool. We don't know what we're going to do with it, but we got something! It's got live drums, live guitar, in fact lots of live instruments mixed with some wacky, drunken losers singing. That's me and Dominic!"

"I've been real fortunate in meeting up with the right people who have the same feelings about music that I do. The same sort of attitude. You feel fortunate and you enjoy it and you don't get cocky. Some DJs tend to lose that and start to believe their own hype. I've been fortunate to get caught up with a bunch of people who obviously don't think like that. I like to think that I've learned from everyone. They're cool people and it's good. There are so many people doing good things. In America, there are DJs like Chris Harshman from Florida, Taylor in LA and Jeno in San Francisco, who I really like, and in the UK, Rad Rice takes the title for my favourite DJ. He's really good. I really like his style. Rad Rice is like a totally different trip. He's awesome!"

Brilliant! When was the last time you heard an internationally-renowned DJ say things like that? The bottom line is that Keoki Franconi loves music and he loves people. Isn't that what dance culture is all about? Keoki Franconi is the future staring you in the face. A superstar DJ who hasn't been caught up on the cocaine and attitude treadmill. It's Keoki, and people like him, who'll ensure the survival of dance music. He's optimistic about the future. "I grew up in Hawaii," he says. "My little brother is still there. Just this year, he's started asking me for compilations and so on. He's begun to know names and artists. He wants dance music. That's in Hawaii. So, y'know, it's just growing and growing!" And for those of you who are interested, his mixing has definitely improved. Check out his recent Journeys By DJ outing on Music Unites for proof. On the cover, there's a picture of Keoki surfing on the clouds over Manhattan. It's an appropriate metaphor. Open your mind to the strange and beautiful world of Keoki Franconi!

Tim Barr









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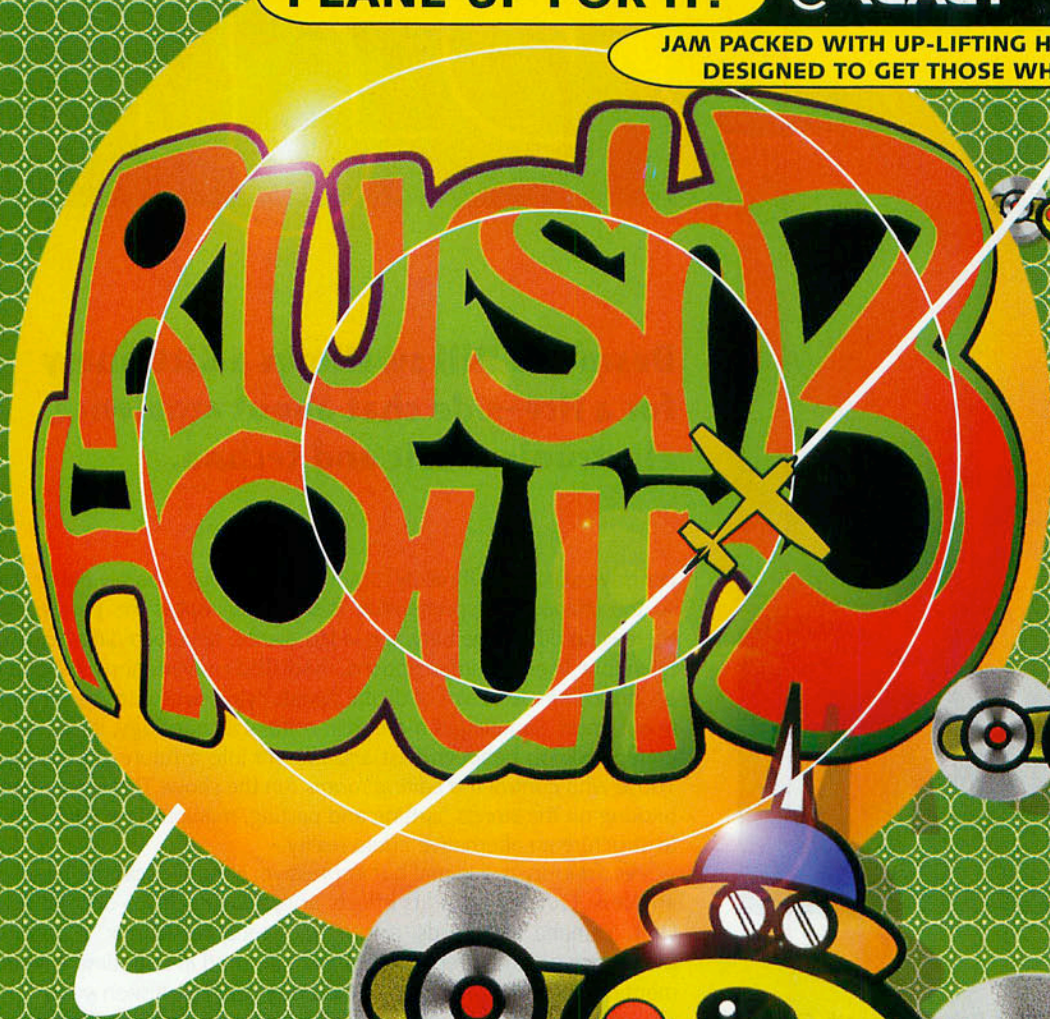


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# Sonic



## Scanner

Edinburgh, Sunday at midnight, 'The Blue Room' beneath Carlton Street begins to fill. The outlaws, eccentrics and anarchists of the inner-cities parade their mutant pigtailed, denim skirts, crazy coloured hair, old skool tracksuits, woollen hats, gleaming piercings and urban camouflage. With two CD players, two turntables, a DAT machine and live voices Scanner is spinning and cutting up pre-conditioned responses.

Improvisation is all about connections and juxtapositions. It's literally a new way to make music, a continuously spreading web of texture and aural confusion, rich and impoverished like nothing else. It scrambles the entire club-going experience, shifting the action away from a performance or an event and toward nothing less than an absurd abstraction. The club is a vibe, a mind-set, a place people go to get right. Collaged sound is a 'border art' crossing geographical and psychic boundaries. This intimate fusion of timely and timeless, means a return to communication, to interaction, to people. It's a way of playing that's like chasing sunbeams. It's between compromising and improvising, between tying things down and letting things happen, between making mistakes and getting things right. It's functional and it's online. Facilitating sounds from distant locations it becomes alive. The mix trawls archives and airwaves to reconnect sound-shards and layer them into a shifting sea of living language, sound and noise interference.

Questioned about the criminal adoption of hi-tech (scanners can be used to tap Police radio signals) Robin is a little bemused: "I like to think my implementation is more creative. Making tracks which form around the noise of a tiny transistor radio playing beneath a telephone conversation. Taking tiny fragments, bringing them from the hidden background, into the foreground." This kind of sneaky listening-in is

## Desmond Hill swallows a dictionary for a fire-side chat about ambience, electronic music and techno.

controversial to put it mildly. Scanner technology is barely detectable, so the chance of apprehension is slim. Yet, replies the protagonist, there is no difference between video diaries, field recordings, crossed telephone lines, fax interceptions, misdialled conversations. All exist in an indiscriminate ocean of digital signals flying overhead, barely within our grasp. Sampling is more than cultural archaeology, it's an accelerated collision between past and present into a future yet to begin. Those who control the editing rooms run the show. This is paradigm-hacking on the streets, cutting and pasting, manipulating information to structure an alternative audio reality.

His armoury is minimal but impressive: a mobile scanner handset, an Alesis Quadraverb-Plus effects unit, a Digitech 7.5 Second Echo Unit, Yamaha keyboards, a four track recorder to mix, a portable DAT machine and a recording Walkman, used in countless environmental or field recordings collected over the last fifteen years. "It's all rather low-tech," he modestly remarks, "but pushed to its extremes it can become quite interesting." In one sense the medium has itself become the instrument - a logical step for a community that spends increasing amounts of life interfacing not with other creatures but with technology. It is the man-machine interface that has provoked this vision of confused communication, the infinite mix with its seamless sonic structures.

Scanner literally transmutes into function, becoming a filter, compressing the most relevant, pertinent or obscure data. Does this not make him a shadow thief, a voracious listener to the tawdry dealings in the margin? No says Robin, "Mobile phones are already a common intrusion. You see people shouting into them on trains, in restaurants, walking down the street. They are everywhere." Instead of the passive reception of consumer, he has invested creativity with retransmission of sonic material, into a comment about human relationships.

To address these questions, widen the musicological debate, and bring together others of like mind, Robin cultivated the 'Electronic Lounge', a techno.fest of new sound innovation, with unique projects and live performances in the artsy enclave of London's ICA bar. Events occur on the first Tuesday of every month, all at low volume so you can gently unwind and meet with friends. "It's working very well actually," he admits. The practicalities of exchanged ideas are ideal for somewhere which is more than a place to connect and more than a club. "We want to introduce even more ideas so by liaising with a variety of all kinds of folks, not only musicians," he enthuses, "More than anything the fruits will blossom in six months time when the various projects that people are discussing now are actually released."



# Tourism

## Black Dog

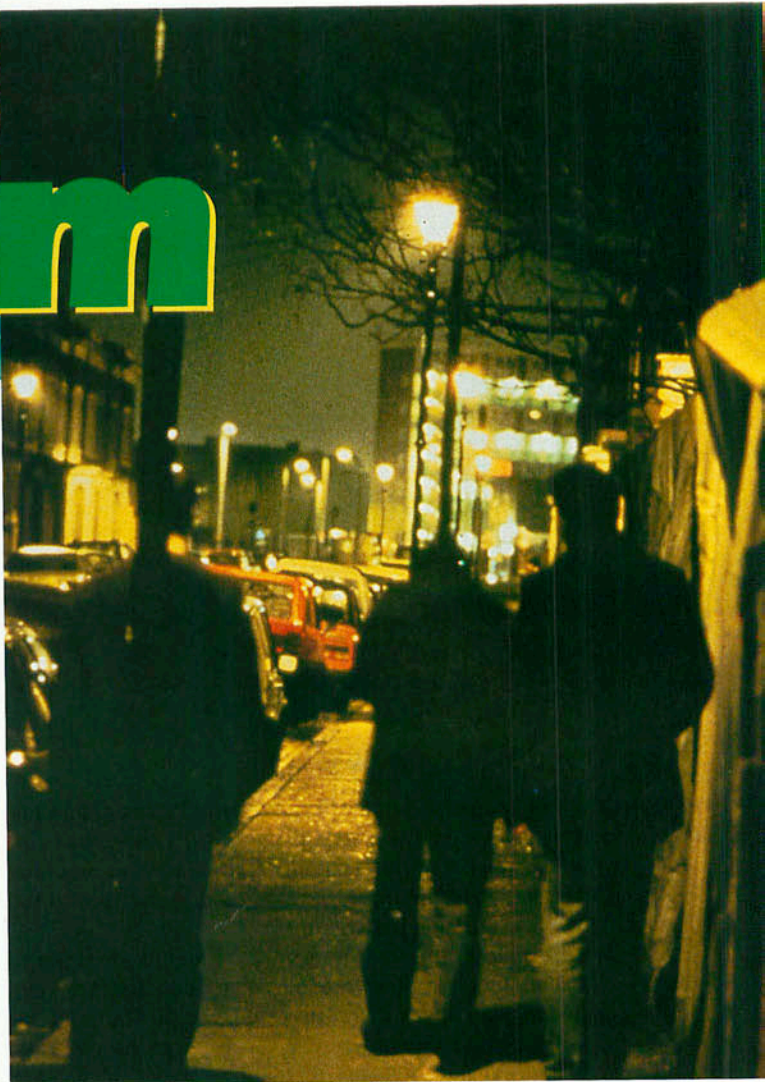
A Monday evening in Mile End, the VDU flickers, a cursor pulses its way across the screen, threading words into oblique sentences. The first of tonight's correspondents has logged in to the InterNet address [balil@dogsquad.com](mailto:balil@dogsquad.com) a computer bulletin board, a concept exchange facilitated by direct communication in an immediate, accelerated form. This pseudonymous computer complex hidden deep in East London, was originally founded in 1989 as a creative forum for the realisation and exchange of collaborative thoughts. For years the three reclusives Andy Turner, Ed Handley and Ken Downie (aka Balil, Black Dog, Plaid, etc) persistently devoted themselves to the task of breaking the barrier between visual and audio art. In the course of their efforts, they have embraced the digital networking, and released three full-length recordings.

The first, 'Bytes' resulted from a nine month gestation period in collaboration with Warp, Sheffield's purveyors of cold steel techno. The abstract which initially gave the album its momentum and continuity, was the question of movement, of voyaging, of overcoming the problems of distance, not least the chasm between man and machine. 'Bytes' displayed an inventive sequence of sound sculptures, expressive and sharply futuristic. It included an amalgam of jazz fluidity and hip hop deconstruction. A second album developed the concept of travel, marking arrival at the 'Temple of Transparent Balls'. In contrast it was coolly enigmatic with allusions to ancient Greek mythology. The music again was incredible. Now with 'Spanners', the final piece of their musical trilogy takes shape "It's about spanning musical gaps," suggests Ed. Ken is more ambiguous, "It's whatever fits with you. By having an open-ended title, it expands whatever the person thinks is valid." Either way, the trio make future-present electronic music, deep space techno funk.

Despite their outwardly electronic appearance, there is human involvement, an emotive interaction hidden inside Black Dog's audio epithets. Listening to their music is confusing yet utterly compelling. Melodies might unfurl like new thought processes or transcribe concealed images from neglected day-dreams. "It's total improvisation," says Ken, "We never use presets. We try and keep everything as live as possible to keep it challenging."

Their album sleeves are loaded with visual abstracts, agile computer representations of ideas. According to Ed, by utilising this kind of ray tracing animation, they can create objects for environments. "There's no way of really travelling around apart from creative visualisation. We're waiting for the right period. But yeah, there are things you can do." He maintains that their primary focus concerns music and computers; "It's communication in general," he emphasises.

Hence the establishment of Black Dog Towers (contact 081-983 3472), a domain that doesn't exist other than between computers. It's an information service but Ken defines it as an action rather than an occupation, "We're giving away for free as much as possible, it's a flow not a horde," he says. This kind of living machine is the ideal analogy for Black Dog's activities, their anonymous incarnation and concealed identity. "We're hackers basically," Ken has admitted, "but hacking in a tradition sense, not a malicious sense. Just using to create."

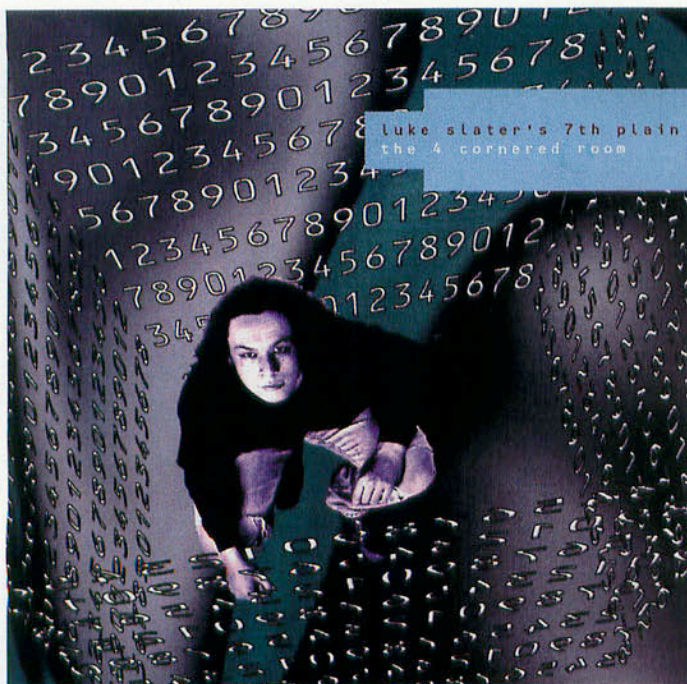


So is digital communication as deep, meaningful or profound as physical human interaction? "That's always a danger," reckons Ed. "If you use a computer rather than it using you, you can dive in too deeply, use a computer as a replacement for other skills." Or even physical contact? "Yeah, that's the extreme, the computer a liberating force for an artist once you use it," advocates Ken, "it just depends on how you use it. The information on bulletin boards is current and up to date. It's on the edge of law. I guess where the things are being discussed there aren't any laws."

On reflection, Ed reckons "We are slightly limited by the technology on our own ideas and time scale, but it would be nice to have some kind of multi-sensual space. In a way computers can do that, to a certain degree. The way it interests us seems to go hand in hand with music really." From early attempts at nurturing environments through audio architecture, such as 'Virtual' in 1989, Black Dog have been consistently provocative. Their particular cognitive mapping, a willingness to embrace the fluctuations of technology, visual art, history and mysticism makes it hard to pinpoint a next move. As Ken identifies, "Music is just one form, one medium, one package in the datastream." "It's very hard to say where we're heading," adds Ed.

This is sound revolution. An audio weapon that resists the mediocre attempts of audio-visual programmers to imprint new products or condition behavioural responses. Moving beyond what's recognisable, this is a passage to the limit, a continually changin free-flowing motion it is sound that's travelling in all directions at once. An overlaying of unrelated codes of language and sound, allowed to collide into one another, it releases new meanings, new truths, new resonances. As Ken says, "Essentially we are keeping as busy as we can, and coding as much as possible both metaphorically and physically."





luke slater's 7th plain  
the 4 cornered room

## Luke Slater

Hi-tech computer-generated noise from the world's inner cities has now effectively colonised the entire planet. The widespread dissemination of abstract electronic composition, almost proves that Techno is the ideal travelling music, an optimum soundtrack to the Infobahn highway of digital networking.

As techno completes the transition from urban industrial fad to international phenomenon, sonic revolutionaries in the U.K. are pushing aside previous ideas of music in pursuit of noises as yet unheard. By tweaking an already advanced form of sound, Luke Slater, Black Dog, and Scanner are realising an audio intelligence that might be described as cerebral chemistry, thinking people's non-dance music. Though critics once withdrew from the cold, taut, emotionless spaces of techno, these creative units are the vanguard of an adventurous musical form that resists categorisation.

Like so many of the mavericks currently negotiating the extremes of audio experimentation, Luke Slater has worked under many different guises. He finds more opportunity and scope for development by recording under diverse names: "It's always been my way of thinking, especially in the past, that if you're making music for the underground it's not necessary to have that much information included. It's just the type of tracks, the type of projects really, though there are contracts too." From white labels by Translucent, to the monumental X-Tront series, from the intensity of Planetary Assault Systems to the calmative Seventh Plain, Slater's output is characterised by a forcefully measured exploration of noise. Certainly one of Britain's most prolific sound makers, this 26 year old works constantly from a home-base studio, 'Space Station Zero', and regularly plays out at techno clubs up and down the country. His eruditely electronic material has circulated throughout Europe, sending ripples and rumours across an international circuit.

Slater is a versatile techno visionary, equally capable of creating hard edge material as well as its more reflective counterbalance. Compare the self-titled X-Tront series with the Seventh Plain alias, '4 Cornered Room', for an indication that this chap generates music for all kinds of moods. Detailed and diverse, Slater's multi-dimensional approach has created music that is gliding and reflective, as well as undulating, hammering, deranged and atonal, but is it techno? "Over the years," says Luke, "I've tried to think up a new name, but I still always end up with that phrase. It's music, whatever phrase it's given. Designed by the mind, heard in the heart. I'll listen to any type of music because there's always something in it.

**|| There's no point to repeating yourself just because a track did well. Each time I try and make a track sound better. ||**

In essence, I seek out variety," says Luke who listens to Kate Bush and Classic FM in his spare time.

Just as jazz was a constant struggle for the most virtuous and ingenious instrumentalists in America's history, techno can no longer be fixed in a kind of static geography. The sonic saturation of this amorphous culture is replacing alienation with interconnectivity. An apparent all encompassing, global star-system and MTV marketing web cannot withstand the latent power of underground music. Techno's gridlocked sound shatters narrative song structure; time dilates as the rhythmic electro-hypnosis cranks up; cross cultural allusions jostle and confuse. Luke Slater believes it's an attitude to creativity, making something that's never been done before. "There's no point repeating yourself just because a track did well. Each time I try and make a track sound better," he says. This refusal to adhere to formulaic repetition has yielded highly individualistic audio constructs which fully acknowledge the changes of our era. "The music I'm making now I classify as 'indie-electro-dub' but it depends on different mind states, frames of mind, just how I feel." There are changes every day; new opportunities, new technologies to incorporate into sound. "This is a pretty good time to be making music."

Always thinking ahead, Slater has stretched the comprehension of what sound actually is. His latest recording, 'My Wise Yellow Rug' (released on GPR) is interwoven with diverse samples, all replicated beyond recognition from their original forms, mutating into a repertoire of refined and composed noise. The fulcrum around which the tracks pivot, is the simple truth of childhood memory. It's a reflective glance into the living experience, without the intrusions of social conditioning enforced by adulthood.

The music Luke Slater is involved with now, he believes is an introduction to one possible future. "What's happening now will be appropriate in twenty years," he remarks. Already, music, the technology of music and people's understanding of music are being challenged. In ten years time the entire music industry may no longer exist. There will only be artists creating music, and publishers dealing directly with cataloguing agencies. In twenty years time, we might not even have music as we know it. "I think music functions as an expressed release, almost escapism. It's a form of letting out feelings without actually running up against anything," he argues. His next target is a long term project to create classically constructed electronic futuristic symphonies. It's the shape of things to come. Whichever way your tastes turn, the name Luke Slater is your passport into new sonic space.



## Intelligence Records

Founded last year, under make or break circumstances with £50 weekly wage of Jonathan Matthews, Intelligence Records are still surviving, if not thriving. Working at a management company without much interest, Matthews' boss gave him the opportunity to establish a label. "He backed it for the first tune, just to see how it went," explains Jonathan, recounting the deal: "He also handled the contracts, distribution and licensing to make sure I wasn't getting ripped off, guided me through that so that I could concentrate on the music." The provident benefactor was Steve Finan, the respected and renowned manager of Carleen Anderson, Madness, Kenny Thomas, Monie Love, the list goes on. His foresight then has begun to be rewarded now, with Intelligence delivering top grade music, and releasing it at regular intervals throughout the seasons. It's techno by orientation, but by definition, something more. Jonathan describes it: "It's hard dance effectively; no matter however 'techno' it is, it's always music to dance to, at least that's what I find."

Closer to mind than body sound, their young reputation is already beginning to offer the purist electronic noise that has become the textural sound of the present-future, alive with creativity, imagination and possibility. Insular, isolate sounds challenge the listener; their inventive structures resplendent with erratic rhythms are far removed from the mind-numbing soundtracks of commercial club environments. "It's certainly a lot more than the current trance vogue which everyone has jumped on," agrees Jonathan.

Cultivating home-grown material with an advanced outlook, Intelligence have already nurtured some bold fruits from their Woking studio. Their releases have been acclaimed by David Holmes, popularised by Andrew Weatherall and listed by Kris Needs. In fact they have gained firm recommendations from many within the disc twisting fraternity and many record buyers as well. The 'Databook' EP by Area was the first release pressed on blue vinyl. Produced and created by Jonny Litchfield with Steve Patton, the tracks are characterised by a strong build with minute changes over long periods, leading into deeper and deeper musical movements of high quality atmospheric trance that's both melodic and impassioned. The cuts are whirlwinds of analogue modulation, dressed with rippling break downs and rebuilds. Next came the 'Voyages' EP by Emotive Force, a pseudonym for the same duo. This time the agile synth hypnosis is laid onto an oil spill of green vinyl. A refined audio exploration through varied rhythms and twisting tempos is carried over six tracks. "Basically when I had the idea to start the label, Jonny Litchfield was just finishing an engineering course at college and doing his first demos. His commitment was the first reason I wanted to set up the label," Jonathan acknowledges, and rightly so. Litchfield consequently went on to work with Darren Price (of Boys Own 'Centuras') on two excellent 'Transits of Tone' releases. The first has delicate rhythm patterns, subtle textures and lots of body tone, compared to the energetic pounding of the second. Other merits include the pumped up



frenzied 'Fibretrack' by Scattyx, the multi-layered manipulation of 'Glove' by North London Positronics, and the taut ferocity of 'Aubrey Presents'. Each is technically accomplished and very adept.

The latest release comes from Soundscape (aka Craig Walsh) and kicks off their intelligent acid series. Again it was a case of transforming an established friendship into a productive network of contacts. "A friend, Mark Burrows knew Craig. Craig had liked all the stuff on the label and asked if he could do a track, then asked if we were up for EP. He went into our studio and came up with 'Soundscape' which is a corker."

In terms of developing different audio styles, Jon plans to establish an experimental off shoot, a more electro-based subsidiary. The first EP is already in the production stage and two of the tracks are hybrid interpretations of Dynamix-style Miami grooves. The music master is Phil Klein, a London-based producer who has recorded in Florida since 1992. On the reverse will be different artists. "We invite all comers," says Jonathan. "When I started I wanted to give first timers a chance, so they can get material out and I'm sure they are going to get more well known. Jon and Mark have actually got an EP coming out on 'Exploding Plastic' (David Holmes' label) under the name Freestyle. Hopefully it'll get their names a bit better known."

With British music developing a reputable character of its own, across the globe, recognition is coming. The key, Jonathan believes, is to believe in what you're doing and really work at it. "It's good that so many people out there are making really great stuff. Much of it has been overshadowed but there are people out there still doing it. It will just take a little bit longer to come through. It will happen. You've just got to look at General Productions, Irdial, Peacefrog some of the labels coming through are just awesome." Whether intentional or not, these inventive companies belong to a tradition of explorative eccentricity that has always been hidden underground, defiantly independent, and clothed in anonymity - provocatively guerrilla tactics that ensure their music is found only by obsessive enthusiasts or a handful of fortunate stragglers. Through these channels they keep their sound select. Their shared desire is to create the new, aided by technology, unhindered by finance. There are some very promising signals beginning to emerge on underground frequencies. How long they may last is open to suggestion, but the new wave of electro innovation is rising. Educated by the music of the past and influenced by the technology of the present, the sound of the future is already here.

DESMOND HILL 6.9.94



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One	Higher Intelligence Agency	Alpha 1999 (Delta Reformed by Pentatonik)
Two	Biosphere	Baby Interphase (Remix)
Three	Aphex Twin	On
Four	Alter Ego	Undersea Girl
Five	State of Flux	The News
Six	Neuro Project	Lovechile'
Seven	Centuras	Tokyo
Eight	Taucher & Koma	Happiness (Dr Atmo Mix)
Nine	Centry Meets the Music Family	Release the Chains
Ten	The Dust Brothers	If You Kling to Me I'll Klong to You
Eleven	Bandulu	Run Run



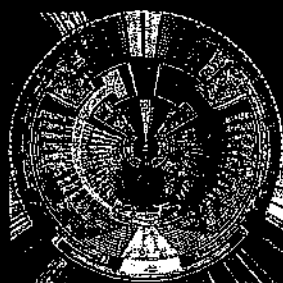
Released 3rd October from Rumour Records on CD: CDRAID 519, MC: MCRAID 519 and LP: RAID 519 at **HMV** and all good record stores. Distributed by Pinnacle.

## n o r t h



## s o u t h

### ambient releases



#### Further 5 Further Journeys

This album brings together **Richard Norris (of The Grid)** and **Rockett (from Ambient Soho)**. "Further is a bus that travelled around the USA filled with Merry Pranksters. "5 Further Journeys" is a travelogue. Please listen to it at your pleasure".



#### Loop Guru The Third Chamber

(Parts 1, 2, 3, 5 & 6)

This Ambient 65 min CD single completes "The Third Chamber" opus, the 4th part of which appeared on their album "Duniya". It brings together ancient Gamelan Instruments and modern technology.



#### Waxworth Industries Alien Disco

"Alien Disc" features 12 tracks of analogue soundscapes, inspired by the band's own induced experiences and includes the tripped out sounds of their highly acclaimed single "Dimension DJ".



#### Pressure Of Speech Art Of The State

"Pressure Of Speech are all about defining the creeping sense of disquiet. "Art Of The State" makes you start thinking about things". Look out for a **New 4 Track EP "Assume Nothing"** released mid Oct containing tracks mixed by **Vapourspace**. See POS as "Very Special Guests" on the **Orbital** UK tour.

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Cat No 12 POS 002 & CD (Oct)



# choice tunes

## albums

### VARIOUS ARTISTS

#### "HOUSE NATION VOL 1" (REACT MUSIC)

Should you perchance be looking for a house compilation LP, you will be spoilt for choice – any ad break on Channel 4's Big Breakfast will prove this. However, I'm talking about *real* house. House music as it was, as it should be, and the music which has taken club music in general to what it is today. House Nation Vol 1 is to house music what the old testament is to religion, and as it is titled 'Vol 1', you can assume that a new testament has already been planned.

Sensibly, React Music have spread the twelve tracks over 4 sides of vinyl, and this will be greatly appreciated by all DJs – tracks featured are most likely to be the most worn-out records in a DJs collection, and what better way to get hold of some classics all in one go. Enough of technicalities, though – let's get down to the important part, the music.

Marshall Jefferson's anthem 'Move Your Body' starts the show, quickly followed by the equally huge 'Love Can't Turn Around' by Farley Jackmaster Funk, which itself was one of the first house records to break top 40 – anyone who saw the Top of the Pops appearance will remember Daryll Pandy fondly! On the B side (on vinyl) is Tyree's acid house classic, 'Acid Over' which sounds odd to these ears these days and sounds which are still very much popular today mixed with 'vocoderized' vocals which all sound very 'disco' (think, synsonic drums, mm). Richie Rich gives us his finest work with 'Salsa House', and Todd Terry delves into his back catalogue choosing 'Weekend'. On home run, we finished with Turntable Orchestra's 'Gonna Miss Me', Phase II's 'Reaching' and then Rhythm is Rhythm's 'Strings of Life'. What more can one say – the track listing says it all. My advice, show some class, and buy this album.

10/10

Ian Lloyd

### VARIOUS ARTISTS

#### "HOUSE FUNKIN'" (ESCAPADE RECORDS)

From house classics past (see above!) to current house classics – House Funkin' brings together the crème de la crème of the current crop. How quickly records can become 'anthems' – the trick is for them to remain so for a long time, and if they can have a shelf life as long as some of the tracks on

'House Nation', they're doing alright. Time will tell, of course, but I can see a few goodies here that I'll be diggin' in the crates for in time to come.

Escapade Records is just another offshoot from the successful Rumour Records label, and already under its belt is the excellent Non-Stop Europa Express LP, which was reviewed on these very pages a few months ago, and much liked by this reviewer. Unlike the Non-Stop LP, there are stops here – the tracks are not mixed for a change – what you get, it seems, is the full length 12" mixes of each track, and the tracks featured are as follows...

Not in the order they appear on the LP, and not necessarily best track first (after all, I am but a humble reviewer, and what I write must be viewed subjectively, alright liver lips?). Direct's 'Two Fatt Guitars' make a fatt impression here, and it's exactly the sort of track which has the 'timeless' quality which I've already mentioned. Besides, it samples heavily from a seventies record itself, that being Chic. Last on the track listing but first on my list is Nush's 'You Girls', complete with 'uplifting' breakdown à la Loveland. XPress 2 are here 'Hip Housin' all night long, whilst Funkadelia 'Push The Tempo'. Corny line that, right? From the Olympic Records stable is the American-sounding (in name only) Eric Perez Project with 'Release Me', and also here, but not from Olympic the huge 'Lifting Me Higher' by Gems for Jem. Also featured 'Junior Vasquez, Chubby Chunks, Global Cut, Bottom \$, Funky Disco, Ideal and Hushers Convention – 13 tracks in all.

8/10

Ian Lloyd

### VARIOUS ARTISTS

#### "AMBIENT AURAS" (DIVERSE DIMENSIONS IN AMBIENT DUB) (RUMOUR RECORDS)

It seems that Rumour Records have a finger in each and every pie at any one time. Last month, it was junglism, this month it's both happy house anthems and this, the ambient side to Rumour, and that's not making any mention of the countless different projects which have come before! Okay, so it's another ambient CD, I head you cry. You're all as cynical as me then. 'Ambient Auras' is a good title for this album, as it's not out and out ambience – only in places, but for the most part it's a selection of tracks with ambient touches. It's not all waterfalls, happy dolphins and thunderstorms

in ambient music you know!

The selection of styles can only be appreciated by listening to the album, and forming your own opinion, and of course that's what Rumour want you to do. However, in order to ease your path, I shall investigate for you. Starting with Higher Intelligence Agency's 'Alpha 1999', we find ambient textures combined with a funky drum pattern (yes, I did say drums – it's not all waterfalls etc etc), and a similar style, by perhaps somewhat dreamier (thus, moodier!) can be heard on Biosphere's 'Baby Interphase'. Aphex Twin's top 40 hit (oops, there goes credibility) 'On' gives the LP its hardest edge thanks to the homemade overdistorted techno beats. State of Flux's 'The News' – that's pretty funky and jumpy (in an ambient sort of way – that's foxed ya!). Dust Brothers take time off from remixing chores to provide 'If You Kling to Me I'll Klomp to You', Mmm, I wonder. Bandulu finish things in a heavy dub style, and in a style which comes naturally to them. Also here, tracks by Alter Ego, Neuro Project, Centuras and Tacher & Koma. An excellent compilation. Mixing all styles which can still be considered ambient!

9/10

Ian Lloyd

### KEOKI

#### "JOURNEYS BY DJ" (MUSIC UNITES RECORDS)

A recent visitor to The Limelight summed up the club's legendary Wednesday night Disco 2000 extravaganzas as "indescribable!". With a DJ like Keoki manning the helm, it's no surprise to find exclamation marks much in evidence. Full respect to the 'Journeys By DJ' team for choosing someone a little bit different for their first American outing. Kicking off with Omycron's awesome 'Whaler', this set shifts through a carefully chosen, and diverse, selection of hard house and trance cuts. Lazonby's superb 'Sacred Cycles' is here, as is Mike Ink's unstoppable 'Vinyl Countdown' alongside more determinedly good-humoured workouts

## FRANKFURT BEAT COMPILATION



like the Disco Sluts' exuberant 'Full Flyte'. The inclusion of the odd Euro track, The Spirit's eponymous Logic outing, for example, is balanced with the witty inventiveness of something like 'Jazzy 303' from Beatmistress creating, overall, an album with a wide appeal which accurately reflects Keoki's vigorously open-minded attitude. Tough enough to please the average avid trancer, funky enough for the house crew, it's an exceptional album from an exceptional character. Take a copy home, get the lights down low, the stereo up loud and transport yourself into his strange and unusual world.

9/10

Tim Barr

### SYSTEM 7

#### "POINT 3"

#### (BUTTERFLY/BIG LIFE RECORDS)

Ever since their inspired debut album, System 7 have consistently explored the boundaries of the post-Detroit aesthetic. Last year's '777' outing confirmed their position in the vanguard of dance culture, setting the standards by which all others were measured in an oblique but considered take on the front-end of new age techno. This latest release sees them take another step forward, with a superb, and more assuredly holistic set this time around. 'Point 3' is, in actual fact, two albums. The 'Fire' version is the one with beats and the 'Water' version is the one without. Simple. Opening with the stunning guitar techonics of 'Sirenes', the album shifts through ten tracks of acute modernity, from the sweat-drenched club minimalism of 'Coltrane' or 'Radiate' to the taut hypertension of 'Gliding on Duo-Tone Curves', which display a sense of focus and dynamic lacking in most single-act dance albums. Outstanding moments? There are many, but special mention must go to the pastoral electronics of 'Overview' or the simply spectacular guitar swoops of 'Batukau'. Overall, though, the album's high point rests in the sublime sonic architecture of 'Jupiter' which most immediately



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9/10

Tim Barr

#### VARIOUS

##### "TRANCE EUROPE EXPRESS 3" (VOLUME RECORDS)

In the few months after its release, Volume's first collection in the 'Trance Europe...' series sold a staggering 60,000 copies. Now we've arrived at the third album already and the successful formula has been refined and honed to perfection, making this set not only the best in the series but also one of the finest compilations of recent months. Any collection which includes Air Liquid's superb 'Chromoplastic', alongside equally spect cuts by the likes of Banco De Gaia, Joey Beltram, Resistance D, Biosphere and Juan Atkins, is liable to be a winner, but the truth is that there isn't an under-part or uninteresting track among the twenty-five on offer here. High points? There are many, but check out Mouse One Mars and their exceptional 'Maus Mobil' or Caustic Window's appealingly-titled 'Cunt' for starters. The one adjective which, since the album's arrival, I've constantly jotted in my notes is "amazing" which pretty much sums up the overall feel of 'Trance Europe 3'. It's a well-considered and forward-thinking selection which, like its predecessors takes a trip through some of the more adventurous and exciting music being made today. Beg, steal or borrow a copy as soon as you can!

10/10

Tim Barr

#### SVEN VATH/RALF HILDENBEUTEL

##### "THE HARLEQUIN, THE ROBOT & THE BALLET DANCER" (EYE Q RECORDS)

In the midst of a Virtual landscape, a tiny ballerina pirouettes on a DNA spiral. A texture-mapped harlequin crown falls to the ground. Vath's portrait dissolves into molecular bubbles. Frankfurt's future primitive, the most shameless of exhibitionists, is back. Delivering a high powered trance triptych, aided and abetted by Ralf Hildenbeutel.

There is almost an entire history of German expression within their music. The rhythmic locomotion of Kraftwerk punctuates 'Robot', the deep elegance of Klaus Schultze is evident in 'Harlequin's Meditation', the dynamic majesty of Mozart returns in 'Ballet-Romance'. Here are moments of sublime confidence, poised and measured, yet wild like a free jazz jam, shivering with beautiful power.

Pioneering new developments in the tradition of progressive electronic, cool metal elegance floats

extravagantly free into the mellow, mellow collage of India. In contrast to the travelling worlds fusion of the earlier full-length collaboration 'Accident in Paradise', this soundtrack of sonic tourism weaves the influence of those ancient worlds of the East to magnify their mystery into an eminently dynamic future vision. As vibrant, crisp, and alive as we have come to expect from the world's most confident production team. Another incredibly vivid recording.

10/10

Desmond K. Hill

#### ZUVUYA WITH TERENCE MCKENNA

##### "SHAMANIA" (DELERIUM RECORDS)

Tweaked and squeaked, Zuvuya return with yet more blips, bubbles, twinkles and chants. Once more their audio escapades feature the eff king of hyperspace, artful anthropologist and grooving guru, Terence McKenna. This time the rhythms shift up a gear, the tones tremble and fluctuate and the tempo locks into track override. Tracks titles such as 'Shaman-I-Am' or 'Shamania' betray the fact that this is yet another artifact which serves to present a rambling hypotheses of conceptual mapping between "the slow conquest of dimensions" and "the upward turn of the spiral."

Technically it's an adequate extrapolation, bouncing around a musical amalgamation of tiny chimes and reedy drones. Objectively, at the core McKenna's drone is simply retracing the same pathway as the earlier, and much more interesting exploration of Amazonian soundscapes, 'Dream Matrix Telemetry.' "Language is the edge of the envelope of reality," he informs us, and "The shaman is the language maker." The unfortunate danger of course is that some misguided student of psychedelic theory might believe these agile and ardent mind bombs are in fact the apex of techno-shamanic culture. Think again.

6/10

Desmond K. Hill

#### VARIOUS

##### "THE CD POOL VOL. 1" (CD POOL RECORDS)

"DJ Only" subscription services are nothing new. Over the ten years that I've been around many have come and gone – few though offering the right track selection at the right price. The CD Pool is the latest to enter the arena, yet unlike its conventional vinyl counterparts, and as the name suggests, this selection of 10+ full 12" mixes are on compact disc. For a monthly fee of £10 you can get a fine selection of house 'n' garage grooves, and with the backing of the major labels, it certainly looks enticing. Current club hits by Alysha Warren, Us Together, Cabana and FKW are present and correct. The bonus of

two unreleased US tracks – Ronnie Canada's 'Tell The World' and the E-Smoove produced 'Hide-A-Way' from Kelli Rich, also add to the allure. It all sounds very good on paper and to be fact it is. My one quip though would be on the choice on mixes used – for Shola's 'Big Bubbles, No Troubles', they've used BBC's lightweight house remix, when the Oli J mix is far superior. Ditto mixes by FKW and US Together. But at the end of the day when you're being subjective you can't please all. An interesting debut which should be worth watching in coming months. DJs requiring more details call 081-744 3228.

7/10 10/10

Lewis Dene

#### EUROBEAT

##### "EUROBEAT 200 – CLUB CLASSICS VOLUME 1" (?)

At last the long awaited club classics album from London's premier techno club Eurobeat 2000, a club that has over the last two years featured all the major global techno DJs. The album kicks off in fine style with the irresistible RED 2 by Dave Clarke, the crossover hit of 94, a tune that has gone down a storm not only at Eurobeat but also at many other housier venues. Pure class.

Germany's DJ Hell chips in with one of his worthy compositions the amazing "Sprung Aus Den Wolken", which was originally released on the German Disko B label before being snatched up by Kickin' Records. Damon Wild and Tim Taylor who have received a lot of worthy praise of late for their "Experimental" releases provide us with the scorching "Point Break" by "Sulphuric" a track that is now impossible to get hold of in its original format. Other surefire winners include "Critical Mass" by "Psychotic Breaks" (soon to be released on Kickin' and featuring some truly mental remixes by Lenny Dee and the almighty Warlock) and the incredibly fast and trippy "Amphetamine" by Sir Thomas Heckmann which is pure acidic mayhem. If fast stompy techno is your cup of java then check out this album you will not be disappointed.

10/10

Barney York

#### VARIOUS

##### "CLASSIC RARE GROOVE MASTERCUTS VOL 2" (BEECHWOOD MUSIC)

Another month and another essential package from Mastercuts. If the first wetted your appetite, the second will have you drooling with anticipation. Again some of the most sought after gems from yesteryear are assembled together on one album – it's estimated that individually to pick up this bumper crop you could easily part with £400!

Hype aside, 'Volume 2' houses some great memories, like Light Of The World's 'Number One Girl', the sublime 'LA Nights' from Yasuko Agawa and Breakwater's hypnotic 'Work It Out'. Those who were into the scene in the late '70s/early '80s will remember the Universal Robot Band's anthem, 'Barely Breaking Even', 'Windy City Theme' from Carl Davis & The Chi Sound Orchestra and Denise Kelly's 'I'd Like To Get Into You'. As with most of the label's releases, even if you only know a few of the cuts, you won't be disappointed. It's phat, it's funky and it's truly worthy of the tag 'classic'. Another Mastercut must.

9/10

Lewis Dene

#### VARIOUS

##### "UNITED STATE OF AMBIENCE II – THE MID-ATLANTIC SESSIONS" (MOONSHINE MUSIC)

Stephen Levy's Moonshine Music continue their transatlantic cross-cultural exchange with this exceptional collection of fluid atmospheric. Featuring artists from both sides of the pond, 'United State of Ambience II' builds on the success of the first volume in the series to provide a unique overview of the global electronic scene. Like its predecessor, the album focuses heavily on the burgeoning US movement, opening with Los Angeles-based outfit Electric Skychurch and their ethereal 'Deus', a flawless collage of dreamy analogue sequences and shifting strings. The UK is well-represented here, though, by the likes of One Dove and Orbital, the former contributing the excellent 'My Friend', an adventurous dub-style work-out reminiscent of the calm-before-the-storm opening salvos played early on a Saturday night at Glasgow's legendary Sub Club. All ten tracks on offer here are outstanding but special mention must go to the spectacular oceanographics of Salt Tank's 'Sargasso Sea' and Grain's epic closer 'Sixteen'. After the recent, and excellent, 'Psychotrance' collection, this is further proof that Moonshine look certain to be a force to be reckoned with, living up to their promise to provide high-quality, innovative and up-front releases.

Tim Barr

#### UNITED FUTURE ORGANIZATION

##### NO SOUND IS TOO TABOO (TALKIN LOUD)

Record company press releases are usually pretentious, but the one for this album is in a league of its own. The track 'Bar-F-Out' was originally and intelligently called 'Barf out'. Apparently, this name change is 'wave of poetry renaissance'. Also, 'no-one can tell good from bad music, there is no victory and no defeat'. Well now you know.

Pretensions aside, the trio of



Moroccan Raphael and Japanese Tadashi Yabe and Toshio Matsuura have produced an excellent acid jazz album with a samba feel.

The hectic 'United Future Airlines' leads into the more bluesy 'Magic Wands of Love' featuring the vocals of former Galliano collaborator Linda. 'Future Light' has guest vocals by Mark Murphy who sounds much fresher than his 62 years might have suggested.

'Mistress of Dance' has a Middle-Eastern/North African feel to it. The final tracks, 'Doopsyllabic' and 'Tears of Gratitude' finish this well rounded album.

9/10

Richard O'Brien

#### VARIOUS

##### TALKIN' JAZZ VOLUME 2 (TALKIN LOUD)

Gilles Peterson's latest selection of tunes for this Talkin Loud compilation starts with a distinctly Indian feel courtesy of the funky sitar of The Dave Pike Set with 'Mathar' and 'Take Off Your Shoes' by Wolfgang Dauner.

The album moves into familiar Talkin Loud territory with Karim covering Herbie Hancock's 'Maiden Voyage'.

Pretty much every artist on this compilation comes from abroad which seems to be another example of Talkin Loud's attempts to move away from the London-based British jazz-funk scene.

As a collection of jazz from around the world, Talkin Jazz 2 is a good buy for any jazz fans. 8/10

Richard O'Brien

#### MELANIE WILLIAMS

##### HUMAN CRADLE (COLUMBIA)

Melanie Williams, the star who made Sub Sub's 'Ain't No Love' into the brilliant track that it was has finally released her solo album.

'Ain't No Love' combined a funky bass line, a disco-ey riff and Melanie Williams' great vocals to create a song that reached club and chart audiences without doing the dirty of selling out.

With all the same basic elements, 'Human Cradle' somehow doesn't make the mark. The hi-energy is here in 'All Cried Out' and the funky 'Everyday Thang' nearly gets there (shame about the name though), but these are only good rather than great songs.

The rest of the album varies from slow songs such as 'Terrified' to the relaxed dance track 'Keep It In The Family'. Coming from a background of Temper Temper and then Sub Sub, the solo Melanie Williams had hard acts to follow. Unfortunately, this album doesn't rise to the occasion. Disappointing. 6/10

Richard O'Brien

#### JAMES TAYLOR QUARTET

##### THE JAMES TAYLOR QUARTET EP - (ACID JAZZ)

Since signing to Acid Jazz earlier this year, The James Taylor Quartet of Starsky and Hutch fame have released one track on Totally Wired 11, but this is their first release in their own right.

The first track, 'Stepping Into My Life' features the vocal talents of Alison Limerick. The EP moves on to the equally danceable 'Red Neck', before reaching the more relaxed 'Keep The Dream Alive'. 'Europa' is a classic Acid Jazz track, evoking memories of 70s films such

as Shaft and Superfly Guy, without being to retro. 'The Vanishing Point' rounds off this top quality JTO EP. If you like Acid Jazz, you'll love this. 10/10

Richard O'Brien

#### BLEEP & BOOSTER

##### THE WORLD OF BLEEP AND BOOSTER (LONDON)

To those who can remember Blue Peter's outer space twins, you will be relieved to know that we are, in this instance, dealing with an entirely different Bleep and Booster. In fact, entirely different is quite an apt description of this whole outing which arrived to my house in a plastic wallet containing several strange promotional items:- a fortune telling fish and a box of matches. Previous outings from Bleep and Booster, such as 'Electro City' or the subsequent 'Technopolis' displayed an eclectic and idiosyncratic worldview, drawing heavily technodrome pop-tones of Telex and mid-period Kraftwerk. Both tracks are included here, offering a fine opportunity for reappraisal and a welcome revisit.

However, the most successful cuts on this exceptional long-player move towards a kind of surreal ambience as evinced by the gorgeous plangency of 'Glock' or 'Amber to Atoms'. The spirit of Yellow Magic Orchestra is invoked on cuts like 'Wonder of the World' where glossy synth textures rub alongside electro-funk rhythms while the final cut, 'Piano 1' heads into the drifting melancholia of Erik Satie. Any record which name checks The Pop Group, Clock DVA and punk rock alongside Ridley Scott is so obviously right up my strasse as prelude further, and

wasteful, use of adjectives. Compelling, weird and utterly brilliant!

9/10

Tim Barr

#### VARIOUS

##### FREEZONE 1 - THE PHENOMENOLOGY OF AMBIENT (SSR/CRAMMED DISCS)

Ahrrr! Not another ambient compilation I hear you cry. Well, yes my trusty comrades and it is nowhere near as bad as you would be forgiven for first thinking. On careful inspection of the track listing you will find that there are 22 different artists from no less than 7 countries. Is this what they call world music?

Established artists such as Moby and Pete Namlock rub shoulders with virtual unknowns like Terre Thaemlitz (his parents didn't like him very much!) and Evan David Byrne (ex Talking Heads), so we really are talking a quality showing. Each track on this double CD is carefully blended in with the next (the DJs of you out there might refer to the skill as mixing. Jeremy Healy on the other hand would call it divine intervention) creating well over 1 1/2 hours worth of ambient bliss. My advice, buy a copy now, right this instance in-fact.

10/10

Mark Collins

#### VARIOUS

##### EXPERIMENTA (A13)

A label that has not been around for too long but has had a major impact with its releases in that time. To celebrate the strength of the label, three tracks are featured here from A13 themselves. First, the unreleased Ameica from the immensely talented Connective Zone renowned for their earlier release Hollistic Worlds. Then there's Kape ill musier - the fruits of an earlier collaboration with Peacefrog's Stasis and DJ Mark Broom who co-piled the album, and a track that acted as the debut release for A13. Also representing A13 here is Plasma with Foundation, a cut that can be found on the limited supply of promo samplers along with Dave Angel's moving Artech, Black Dog's wierdly electronic Letter and the spaceage Intervalid from the acid junkie himself Terrace of Eevolute fame. Thomas Heckmann's label gets a fair shout with two classic extracts from Trope 3 & 4 with the excellent Detroit style embodied in Middle Earth from Drax Two and the Finnish 303 outing of Another Acid from Mono Junk. The Rephlex talent of Chris Jeffs alias Kinesthesia is represented with the sparse electro feel of Speng II and Black Dog's Tura reappear once more with the bass driven Soft Key. Overall its a thorough collection of styles from the electronic underground and should easily serve as a long lasting and enjoyable listen.

9/10 Warlock





Disappearing Rights No. 5

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# choice tunes

## singles



### Banco de Gaia - Heliopolis

#### AMBIENT & ELECTRONIC

##### SPACE BROTHERS EP

*AIR LIQUIDE (RISING HIGH)*

The Space Brothers kick off this 4 track EP with samples from space closely followed by an abundance of acid loops which is in turn followed by a distorted scream not dissimilar to the one to be heard in the House Of Pain's 'Jump Around'.

'Synsonic' is a touch quicker with sublime chords and yet another infectious acid loop.

On the flip side however you can first of all find mellow dreamy synth patterns and then a hard fast acid work out. To summarise:- there is something for everyone!

8/10 Mark Collins

##### ZOOPHITE EP

*OPTICA (KINETIX)*

This is a turbulent 4 track EP aimed at the darkest of dance floors. It is a combination of acidic trance and demented samples running throughout. Within the second track there are more than just a few examples of just how good Detroit techno actually was.

'Curve' can be found on the other side and it goes back to hypnotic acid loops and manic synths. In whole, not bad value for money, but also not worth getting too worked up about. 7/10 Mark Collins

##### PAVILION OF THE NEW SPIRIT

*BEDOQUIN ASCENT (RISING HIGH)*

After studying the press release I was left convinced that Kingsuk Biswas, the man behind our said artist, was the George Michael of the intelligent techno world. However, after actually hearing the record I was thinking more along the lines of Andrew Ridgely.

Now I'm into most kinds of music, whether it be hard, light, uplifting or just down right nasty, but this really is a load of pretentious bollocks. Who ever came up with the idea of playing the instruments just slightly out of sync. wants to be shot. So there you have it, a big fuck off to this load of nothingness.

0/10 Mark Collins, he gives it to you straight!

##### TOUCHED/EARTH

Aura (Infectious Records)

Oh yes, trance for the 90's philosophers. If you take notice of the press release, we are talking 'significant dates, cosmic windows, binary stars' in fact the whole shebang. Anyway getting on to the things you want to know about, the tracks. Are they any good? Well, yes they are both very good and should be sought out.

9/10 Mark Collins

#### HOUSE & GARAGE

##### BLACK DIAMOND

*LET ME BE*

(HEARTBEAT RECORDS)

I have and you probably have seen this record in your specialist reccy shop as being on Hooj Choons Records as a single pack and on a Phonogram subsidiary as a double pack. I can't help but think how many more variations and labels this tune is going to be released on. It's not as if the song is particularly strong anyway, in any mix. Or at least that's what I thought until Heartbeat Records sent Generator a copy of the new new new new mixes, with DJ Professor's Rockin In Me' in new mixes on the flip.

Tucked away as the second track choice is a stonking uplifting heavy metal geetar revamp that is the perfect replacement for the now spent Tinman and his Eighteen Strings and Soundstation's Lenny K mad axe break. Hey! I can play a heavy set as well y'know, but there's a horse for every course and when you've got the crowd by the short and curlies and you drop one like this, believe me, the earth shifts on its axis by an inch from the climatic movement on the floor. Heartbeat are, I'd say, a spinoff of PWL's Black Diamond label. I've no idea who mixed it, but ask for the Tinman soundalike version if you go in search of it.

10/10 Steve Goddard

##### B.I.A.S.

*SO UPTIGHT*

(MEDIA RECORDS - WHITE)

This label looks remarkably similar

to the Heatbeat label reviewed previous (what's going on fellahs?) Sounding like one of the mixes from Reel II Real's new Can you feel it twelve, the two actually mix in well. It's an obvious rip off in fact, but done well and it's not a carbon copy where you'd get niggled by its blatant cloning. Another floor filler, until three quarters of the way into it, then it's time for a change. Speed up +71/2 for maximum effect. 9/10 Steve Goddard

##### FREQUENCY DIP

*OXYGENE*

(WHITE LABEL)

Once in a while a record comes along that incorporates all that is exciting in club culture. This is it! Using THAT melody by JMJ, Frequency Dip have created a contemporary masterpiece. Only on single sided white label. (No double or triple packs needed here!) Oxygene starts with a kicking house groove before building to a huge hammond organ refrain and then exploding as the main riff enters. From the same school of thought as The Purple Kings and Tinman, in other words we're talking serious dance music with obvious commercial crossover appeal. The best ideas are usually the simplest, and this is one of the best. Seek out at all cost. A smash!

10/10

Lewis Dene

##### D'ENRICO

*EVERYBODY PARTY*

(OUCH WHITE LABEL)

Never mind the balearic's, here's D'Enrico! Recorded in Ouch's own studio, they never fail to reach a superb quality finish (and the studio hire's cheap!), which is why the little indie label is firmly on the map, alongside the likes of Slip'n'Slide and Stress record companies. Sounding not unlike Nush's recent most played mix of U-Girls, Darren Pearce has thrown a little flamenco guitar in. The peak moment is when most of the noises drop out, leaving just the Warehouse Days vocal sampled Par-tee! and the build leading to all the instruments coming back in again. You'd have to be an invalid, or a nine month, heavily pregnant dame not to do orbits to this on the floor (or Mark Syers!) 10/10 Steve Goddard

Incidentally, most of my reviews are gauged on a rating of five up to ten (maximum) points, leaving out

one to five ratings, because if the tune considered for review is only worthy of five points maximum, it's not worth reviewing is it? Let's continue...

##### MARK MUMFORD

*TIME OF THE MUMPH*

(WHITE LABEL)

Ain't that a great title for a record? Mark, he of Mr Roy fame, (who's name I missed out of their review months back - sorry Mark!) has braved it with a piano-led riff. It is prominent throughout, and might otherwise be considered obsolete for today's groove, all but using for filling in quieter passages maybe, but this joanna is definitely the mainstay of the whole concept and I'm telling you boss, it bruises! There's some samples that are obvious to me, like Steve Silk Hurley's vocals and Amnesia's bells, but they're not so obvious when immersed with everything else that's happening. It's bouncy house to the max with the vital ingredient, 'Energy' and it's my 'Raise Your Hands' outing of the month. He hasn't got a deal with this yet, so now's my chance to use media power once again and my good deed to all of you A and R chapies. Mark's telephone number is 081-850 1150 and may the best company win.

11/10 Steve Goddard

##### SOUL SONIC

*BECAUSE I NEED THAT*

(CUTTING TRAXX - US)

This is not what you'd expect from the States. Because sounds very British and it sounds like a collaboration between Tommy Musto and DJ Hype! Similar in style to the late 80's groove, Just as Long as I Have You (remember it?) almost ravey type, pitchbending synth, and awesome no gaps percussion, brought to the boil by a stirring undercurrent, bassline and one-line shouted vocals makes this my 'hardest-hitting' house track of the month, surpassing one of my all-time faves, Gypsy's Funk de Fino. This takes hold of you by the throat and doesn't let you go until you've turned into a bat! (yer what!?) In other words, until you've been won over. What's more, the other three mixes are luscious as well. No well known names on the label to add here, but if the producers carry on finessing sounds like this, C Padovano and M Verbeni will be globetrotting this time next year, appearing on many a record label. 10/10 Steve Goddard



# I WANT THE WORLD (SONY PROMO)

Whereas I found reviewing E17 and Shamen and such other teenage prodigies brands of muzak a little 'immature', I've felt that their music a lot of the time has interested young men and girls of the same age (I said 'a lot' of the time, not 'all' of the time) and I kind of neglected 2/3's double pack for a couple of days. Then came my turn to work the Pop Art room in Club UK and I placed I Want's two twelves on the decks at home, the previous evening, planning a set of tunes to take on the night (as one does) and I was shocked! Firstly, Evolution, who have still yet to carve a niche, did one of the mixes and they're never normally in the same league as the Development Corporation for banging out hard hitting house, drum and basslines (they mixed the second twelve) and in my humble opinion, their's tops the DC's (just) and also Luvdup's respray, also featured on the package. As for the song itself, I whacked side one on the deck at Club UK and the place was pumping. And the sweat poured. The last time I saw bodily movements of the kind danced to this was when KLF's What Time is Love first reared its little head, which this reminds me of. It will you too.

10/10 Steve Goddard

# REEFA

## GET IT TOGETHER (STRESS RECORDS)

Wow! I'm just thinking to myself what a brilliant month this has been for new slabs of vinyl and how lucky I am to have me mits on yet another stonker (Stevie's stonkers, as they are now called). Copying El Coco's Let's Get It Together' girlie chants from 1976 (!) and on one mix, Narada Michael Walden's I Should've Loved Ya, from around the same time, I detect a 'senior' member in the band (or he's using his dad's records for ideas). The Save the Children mix towers over the other three choices, where, displaying even more influences. There's a massive jazzy, Ramsey Lewis-three note piano line, that sits nicely in the middle of this different and pleasing concoction. You won't be disappointed listeners.

9/10 Steve Goddard

# JEANNIE TRACEY

## DO YOU BELIEVE IN THE WONDER (PULSE 8 RECORDS)

This is wonderful. Definitely her best yet. Each mix retains the all important word; SOUL. Fire Island's here, so are the band of Gypsies, DJ EFX and Stonebridge and the latter has done it for me. His basslines and texture of depth of bass is quite unique, as we found out with Robin S' 'Show Me Love'. Having said this, I can't discredit any of the other versions. It's a strong song

that needs very little doing to it. Anyhow, each creation is subtly different, rather than defacing and rebuilding it completely. Just buy Do You Believe on my say so. You will find it enlightening.

10/10 Steve Goddard

# ROLLO GOES CAMPING

## GET OFF YOUR HIGH HORSE (REMIXES)

(CHEEKY RECORDS)

The Luvdup boys have done a grand job of tampering with the sliders, producing a lighter sound, yet keeping its strength. One plink-plonk piano chord is enough proof here to prove that simple things are often the most potent. Worth buying even if you have the original. Sister Bliss also have a mix here too.

9/10 Steve Goddard

# ED THE RED

## IT'S ALRIGHT

(WIZZ RECORDS)

Originally on Bottom Line Records out the States two years ago, my only gripe here is that the original mixes aren't featured on this release, otherwise the Loveland and Lovestation mixes are creditable and Funky Disco and the New grooves rendition, though very basic, is more the stronger, as there's fewer prefabricated breakdowns and it's the kind of rootsy originated result one would link with, say, Drizabone, or Incognito, after Dave Morales or Roger S. have dabbled. Great for the warm up slot of any night in most venues. My feet were tapping along enthusiastically to it and my little pinkies don't respond to a tune unless it's a decent one. Lovely vocals too.

9/10 Steve Goddard

# LWS

## GOSP

## (TRANSWORLD IN ASSOCIATE WITH MMM RECORDS)

This has a Work label feel about it, crossed with a lesser obvious Doop gimmick to it, in as much as it contains a thirties Mills Brothers type negro railroad song cut and pasted drastically with a good overlaid effect. Again a double pack, Bottom Dollar, M Roberts, Walterino and Spank Spank twiddle the knobs and the likeliest to come up trumps is Senior Walterino. Not mega energetic but it's got a kick to it.

9/10 Steve Goddard

# E17

## STEAM

(LONDON RECORDS)

Steam is E17's retaliation to the 2/3rd's new release reviewed earlier. Over two twelves, E17 have employed Ollie J., the Development Corporation and Ashley Beadle to give it some welly and as you know, something remarkable has got to come from at least one of them. My choice is the hard-hitting Overworld dub. A serious synth-

wash undulates above and below a haunting but chatchy offbeat single organ riff, watered down by E17's vocal, which is a shame, because it is a 'dub' and should have remained that way. However, it's playable at a peak in the night I reckon.

8/10 Steve Goddard

# THE SOUND GATHERING

## THE MEANING

(FAT N' ROUND RECORDS)

Via Mo's music distribution, this is one of their better quality turnouts. (Let's hope Mo's have turned the corner at last!) Numbered as FAT 001, if The Meaning is anything to go by, this label's gonna achieve a Premier division status without having to work their way up from the 1stman League. Both sides are given the same title, though they're worlds apart in character. The logo side has a Loveland/Degrees of motion rub to it, using real live vocals (yep!) and is as commercial as fuck, possessing enough stamina to arouse the public, wanting to bust a gut. The credits side displays a glowwormy synth-stabbing beat, with Roney Canada/Colonel Abrams style leads that's punchier still. Every specialist shop should have at least half a dozen copies of this, as shifting them will not be a problem.

10/10 (for good value also) Steve Goddard

# DJ DISCIPLE

## ON THE DANCE FLOOR

(MOTHER RECORDS)

The topic of the song is a big boggy, lyrically, crooning about the responsibility of the Deejay 'keeping the audience grooving on the dance floor.' Fire Island however, have more than made up for it by stamping their exclusive brand of There but for the grace of God go I type drum and basslines to it, making it sharper than Princess Di's phone tapper. For Brits, Farley & Heller remove the myth that pedigree garage can only originate from the States and I feel privileged to have a copy of this. Penned by Eddie Perez of Smack.

10/10 Steve Goddard

# REEL II REEL

## CAN YOU FEEL IT

(POSITIVA RECORDS)

I don't care what you say! I won't have it! Reel II Reel are not has-beens, not yet at least, though I did have my doubts, that was until I lobbied this on the deck. Twinpacked in many mixes, this time a dame takes the lead and really gives it what for. A perky Samba percussion propels the song on a journey, coercing with a raise yer hands analogue bassbeat, guaranteeing it national chart success. There's a great Photon Inc. - Eric More Dub as well, with no stuntman at all.

10/10 Steve Goddard

# GEORGIE PORGY

## ALL BECAUSE OF ME

(HYPE & GLORY RECORDS)

Now rather 'old school' this E-Smoove, Maurice Joshua and Byron Stingley credits crop up and that's not all. Benji Candelario, Love to Infinity and DJ EFX also give Georgie a dose (painful!) The expense must have been phenomenal, but each penny has been accounted for in a well spent way. The double pack reeks of master mixers of these shores and if you like Donnell Rush's Symphony from two years back, then you'll love All Because.

9/10 Steve Goddard

# BRAZIL 2000

## HARMONY AND DISTORTION (OUTLAND RECORDS)

Second best import of the month for me. The normally outrageous Outland label have simmered down this time and have produced a track lasting close on ten minutes, with lots of Latin-American percussion and beats and a basic piano that hardly ever changes. There's hardly any dropouts. It just chugs along the rails at a reasonably fast pace and when I played this at Club UK, my intention was to fade it out around the half way mark, but the audience held on and didn't want it to end, so I left it go for a lot longer, full steam ahead. A compelling tune and a soo-per replacement for the 'tribal' sound.

10/10 Steve Goddard

# RAW TUNES

## VOLUME 3

(YUM YUM RECORDS)

Like most records, their impact is multiplied when the tempo is brought up to a faster speed than the originally recorded pace and the main vibe on this EP needs to be taken up to around 128 to 130 beats per minute. By doing this it sounds less cheesy, because of the obvious samples, ie Liddel Townsel's Get With U vocals and Todd Terry's Seduction. Because of each of their monumental success in their original form, their instant recognition alerts the punters memory banks, that triggers erratic pulses to the feet and they're off! A worthwhile purchase and a safe tune to play at the best (and worst) times. Each track is rather short timewise though.

9/10 Steve Goddard

# EVE

## GROOVE OF LOVE

(MCA RECORDS)

Sorry to piss you off once again guys and gals, but this is yet another twin pack and it's at times like these that I realise just how fortunate I am to be on the receiving end. This time, Dave Morales, Bottom Dollar and Vince Herbert fondle the faders. The swing mixes are particularly stirring in tap and nod yer head styles as Trevor Madhatter (Kiss) and Jigs (Choice FM) have found out, featur-



ing this on their radio shows nearly everyday and the Morales ventures are faithfully soulful as well. Bottom Dollar provide the dubs, which suits them, making another juicy package.

9/10 Steve Goddard

#### FIX IN GOD'S HOUSE (LIMBO RECORDS)

One of the stronger instrumentals this month. It's moody and ritualistic, with God is here vocal snippets, Limbo have been knocking out a spate of similar vibes, what with Trowart and Mukka and all and I have been including these shots in my sets in to temper what is a well developed but busy little number. Repetition rules the day, with its stocky drums and monotonous organ, introducing a new and ear-pricking noise as the composition progresses. A good accapella over the top of the odd passage wouldn't go a miss.

9/10 Steve Goddard

#### HARD HOUSE & TRANCE

**SKIN TRADE**  
**SHAPESHIFTER (SOMA RECORDS)**  
The Aberdeen duo of Kev Dunn and Dave Dunbar have come up trumps with this their first release for Scotland's exciting label Soma. Shapeshifter, the opening track is a stark slab of minimal electronic wizardry, whilst Slither is an altogether friendlier, groovier number that contrasts nicely with the aforementioned Shapeshifter. The real gem however is saved for the B-side with the epic Psalm, a sublime piece of jazzed up, blue noted brilliance that is undoubtedly one of the best ambient tracks that we at Generator have ever heard ... superb as ever from the mighty Soma stable.

10/10 Barney York

**ALTER EGO**  
**NUDE RESTUARANT**  
**(HARTHOUSE UK RECORDS)**  
Alter Ego are more commonly known as 'Acid Jesus/Rebel Youth' and have recently released a self titled album on the Harthouse label. This release, one of the more memorable cuts on the album has been remixed and reworked by such luminaries as Black Dog and David Holmes. It is Holmes' mixes that are most impressive, transforming this abstract piece of work into a dark elongated trance track. Quite superb and one of his best remixes to date.

8/10 Barney York

**JAIMY AND CON-AM**  
**MORNING DANCE**  
**(FIRE AND ICE RECORDS)**  
Jaimy and Con-Am are Dennis Bune, Outland Records musician and Pieter Hoovers, top boy at Outland Records. Together they have produced this weird and wonderful 3 track EP that combines

trance, house, funk and jazz to maximum effect. The best out of the three is undoubtedly the title track, a melodic collage of the above mentioned elements that works well on the dance floor and provides us with some innovative and interesting sounds.

8/10 Barney York

**G.T.O**  
**DATATRAX VOL.2 (REACT)**  
For the followers of the harder sounds that G.T. O normally produce, be prepared for something of a slower nature, as all 6 tracks are no more than 160bpm! But don't fear because they promise to give you their harder side through a forthcoming release on the Dutch label Mokum entitled 'Jet Set'. Dub fire plus Hasty hare and the U.F.O's are the slowest, the former as the title implies, mixes deep reggae grooves with smokin' acid and a whole paraphernalia of wierd sounds while the latter is just wierd sounds on their own. Jesus Jon% lend a hand with a studio mix of several of the tracks from the Tip of the Iceberg album while Magika Dub keeps things mellow with its dose of minimal serious trance. Art of Motion looks to be a popular one, medium paced stomping techno that steps up the intensity half way through with a barrage of aggressive noise, but if its breakbeats you are after, then Jabba will be the one as Gizmo breaks meet noisy guitars.

8/10 Tim Barr

**MORPHEUS**  
**AFTERMATH (BLAME TECHNOLOGY)**  
A piece of good quality techno out of nowhere that has for its logo those famous two letters that stand for British Telecom. Uptempo storming, driving material provides an inventive array of original textures and soundsources amongst all four tracks. Not a dull moment in sight with skilful programming that keeps the interest, and cuts and drops just where it has to. Hyperspace has the edge though, guided by hard hitting stomp and crisp keyboard work, which not until the end allows an acid riff to develop. Why can't there be more like this?

9/10 Tim Barr

**F2**  
**"DOMINICA"**  
**(OUT ON A LIMB RECORDS)**  
Wow! It's a sure bet that, whenever a new Out On A Limb record arrives in the Generator offices, there'll be a scramble to see who gets the pleasure of its company through the long, dark nights ahead. This time, the pleasure is all mine, since, from a catalogue of excellent releases, this is the best yet. 'Dominica' is a funk-drenched techno workout which eschews the normal sledgehammer aesthetic for something altogether more subtle and, consequently, more powerful.

Backed with the distorted kick-drum theatrics of 'Hisser', this is one which is sure to set dancefloors alight throughout the nation. Superb!

9/10 Tim Barr

**PETER LAZONBY**  
**"WAVE SPEECH"**  
**(BRAINIAC)**  
'Sacred Cycles' established Peter Lazonby as one of this country's most innovative, and switched-on, producers. 'Wave Speech', as charted by Sasha in last month's issue, is a creditable follow-up. Cloaked in Lazonby's trademark sense of future age harmonics, this outing carries with it many of the elements which made its predecessor so compelling. Shimmering percussion, funk-tinged rhythms, alien structures and disembodied voices combine with the usual sonic treatments to provide a carefully guided trip-out of awesome proportions. Drifting, seamless, floating far above the senses, 'Wave Speech' is another breath-taking record, proving that 'Sacred Cycles' wasn't a one-off and promises much for the forthcoming album.

10/10

Tim Barr

**TOMTOM**  
**THE DUBBED HAMMA**  
**(BEESWAX RECORDS)**  
Tom Tom's Sully and Lee oates bring you this dubbed out version of last year's surprise anthem The Iron Hamma. The remix adds a darker deeper feel to the original and in its revamped form may surprise a few. The B-side is remixed by Boy Butler and features some top quality drum programming, but it is the A-side that will have peoples heads nodding.

8/10 Barney York

**HANSON AND NELSON**  
**LA LUNA (REMIXES)**  
**(EFFECTIVE RECORDS)**  
At long last the eagerly awaited remix of the mighty La Luna remixed by Hanson and Nelson who strip the track down, remove the nu energy elements and turn it into a pumping progressive anthem. There's also a nice subtle B-side originally released in the heady days for 1992 (produced with Darren Emmerson) entitled Bassfunk. Worth checking out for La Luna alone.

8/10 Barney York

**OUTLAND**  
**HAVANA (LIMBO)**  
The tireless spirit of adventure which has seen Havana pul themselves into the front rank of the British techno scene gets a further airing with the industrial modernism of 'Outland'. not as instantly appealing as the recent 'Condensed', but it is still outstanding for what it is. Backed with adrenalin-fuelled thump of 'Blanc' and Josh Winc's exceptional remix

of 'Discorder' it's a release which is absolutely essential for all those interested in a more considered dancefloor aesthetic.

10/10 Tim Barr

**SCREAM**  
**FRONT LINE**  
**(WHITE)**  
Taking an extremely well known bassline (there will be a prize for the first reader who correctly identifies it) and adding the strings from 'De niro' and then acid with reverb you wouldn't think that you'd give this a second listen. That however is where you would be wrong. It works! It really works! Not bad for a track with not one original idea is it?

6/10 Mark Syers

**THE RAHSAAN SOCIETY**  
**SUNSEEKER**  
**(SKUNK RECORDS)**  
Oh what a breath of fresh air this track is! Produced by 18 year old Wesley Rahsaan a new up and coming producer from the Detroit scene, this 12 is brilliant. If the more soulful side of Detroit is your cup of java (Carl Craig, Stacey X etc) then I seriously recommend that you check this cut out. The skunk side is a superb piece of what can only be described as jazztechno whilst the B-side adds more textures, removes the beats and transforms the track into a mesmerizing ambient excursion ... definitely one to watch and to listen out for ... pure brilliance.

10/10 Barney York

**CHAMELEON**  
**TECHNOSSOMY (PLATIPUS)**  
A deep acid work out with loads and loads of up-lifting breaks. Not the best from Platipus, but still miles better than your average release.

7/10 Mark Syers

**FLAMMABLE**  
**STEPPIN' TO THE SOUND**  
**(HARD HANDS)**  
Surprise, surprise this release gives special thanks to Neil Barnes and Paul Daley. This label really does owe so much to Leftfield now, I wonder how much longer it can go on for?

9/10 Mark Syers

**SECRET KNOWLEDGE**  
**AFTERWORLD**  
**(SK002)**  
Not as good as the infamous 'Sugar Daddy' but they are getting back to the style they do best - haunting trance. After a few very disturbing remixes (Jah Wobble etc) this is certain to do well for them.

8/10 Mark Syers

**SYT**  
**SCHOOL OF THOUGHT**  
**(MAGIC EYE)**  
This is the 'B' side of 'Echo System' and for money is a whole lot better. A sort of 120 bpmish stomper that crosses over the barrier between



progressive house to trance very well indeed. Another of those records that is enjoyed best whilst in the comfort of a warm, relaxing, hot bath.

8/10 Mark Syers

#### C.A.P. RISING (SVR)

Smashing, super, great, lovely darts but ohh look what you would have won. Record of the month and probably the next two.

10/10 Mark Syers

#### DISCO VOLANTE DARK BLUE SKY (SUB CULTURE)

Although this gives thanks to Sven Vath, you'd never have guessed he had his german fritter in this one. More like a 'Zoom' release than anything else with that thumping hard house beat with subtle acid layered over the top.

9/10 Mark Syers

#### UBIQUITY

##### BOLIVIAN ANGEL (EASTERN BLOC)

This is going to be a monster, you mark my words. It has everything: a pounding bassline, flutes, pianos, up-lifting breaks and absolutely wicked acid. Now what more could anyone ask for?

10/10 Mark Syers

#### STEVE BATES

##### EXCALIBUR (LE PETIT PRINCE)

These are three of the most absolutely awesome pieces of acid/trance that you are likely to hear this side of, er, erm, anywhere!

9/10 Mark Syers

#### RHVM

##### WHITE MAN (WHITE)

Pure excellence! If I didn't know better I'd stake my teddy bear's life on the fact that Justin Robertson had made this. Hard beats, dub and uplifting chords and all within the space of 6 minutes. Now that can't be bad can it?

10/10 Mark Syers

#### BANCO DE GAIA

##### HELIOPOLIS (PLANET DOG)

The man or should I say 'the legend' has so much talent, it seems impossible that time after time he should release such fantastic tracks. And yet he does and this is by no means an exception. Very much in the style of 'Future Sound of London', this is going to do very big things. Watch out for this one!

10/10 Mark Syers

#### VARIOUS

##### NORTH LONDON DERBY EP (STAY UP FOREVER)

'Chugg a' fukka' is the only one on this three track EP worth paying any attention to. This is a track definite-

ly aimed at the gay scene as it borders on the point of becoming tacky. All said and done, the crowd will love it.

7/10 Mark Syers

#### EVE & NIGHT HACIENTA

##### (BACK BONE RECORDS)

Uplifting progressive house that misses the mark by quite a long way.

5/10 Mark Syers

#### APOLLO 440

##### LIQUID COOL (SONY)

Remix culture can tend to get a bit carried away with itself. The recent plethora of multi-disc sets seem to have neglected the basic tenet that alternative mixes should only be included if they are actually any good. Uber-trance gurus Apollo 440, however, have gone back to first principles with a triple-pack in which all of the eight mixes on offer deliver an alternative but essential perspective on the original. Of course having the foresight to choose a collective of remixers who have earned themselves a reputation for producing some of the finest moments in dance culture helps a great deal. Thus we have the Future Sound Of London turning in an exceptional reworking, alongside ambient pioneers Space, Jah Wobble and with their first ever remix commission, Deep Forest. Without describing every sparkling minute of the ninety or so on offer, it's impossible to represent accurately what goes on beneath the detailed and immaculate packaging of 'Liquid Cool'. Suffice to say, this is one DJ-friendly pack that everyone should have.

10/10 Tim Barr

### JUNGLE & GABBA

#### KOENIG CYLINDERS II

##### AIR FLIGHT (IST)

Four and a half tracks from the creators of that catchy reoccurring anthem from almost two years ago, 99.9. Certainly an EP that bears witness to the matured style of Koenig Cylinders and an inspiring sonic onslaught where quality techno simply trips over itself in a bid to get out of the speakers fast enough. Hardly trance in the popular sense of the word as the label IST (Industrial Strength Trance) would suggest, but this can only serve to its advantage. Air Flight is purity in itself, opening with swirls of untamed technology combining random analogue squibblings and epic yet soothing strings. Luscious off beat hats herald the kick for a soundscape of the unknown. Night mission is unhappy nastyness (with a small n) with serious intent, while New life is the perfect driving soundtrack, tuneful, racey, stomp-

ing and geared to be a headfuck. Liberation wheres the crown though. That perfect synthesis of what lies between hi-fi tronic trance and the darkest gabba, ultimate happening techno - we need more.

10/10.Warlock

#### APHEX TWIN

##### ANALOGUE BUBBLEBATH VOL IV (REPHLEX)

Overall, its a 4-tracker less outstanding than the 3 that have preceded it. That said, its still buyable plastic essentially for the untitled track A2 where a slow yet forceful kick drum underpins a murky break and a hauntingly effective acid loop which has already shown tendencies for being one of the club anthems to take us into the autumn. The opening track is simply a raw and heavy distorted break sounding homemade and quintessentially Aphex Twin, punctuated by Ric(ard James own scream while the B-side carries two tweaky ambient cuts as an alternative.

A2 - 9/10, the rest 6/10.Warlock

#### DISASTA BLASTA

##### RISK 1 (SS 15)

Once again find yourself at the new and evolving edge of techno music as we know it, crystallising on vinyl as it cools after emerging from the hot caverns of the Frankfurt underground and PCP studios. Its break-beat techno, which is nothing new and its militant hardstuff, but the end result is something special that transcends both. Kicks are reduced to an echo, samples are lost in effects while the breaks get a crisp EQ that gives them a hi-hat role all to their own. First Blast says it all, buzzing with all of the above and a bleepy hook to match and what sounds like the vocal borrowing of C4's Phil Liggett. Befehl is more extreme with a ravey slant and a reluctance to party, but nonetheless does the job. 9/10.Warlock

#### ROLAND GOES MAD IN BOSCALAND

##### HOJO RIOT (BOSCALAND)

Many of the English contingent who strive to echo the hardcore tones of the Netherlands an\$ such-like are fast developing a sound which is now being envied and sought after by those that started it all. The global exchange of new ideas is in full swing once again. The boys and girls at Boscaland are part of it with a 3 tracker of grey vinyl chaos. Hojo riot steams along, hurried along by dry analogue synths and rapid percussion. Capricorn 15 hits a milder tempo but compensates with a chilling array of distraught noises. The flip-side captures a recent live session beginning its tale with tones of acidic trance before deceptively slowing and then returning at breakneck speed and a ruffneck attitude. This will provide an easy transition from a 150 bpm set to a

200 bpm in no time at all for those that dare to cheat. 8/10. Warlock

#### WARGROOVER

##### SKUNK (SEMTEX)

A bit of a dodgy name if you ask me, which before the question is raised is not a collaboration between myself and Loftgroover. That aside, this makes for the third release on the label from the South West of England, once again issuing a statement of brainbeating hardness. The leading cut breaks down to what basically sounds like a house track and stays there for about a minute and a half before regaining its status quo. The opening cut on the flip is out and out basket ball beats and easily leads the offensive, interspersed with barking stabs and heavy metal references carried along by a headache kick toned by plenty of bass.

7/10. Warlock

#### STRYCHNINE

##### THE UTOPIA PROJECT (INDUSTRIAL STRENGTH)

This is a must for the title track alone, resting somewhere in the regions of hypertrance, as modulating keyboards of the white noise variety twist and contort with every listen, and just when it seems each component of the song has been introduced, Strychnine pulls an ace from his sleeve and drops a riveting string section that is second to none. There's a trance mix of this as well as one of Sacrifice which could easily be the property of Industrial Strength trance. Certainly a talent to watch especially since the success of his recent work as Disciples of Annihilation.

10/10 for Utopia, 7/10 the rest. Warlock

#### HARD TRANCE

##### EXTRAORDINARY (EVOLUTION GOLD)

The sub-division of Scott Brown's anthemic techno/gabba label is for what the name implies, Hard Trance. Running the 303s to the max its that distinct gurgling sound to promote euphoria and that essential rush at any party. Hard trance are Alan Todd, Alan Cameron and Hyland Hamilton, who for the flipside mix invite Scott Brown to provide his own interpretation of their Extraordinary track.

9/10.Warlock

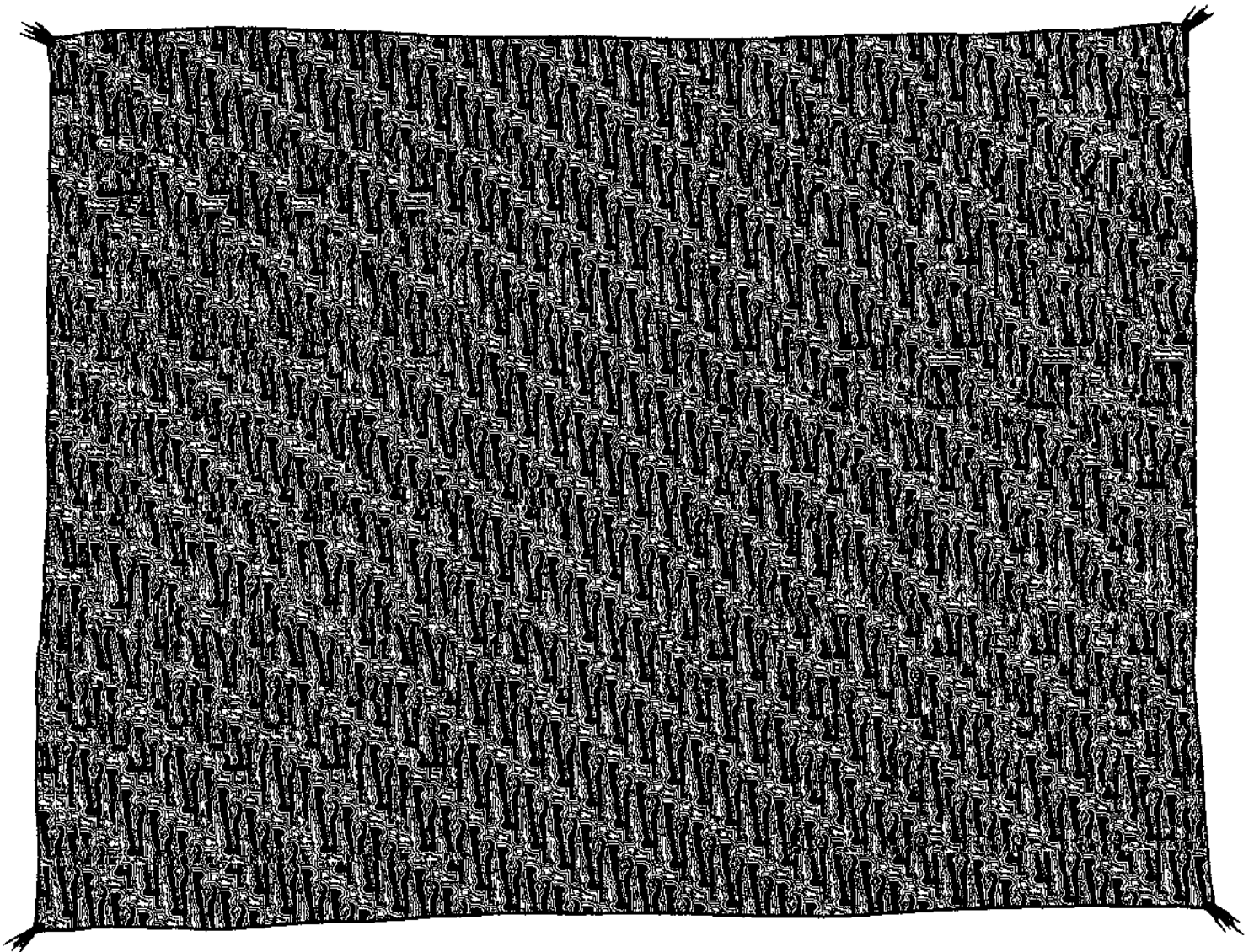
#### DMX

##### LOSING CONTROL (PEACEFROG)

Minimal, albeit a caned definition, is the keyword here. Hailing out of Detroit and the work of one Dan Bell, the mood rests around 120bpm in a way that allows the mind to feed off the sound itself, with a metronomic beat for head nodding reference only. Losing Control employs a vocal stab of the title in an almost old school fashion, while the remaining trax are left totally instrumental. Live Wire is



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"if you don't find it, Listen harder!" said the yellow wise rug.



one of these, themed by one simple warped out fluid synthline evolving with every bar. Spock's Brain is aptly titled, venturing into pure machine talk in the most abstract manner and charged slightly by its rides and snares.  
10/10. Warlock

**PRANA**  
**GENESIS EP**  
(INTER 1 RECORDS)

Essex-based Inter 1 have already gained a well-deserved reputation with their first two releases. This four-track outing from Prana heads straight for hard trance territory, kicking off with the accomplished, filter-swept architectonics of 'Genesis' itself. The percussion-led frenzy of 'Mikoshi' is one of those tracks you'll need to keep 'til later in the night when the dancefloor has settled down to serious business, while 'Tenchi' proves that Nick Taylor and Tsuyoshi Suzuki aren't afraid to experiment with the weird-out end of electronics. The outstanding cut from this excellent and superbly focussed release is 'Baraka', a sweat-drenched, front-end, voyage of discovery which no home should be without. Grab a copy while you still can.  
9/10

Barney York

**CARL LEKEBUSCH**  
**HYBRID VOL.1 (HYBRID PRODUCTIONS)**

The first release for a new sub label project unleashed by Sweden's Planet Rhythm picks up on one of the indigenous voices of Scandinavian techno. It starts up with two cuts of acid, the first around 150bpm and on a happier tip while the second is a little slower and more sublime, however its the B-side venture that succeeds most, generously covering a whole side of vinyl. In a Cheap records meets Djax vein, the soft padding of the kick like it just came straight out of the drum machine untouched, skillfully introduces phased and scattered sounds reminiscent of Hawtin's Spasticman. This is the stuff to get excited about.  
A-side 8/10, B-side 10/10.  
Warlock

**FIX**  
**IN GOD'S HOUSE**  
(LIMBO RECORDS)

Currently being given the heavy rotation treatment by Louie Vega down at The Sound Factory, Limbo's finest release of recent months is a low-key affair which introduces a sophisticated, minimal aesthetic to the proceedings. Sparse, by rhythmically taught, 'In God's House' delivers an immediate punch, rolling along with a barely suppressed exuberance you'll find hard to resist. Look out for the drop. Flip-side's Ready For Dead remix takes a step closer to

the barriers with some edgy atmospherics and the kind of rattling percussion which will find favour on dancefloors everywhere. Quietly brilliant!  
10/10  
Tim Barr

**PAZ AND POOBA**  
**LIQUID ART EP**  
(LE GRANDE RECORDS)

In this Aberdeen-based Paz Parker and production partner Chris Cowie provide a thumping barrage of tough-out techno, spread over four tracks. Opening with the confident, strutting 'Recoil', a muscular blend of pulsing bass and boisterous electronics, 'Liquid Art' shifts through several gears of driving and dynamic dance music. While 'Flinch' and 'Shrink' jam the accelerator to the floor, the considered poise of the closer 'Swerve' injects a sizeable dose of funk into the proceedings, making it my choice for stand-out cut on a release which distinguishes itself by consistent playability. Superb.  
10/10

Barney York

**PAGAN ACID**  
**PAGAN ACID VOL.1 (LABWORKS UK)**

Some of the better tracks from the recent German double pack, this black plastic provides another episode of acid in a variety of shades. Neptune is easily for the UK masses and the fastest cut here as it rumbles in the cloudy depths of tripped out techno and careers out of control with lashings of burning 303. Audition Coloree takes its time to develop, structured with contorted hi-hat structures and a spiralled direction of content, while the accompanying B-side maintains the 1bstr#t dimension but chooses to do so via a format of slow 909 and 808 work.  
8/10.

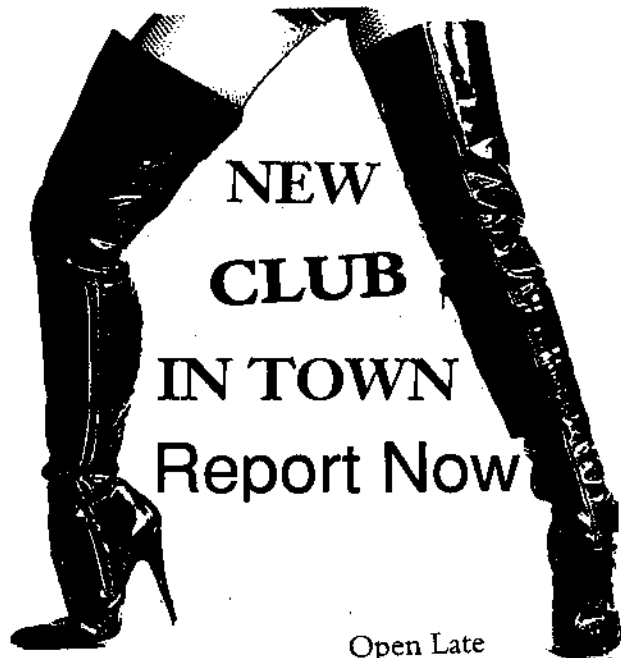
**SCOPE**  
**RANDOM MOTION**  
(OUT OF ROMFORD RECORDS)  
A wildly percussive workout, layered in sine wave synth riffs and frequent builds, 'Random Motion' is a boisterous upbeat workout. Flipped with the more considered 'Bit Stream', this is a release which repays further investigation. Both cuts steer towards a psychedelic aesthetic, heavy on the analogue juice and fueled by a rippling undercurrent of acid. An edgier production would have tightened things up considerably since, in both tracks, there's a tendency to emphasise the prettier elements at the expense of some of the toughness. However, there are some great moments, particularly the brief drop in 'Bit Stream' when things reach their stripped-down best.  
8/10

Tim Barr

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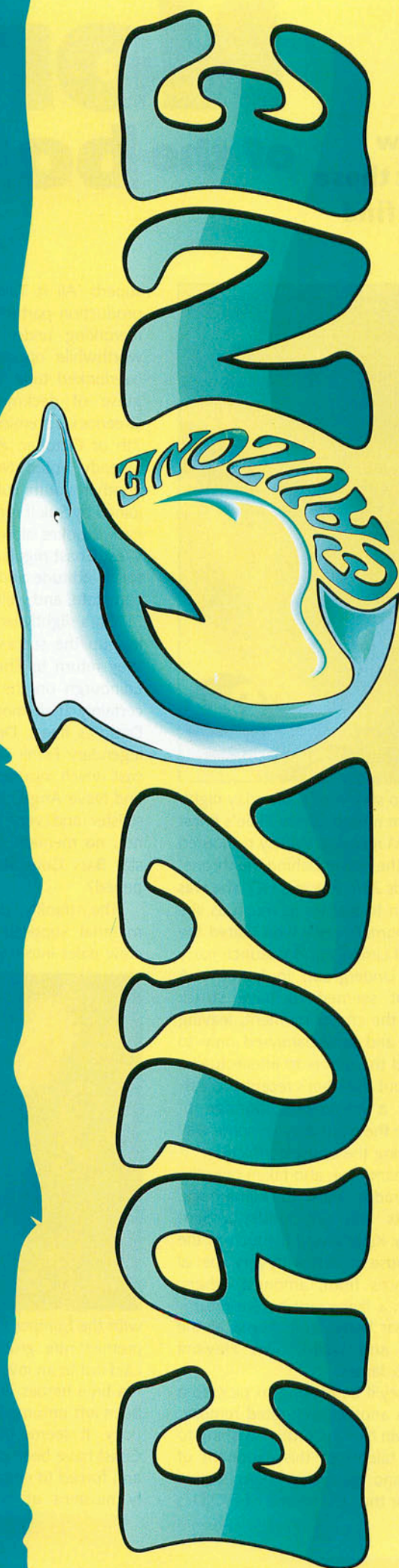
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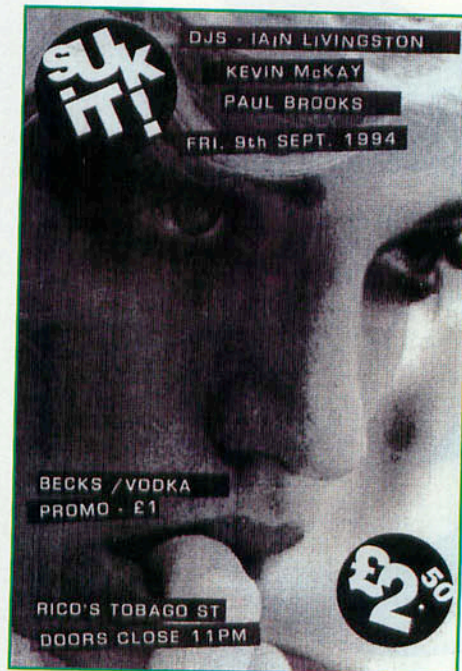
# North of the border

with Tim Barr

Regular readers of this column will have noticed by now that something very special has been going on at The Sub Club in Glasgow. Saturday nights, with DJs Harri, Oscar and Domenic, have been, in the words of one regular, "out of this world". A rare guest visit by Ashley Beedle, filling in for Oscar after The Sub resident sustained a nasty 'record box crushes hand' type incident, was just one of the highlights of the last few weeks. All this in a club which has gained itself a reputation for being, not only one of the best in Britain, but the friendliest as well.

More off-the-planet experiences are to be had at The Sub on Friday nights when the Magic Bus rolls into Jamaica Street bearing much in the way of choice grooves. The words 'jazz' and 'acid' are to be seen in close proximity for these events when a heady selection of live acts will unveil their talents. This month, The Urban Poets Society check in on the 7th, to be followed a week later by Promise (recently featured on the 'Rebirth of Cool IV' album). Meanwhile, Paul Crawford, The Sub's enthusiastic student of scantily clad clubbers, looks all set to gain his honours degree when The Emperors New Clothes arrive on the 21st. After that you can expect Mo' Wax stalwarts Federation on the 28th and up and coming visits by the Acid Jazz Tour and Jhelisa Anderson. Get there early, since the grapevine has already ensured heavy attendances on these nights.

Glasgow isn't a city where the clubbing



fraternity tend to stay in of a Saturday night, so many of them missed Lynda Kiltie's finest moment on BPM recently. Widely rumoured by many to be 'the power behind the throne' at Limbo Records 23rd Precinct HQ, she was given a free rein to blather as much as she liked to Dave Dorrell's crew who visited the recent 'House of Limbo Vol. 11' launch party at the Velvet Undergroun in London. A strange ailment seemed to have struck brother Billy at the crucial moment, leaving him speechless and semi-paralysed only to leave Lynda and the others to intellectualise ad infinitum about the label's recent successes. Reports of a mysterious shortage of amber nectar on the night may go some way towards explaining the unusual affliction.

The Limbo team have also taken over the controls at Paradise Park in Kilmarnock. Saturday nights will see residents Scot Gibson and Billy Kiltie giving it much in the way of deep house sounds with very special guest appearances from, amongst others, Harri (putting in a flying visit before returning to his regular home from home at the Sub), Zammo and well-known Havana remixers Chris & James.

No doubt they'll be looking to pick up a tip or two from another well-rated remixer, Glasgow DJ Kevin McKay. Others wishing to check out the talents of this exponent of choice house and garage grooves should head straight for the U.S. release of F.O.D.'s

superb 'All It Takes'. Featuring Kevin and production partner Andy Carrick's excellent reworking under the Icon banner, it's a worthwhile opportunity to revisit a sadly overlooked tune. In his more workmanlike guise of deckmeister, Kevin will be at Greenock's premier club night, Suk It, on the 7th of October. As usual, for these nights (already voted No. 1 in the country by another youth culture magazine), he'll be joined by Suk It regulars Iain Livingstone and Paul Brookes along with the usual crew of West Coast regulars. Arm yourself with a 'go for it' attitude and join them for a night of complete, and well-advertised hedonism.

On a slightly larger scale, Rezerrection follow-up the success of their Event II when they return to The Royal Highland Centre, Edinburgh on the 15th. A superb line-up, certainly their most sophisticated yet, sees Detroit's finest, Derrick May, joined by the legendary Frank De Wulf and a supporting cast which includes Miss Djax, Ralphie Dee and Dave Angel. However, be warned. In a sinister and very un-Rezerrection-like manner, no mention is made of long-time Rez star Bass Generator. What can have happened?

The, frankly, disappointing promotional material supplied by the Ingleston-based crew pales into insignificance in comparison



with the bumper pack supplied by Dundee's premier rare groove merchants Spaceship. Laid out in an inventive pastiche of Saturday tea-time heroes The 'A' Team, no stone has been left unturned in the search for authenticity. It seems that our men on the East Coast have been captured by the authorities and forced to engage in a series of bi-weekly missions at Hot 'n' Horny (otherwise

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known as Dundee University Students Association). Look out for Federation there on the 7th and Promise (again) on the 15th. Operations will also be undertaken every Friday in a subterranean bunker at McGonagal's Basement, involving a variety of hitmen from all over Scotland. If you spot anyone sidling alongside the River Tay in a curiously ill-fitting Mr. T outfit, then lay money on it, you'll have caught a rare glimpse of Spaceship mainman Nick Decosemo.

Further north, in Aberdeen to be exact, Le Grande Records release an exceptional four-tracker this month. The 'liquid Art E.P.' arrives courtesy of Paz and Pooba, delivering some muscular hard house along the way. Look out for a new ambient album by the same team, coming soon on Stuart Slater's Mega (London) label. As the album is still untitled, the pair are offering a very special prize to the supplier of the best suggestion. Senior Records, meanwhile proudly presents Ege Bam Yasi's 'Eight Ball Remixamatoxis' in which Mr Yosi gets out the 303 again for some more groove-oriented mayhem.

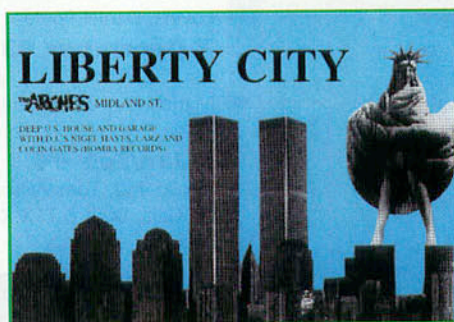
Another imprint which is rapidly gaining notoriety is that of Bomba Records. Currently taking around thirty calls a day from a public eager to hear more about the H. Foundation's astonishing 'Laika' single, they've already been approached by representatives of both television and film, interested in using the track to soundtrack some very high-profile projects. Currently gaining airplay on both John Peel and Annie Nightingale's show, 'Laika' will appear on the shelves this month along with Harri's remixes of Bomba's recent Bhasmantan release and a four-track e.p. of deep garage cuts entitled 'Cover Ups Vol. 1'.

Colin Gate, a key member of the Bomba team, can be caught spinning the tunes at Liberty City in The Arches on Saturday nights. Resident alongside him is the well-rated Nigel Hayes. A strictly garage and New

York house night, they've already had guests such as Kid Batchelor, Joey Musaphia and various like-minded souls from the Ministry of Sound. On the 8th of this month they play host to Alan Russell from Hott Records. Excellent reports have already filtered through about this one, so if Liberty City sounds like your kind of vibe you could do worse than check it out.

Colin can also be found at Glasgow's Art School on the 7th of October, when he plays at Phar Out, a hip-hop meets acid jazz special which has the rare distinction of being sponsored by Stussy. Shawn himself hasn't yet put in an appearance, though Mo' Wax's James Lavele was sporting the appropriate shirt when he guested last month. Mark from Rub A Dub will be playing Phar Out on the 14th of October and, again, is someone who is currently well-worth catching. If you're fond of The Art School, then your luck's in because it's the venue for an unmissable bi-monthly dub nite with Harri. The Original Rockers will be rolling in to Vibe Alive on Thursday 6th October, so if you're anywhere near the West Coast that night, get yourself along.

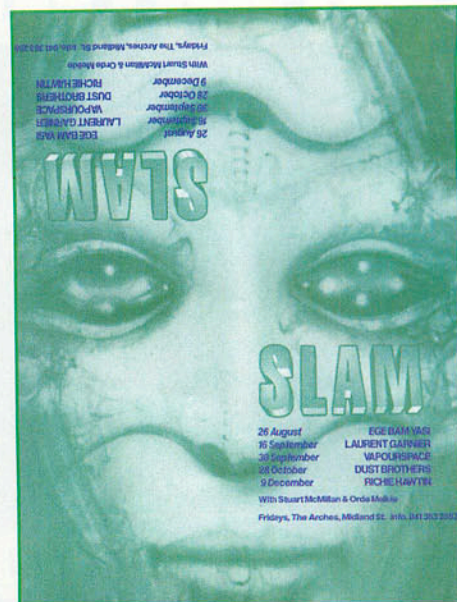
One release which should be on everyone's shopping list this month is the superb



'In God's House' by Fix. New to the Limbo label, it's a sophisticated blend of deep grooves and slick New York-style influences. Backed with a Ready for Dead remix, 'In God's House' takes the firmly established Limbo sound towards a more subtle, mature aesthetic.

Also on Limbo, this month, is another exceptional release from Havana. 'Outland' is a further indication that the trio are continuing to push back the barriers. Flip-sided with 'Blanc' and Josh Wink's remix of 'Discorder', it'll no doubt go down well with the European contingent. A recent visit to these shores by French DJs Tom and Jerry revealed the fact that Limbo, including its new subsidiary Out On A Limb, is the top-selling dance label in Paris.

Not far away in the exotic climes of Kelvingrove, Soma release yet another stormer this month. Aberdeen-based outfit Skin Trade step out with the follow-up to their highly-rated 'Subuman'. 'Shapeshifter' is already being described as the label's best since 'Positive Education'.



Meanwhile, label-mates Slam continue to turn up the pressure at their Friday night stints at The Arches. A special mention must go to the Freak Show designed projections which continue to provide the perfect complement to Orde and Stuart's flawless sound track. Forthcoming guests include The Dust Brothers, who'll be dropping in on the 28th of this month and a very special appearance by Richie Hawtin closer to Christmas. Incidentally, as final preparations get underway for the long-awaited release of the Soma compilation, news has just come through that UMM have licensed the Basic Channel meets Wild Pich magnificence of Daft Punk's 'Alive (New Wave Finale)' for Italian release. Will wonders ever cease?

Up in Aberdeen, once more, The Pelican Club continues its unrivalled dominance of the local club scene. Think Again, on Fridays, offers a left-of-centre techno sound and, this month, Cone Melt will be appearing live along with Dave Angel and Titch on the 7th. The following night sees DJs Paz and Pooba joined by Ashley Beedle, which, on the strength of the X-Pressed one's recent blinding set at The Sub Club, promises to be a night to remember. Just under a week later, on the 14th, our cover star Billy Nasty points The Tranceporter northwards to provide a night of hypnotic excellence.

Last, but most certainly not least, Largs is in for a night to remember when Swell celebrates its first birthday on 28th October. Preparations for this event have been underway since the beginning of the summer and it's rumoured that neither Largs nor the rest of the West Coast of Scotland will have seen anything like it since the invention of the wheel. Word is that they've already laid in several litres of orange paint and a couple of boxes of chocolate biscuits in anticipation of the arrival of a very well-known magazine editor. As they say in the movies, be there or be square!



# generator

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## Back Issues

### 1 June 93

Sven Vath, Universe, Reese Project, Innercity, Dave Angel.

### 2 July 93

D-Team, Sasha, Chuff Chuff, Juan Atkins, Sounds of Blackness.

### 3 August 93

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

### 4 September 93

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

### 5 October 93

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

### 6 November 93

Danny Rampling, Fabio & Groverider, Underworld, Army of Lovers, Daniel Poole.

### 7 December 93

Mr. C & Plink Plonk, Fabio Paras, Manchester, Renegade Radio, K-Klass.

### 8 Jan/Feb 94

Apollo 440, Tom Wilson, Banco De Gaia, Digit & EFX, Olympic Records.

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### 9 March 94

Cosmic Baby, Blu Peter & Mrs Wood, Manchester's Labels, Jungle Fever, Ultra Nate.

### 10 April 94

Harri, Ahex Twin, Rezerection, Ce Ce Peniston, Junior Vasquez, Psychick Warriors.

### 11 May 94

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

### 12 June 94

Orbital, Victor Simonelli, Moby, Tony Sapianno, Vapourspace, Beeswax.

### 13 Summer 94

Sex, Love & Motion, Graham Gold, Rachel Auburn, Jeremy Healy, Pete Tong, Nu Energy, Josh Wink.

### 14 September 94

Paul Van Dyk, Masters at Work, Kym Mazelle & Jocelyn Brown, Lennie Dee, 808 State, Space - Ibiza, Moonshine.



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PETE TONG'S ESSENTIAL  
SELECTION  
SATURDAY 23.00-01.00 MARK  
TONDERAI  
SUNDAY 01.00-03.00 THE  
ESSENTIAL MIX WITH GUEST  
DJs 03.00-05.00 ANNIE  
NIGHTINGALE'S CHILLOUT  
ZONE

## ABERDEEN

### NORTHSOUND FM 96.9

FRIDAY 21.00-23.00 SOUL  
CITY WITH STEVE AGGADSILD  
SUNDAY 19.00-21.00 CLUB  
COLLECTIVE WITH GARRY  
MACDONALD

## AIRE

### RADIO AIRE FM

SATURDAY 19.00PM-22.00PM  
CARL KINGSTON - THE  
DANCE ZONE. SUNDAY  
19.00PM-22.00PM CARL  
KINGSTON THE DANCE ZONE  
FRIDAY 19.00-20.00PM CARL  
KINGSTON

## BIRMINGHAM

### BUZZ FM 102.4 FM

MONDAY-FRIDAY 18.30-19.00  
SIMON HARDING  
SATURDAY 19.00-21.00 IN THE  
MIX-CHAD GEORGE. SUNDAY  
17.00-19.00 SIMON HARDING

## BORDERS, SCOTLAND

### RADIO BORDERS 96.8 FM

SATURDAY 20.00-21.00 THE

DANCE EXPERIENCE  
MONDAY 16.00-19.00 KEVIN  
YOUNG

## BRISTOL

### GALAXY RADIO 97.2 FM

MONDAY-FRIDAY 18.00-  
20.00 TRISTAN B. SATURDAY  
17.00-21.00 LOUIE MARTIN  
21.00-23.00 LIVE MIXING  
WITH DELI G

## DEVON/CORNWALL

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

## DEVON/DORSET

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

## EDINBURGH

### FORTH FM 97.3 FM

MONDAY-FRIDAY 09.00-12.00  
TOM WILSON  
SATURDAY 17.00-20.00 STEP-  
PIN' OUT - TOM WILSON  
SUNDAY 19.00-22.00 STEPPIN'  
OUT - TOM WILSON

## GLASGOW

### CLYDE 1 (102.5FM)

SATURDAY 18.00-20.00  
GEORGE BOWIE 20.00-22.00  
PAUL WELSH

## ISLE OF MAN

MANX RADIO FM 98.0 97.2  
103.7 & AM 1368

MONDAY-FRIDAY 18.30-21.00  
NITE TIME WITH JUAN TURN-  
ER

SATURDAY 13.00-17.00 JUAN  
TURNER

## LONDON

### KISS 100 FM

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

### RTM RADIO 103.8 FM

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

## MANCHESTER

### RADIO WAVE 96.5 FM

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

### PICADILLY 103 FM

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

## MERSEYSIDE

### CITY FM 96.7 FM

SATURDAY 18.00-22.00 PEZ  
TELLET

## MIDLANDS

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

## N. IRELAND

### DOWNTOWN RADIO 96.4 FM & 102.6MHZ

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

### COOL FM BELFAST

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

## NW. ENGLAND

### Q102.9

SUNDAY 20.00-22.00 GLEN  
PAVIS

## WALES

RED DRAGON FM 103.2 FM &  
97.4 FM 1359-1305 MW  
SATURDAY 18.00-20.00 KRIS  
HILL'S HITMIX '94

### SWANSEA SOUND 96.4 FM

SATURDAY 20.00-22.00 JAMES  
LEWIS

## WEST MIDLANDS

### BEACON RADIO 97.2 FM

SATURDAY 18.00-01.00 NEIL  
JACSON - DANCE PARTY

## YORKSHIRE

### MINSTER FM 104.7

SATURDAY 18.00-22.00  
EVERYBODY DANCE WITH  
STUART KINGHORN

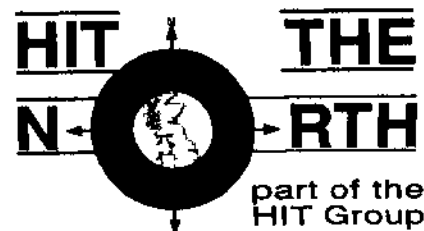
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THE STORY CONTINUES





# We are **People!**

**The Tyrrel Corporation  
explain all**

It's midday on a Friday in Notting Hill, W11. The office staff are having an extended lunch break, it is after all a Friday! On the menu are enchiladas, fajitas and sizzling chicken chimichangas with a generous helping of jalapeño and salsa dips on the side, washed down with frozen margaritas ... aah pure bliss! My lunch guests are The Tyrrel Corporation, the thinking man's answer to D:Ream.

It's a little over two years since they 'arrived' on the scene with the seminal classics, 'Going Home', 'Six O'Clock', 'The Bottle' and 'One Day'. Their *thought provoking* lyrics opening the sleepy eyes of clubland to the intelligent verses of life's ups and downs. Which self respecting clubber after all could not identify with the message of 'Six O'Clock' – "The streets are dark and empty and Soho's closed it's doors. The late night bus has been and gone and I've drunk till I can't drink no more ... But there's nowhere left to get a drink and there's nowhere left to score. And it's seven days till Saturday, will it come around for me once more."

Tony Barry and Joe Watson are The Tyrrel Corporation. Taking their name from the 'Blade Runner' film, the group have carved a niche for themselves by providing home grown dance music of the highest calibre. Their new single, 'You're Not Here', complete with Loveland, Serious Rope, One World and Diss-cuss mixes bares testimony to this; Juliet Roberts wailing away in the background vocals as only she can do.

Their debut album, 'North East Of Eden' – which took it's name from John Steinbeck's theme of 'The Grapes Of Wrath' – was acclaimed at the time for its innovation and general wonderfulness,

yet failed to turn critical reviews into actual record sales. It was issued at the same time M People and D:Ream released their debut outings and the obvious comparison was made. 'You know Philips the electronic giant,' starts Joe Watson, as we await the impending natcho entrée. "They always seem to come up with the initial great idea and then every other bugger takes their idea and becomes more successful! Sometimes I feel that's what our career has been like. We kicked off about six months before D:Ream and M People started, look at them now."

"But both bands stuck with their first albums and remixed them whereas we just went onto the second one," continues Tony Barry. "We've never sat and really thought why not us? I think by nature when you're quite artistic about things, you're always questioning yourself. That's why you're always striving for better things and whenever you get the odd blow or rejection the first person you go to is yourself, and you pick yourself apart. But you should never resent people for what they do, good luck to them, it's great what they've done."

Both escapees of the North East – Redcar is their parental home – the duo teamed up in London after turning their backs on the 'tread mill' existence of the North for the proverbial 'bright lights and glamour' of the big city. "I miss things like the open spaces and slower pace," reflects Joe, as the second bottle of wine arrives. "We hit it off straight away," continues Tony adding that they're



more than just work mates, they're best friends. "This was about four and a half years ago. We worked by day in a pub and recorded in the evening. A mate of mine owned a label called About Time and he put out our first single, 'Six O'Clock'. Kiss FM had just started legal broadcast and picked up on it straight away. Six months or so later we were signed up by Cooltempo, so it all went really swimmingly to start with."

The Tyrell's new album is nearing completion. Tentatively called 'Play For Today', it is heavily influenced by the duo's literary background – Chekhov and Raymond Carver the flavour of the month. "Chekhov once said the things that he tries to capture in his stories are those that you glimpse from the corner of your eye. We've tried with the new album to give people that glimpse. Compacted it's not quite a story but an incident of life. There are political and literary references in there, but we have been conscious about not trying to ram it down people throats."

The album's title has a double meaning – playing on the old name for the BBC television series and the deeper connotation of 'tomorrow might never come, live and play for today.' "The album was originally going to be called, 'You Are What You Eat'," continues Tony, helping himself to another large mouthful of melted cheese covered potato chips. "Quite appropriate for today! The idea was it was going to be about all the ideas we'd taken into our lives, both literary and musically. But a few months ago a band called Sack brought out a record of that name ... bastards!"

With musical influences as varied as Teddy Pendergrass and Soundgarden, the group hate to be pigeon holed, instead preferring to do their own thing, creating their own sound. "The thing I love about The Tyrell Corporation is that I honestly think it's completely different to anything else. There's some tracks like the current single which is like D:Ream or M People, but then 'Ask Me Tomorrow' isn't like anyone else. If we can do tracks like that then

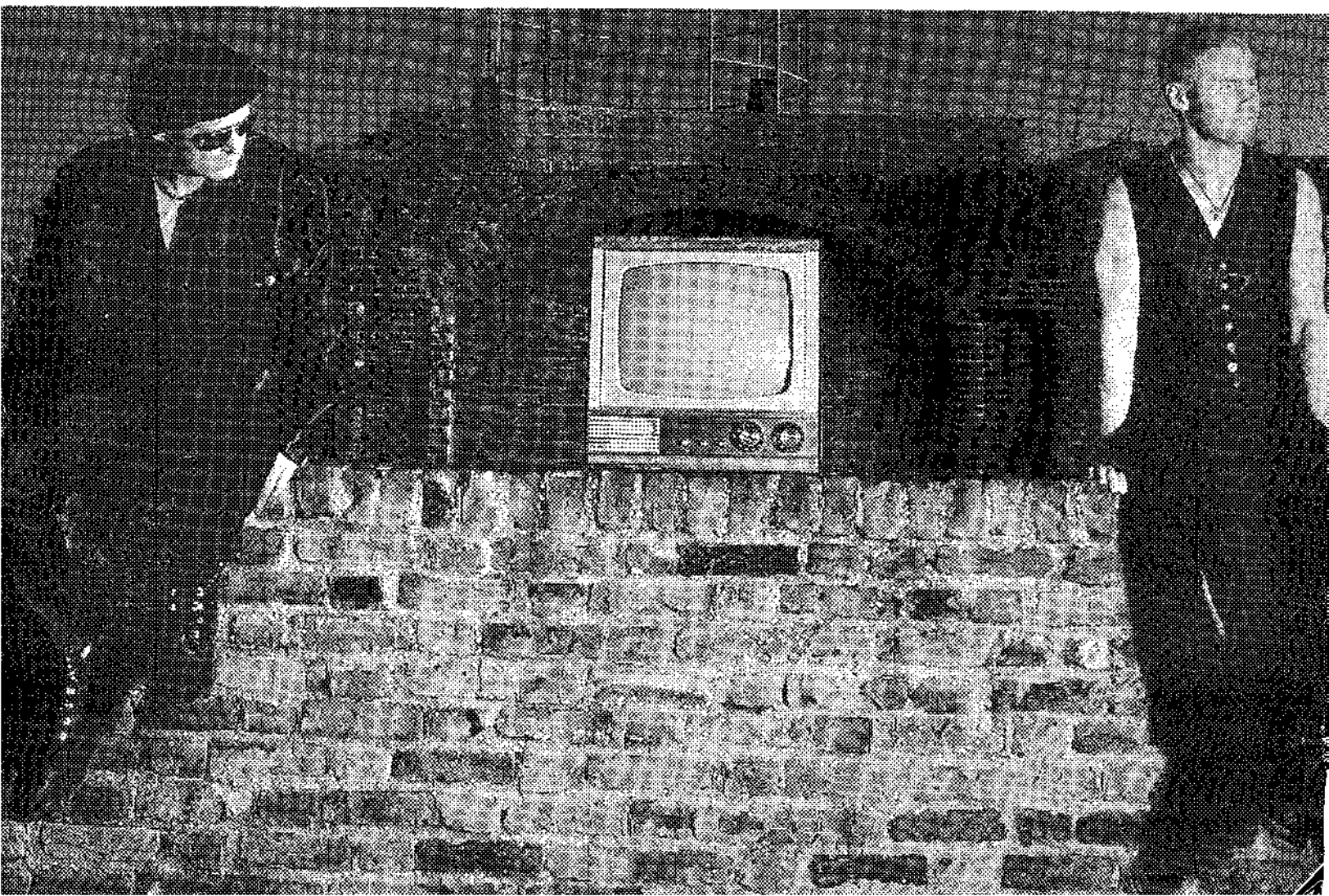
there's got to be something there. We take it out live and it works to cold audiences that don't know our stuff. They really get into it, so there's got to be something there," adds Tony.

Each has solo ambitions – writing books, remixing records and involvement with other artists on the agenda for a later date ... a much later date! As we chat stories of the "sad" new image of Dead Or Alive's Pete Burn, the hiring and firing antics of dreary Morrissey, plus the colourful and wild affairs of Serious Rope's Damon Rochefort and the aging of Blondie's Deborah Harry, fill our conversation. And then the real food arrives. Talk of further single releases start the boys reeling off a list of tracks they'd like to see as follow-ups; the most likely candidate being the full on hands in the air, 'Ask Me Tomorrow'.

Views on the music industry and the characters involved is next on the menu. "As an artist what really annoys me is that you're treated most of the time like an idiot!" (Tony reaffirms to Jody Dunlevy, his press officer and fellow dining partner, that he's not referring to her!) He continues, "the whole thing is geared up to treat you like you're ten years old. We recently went to Germany for some TV dates and from the moment I got off the plane I wasn't allowed to do anything for myself. I couldn't buy a drink, check into the hotel ... I find it all so patronising."

Joe interjects, "I think the problem is that we're a little bit older, we've lived a bit and we've got lives. I think what happens with a lot of younger bands is all they think about is music and their career, they haven't got anything else out of it. That's why you get a lot of sad bastards in their late 20's, cause when it all falls down around them they've got nothing else. No friends or loved ones, 'cause they've fucked everything off. With The Tyrell Corporation we are people, we've got identities, we've got a life and sometimes people just don't see that and that pisses me off. It's got to be said, we are people!"

Lewis Dene 





# club beat

Listings in Generator are free and should be sent to Richard O'Brien, fax 071-454 7854.  
Deadline for November listings is Wednesday 6th October

with Richard O'Brien

## SCOTLAND

### WEDNESDAY

**Divine Inspiration** La Belle Angele  
£4 11pm-4am **Sept 28th** Slam

### THURSDAY

**Eden Wilke House** £5 advance tickets from TOCTA 11pm-3am (1:30am curfew) Resident Scott Gallacher + guests **Oct 6th** Graeme Park **Oct 27th** hard house night with Billy Nasty, PA by the Dust Brothers. Second room playing acid jazz, hip hop and reggae, a very good combination of music

**Made In America** The Venue  
£4/£2 with flyer 10:30pm-3am fortnightly (**Oct 13th, 27th**) DJ Kool (Paris), Wolle

**Silc Kuts** (fortnightly - **Oct 13th, 27th**) The Venue £4/£3 with flyer before 12 10:30pm-3am Fisher & Price, Stuart Tennant, Dunks, Bimbo, Jimmy & Craig + guests

**Clubhouse** The Vaults £3.50/£2.50 concs 11pm-4am

**Oct 13th Breeze** La Belle Angele £3.50 11pm-3am (1:30 curfew) The Breeze Boys, Scott Gallacher, AJ, Andy with a night of decadance and debauchery and lots of other 'd' words

### FRIDAY

**The Ark** The Tunnel £5/£3 NUS residents Michael Kilkie, Scott McKay, Stephen McCreery + guests

**Pure** The Venue £5/£3 concs 10:30pm-3am Residents Twitch & Brainstorm + guests

**Sateva** The Vaults £4-£6 depends on DJs 11pm-4am

**Sept 30th Thinktank** Inverness Ice Rink £7 9pm-2am Andrew Weatherall & Darren Price

**Sept 30th Rub A Dub Records party** Glasgow School Of Art with Andrew Weatherall, Martin McKay, William Sandieson and PA by innersphere. Info: 041-848 1674/552 5791

### SATURDAY

**Burger Queen** The Vaults £6 11pm-4am

**Club 69** Rocksy's Basement 9:30pm-2am Residents William Sandieson & Martin McKay + guests **Oct 1st** Andrew Weatherall **Oct 22nd** Paul Doherty

**Disco Inferno** The Venue alternate Saturdays (**Oct 8th, 22nd**) £4 DJ Nick from Ripping Records

**Dogtastic** La Belle Angele (fortnightly) Scott Ferguson & Andy Williams

**Paradise Park** Residents Scott Gibson, Billy Kiltie

**Source** Barrowlands £10+fee 5pm-12am Under 18s night on first Saturday of the month. Loads of DJs and PAs. For info call 0836-551296

**Sub Club** Sub Club Harri, Oscar, Domenic + guests

**Tribal Funktion** The Venue alternate Saturdays (**Oct 1st, 15th**) £4

**Oct 1st Air** The Vaults £12 (tickets from TOCTA) 9pm-3am (1:30am curfew) A carnival of hard edged house and techno with Andrew Weatherall, Darren Price, & PA by Vapourspace

**Oct 15th Rezerrection** Royal Highland Centre £24.50 adv (no tickets on the door) 8pm-8am Huge outdoor party with Derrick May, Frank de Wulf, Miss Djax, Ralphie Dee, Dave Angel, Trevor Rockliffe, Blu Peter, Pilgrim, DJ Ten, Terror Traxx on tour, Neophyte featuring Body Lotion, Bass Reaction, D-Tox. For info phone Rezerrection on 0661-844449

### SUNDAY

**The Blue Room** The Venue £2 Ambient night with live PAs

**Taste** The Vaults £5 11pm-4am

### ADDRESSES

**Arches** Glasgow 041-221 8385  
**Citrus Club** 40-42 Grindly Street, Edinburgh 031-229 6697  
**Expo** Kilmarnock 0563-72007

**Inverness Ice Rink** Bught Park, Inverness 0463-235711

**Glasgow School of Art** 167 Renfrew Street, Glasgow 041-353 4500

**La Belle Angele** 11 Hasties Close, 231 Cowgate, Edinburgh 031-225 2774

**Paradise Park** Kilmarnock 0563-73600

**Rocksy's Basement** Below Koo I Noor restaurant New Sneddon Street, Paisley 041-889 7909  
**Royal Highland Centre** Edinburgh 031-333 2843

**Sub Club** 22 Jamaica Street, Glasgow 041-248 4600

**Tunnel** 84 Metro Street, Glasgow 041-204 1000

**Vaults** Niddry Street, Edinburgh 031-556 0001

**Venue** Calton Road, Edinburgh 031-557 3073

**Wilkie House** The Cowgate, Edinburgh 031-225 2079

Healey, Ian Ossia, Hooker Alex, Greg Evans **Nov 2nd** Lisa Loud, Smokin' Jo, Figi, Justine

**Volts** Volts 9pm-1am Contact venue for details

### THURSDAY

**Checkpoint Charlie** After Dark Club (fortnightly) £5-6/mems £1 less 9pm-2am Residents Richard Ford, Pierre & Stripe + guests **Sept 29th** Fabi Paras **Oct 13th** Billy Nasty **Oct 27th** Andrew Weatherall

**Shakedown** Volts 9pm-1am free before 10pm Acid Jazz night with Lord Louis, Yoss Reynolds, Spider & Nigel

**Vive La Shaft** Zap £3.50/£3/£1 for first 100 people 10:30pm-2am Dan Inferno & Captain Lovetrain. Free food for the last hour! Uplifting music mixed with live percussion, didgeridoos and visuals.

## SOUTH

### MONDAY

**Oct 10th Sabrettes Night** Zap 10pm-3am Andy Weatherall, Craig Walsh, Curly + PA by Innerspace

**Oct 17th Summer Of Love II Night** Zap 10pm-3am £5 Acid house and Balaeric anthems all night

**Oct 24th Naked Ambition** Zap 10pm-3am Rocky & Diesel, The Dust Brothers

### TUESDAY

**Wonderland Academy** 2 7pm-11pm Under 18s night £4/£5 adv Martin the Hat, DJ Dream, DJ Dance + guests. Info - 0202 290421

**Oct 11th TransEurope Express Tour** Zap 8pm-12am £6 Ultramarine, Global Communication, Mouse on Mars + 'top DJ'

### WEDNESDAY

**Eat Your Greens** Madisons £2.50 10pm-2am Uplifting house

**House Of Sutra** Odyssey £4/£3 concs 9pm-2am **Oct 5th** Jeremy

### FRIDAY

**Bounce** Lakota (alternates with Solid State) 9pm-4am Promoted by DIY DJs for October; **Oct 7th** Simon DK, Diggs, Whoosh, Jed, Damian & Daddy G + PA by A Man Called Adam **Oct 21st** Full DIY crew and the Lazyhouse crew

**Cabaret Voltaire** Face 2 Face £6 11:30pm-6am

**Chill** Westcourt Arms Free 8pm-late House & garage night with residents Ruffian & Gary C + guests

**The Fruit Club** The Brunel Rooms £3 before 10pm/£4 before 11pm/£5 after 9pm-3am Residents Gwange, Intensity, Lee, M.C. Bustamove, Jon Fisher, Martin P., Duffa & P.J. + guests **Sept 30th** All nighter £13/£10 9pm-6am Slip-matt, Randall, Dougal, Nicky (Blackmarket), the LuvDup twins, Craig Bartlett & Dave Jones

**Giddy** Simpsons £7/£4 after 3am 10pm-5am Residents Richard Ford, Pierre and Stripe + guests **Oct 7th** Phil Perry, LuvDup twins, Lee Cakebread, Sidney James, Neville Watson **Oct 21st** Jon Pleased Wimmin, Paul Woods, Darren



**Q.E.D. Ragamuffine Nightclub**  
£6/£4 before 10:30 9pm-2am

**Revolution Lakota** 9pm-4am Residents Nick Warren, Ivor Wilson, Grayson Shipley & Nathan Pope with regular appearances by Deli G + guests **Oct 1st** John Digweed, Andy Carroll **Oct 8th** Paul Oakenfold, Adrian & Mark LuvDup **Oct 15th** Rocky & Diesel, Boy George **Oct 22nd The Nerve & Chuff Chuff Party** with Jim 'Shaft' Ryan & Craig Campbell **Oct 29th** Tony De Vit, Steve Butler

**Soapbox Bensons** (monthly) £5 9pm-2am Residents Lee Cakebread, Sidney James, Neville Watson + guests **Oct 1st** Rad Rice **Oct 29th** Stacey Tough

**Oct 1st Pure Sex Gaiety Suite** £8 9pm-2am Kevin Andrews, Colin Hudd, Stu Rising, Steve Conway Info - Matt on 0705-642764

**Oct 1st The Whole Shebang Bower Ashton** £2 NUS 8pm-2am Jazz funk night with Jay (Cup of Tea) and Mike Savage (Mothership)

**Oct 8th The Clueless System Junction** £10/£8 adv 10pm-6am DJs Lulu, The Dr, Guru, Mr Smith + PAs by K90 & Spacld 'A totally interactive ultraviolet party with body art, atomic lasers (?) and the clueless system'

**Oct 8th Ruffneck Ting Malcolm X Centre** £8/£6 9:30pm-4am DJ Ron, Dazee, Rob Foster, Roni Size, The Specialist, Felony & MCs Megatron, Jakes

**Oct 8th The Whole Shebang Frenchay** £3.50/£2.50 NUS DJs Desire (Jamiroquai) and hopefully Gilles Peterson

**Oct 15th The Colour Of Love Pier Showbar** doors 8pm Carl McConnell, Wain Morrisson + guest .Info 0850-117740

**Oct 22nd Sutra presents Ministry of Sound Bower Ashton** £7/£6 NUS 8pm-2am Eric Morillo, Frankie Fontcett, Ely, Love Happy & Judy Cheeks

#### ADDRESSES

**Academy 2 Bournemouth** 0202-399922

**Adlib Lucy Road Southend-On-Sea,** Essex 0702-469469

**After Dark Club** 112 London Street, Reading 0532-532649

**Bensons Remenham Hill, Henley on Thames** 0491 575430

**Bojanglez Guildford** 0483-304202

**Bower Ashton UWE, Clange Road, Bristol**

**Brunel Rooms Havelock Square,** Swindon 0793-531384

**Club Oz** 36-38 Union Street, Plymouth 0752-224200

**Depot Lawrence Hill, Bristol**

**Face 2 Face Torwood Gardens Road, Torquay** 0295-252412

**Felbridge Hotel London Road, East Grinstead, Sussex** 0342-326992

**Gaiety Suite South Parade Pier,** Portsmouth

**Junction Clifton Road, Cambridge** 0223-412600

**Lakota 6 Upper York Street, Bristol** 0272-427102

**Langtry's Station Approach, Beckenham, Kent**

**Madisons The Square,** Bournemouth 0202-290247

**Main Square Camberley, Surrey**

**Malcolm X Centre 141 City Road,** Bristol 0272-554497

**Mirage William Street, Windsor** 0276-66168

**New Trinity Hall Trinity Road, Old Market, Bristol** 0272-550659

**Odyssey Nelson Street, Bristol** 0272-292658

**The Palace Hinton Road,** Bournemouth 0202-550434

**Pavilion North Parade, Bath** 0225-461111

**Pavillion Ballroom Bournemouth** 0202-552122

**Pier Showbar Pier Approach,** Bournemouth 0202-551685

**Ragamuffine Nightclub Main Square, Camberley, Surrey** 0276-61404

**Rhythmn Station Station Road,** Aldershot, Hants

**Showbar Bournemouth Pier,** Bournemouth 0202-551685

**Simpsons The Ring, Bracknell,** Berkshire 0344-427222

**Tuskers 221 Yorktown Road,** Sandhurst, Camberley, Surrey 0252-878181

**Upper Deck 4-6 Woodbridge Road, Guildford** 0483-304202

**UWE Students' Union Frenchay Campus, Bristol** 0272-656261 (day) 0272-750418 (night)

**Vibe 206 Old Christchurch Road, Bournemouth**

**Volts 4 The Quay, Exeter** 0392-2111347

**Warehouse Plymouth** 0752-224200

**Westcourt Arms Canterbury Street, Gillingham** 0634 851806

**White Lion 115 High Street,** Egham, Surrey 081-569 9449

**Wierton Manor Wierton Road,** Boughton Monchelsea, Nr Maidstone, Kent 0622-661757

**Zap Old Ship Beach, Brighton** 0273-821588

**Zen Kent Road, Dartford, Kent** 0322-222423

#### LONDON

##### MONDAY

**The Color Purple Shuffles** £2 10:30pm-3am Dr Zee, Lance, Chris + Guests.'The Sounds Of Minneapolis'

**Salseros Cuba** £2 + dance class at 8:30 with Elli 9pm-2am DJ Ara playing Salsa

**That's How It Is Bar Rumba** £3 10pm-3am Gilles Peterson & James Lavelle + live performances

**Oct 31st Skin Two Halloween Rubber Ball Le Palais** £15/£12 adv from Skin Two 081-968 9692 10pm-3am DJs Barbie & Reg, Celebrity PAs, Craig Morrison Fashion Show. All in aid of the Multiple Sclerosis Society and Cru-said

##### TUESDAY

**Break It Down The Borderline** £5/£3 NUS 11:30pm-3am Funky rare grooves with resident DJs

**The Pinch Gardening Club** £4/£3 mems/NUS 10pm-3am Residents Chris & James + **Oct 4th B-Day**

Ben Turner's 21st with a seven hour set from Laurent Garnier (9:30pm-4:30am) **Oct 11th Fabio Paras** **Oct 18th Billy Nasty** **Oct 25th Fabio Paras**

**Vibe Cuba** £3 9pm-2am Funk night with DJ Mikey & The Vibe Collective live

##### WEDNESDAY

**Fresh n' Funky Iceni** £5/£2 before 11 10pm-3am Hip hop, jazz, swing & live performance

**The Loft HQ's** 9pm-2am £5/£4 mems/NUS/MU/£3 before 11pm Paul 'Trouble' Anderson + guests

**Maze Club Ruby's** £5/£3 before 10:30 9:30pm-late Soul, funk & reggae + live performances

**Planet Earth The Limelight** £6/£4 with flyer/£2 with flyer before 11 10:30pm-3am Residents David, Jimbo, Russ + guests

**Pleased Velvet Underground** £5 10pm-3am Jon Pleased Wimmin, Paul Woods + guests

**Rotary Club Gardening Club** Dave Angel, Frankie Valentine + guests playing full-blooded jazz techno

# BIG IS BEAUTIFUL



**BRITAIN'S BIGGEST BOTTLED BEER**



**Sol Y Sombra** Cuba £3 9pm-2am  
DJ Dave Ilucker + live PA by  
Descarga Latin Jazz Jam once a  
month Salsa dance class at 8:30  
with Elli

**Starsky & Hutch** Ronnie Scot's  
(Upstairs) £5/£3 NUS/£2 before  
10:30 10pm-3am 70s & 80s disco  
and rare groove with Andy G, Kris-  
tos + guest DJ Femi (Young Disci-  
ples)

**Star Wars** Mars £5 11pm-3:30am  
Al McKenzie + guests

**Zest** The Borderline £4/£3 flyer/£2  
NUS/£2 first 100 people Starts  
11:30pm The Balearic Boys

#### THURSDAY

**Eurobeat 2000** Turnmills £4 before  
11/£6 after 10pm-6am Residents  
Axis, T23, Frankie D & Alex Haz-  
zard + guests **Sept 29th** The Pro-  
ducer, Mach One, DJ Madness  
(USA) **Oct 6th** Clarke, Terror  
Eyes, Craig Thomas (Hardware)  
**Oct 13th** Eternity Special with Ral-  
phie Dee (USA), GJ Jones (Mad  
Tech), Ravi **Oct 20th** Sulfurex  
(Nigel Richards), Hero U.D.A.  
(Japan) **Oct 27th** DJ Hell (Munich),  
Murf (Silverfish), Alex Hazzard,  
Alan Oldham (T1000) + Dave  
Clarke, TKO (USA) **Nov 10th** DJ  
Panic (Terror Trax/Rotterdam),  
Tony Weech (Hardware)

**Giant Steps** Club Koo £5 10pm-  
3:30am Ricco, Sarjid, Colin &  
Panos

**Heavy Melon** Basement Free  
10:30-3:30 DJs Bunny, Xavier +  
guests playing funk, disco &  
garage with 'no musical boundaries'

**Horny Legends** £6/£4 mems  
(mems free before 11)/£2 before  
11 10pm-4am Double Jay, Scorpio,  
Phreek Crew, Mickey Simms

**Megatripolis** Heaven £6/£4  
NUS/UB40 8pm-3am Sept 22nd  
Pollen night with DJ Crispin, Dr D,  
Seorais

**Neon Fish Presents** Bar Rumba  
£5/£4 10pm-3:30am DJs Andrew  
C, Paul Fordham + guests playing  
old & new house

**Panic** 414 Club £3 10pm-6am  
Colin, Richard, Stevie + guests  
playing hard house

**Ratio** Vox £4/free before 12  
11pm-3am Joint venture between  
Quirky's own Spykid and former  
Dubology resident Roast Chicken.

Guests **Oct 6th** Markaret Fielder  
(Laika) **Oct 13th** Mouse on Mars  
**Oct 20th** Osymyso **Oct 27th**  
O:Rang (maybe)

**Reservoir Dogs** Icen £5 10:30pm-  
3:30am Andy Westbrook, Will-O-  
The-Wisp, Ben Bellman, Steve  
Marshall, Andy Sawyer

**Solenoid** Club Koo 10pm-6am  
£5/£3 after 3 Andy Noir & The  
Hideous Brothers. Tranced out  
house.

**Starsky & Hutch** Ronnie Scot's  
(Upstairs) £6/£4 concs/£2 before  
10pm. Same as WEDNESDAY

**The Swinging Cymbal** Cuba with  
melting pot DJs Mambo, Chacha &  
Bugalu alternates with Hi Ho Expe-  
rience with Ray Whittard & Mellow  
Cee £2 9pm-2am

**Thirst** Cafe de Paris £7/£5 before  
12/NUS 10pm-3am DJ Alon +  
guests such as Paul Oakenfold, Lisa  
Loud & Judge Jules

**Vice** Plastic People £5/£3  
flyer/NUS/UB40 10:30pm-4am  
Every Thursday starting **Oct 6th**.  
Residents Chris Ingram & Barney  
York + guests Stewart (Tripship -  
Megatripolis), Nick Doyle (UFO),  
Russ Cox, Keith Fielder, Paul Tibbs  
(Sex, Love & Motion), Boris (Nat-  
ural Vibe) play tough US house  
through to uplifting trance at this  
brand new club night. Percussion  
by Pascal (Bongo Massive).

**Won Ton Beats** Gardening Club  
£5.50 11pm-3:30am J Saul Kane,  
James Lavelle, Will & Masau +  
kung fu movie visuals

**Zone** Gass Club £6/£5 mems 9pm-  
3:30am Resident Lenny Dee

**Oct 6th & 1st** Thursday of the  
month **AWOL** Ministry Of Sound  
10pm-4am £7/£5 mems Mickey  
Finn, Randall, Kenny Ken, Darren  
Jay, Dr S Gachet, Rizzy, M.C.G.Q.,  
Roy The Roach, Richie Fingers,  
Lawrence Bagnall, Tony Trax &  
Tommy Cockles

#### FRIDAY

**Atomic Model** Icen £10 10pm-  
3am Dom T, Ben Bellman, Miles,  
Guy Preston, Roberto Zazzi +  
guests with three floors of house,  
garage, reggae & latin

**Children's TV** Maximus £10/£8  
mems/£6 NUS before 10:30pm/£6  
after 3:30am 10pm-6am Residents

Judge Jules, Paul Gardener +  
guests **Oct 7th** Jeremy Healy, Chris  
& James **Oct 14th** Taul Paul New-  
man, Darren Stokes **Oct 21st** Dave  
Dorrell, Lisa Loud, Craig Campbell  
**Oct 28th** D.O.P.-Kevin Swain &  
Hurry, Laurence Nelson

**Club Cuba** Cuba £3 9pm-2am  
Mike Parsons + guests

**Club Fantastique** Mars £10/£8  
before 12am/£6 mems/£5 after  
3am 11pm-5am Bobbi, Steve +  
guests playing funky house

**Fabulous Fridays** The Wag £10/£7  
mems/£5 NUS/after 3 10:30pm-  
6am Two floors - Cool floor and  
Deadly floor. Cool DJs: Bunny, Paul  
Armstrong, Paul Graham & others.  
Deadly DJs: Matt Lamont, Vicki  
Edwards + lots more

**Feel Real** Raw Two rooms of  
deeply groovy house and garage  
relocating from the Gardening  
Club. In room one, DJs are The Full  
Crew & Mystic Aurra. Room two  
has Ashley Beadle & Ben Torrens  
playing funk and jazz.

**Feel The Rhythm** Leisure Lounge  
£8/£5 before 12 10:30pm-5am Kid  
Batchelor, Linden C, Dennis Valen-  
tine + guests play house, garage &  
smooth techno + **Humpty Dump**  
upstairs with Daniel & Smithers  
from Yes Jude & Keb Darge from  
Leave My Wife Alone playing funk,  
rare groove & soul

**Final Frontier** Club UK £11/£9  
mems after 11:30pm/£9/£7 mems  
before. Membership £210pm-6am  
**Sept 30th** Jeff Mills, Luke Slater,  
Trevor Rockliffe, Richie Hawtin, Nils  
Hess, Charlie Hall, Gordon Kaye,  
Advance Dance Party Movement  
**Oct 7th** Tin Tin, Andrew Weather-  
all, CJ Bolland (Belgium), Ivor Wil-  
son, Eddie 'Flashin' Fowlkes  
(Detroit), Justin Robertson, Nick  
Warren, Revelation Collective -  
Mach 1, The Producer, Ribbs **Oct**  
**14th** Mr Oz, Blake Baxter (Detroit),  
Vapourspace (Detroit), Laurent  
Garnier, Steve Johnson, Matthew B,  
Fabio Paras, Gayle San, Jesus Jones  
**Oct 21st** Nils (Silverfish), Trevor  
Rockliffe, Westbam (Mayday  
Berlin), Carl Cox, Jody, Phil Perry,  
Billy Nasty, Silverfish Soundsystem  
**Oct 28th** Ben Long, Daz Saund,  
Bandulu live, Jonathan Cooke, Jens  
Mahlstedt (Hamburg), Jonathan  
Cooke, Charlie Hall, Gayle San,  
Andrew Weatherall, Whirl-Y-Gig  
(DJ Monkey Pilot & friends)

**Future World** Market Tavern £3  
11pm-5am Hard & happy house

with residents Shugz, D Jugly +  
guests

**Glitterati** The Cross £10/£7  
mems10:30pm-4:30am Residents  
Danny Rampling, Seb Fontaine &  
Luke Neville + guests **Oct 7th**  
Brandon Block **Oct 21st** Andy  
Westbrook **Oct 28th** Judge Jules.  
Arrive early to avoid the queues.

**Hardware** 414 Club 10:30pm-6am  
£4 mems/UB40/NUS before 11/£6  
others/£3 after 3am Residents  
Tony Weech, Craig Thomas, Terry  
Mitchell, Hazy & Rob Lawrence +  
guests

**Jack's Dome** The Dome £5 10pm-  
2:30am Residents E.Z. & Nicky  
Dee + guests such as MC Wiggler,  
Billy Bunter, Ellis Dee, Nickle Bee &  
Kid Andy

**Jumpin'** Beluga £7/£5 mems/free  
before 11pm 10pm-late Residents  
Strictly Norton, Karl 'Tuff Enuf'  
Brown, Matt 'Jam' Lamont +  
guests

**Kat Klub** Bar Rumba £7 10pm-4am  
Ronnie Herel, Keiran B + guests

**Open All Hours** Ministry Of Sound  
£12/£8 mems/£6 after 3am 11pm-  
7am **Sept 30th** Checkpoint Charlie  
meets Open All Hours (see sepa-  
rate entry)

**Peach** Cafe De Paris £10/£7 before  
11pm/£7 mems 10pm-6am Gra-  
ham Gold, Darren Pearce, Dave  
Lambert, Craig Dimech

**Quirky** Vox 10pm-6am £6/£5  
concs/£4 mems/£4 before 11pm &  
after 3am Residents Nick The  
Record, Adam Domican, Edit, Lee  
Belford + guests **Oct 7th** Darren  
Partington & Andrew Barker (808  
State) + Those Records crew & PA  
by Barbed **Oct 14th** British techno  
label Sahko take over **Oct 28th**  
Last ever live appearance from The  
Halfer Trio with support from the  
equally wierd Zoviet France

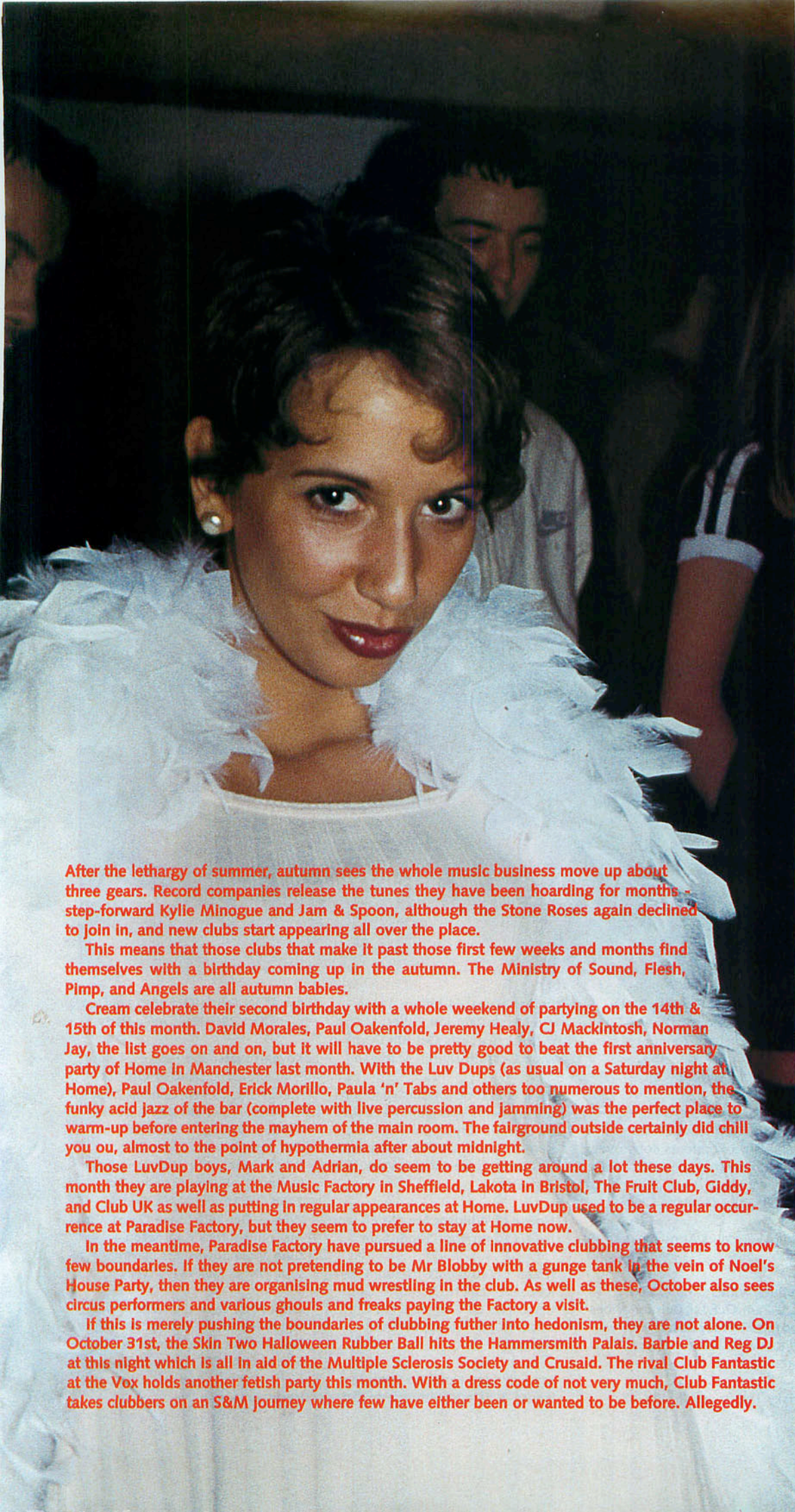
**Rapture** Soundshaft £7/£5 before  
11pm 10pm-3:30am Residents  
Jason Brand, Peter Doyle  
(Stonecold Records)

**Rude** SW1 £10pm/£5 after 3am  
10:30pm-6am Anselm & Rob +  
guests

**Soul Circle** HQ's 9pm-2am £6/£4  
before 10:30pm Indigo & Maura  
Miller (Fresh 'n' Funky), Freaky  
Reidy (Good, Bad and the Ugly)

**Spellbound** Club Koo £8/£5 after





After the lethargy of summer, autumn sees the whole music business move up about three gears. Record companies release the tunes they have been hoarding for months - step-forward Kylie Minogue and Jam & Spoon, although the Stone Roses again declined to join in, and new clubs start appearing all over the place.

This means that those clubs that make it past those first few weeks and months find themselves with a birthday coming up in the autumn. The Ministry of Sound, Flesh, Pimp, and Angels are all autumn babies.

Cream celebrate their second birthday with a whole weekend of partying on the 14th & 15th of this month. David Morales, Paul Oakenfold, Jeremy Healy, CJ Mackintosh, Norman Jay, the list goes on and on, but it will have to be pretty good to beat the first anniversary party of Home in Manchester last month. With the Luv Dups (as usual on a Saturday night at Home), Paul Oakenfold, Erick Morillo, Paula 'n' Tabs and others too numerous to mention, the funky acid jazz of the bar (complete with live percussion and jamming) was the perfect place to warm-up before entering the mayhem of the main room. The fairground outside certainly did chill you out, almost to the point of hypothermia after about midnight.

Those LuvDup boys, Mark and Adrian, do seem to be getting around a lot these days. This month they are playing at the Music Factory in Sheffield, Lakota in Bristol, The Fruit Club, Giddy, and Club UK as well as putting in regular appearances at Home. LuvDup used to be a regular occurrence at Paradise Factory, but they seem to prefer to stay at Home now.

In the meantime, Paradise Factory have pursued a line of innovative clubbing that seems to know few boundaries. If they are not pretending to be Mr Blobby with a gunge tank in the vein of Noel's House Party, then they are organising mud wrestling in the club. As well as these, October also sees circus performers and various ghouls and freaks paying the Factory a visit.

If this is merely pushing the boundaries of clubbing further into hedonism, they are not alone. On October 31st, the Skin Two Halloween Rubber Ball hits the Hammersmith Palais. Barble and Reg DJ at this night which is all in aid of the Multiple Sclerosis Society and Crusaid. The rival Club Fantastic at the Vox holds another fetish party this month. With a dress code of not very much, Club Fantastic takes clubbers on an S&M journey where few have either been or wanted to be before. Allegedly.

#### Pleased Wimmin

Junction 2 Zen Nightclub £7/£5  
mems 9:30pm-2am Mark Syers &  
percussionist Steve Smith + guests  
**Sept 30th** Paul Harris, Nancy Noise

**Mad Tommy's Depot** £5 10pm-  
4am Residents Jen Jen & Apollo +  
guests **Sept 30th** (opening night)  
Nigel Benn, Radical Rehousing -  
DJs Tony, Yaco Jaco & JP **Oct 14th**  
Nicky Holloway, Sister Bliss **Oct**  
**28th** Martin Pickard

**The Palace** from 9pm **Oct 7th**  
**C.R.E.A.M. special** with Matt  
Booker & Heaven **Oct 21st Kitchen**  
Krew Benny Bollox, Liam D, Ade +  
house set by Grooveriderv **Oct**  
**28th Chasing the Chameleon** Ian  
Ossia, Radical Rice, Paul Woodgate  
For info phone 0202 554034

**Red Zap** £7/£6 members 10:30pm-  
4am Eric Powell, Dave Randall,  
Paul Newman & John Fleming.  
Free food for the last hour

**Royal House Madisons** £5 9pm-  
2am Residents Steve Moule, Si  
Gracia, Seth Sanchez + guests **Sept**  
**30th** Sarah Chapman, ELS **Oct 7th**  
**Ibiza Reunion Party** with Paul  
Sawyer, Alex P, Clive Henry &  
Femi B **Oct 14th** John Digweed  
**Oct 21st** Paul Bleasdale (probably)  
**Oct 28th One-off Groove Connec-**  
**tion Party** DJs LTJ Bukem, Jumping  
Jack Frost, Mark Kidd, Steve  
Moule, DJ Storm + guests

**Solid State Lakota** (alternate Fri-  
days) £7/£5 mems 9pm-4am **Oct**  
**14th** Laurent Garnier, Mr C, Jez  
Torrence **Oct 28th** DJ Lewis (Orb),  
David Holmes, Coldcut DJs,  
Jonathon Moore, Matt Black

**Stressed Volts** 9pm-1am free  
before 10pm Andy Finnie, Lord  
Louis & Honey

**Suit Yourself Wierton Manor** £3.50  
Residents Eddie Lock & Chris Davis  
+ guests **Oct 7th** Warren, Paul  
Croucher **Oct 14th** Brandon Block  
**Oct 21st** Fizz & Beanie, Steve Biggs  
**Oct 28th** Simon Goddard, Steve  
Biggs

**Sweet Sticky Thing Tuskers** £5/£3  
before 10pm/free before  
9pm/mems £3/free before 10pm  
8pm-2am Two rooms - upfront  
global house from Johnny Walker  
& James Martin + *phunky phat*  
grooves from Chris Brown & Acid.  
Over 21s

**Tasty The White Lion** Free 8-11pm  
Rick Gannon, Lee Davey, Jimi Sae,





The Easter Bunny visits 'Home' in Manchester. He may have been six months early, but I don't think anybody minded!

Laurence Butler & Tone

**Sept 30th Sutra UWE £15/£12**  
NUS 8pm-4am Jon Pleased Wimmin, Jim 'Shaft' Ryan, Jody Noel Morrow, Laurent Garnier, Colin Faver, Mach One, MCDJ Ribbs

**Sept 30th Yum Bojanglez £6** with flyer (call Mark on 0850 666061 for details) 9pm-2am last entry 11pm Residents Lady Penelope + guest Farley Jackmaster Funk

**Oct 7th W.O.K Club** Upper Deck £5 9pm-2am (last admission 11pm) Gayle & Gillian, The Fabulous Hutchinson Brothers, Mark Wilkinson + host Bob Funkhouse

**Oct 28th Oblivion Warehouse £12**  
6pm-2am DJ Hell (Germany), Stu Allan, Loftgroover, Easygroove,

Chase, Crossy, Pinkie + PA by Force Mass Motion (Rabbit City) + jungle & chill out room.

#### SATURDAY

**Bump N Hustle** Showbar (twice monthly) from 8pm £8/£6 mems/NUS Residents Bob Povey, John Croomer + guests **Oct 1st** Ricky Morrison (Cafe de Paris) **Oct 29th** Seamus (Satellite Club)

**Chill** Westcourt Arms same as FRI-DAY

**Cultural Vibes** Club Oz £6/£5 9pm-2am **Oct 1st Cultural Vibes Second Birthday Party** with residents Verdi, Duncan Parks, Mr D, Haze

**Frisky** The Brunel Rooms £3

before 10pm/£4 before 11/£5 after 9pm-2am Jon Fisher, Martin P & P.J. + guests **Oct 8th** Dominic Moir **Oct 15th** Martin Madigan

**Hard & Fast** downstairs Madisons £8/£6 mems 9pm-2am Residents DJ Storm & Crossfade + guests Ramos, Druid. Upstairs **Juicy Fruit** Residents Steve Moule, Mark Kidd + guests

**House of Windsor** Mirage £8 with flyer/£10 on door 10pm-6am

**It Zap** £7/£6 mems 10:30pm-4am Resident Paulette (Flesh) + October guests DJ Commancho, Chris Coco, Roger Trinity, DJ Dulcie Danger

**Joy** Felbridge Hotel £6 9pm-2am House & garage with guests **Oct**

**1st** Al McKenzie **Oct 15th** LuvDup twins **Oct 29th** Halloween Party

**Koyanisquatsi** The Palace £4 doors 9pm info 0202 554034 **Oct 1st** Mark Kidd, Carl McConnell, Nick Carrington **Oct 8th** Ben & Dave, Fat Boy Woodgate, Ross Jeffries **Oct 15th** Anselm Guise, Gaz White, Nick Carrington, percussion by Pascal's Bongo Massive **Oct 22nd** Gaz White, Mark Kidd, Wheels **Oct 29th** Steve Oates, Carl McConnell, Nick Carrington + **Club Mojo** downstairs playing soul, jazz & funk every week

**Orbit** After Dark Club Check with venue for details **Oct 1st** Jeff Mills **Oct 8th** Marco Zaffanamo & The Source **Oct 15th** 'Trobe Night' with Richard James (Aphex) + Thomas Heckman & Age live.



3am 10pm-6am Residents Stacey Tough & Robin Bail + guests

**Takin' Off** Subterania (fortnightly Sept 30th, Oct 14th, 21st) £6 11pm-3:30am Resident DJ Lee + guests Sept 30th Max 'Jellyroll Morton' Rees, PA by Urban South

**Tribal Dance** Paradise Club £9/£6 after 4am 10:30pm-9am Randall, Hype & Ray Keith

**2 Dam Funky Colosseum** 11pm-5am £10/£5 mems (membership £2) Two rooms - the Big Bass Warehouse with Seb Fontaine, Adam Freeland & guests, and the Slow and funky room with Smooch & the Soul Kitchen massive

**Sept 30th Checkpoint Charlie** meets **Open All Hours** Ministry of Sound Checkpoint Charlie residents Richard Ford, Pierre, Stripe + Derrick May, Jon Pleased Wimmin, Rad Rice, Jim Masters + PA by Monumental Tickets 0273-709709. Info 0374-628535

**Sept 30th Megadog Rocket** £12/£10 (advance tickets from Rough Trade, Rhythm Records, Fat Cat, Ambient Soho, & The Rocket) 9pm-6am. DJs Michael Dog, Evolution, Mr Becker & Tina Beans, Phidget & SRS, Chris Liberator + PAs by Psychick Warriors Ov Gaia, LFO, Spooky, Mu-Ziq + the colour sound experiment, the dog decor show and all the usual loonies and mutants.

**Sept 30th Virtual Reality** Bagleys Studio 10pm-6am House & Garage

**Oct 14th Return To The Source** Part 4 The Rocket £7 adv or £10/£7 flyer/NUS/UB40 on door 10pm-6am Serge Souque, Mark Allen, Tsuyoshi Suzuki + PA by Prana

## SATURDAY

**Been There, Seen It, Done It...** Ormonds £8 10:30pm-3:30am Oct 1st James Lavelle, Marky P, Jonathon Moore, Darren Stokes, Steggs Oct 8th Hoochie-Coochie (Stefano, Mr Scraff, Barney), Jonathon Moore, Chandrika, Tommy D Oct 15th Howie B, Ross, La Taupe, Jonathon Moore, Luke Neville, Steggs Oct 22nd Dust Brothers, Frasier, Jonathon Moore, Seb Fontaine, Sabrina Duncan Oct 29th James Lavelle, Richard Fearless, Jonathon Moore, Rocky & Diesel, Steggs

**Best of British Chunnel Club**

£12/£8 before 11pm/£8 mems 10pm-6am Oct 1st **Sprusters Ball** Dave Dorrell, Nic Loveur, Finbarr, Roy the Roach, Von and Large Salad Oct 8th **Screams of Passion** Fat Tony, Nic Loveur, Dominic Moir, Dean Savonne, Dean Levine, Stuart Kirk, Scottie, John Antoney, John Say, Andy Jacobs, Alfie Costa, Gurk

**Billion Dollar Babes RAW** £8 10:30pm-4am

**Bump** Subterania £6 10pm-3:30am Hosts Grace & Rod Lay DJs Princess Julia, Tallulah, KCC & Jeffrey Hinton + guests PAs

**Carwash** Le Scandale £8/£6 for those dressed up 10pm-3:30am

**Club Cuba** Cuba £3 9pm-2am Darren + guests

**Club For Life** The Rock Garden/Gardening Club £13/£11 mems/£5 after 4am 10:30pm-6am Residents Jeremy Healy, Chris & James + guests Oct 1st CFL meets DiY - Penfold, Diggs & Whoosh, Simon DK, Dave Seaman, Darren Stokes, Paul Woods, Brandon Block Oct 8th Brandon Block, Phil Perry, Craig Campbell, Lisa Loud, Phil Gifford, Paul Gardener, Vivien Markey Oct 15th CFL's 2nd Birthday Party Jeremy Healy, Chris & James, Brandon Block, Lawrence Nelson, James Mac Oct 22nd Kelvin Andrews, D.O.P., Kevin's Swan and Hurry, Nic Loveur, Tall Paul Newman, Matt Frost Oct 29th Brandon Block, Lisa Loud, Paul Kane, Paul Woods, James Mac

**Damn Funky Jazz Cafe** £6 11pm-2am Femi (Young Disciples), Dodge & IG

**Fierce Child** Mars £10/£8 mems/£5 DJs Fat Tony, Cool Hands Luke, John Cecchini

**Flavour of the Month** Bar Rumba £12/£10 mems/£5 after 3am 9:30pm-6am

**GISM Club Koo** (fortnightly Oct 8th, 22nd) £10 10pm-6am Graham Gold, Darren Pearce, Rob Jeffrey, Mark Mills, Le DJ Roy, Rob Parrish, Darren Poole, Sabs & Shiv

**Hazardous Waist** Hubble & Co £8 10pm onwards on every fourth Saturday (Oct 8th) CJ Mackintosh, Bukem, Gary Williams + guests

**Just Can't Get Enough** Maximus (monthly) £10 10pm-6am Dave Dorrell, Kelvin Andrews, Paul Gard-

ner, The Bootboys

**Leisure Lounge** Leisure Lounge £12 10pm-10am Residents Andy Morris & Arron + guests Oct 1st **The Lost Weekend** Danny Rampling, John Kelly, Judge Jules, Dave Dorrell, Steve Proctor, Andy Morris, Rad Rice, Chris Coco, Biko, Arron, Jon McInerney, Jamie Tolley, Maurice, Denell + De Ja Vu live Sun Oct 2nd **26 Hour Party** Dean Thatcher, Graham Gold, D.O.P., Lofty, Paul Gardner, Simeon, Boot Boys, Tony Wilson, Sean Ryan, Marc French, Richie The Printer, D. Pettifor Tickets £15 all weekend or £6 for Sunday only Oct 8th Dave Dorrell, Lisa Loud, Sugar Ray (Sydney), Steve Proctor, Dom T, Carl Younge, Matt Frost Oct 15th Judge Jules, Gordon Kaye, Russell & Pete (Progress), Biko, Rob Milton, Spencer Broughton Oct 22nd Phil Perry, Mark & Adrian LuvDup, Steve Proctor, Nancy Noise, Gayle San, Fillipe, Rob Milton Oct 29th Daniele Davoli (Italy), Dominic Moir, Jim 'Shaft' Ryan, Tony De Vit, Rad Rice, Mark Williams, Steve Johnson

**Love Muscle XX** Fridge £9/£7 before 12 with flyer/£6 after 3am 10pm-3am Marc Andrews & Gareth + hosts Polly, Ivan & SJ 'A night for queers and dykes with lots of camp capers!'

**Ministry Of Sound** Ministry Of Sound £15/£10 mems/£8 after 4:30am 11pm-9am

**Phillip Salon's Mud Club** Bagleys Studio £12 10pm-6am

**Release The Pressure** Cafe de Paris £12/£10 mems after 12/£8 mems before 12am/£5 after 3:30am Danny Foster, Chris Mayes, Horrace, Sammy, Junior & Julian Jonah

**Salsa Boogie On The Lock** HQ's 9pm-2am £6/£3 before 10pm

**Satellite Club** Colosseum £12/£10 before 12/£8 before 11pm Galactic Heights, Craig Dimech, John Edis, Nicky Holloway, +0 CJ Mackintosh, Jeff John, Seamus in 'Levans Comet'

**Sex, Love & Motion** Sound Shaft £8/£5 before 11:30pm/mems £7/£4 before 11:30pm 10:30pm-3am Russ Cox, Matt Frost, Dee James + guests

**Spirit** SW1 £10/£8 before 11pm/£5 after 3am 10pm-6am Harvey, Roy the Roach, Dave Lambert, Laurence Nelson

**The Surgery Shuffles** £7/£4 NUS+UB40/£3 before 10:30pm 9pm-3am Dr Bob Jones, C.J. + guests

**United Kingdom Club** UK £12/£10 mems 10pm-6am Oct 1st Alistair Whitehead, Daniele Davoli, Graham Gold, Steve Harvey, Mark & Adrian LuvDup, Alex Gold, Generator's own Steve Goddard, Nick Brown, Tom Costelloe, Junior Perez, Nick Dare, Gary Luck Oct 8th Danny Rampling, Brandon Block, Breeze, Spencer Broughton, Rocky & Diesel, John Kelly, Orde Mickle (SLAM), Marc French, Dave Verdi & Duncan Parks (Cultural Vibes), Tasha (Killer Pussies), Keith Matthews, Maurice Oct 15th Daniele Davoli, Cleveland City, Biko, Steve Harvey, Rad Rice, Mark Wilkinson (Flying), Terry Marks, Neil O'Reilly, Danny Hodge (Cotton Club), Vivien Markey, Denell + Mounmental live with Spencer Williams, Richard Ford Oct 22nd Nicky Holloway, Lee Fisher, Steve Lloyd (Balouga Boys), Arron, Blake Baxter, Judge Jules, Dominic Moir, Andy Morris, Paul Clarke (Escape, Brighton), Rob Roar, Fred Quimby, Jo Mills (Flying) Oct 29th Jim 'Shaft' Ryan (Chuff Chuff), Graham Gold, Phil Smart (Australia), Steve Harvey, John Kelly, Kevin Hurry & Kevin Swain (DOP), Steve Oates, Simeon, Danielle & Rochelle, Sally Dee, Sarah Chapman, John McInerney

**Wonderland Avenue** Plastic People £8/£6 mems/£5 after 3am 10:30pm-6am Harvey, Des Doonican & Val O'Connor + guests

**Oct 1st Cheeky People** The Cross £12/£10 mems 10pm-6am Fat Tony, Nancy Noise, Seb Fontaine

**Oct 1st Independance** Bar Rumba £12/£10 before 12/£5 after 3am/£10 adv from 081-300 4631/0956 260866 10pm-6am DJs Kelvin Andrews (Sure Is Pure/Golden), Jon Pleased Wimmin, Paul Kelly, Finbarr. 'Dress to impress'

**Oct 8th Back to '91** Astoria £15/£10 10pm-6am Old school hardcore

**Oct 8th Club Fantastic** presents **Sex Drive '94** The Vox £8/£6adv 10pm-6am Barbie, Dane. Fetish dress code. Time to give that leather thong an airing

**Oct 15th Flavour of the Month** Bar Rumba £10 mems/£12 guests/£5 after 3am 9:30pm-6am Brandon



Block, Smokin' Jo, Craig Campbell, Paul Jackson

**Oct 29th U-Star Records Party** The Cross (last Saturday of the month) £10/£5 after 3am 10pm-6am Victor Simonelli from NYC + Idjut Boys Connie and Dan. 'Dress up and get down'.

### SUNDAY

**The Chemistry Of Dance HQ's** 9pm-2am £5/£3 mems/£2 concs before 10:30pm Dan & O

**Gone Ga Ga Velvet Underground** £5 7pm-1am Joe Fish & Bambo + guests

**The Pooh Club Jongleurs Battersea** £3 11am-4pm Alex Hall, Mike Humphries & DJ Fionn present a mixture of rare groove & classic house

**Strutt The Cross** £5 7pm-1am Nick James

**Thunder & Joy RAW** £8/£4 before 12 10:30pm-8am Jungle night with DJs such as Rap, Younghead, Ron

### ADDRESSES

**414 Club** 414 Coldharbour Lane, Brixton SW9  
**79 Club** 79 Oxford Street W1 071-439 7250  
**Bagley's Studio** York Way, Kings Cross N1 071-278 4300/2777  
**Bar Rumba** 36 Shaftesbury Avenue W1 071-287 2715  
**W1**  
**Bass Clef** 35 Coronet Street N1 071-729 2476  
**Beluga** 309 Finchley Road NW3 071-794 1267  
**Borderline** Orange Yard, Manette Street, Charing Cross Road W1 071-734 2095  
**Cafe de Paris** 3 Coventry Street W1 071-287 3602/3481  
**Camden Palace** 1a Camden High Street NW1 071-387 0428  
**Chunnel Club** 101 Tinworth Street, London SE1  
**Church's** 20 Kensington Church Street W8  
**Club 9** Young Street, Kensington W8 071-937 9403  
**Colosseum** 1 Nine Elms Lane SW8  
**The Cross Goods Way Depot**, off York Way, Kings Cross 071 837 0828  
**Cuba** 11-13 Kensington High Street W8 071-938 4137  
**Dome** 178 Junction Road N19 071-281 2478/2195  
**Electric Ballroom** 184 Camden High Street NW1 071-485 9006  
**Emporium** 62 Kingly Street W1

071-734 3190  
**Fridge Town Hall Parade**, Brixton Hill SW2 071-326 5100  
**Garage** Highbury Corner N5 071-607 1818  
**Gardening Club** 4 The Piazza WC2 071-497 3154  
**Gass Club** Whitcomb Street WC2 071-839 3922  
**Gossips** 69 Dean Street W1 071-434 4480  
**Grand St John's Hill**, Clapham Junction SW11 071-738 9000  
**Grays** 4 Grays Inn Road WC1 071-430 1161  
**Heaven Villiers Street** Charing Cross WC2 071-839 3852  
**HQ's West Yard**, Camden Lock NW1 071-485 6044/9987  
**Hubble & Co** 54 Charterhouse Street, Smithfield Market, off Farringdon Road, EC1 071-253 1612  
**Iceni** 11 White Horse Street W1 071-495 5333  
**Jazz Cafe** 5 Parkway NW1 071-916 6060  
**Jongleurs Comedy Club Battersea** Lavender Hill, Battersea SW1 071-924 2766  
**Koo Club** 28 Leicester Square WC2 071-839 2633  
**Legends** 29 Old Burlington Street W1 071-437 9933  
**Leisure Lounge** 121 Holborn EC1 071-242 1345  
**Limelight** 136 Shaftesbury Avenue WC1 071-434 0572  
**London Central** 38 Kensington High Street W8 071-938 1078  
**Loughborough Hotel** Evandale Roads, Brixton SW9 071-737 0157  
**Market Tavern** 1 Nine Elms Lane, Vauxhall SW8 071-622 5655  
**Marquee** 105 Charing Cross Road WC2 071-437 6601/6603  
**Mars/Basement** (formerly the Milk Bar) 12 Sutton Row, London Max-Imus 14 Leicester Square WC2 071-734 4111  
**Ministry Of Sound** 103 Gaunt Street SE1 071-378 6528  
**Ormond's** Ormond's Yard SW1 071-930 2842  
**Le Palais** 242 Shepherd's Bush Road, W6 081-748 2812  
**Paradise Club** 1-5 Parkfield Street, Islington N1 071-354 9993  
**Plastic People** 37-39 Oxford Street W1  
**Prohibition** 9 Hanover Street W1 071-493 0689  
**Raw** 112a Great Russel Street WC1 071-637 3375  
**Rock Garden** 6-7 The Piazza, Covent Garden WC2 071-836 4052  
**Rocket** 160 Holloway Road N7 071-700 2421  
**Ronnie Scot's** 47 Frith Street, W1 071-439 0747  
**Ruby's** 49 Carnaby Street W1 071-287 3957

**Le Scandale** 53-54 Berwick Street W1 071-437 6830  
**Shuffles** 3-5 Rathbone Place W1 071-255 1098  
**Sound Shaft** Hungerford Lane WC2 081-397 5249  
**Starlight** Praed Street W2  
**Subterania** 12 Aklam Road W10 081-960 4590  
**SW1** 191 Victoria Street SW1 071-828 7455  
**Turnmills** 63 Clerkenwell Road EC1 071-250 3409  
**Underworld** 174 Camden High Street NW1 071-482 1932  
**United Kingdom** 143 Charing Cross Road WC2 081 877 0110  
**Velvet Underground** 143 Charing Cross Road WC2 071-734 4687  
**Venue** 2a Clifton Rise, New Cross SE14 081-692 4077  
**Vox** 9 Brighton Terrace, Brixton Hill SW9 071-737 2095  
**Wag Club** 35 Wardour Street W1 071-437 5534  
**Woody's** 41-43 Woodfield Road W9 071-286 5574  
**Zombie Club** Euston Station Concourse NW1 071-388 2221

### MIDLANDS

#### MONDAY

**Oct 10th Avez Vous Vu Mes Chaussures Deux?** Beatroot £3.50/£3 mems/concs/£2.50 adv Nottinghamshire Anti-Facist Alliance benefit with Ultravoilence, DJ Mark Spivey, Total Frequency, DJ Lynda

#### WEDNESDAY

**Decadance Bakers** Lee Fisher + guests

**Excess The Garage** £2.50 10pm-2am Alex & Dom playing house, Pete Beckett with indie, and ambient Oli

#### THURSDAY

**Dazzle Garage** £2.50 10pm-2am Ged & Damian playing jazz funk in the Earth Zone. In the Water Zone Glyn Chilton + guests **Oct 6th** Tom Wainwright **Oct 13th** Mark Hughes, Craig Fields **Oct 20th** Kelvin Andrews **Oct 27th** Ali, Flying Days

#### FRIDAY

**Delight Garage** £5/£4 mems/£3.50 before 11pm 10pm-2am Funk, soul & hip hop night with Dr Derek & Dave King + guests **Oct 7th** Rob Acteson

**Joy For Life Garage** (last Friday of

the month) £5 10pm-2:30am Residents Gordon Kaye, Dave Congreve + guests

**Lovesexy Bakers** Richie Roberts

**Pimp Picasso's** £10 before 11pm 9:30pm-2am **Sept 30th** Danny Rampling, Pete Tong **Oct 7th** John Kelly **Oct 14th** Al McKenzie **Oct 21st** Graeme Park, Danny Hussein **Oct 28th** Pimp Birthday Party Mixed night with Boy George, Farly Jackmaster Funk + guest PA

**Swoon Colosseum** £7/£5 before 11pm/mems/NUS £1 off 9:30pm-2am Residents Angel, Mark Rowley + guests **Sept 30th** Cream Tour with Andy Carroll, Digit & EFX **Oct 7th** Judge Jules

**Vinyl Maniacs Conservatory** £7 9pm-2am **Oct 7th** DJ Selecta, DJ Mason, Dougal, Vibes, Swanee **Oct 21st** DJ Demon, Malcolm X, Fall-out, Clarkee, Seduction. Free fruit handout!

**Oct 7th Chaos 1st Anniversary** **Bash** Moseley Dance Centre £5/£4 before 11pm Residents PCM Sound System playing dark underground jungle + live PA by Section 47. Info: 021-440 5373/449 3984

**Oct 14th Megadog Tour** Leicester University DJs Darren Emerson & Micheal Dog + guest DJs Evolution, Mark L + a live PA

### SATURDAY

**Absolutely Ridiculous Bakers** Richie Roberts, Scott Bonds + guests

**The Garage Garage** £8/£7 mems/£5 before 10pm 9pm-2am Phil Sagar & Matt Wolfe + guests **Oct 1st** Gordon Kaye, Alistair Whitehead **Oct 8th** Nik Warren **Oct 15th** Tim Lennox, Dino **Oct 22nd** Paul Harris, Neil Hinde **Oct 29th** Lisa Loud, Russel Salisbury

**House of God Dance Factory** (fortnightly) £5/£4 mems 9:30pm-2am **Oct 1st** Surgeon + Outcast Clan live **Oct 15th** Paul Damage, Terry Donovan, Herbie

**Miss Monneypenny's** Bonds £8.50 9:30pm-late Simon Owen, Russel Salisbury + guests

**Quest Picasso's** 8pm-2am £7 **Oct 15th** MC Magika, Micky Finn, DJ SS, Dougal, Pilgrim, Nexus **Oct 22nd** Hype, Vibes, Scarlet, Ray Kiss, Ned Ryder, Nexus **Oct 29th** Ribbs, Sy, MC Rush, Nexus,



Grooverider, Easy D, Pilgrim

**Renaissance** The Conservatory  
£9/£7 mems 9pm-2am **Oct 1st**  
Danny Rampling, John Digweed  
**Oct 8th** Chris & James, DOP **Oct**  
**15th** Ashley Beadle, John Digweed  
**Oct 22nd** Daniele Davoli, Ian  
Ossia **Oct 29th** Justin Robertson,  
John Digweed, Nigel Dawson

**IQ2 Sanctuary** £10/£8 mems/£6  
before 10pm **Oct 8th** Ian Ossia  
**Oct 22nd** Carl Cox

**Wobble** Branstons 11pm-7am  
Residents Phil & Silong + guests  
**Oct 1st** Club For Life visit with  
Jeremy Healy, Chris & James

**Zube Zuba** Que Club (fortnightly  
**Oct 14th, 28th**) 10pm-2am  
£3.50/£3 before 11pm Acid Jazz  
dance night with lots of guest DJs  
and live PAs and jamming

## SUNDAY

**Marco Polo** Marco Polo Bar £3  
8pm-3am Resident Joseph

## ADDRESSES

**Abigail's** Bartholomew Street,  
Dale End, Birmingham 021-643  
6371

**Academy** Glass Street, Hanley,  
Stoke-On-Trent 0782-621454

**Bakers** Broad Street, Birmingham  
021-633 3839

**Beatroot** 6-8 Broadway, The Lace  
Market, Nottingham 0602-240852

**Blue Note Club** 14a Sadler Gate,  
Derby 0332-295155

**Bonds** Hampton Street, Hockley,  
Birmingham 021-236 5503

**Branstons** Jewelry Quarter, Hock-  
ley, Birmingham 021-236 0984

**Club Zen** 28 The Concourse,  
Bletchley, Milton Keynes 0908-  
366979

**Colliseum** Newport Road, Stafford  
0785 42444/224965

**Conservatory** Willow Road, Derby  
0782-714224/711404

**Custard Factory** Gibb Street, Birm-  
ingham 021-608 7900

**Dance Factory** Underneath the  
Digbeth Institute, Birmingham  
**Garage** 41 St Mary's Gate, The  
Lace Market, Nottingham 0602-  
538822/501251

**Gold Club** 169-173 Huntingdon  
Street, Nottingham 0602-587071  
**The Institute** Digbeth High Street,  
Digbeth, Birmingham 021-643  
7788

**Leicester University** University  
Road, Leicester 0533 556282  
**Lincoln Drill Hall** Broadgate, Lin-  
coln

**Lo Club** Willow Row, Derby

**Marco Polo Bar** 30 Ladywell  
Walk, Birmingham 021-666 7032  
**Moseley Dance Centre** Alcester  
Road, Moseley, Birmingham 021-  
449 0779

**Picasso's** 34-36 Broad Street,  
Wolverhampton 0902-711619

**Que Club** Corporation Street,  
Birmingham 021-212 0550

**Rockadero** Nottingham  
Sanctuary North Denbigh Leisure,  
V7 Saxon Street, Bletchley, Mil-  
ton Keynes 0908-368984

**Steering Wheel** Wrottesley Street,  
Birmingham 021-622 5700

**Theatre Bar** Lichfield Street,  
Wolverhampton

**Venue** Branstons Street, Hockley,  
Birmingham

**Warehouse** 110a Friargate, Derby  
0332-381169

**Zig Zags** Worcester

## WALES

### THURSDAY

**Dance Odyssey** Cleopatra's £2  
before 10pm Residents Big Al,  
Case, Simon W

**Juice Joint** Clwb Ifor Bach 10pm-  
2am £2.50 Chris Jenkins & Phil  
Racz play an eclectic mix of Acid  
Jazz, funk and rare groove

### FRIDAY

**Hip'po** Hip'po 10pm-2am Resi-  
dents Ollie, Pablo P & Freebass +  
guests

**Up For It** DJ's £5/£4 before 10:30  
Resident Danny Slade + guests

### SATURDAY

**Hip'po** Hip'po 10pm-2am Resi-  
dents Ollie, Pablo P & Freebass +  
guests

## ADDRESSES

**Cleopatra's** Bargoed, Mid Glamor-  
gan 0443-821500

**Clwb Ifor Bach** 11 Womanby  
Street, Cardiff 0222-232199

**DJ's** Penally, Nr Tenby, Dyfed  
0834-8452779

**Hip'po Club** 3-7 Penarth Road,  
Cardiff 0222-2261168

## NORTH

### MONDAY

**Bounty** (A Taste of Paradise) Par-  
adise Factory 10pm-2am £2/£1  
before 11pm/free to mems DJs  
Dave Booth, Huey, Andy Dawson,  
Andy Fisher

## WEDNESDAY

**Chocolato** Dry 201 8pm-11pm  
Free night with Dean playing soul,  
funk & jazz

**Flesh Hacienda** (monthly - **Sept**  
**28th**) £8/£6 mems 10pm-4am Tim  
Lennox, Paulette, Cath Ryan. **Oct**  
**26th** **Flesh Third Birthday Party**  
10pm-6am £10/£8. Lots of fabu-  
lous acts. Info from A Bit Ginger on  
061-237 9460

**Remember the Hungry** Al's Music  
Cafe £3 9pm-2am DJs A Guy  
Called Gerald, Danny B, Derek C  
with the Free Angels & Octopussy  
playing techno fusion

**Sept 21st Soma Party** as part of In  
The City at Sankey's Soap in con-  
junction with Herbal Tea Party.  
Slam DJs Stuart McMillan, Orde  
Meikle. Live PA by Rejuvenation

### THURSDAY

**Carwash UFO - The Unstoppable**  
**Funky Object** The Man Alive £3  
10pm-2am Trafford Lovething

**Pearl** Granby's Cellar £1.50 10pm-  
2am Jazz-funk night with Steve  
Cato & Mark Whittingham

**Shine Hacienda** £6/£5 10pm-4am  
Buckley & Raj + guests

**Thursday Night Showcase** Canal  
Cafe Bar 7:30pm-12midnight New  
night which as the name suggests  
showcases new DJs and PAs

**Up Uranus** Equinox Do you really  
want to know? Better check with  
the club

**Wild Pitch** Paradise Factory £5/£3  
before 11pm 10pm-2am Residents  
Dave Kendrick & Moonboots +  
guests with 'the hippest heterosexual  
night in town'. On the first  
Thursday of every month, Wild  
Pitch hands over to Justin Rober-  
ston and his new night **Sleuth**  
(Info: 051-709 3541)

**Sept 29th Pollen Beach Party**  
Hacienda £6/£5 9pm-4am Dr D,  
Crispin, Seorais

**Oct 6th Megadog Tour** Royal  
Court DJs Darren Emerson, Michael  
Dog, Voodooos + two sets from  
Underworld

**Oct 13th Megadog Tour** Sheffield  
University DJs Darren Emerson,  
Michael Dog + various mutants  
from Sheffield doing very odd  
things

**Oct 20th** (Penultimate Thursday of  
the month) **2Kinky** Sankey's Soap  
£5/£4 NUS 10pm-3am Residents  
Paul Taylor, Big Danny, Mark Cur-  
rie + guest Al McKenzie. Probably.  
Plus entertainment by Dogs of  
Heaven and Hulme Circus. Info  
061-237 9924

## FRIDAY

**Anythinggoes** Rio's £5 10pm-2am  
New night starting on Oct 21st.  
Resident Steve Shiels + guests **Oct**  
**21st** Huggy **Oct 28th** Richard  
'Moonboots' Bithell

**Funky Mutha** The Man Alive £3  
before 11pm 10pm-2am Hip hop  
& soul

**Gift** Equinox £6 10pm-6am Dave  
Kendrick every two weeks from  
Sept 30th. Guests **Sept 30th** Jon  
Dasilva + cabaret by Martin Big Pig

**Hooched** Sankey's Soap £6/£5  
10pm-3am DJs Nelson & MC Kin-  
ley

**Horny** The Mill £7/£5 before  
10pm/NUS/flyer 9pm-2am Phil  
Morley + guests

**Lick This & VW** Paradise Factory  
£2 10pm-2:30am Hosted by Angel  
Valentine & Coco Laverne. DJs  
Dave Booth & Huey. Upstairs (VW)  
is women only with DJs Liz, Susan,  
Tabs. 'The only queer way to  
spend Friday night'.

**Phunk Konjunktion** TeN Cafe Bar  
8pm-12midnight The Fat City Lads  
play jazz, funk & hip hop. Only £2  
or £1 before 10pm which includes  
a free veggie curry!

**Nice Planet Earth** £5/£4 before  
10:30pm Residents Hans & Skev  
**Oct 7th Ice FM** launch night Miles  
Hollway (Hard Times), Ralph Law-  
son (Back 2 Basics) **Oct 14th Ice**  
**FM/Dream FM** special with Dream  
boys Mike Morrison + Jon Land  
(Cuba) + Ice FM funk posse **Oct**  
**21st** DiY's **Bounce Tour** Digs +  
Whoosh **Oct 28th** Chris Howitt,  
The Old Skool

**Rise** Leadmill £5/£4 mems 10pm-  
3am **Sept 30th** Def Mix Tour:  
Frankie Knuckles, David Morales,  
Juliet Roberts, Satoshi Tomeii

**Shine Hacienda** £6/£5 before  
10:30pm Residents Buckley & Raj +  
guests **Sept 30th** Victor Simonelli  
**Oct 14th** Club For Life night with  
Chris & James, Laurence Nelson

**Sugar Shack** Empire £5 Residents



Alan Appleton Phil Faversham & Dave Moore + guests **Sept 30th** Jeremy Healy, John Digweed, Lisa Loud **Oct 7th** Alistair Whitehead, Smokin' Jo **Oct 14th** Ministry of Sound Tour with Frankie Focsett, Eric Morillo, Eli + PAs by Love Happy & Judy Cheeks **Oct 21st** Masters at Work: Little Louie Vega & Kenny Dope Gonzalez **Oct 28th** Lisa Loud, James Mac

**Up Your Ronson** The Music Factory Leeds £7/£6 mems 9:30pm-3:30am Residents Marshall & Andy Ward

**Yellow** Boardwalk £5/£4 before 10pm 9pm-2am Rare groove & disco with Dave Haslam, Elliot Eastwick & Jason Boardman

**Worx** The Mill £6/£4 before 10pm 9pm-2am Matt Bell, Paul Walker + guests

**Oct 7th Megadog Tour** Northumbria University DJs Darren Emerson, Michael Dog + guests Our Kid + visual weirdness from Fifth Column

**Oct 14th Double Cream, The Second Anniversary Party** Nation. See Saturday entry for details

**Oct 21st Cream on Tour** University of Central Lancs £8.50 8pm-2am K-Klass, The Grid, Mike Pickering, Justin Robertson, Paul Bleasdale

## SATURDAY

\*\*\*\* Sankey's Soap £8/£7 10pm-3am Jon Da Silva, Bobby Langley

**Angels Angels** £8/£7 mems/£4 mems before 10pm 8:30pm-2am Residents Paul Taylor & Rick B + guests **Oct 1st Angel's New Era 1st Birthday Party** with Alistair Whitehead **Oct 8th Retro** with a Shelly's special DJ Ralph **Oct 15th** Pete Tong, **Oct 22nd** Justin Robertson

**Back To Basics** Pleasure Rooms £10/£8 mems 10pm-6am Residents Ralph Lawson, Huggy & Monthly Harvey + guests in October Digin & FX, Claudio Coccoluto, Chez Daimer, Keoki, Ron Trent, Blake Baxter, Rocky & Diesel, Justin Robertson

**Brahms & Liszt** Brahms & Liszt £4/£3 before 11pm/£2 before 10pm 9pm-2am DJ Phil with classic disco & ambient house

**Club Avanti** Riverside (upstairs) £3/£2 before 11pm Carnaval & guest DJs play Jazz, Latin, African & Reggae

**Club Paradise** The Basement £6/£5 mems 2am-6am

**Cream Nation** £7/£5 mems 9:30pm-2am **Oct 1st Ministry of Sound party** with Justin Robertson, Smokin' Jo, Eric Morillo + PAs by Judy Cheeks, Love Happy **Oct 8th** Boy George, Judge Jules, Carl Cox **Oct 14th & 15th Double Cream - Cream's second anniversary** Friday line-up: David Morales, Paul Oakenfold, Jeremy Healy, MC Kinky, Justin Robertson, Jon Pleased Wimmin, CJ Mackintosh, Dave Seaman, Norman Jay, Paul Bleasdale, James Barton, Andy Carroll **Saturday (10pm-6am)** Sasha, Paul Oakenfold, Mike Pickering, Pete Tong, Andrew Weatherall, Danny Rampling, Justin Robertson, Jon Pleased Wimmin, CJ Mackintosh, Dave Seaman, Paul Bleasdale, James Barton, Andy Carroll + PAs **Oct 22nd** Alistair Whitehead & a 'Bush Records Party' with Dave Clark & Eric Powell **Oct 29th** Andrew Weatherall, Paul Harris + the Dust Brothers live **Oct 28th Cream presents 'The Hacienda'** (10pm-6am) Graeme Park, Tom Wainwright, Jon McReady, Buckley

**The Dock** The Dock £5/£3 before 10pm DJ Christian & DJ Demand + guests

**Feel Comes Home** University of Central Lancs 9pm-2am £5 Residents Duncan Bruce (Golden), Matthew Roberts (Cream), George Thompson + guests **Oct 1st** Christian Woodyatt, LuvDups **Oct 15th** Jon Pleased Wimmin, Pete Bromley, Alistair Whitehead **Oct 29th** Gordon Kaye, Angel, Sarah Chapman

**Freedom** Boardwalk 10pm-3am £5/£4 before 11pm Dave Haslam with 'intelligent dance and underground house for liberated youth'

**Gingerland** Equinox £5 10pm-4am From the makers of Flesh

**Golden Academy** (Stoke-on-Trent) £10/£8 mem 9pm-2am **Oct 1st** Eric Powell, Ashley Beadle **Oct 8th** Paul Harris, Tim Lennox **Oct 15th** Paul Trouble Anderson, Norman Jay **Oct 22nd** Boy George, CJ Mackintosh **Oct 29th** Danny Rampling, Dave Seaman

**Hacienda** Hacienda £12 9pm-4am Graeme Park & Tom Wainwright play at what is possibly Manchester's most famous night. Catch Park & Wainwright before at Dry from 8pm-11pm with free coach

down to the Hac.

**Hallelujah Paradise Factory** £7/£5 mems 10pm-4am Hosted by Divine David, with Tim Lennox (Kiss 102), Dave Kendrick, Dave Booth, Huey. For fags, fagettes and friends. **Oct 1st** BBC comes to Paradise Factory to film Life Swaps, a new yooof programme **Oct 8th** Hallelujah goes gunge as Divine David brings out the Noel Edmonds in him with his own gunge tank **Oct 15th** Hallelujah at the circus with clowns, tightrope walkers, acrobats, midgets and more **Oct 22nd** Mud wrestling **Oct 29th** Hallelujah goes to Hell with a Halloween party to scare the living daylights out of you **Nov 5th** Hallelujah bonfire night with firework display, toffee apples and sparklers for everyone

**Hard Times** Bel-Air £8/£6 mems & NUS 9pm-2am Residents Miles Holloway, Elliot Eastwick + guests **Oct 1st** Robert Owens **Oct 8th** Ricky Morrison (Release The Pressure) **Oct 15th** Francois Kevorkian (NYC) **Oct 22nd** Masters At Work **Oct 29th** Azuli Records Party

**Life Bowlers** £10/£8 NUS before 10pm Residents Kenny Grogan, John Waddicker & Bowa + guests

**Love to be** Music Factory Sheffield £8/£6 mems 9:30pm-3am Tony Walker, Steve Walker, Paul Ingall, Winston Hazel, Greg Robinson + guests **Oct 1st** Slo Moshun DJs, Kenny Carpenter **Oct 8th** Victor Simoneli (NYC), Al McKenzie **Oct 15th** Masters at Work. Probably. **Oct 22nd** Marshall Jefferson (Chicago), Ricky Morrison **Oct 29th** LuvDups, Farley Jackmaster Funk

**Love Shack** Kirklevington Country Club. Info 0642 780345

**Middlesbrough Arena** Middlesbrough Arena £6-£8 9pm-2am mems & guests only (mem £1 per month or £5 per year) Residents Collin Patterson, Simon Gibb, Hooligan X & Tino + guests **Oct 1st** Paul Oakenfold, Brandon Block **Oct 8th** Jon Pleased Wimmin **Oct 22nd** Justin Robertson, Paul Daley + 'very special guest' **Oct 29th** Terry Farley, Pete Heller

**Orbit** Afterdark 8pm-2am £8 Techno, techno, techno.

**Passion** Maxines £9/£7 before 10pm see flyers for details. There is also a Passion on Mondays at Maxines, free before 10pm

**Scuba Room** Room 10pm-6am £7/£6 Pork, PVP & Sheik play techno with attitude

**Shindig** Riverside (downstairs) £5/£4 before 10:30 9pm-2am mems & guests only (mem £1 per month or £5 per year) Scott Bradford, Scooby + guests

**The Tube** Tube £7 DJ Welly, Triple X, Guy

**Voodoo Le Bateau** £5/£4 mems/NUS/UB40 10pm-2am **Oct 1st** David Holmes **Oct 8th** Andrew Weatherall **Oct 15th** Billy Nasty **Oct 22nd** Bounce with DiY **Oct 29th** Dean Thatcher

**Sept 30th After Eight Exclusive** Winter Gardens £14 Ralph Falcon, Oscar G, Murk, Alistair Whitehead, Nic eDetrouitei Campbell, Keith Boynton, Marc Auerbach, Trevor Horsewood + live PA by Liberty City. Info 0472 347845

**Oct 8th Megadog Tour** Manchester Academy DJs Darren Emerson & Michael Dog with Psychick Warriors, DJ Evolution & the Microdogs of Heaven

**Oct 15th Megadog Tour** Leeds University DJs Darren Emerson & Michael Dog + The Dust Brothers, Melted Heads & Trapeze from Exponential. First of a new Megadog monthly show at the University

**Oct 22nd The Ark** University of Central Lancs £5 9pm-2am Paul Oakenfold, Carl Cox

## SUNDAY

**Manto - The Breakfast Club** Manto £1 2am-6am Resident Dave Booth with uptempo but chilled Balearic tunes. Hot and cold drinks and a full breakfast menu

**The Morning After** Equinox from 9am. Mellow out upstairs in La Cage

## ADDRESSES

**Academy** Oxford Road, Manchester 061-275 4815

**Academy** Glass Street, Hanley, Stoke-on-Trent 0782 213838

**After Dark Club** South Queen Street, Morley 0532-523542/523649

**Al's Music Cafe** Oxford Street, Manchester

**Angels** Curzon Street, Burnley 0282-35222

**Arches** Sheffield 0742-722900



**Arena** 208 Newport Road, Middlesbrough 0642-251854  
**Bar Kay** 4a South King Street, Manchester 061-737 9710  
**Barrister's** Tithebarn Street, Preston 0772-2577735

#### **Basement Leeds**

**Le Bateau** 52 Duke Street, Liverpool 051-709 6508  
**Bel-Air** Queen Street, Huddersfield 0484-426055

**Boardwalk** Little Peter Street, Manchester 061-228 3555

**Bowlers** Longbridge Road, Trafford Park, Manchester M13 (Enquiries to 051-666 1667)

**Brahms & Liszt** 43a Brown Street, Manchester 061-834 0561

**Canal Cafe Bar** Whitworth Street West, Manchester 061-237 1819

**Ceasars** Hull

**Corn Exchange** Leeds 0532-340363

**Doncaster Warehouse** Marshgate, Doncaster 0302-322199

**Dry 201** 28-30 Oldham Street, Manchester 061-236 5920

**Empire** Corporation Road, Middlesbrough 0642-253553

**Equinox** Bloom Street, Manchester 061-236 4445

**Granby's Cellar** Princess Street, Manchester 061-236 3786

**Hacienda** 11-13 Whitworth Street, Manchester 061-236 5051

**Hard Dock** Stanley Dock, Regent Road, Liverpool 051-298 2300

**Home** Ducie House, Ducie Street, Manchester 061-228 1112

**Leadmill** 6-7 Leadmill Road, Sheffield 0742-754500

**Leeds University** Leeds 0532-439071

**Liberty's** Barnsley 0226-249600

**Man Alive** Grosvenor Street East, All Saints, Manchester M13 061-273 4110

**Manto** 46 Canal Street, Manchester 061-236 2667

**Maximes** 69 Standishgate, Wigan 0942-39717

**The Mill** Acqueduct Street, Preston 0772-885799

**Music Factory** 174 Briggate, Leeds 0532-470480

**Music Factory** Sheffield 0742-799022

**Nation** Wolstenholme Square, Liverpool 051-709 1693

**Northumbria University** Kings Walk, Newcastle 091-232 8402

**Paradise Factory** 112-116 Princess Street, Manchester 061-273 5422

**Planet Earth** Newcastle-Upon-Tyne 0374-666160

**Pleasure Rooms** 9 Merrion Street, Leeds 0532-450923

**Rio's** 39 Fleet Street, Liverpool

**Riverside** 57-59 Melbourne Street, Newcastle 091-261 4386

**Room** 82-88 George Street 0482-

23154

**Royal Court** 0Liverpool 051-709 4321

**Rude** Kings Street, Oldham

**Sankey's Soap** Beehive Mill, Jersey Street, Manchester 061-237 5606

**Sheffield University** Western Bank, Sheffield 0742-724076  
**Silks** Picton Road, Wavertree 051-734 4581

**Stage Door** Brunswick Street, Hanley, Stoke-On-Trent 0782-214991

**TeN Cafe Bar** Tariff Street, Manchester 061-228 2938

**Tube** Wigan Pier, Wigan 0942-30769

**University of Central Lancashire** Fylde Road, Preston 0772-258382

**Venue** 37 Central Drive, Black-

pool 0253-22525

**Venue** 106 Mirfield, W Yorks

**Warehouse** 19-21 Somers Street, Leeds 0532-468287

**Wildlife** Bradford

**Winter Gardens** Kingsway, Cleethorpes 0472-692925

### **IRELAND**

#### **THURSDAY**

**Sweat** Sir Henry's £5 9pm-2:30am Greg Dowling & Shane Johnson + occasional guests

#### **FRIDAY**

**Wisdom** The Network £7 8pm-late **Oct 7th** (launch party) Dave Angel **Oct 14th** Craig Walsh **Oct 21st** Luke Slater **Oct 28th** Frankie

Valentine 'pure techno'

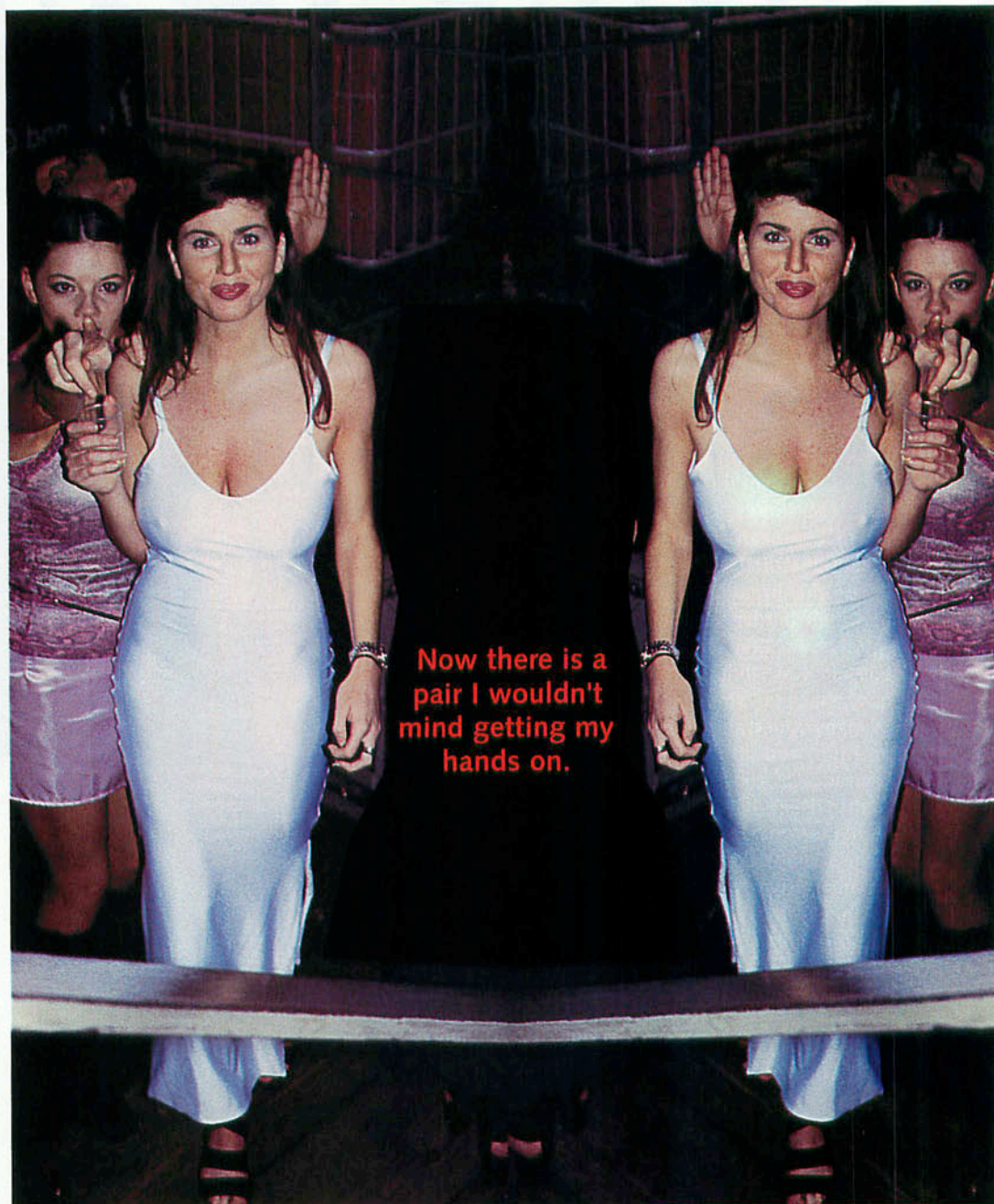
#### **SATURDAY**

**Best** The Network £8 8pm-late **Oct 1st** (launch party) Mike-E-bloc, Danny HiBird, Rob Tissera **Oct 8th** Chris & James **Oct 15th** Vertigo **Oct 22nd** Higher State Records, Trannies With Attitude **Oct 29th** Matthew B Uplifting house in Belfast's newest club

**Sweat** Sir Henry's Same as Thursday.

#### **ADDRESSES**

**The Network Club** 11a Lower North Street, Belfast  
**Sir Henry's** South Main Street, Cork City (+353) 021-274391





# EUROBEAT 2000

Visiting Turnmills on a Thursday night for the regular excursion into the techno underground that is Eurobeat 2000, it became apparently obvious just how much a far cry from the industrial origins of the Electric Ballroom this weekly allnighter has really come. Back then, the DJs were spinning the works of Meat Beat Manifesto, Kraftwerk and Nine Inch Nails, but still the emphasis was on hard dance. Walking down those steps, the thump of solid techno was unavoidable, whipping up an adrenaline that made it clear as to why so many people freak to the modern machine beats provided by the club residents, T23, Alex Hazzard and Axis in addition to the roster of international jocks that every few weeks seem to grace the place.

This week it was the turn of Colin Faver, a regular supporter of the club through his Kiss FM shows, laying down the best in European trance, whilst a contingent of radio DJs from the other side of the broadcasting fence unleashed their harder sounds as played on pirates, Energy, Chillin' and Planet FM. It was indeed an example of how the club strives to encompass the many varied shades of the techno spectrum, and is not only reflected in their range of guests (from Carl Craig to Lenny Dee), but also on their new compilation Eurobeat Club Classics Volume One with Kickin' records featuring Robert Armani, Thomas Heckmann, DJ Hell and Dave Clarke. "We like to think there is no adherence to snobbery between different types of techno at our club and it is a formula which I think is popular with our crowd," says club promoter and resident DJ Franky D. Indeed, the people that do participate don't seem to have a problem, always remaining loyal to the DJ and showing their appreciation when the tracks are cutting it, reacting with an expression of chaotic dancing mixed with reassuring chants and cheers.

But it's not all about music and dancing. Upstairs provides the perfect setting to chill out, playing ambient tones for a backdrop to talk, drink coffee and relax. On the next level down there is an array of record stalls, somewhere to purchase psychedelic software and even a stall to discuss and pledge support against the Criminal Justice bill, this place really has got it all. All in all, it provides an alternative approach to techno, unorthodox to some, but exhilarating for most.

Eurobeat 2000 will be touring clubs nation-wide throughout October and November to celebrate the launch of the compilation album. It will take in the Doncaster Warehouse, Giro in Edinburgh, Sanctuary, Milton Keynes, Hardware London, and Die-hard, Leicester. Be there!





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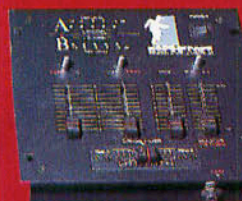
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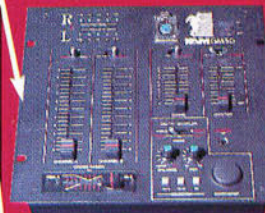
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DLP1.....	369.00
DLP 3.....	439.00
PRO 150.....	389.00
KAM BJ1900.....	369.00
KAM DJ1900.....	469.00
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### GM30TX FROM LAMBA



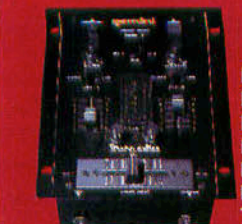
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DLP 3.....	519.00
PRO 150.....	469.00
KAM BJ1900.....	449.00
KAM DJ1900.....	549.00
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PRO 150.....	469.00
KAM BJ1900.....	449.00
KAM DJ1900.....	549.00
TECHNICS.....	P.O.A.

### GEMINI PMX7 WITH



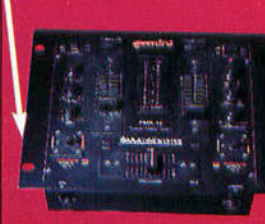
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DLP1.....	389.00
DLP 3.....	449.00
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KAM BJ1900.....	389.00
KAM DJ1900.....	489.00
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### GEMINI PMX12 WITH



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KAM BJ1900.....	405.00
KAM DJ1900.....	505.00
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DLP1.....	419.00
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KAM BJ1900.....	419.00
KAM DJ1900.....	519.00
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**S A T U R D A Y S .**

**OCTOBER 1ST  
1994**

**checked room**

**ALISTAIR WHITEHEAD  
DANIELE DAVOLI  
GRAHAM GOLD  
STEVE HARVEY**

**pop art room**

**MARK & ADRIAN LUV DUP  
ALEX GOLD  
STEVE GODDARD  
NICK BROWN  
live on stage **CLOCK****

**purple room**

**TOM COSTELLOE  
JUNIOR PEREZ  
NICK DARE  
GARY LUCK**

**OCTOBER 15TH  
1994**

**checked room**

**DANIELE DAVOLI  
JUDGE JULES  
BIKO  
STEVE HARVEY**

**pop art room**

**RAD RICE  
MARK WILKINSON  
TERRY MARKS  
NEIL O'REILLY**

**purple room**

**DANNY HODGE &  
CARL YOUNGE** *the Cotton~Club*  
**VIVIEN MARKEY  
DENELL**

**OCTOBER 8TH  
1994**

**checked room**

**DANNY RAMPLING  
BRANDON BLOCK  
BREEZE  
SPENCER BROUGHTON**

**pop art room**

**ROCKY & DIESEL  
JOHN KELLY  
ORDE MEIKLE  
MARC FRENCH**

**purple room**

**DAVE VERDI & DUNCAN PARKS  
TASHA KILLER PUSSIES  
KEITH MATHEWS  
MAURICE**

**OCTOBER 22ND  
1994**

**checked room**

**NICKY HOLLOWAY  
LEE FISHER  
STEVE LLOYD  
ARRON**

**pop art room**

**BLAKE BAXTER  
CLEVELAND CITY  
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