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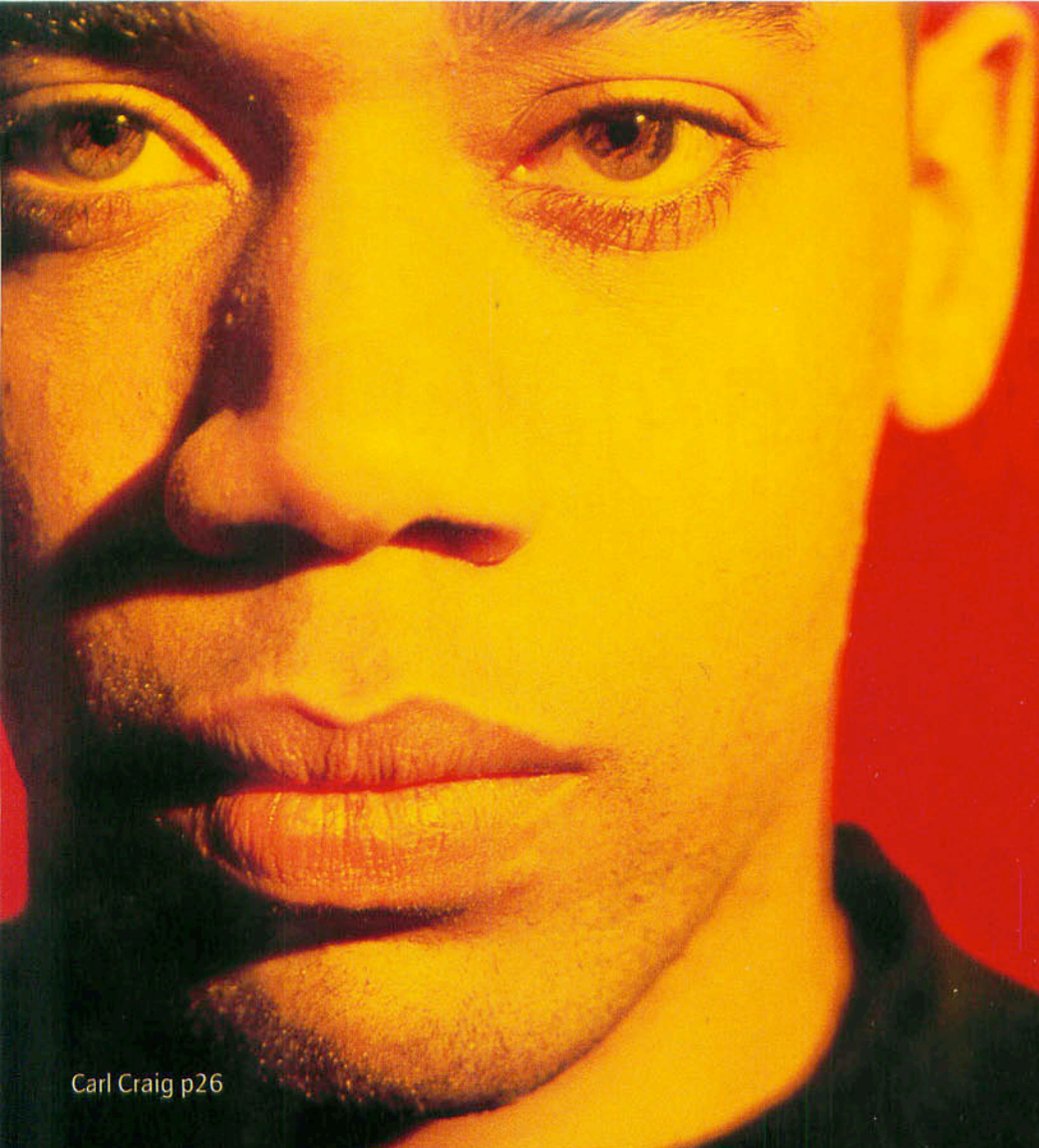
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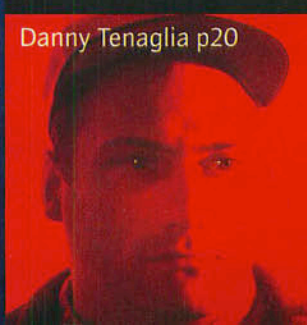
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generator

Dear Generator,
Que Pasa? Something seems to have happened at Generator HQ. One minute, there I was thinking your magazine was well and truly firmed up with the underground and then I see Morales on the cover. "There goes the neighbourhood," I thought. "Another deserter to the mass-market, hype machine." But, sometimes the occasional nice surprise is still to be had in these post-recessionary times. Steven Ash's informative and incisive article made me think twice about someone I'd written off years ago. Nice one!
Graeme Coulter
London

Dear Generator,
Thanks for the best interview I've seen in a long time. I'm referring to last month's David Morales extravaganza. I'm not in the habit of writing letters in to magazines but Steven Ash's excellent piece on the career of Def Mix's top man had my attention from beginning to end. Who'd have thought Morales would turn out to be one of the good guys after all?
Rob Brewis
Aberdeen

Dear Generator,
I shouldn't have done it, I mean I only had a few stops to go, but stuck with the usual tube train crowd for company, I took out my new issue of Generator and started on the Morales interview. Before I knew it, I'd missed my stop and ended up in Richmond. Was this a deliberate ploy? Great article, but can you have a word with Steven Ash and tell him that he owes me the excess fare?
Sue Marwick
London

Dear Generator,
My friends and I are wondering about a frequent visitor to your letters page. It seems that the military have moved up north and installed someone with breathtaking wit and insight in their dance music publication department. I'm referring, of course, to the mysterious Colonel Kevin J. Brewett, whose astonishingly pertinent comments have injected some much needed right-thinking into the otherwise dreary terrain of the letters page. Who is he? What is he? Either way I think we should be told. Perhaps the army might be willing to relinquish his services for a while so that the music industry could set him up as a full-time spotter of glaring inconsistencies (and, naturally, typographical errors) within the business. Magazines like yourselves could pay a subscription (or annual emolument) enabling him to carry out this much-needed, and very necessary work.
Bill Blenkinsop (Rtd.)
Manchester

Dear Generator,
Gavin Hills' piece on the joys of the morning after the night before ('Messy' Volume 2, Issue 2) made for some horribly familiar recollections. Laugh? I nearly cried. Don't let him near the typewriter ever again. All those gritty-eyed, spotty-faced mornings were, thankfully, a thing of the past until I read his article. The ill-advised, poorly-considered invitations to "come back to mine", the broken-down lechery - I recognised it all only too well. Must we fling this filth at our pop kids, I ask myself. Yes, I guess we must, if only to warn them of the tragic consequences of turning a good night into a bad morning

and wasting hours-worth of conversational aimlessness in an attempt to discover exactly where it was you left those last three papers, or, indeed, your head. Hopelessness, despair and a bloody good read. Well done.

Dave Dunn
Brighton

Dear Generator,
Has anyone noticed how many times you go to a club these days and find a bunch of miserable drugged-up gits roaring "let's have some" in the general direction of the dj booth everytime the bpm's drop below a hundred and fifty. No smiles, no grins, no fun. Just a load of nutted no-hopers more interested in chemical overload than in good music. What's the point? Some of them seem to forget that the rest of us want to enjoy ourselves without the hassle of worrying about whether or not the guy in front is about to collapse or whether our eardrums are going to finally give way under the assault of those incessant whistle-blowers at the back of the club. And where do all those lunatics come from who seem to have a need to walk through the middle of the dancefloor when the rest of us are trying to dance?

J. Thompson
London

Dear Generator,
I very much enjoyed your article on Steve Mason (Volume 2, Issue 2). I recently had the pleasure of seeing him play in London at Club U.K. during a visit to England. It's good to see that at least someone is giving such an excellent dj the credit he deserves.
Burkhardt Reim
Munich

From The Floor



The success of London's Club UK has inspired promoter Chris George to launch a new Wolverhampton venue, UK Midlands. Kicking off on Saturday April 8th, the purpose-built club will play host to Tribal U.K. with a line-up including Danny Tenaglia, Doc Martin, Phil Perry and Terry Farley. Also on offer will be a series of nights under the 'Trust' banner, from Cowboy Records' Charlie Chester, which will present upfront house and garage. The club will feature a 45K sound system, with hospitality and chill out rooms. For times, prices and further details of UK Midlands, turn to the club listing pages.



QUALITY RECORDINGS

their debut release with Slam's 'Eterna', four years ago. This month they continue to provide forward-thinking, high-quality techno with 'San Narcisco' by Maas. One of the label's finest releases since 'Positive Education' it's already gaining rave reviews. Also forthcoming is a new single, 'Don't Forget Who You Are', from Rejuvenation in advance of their long-awaited debut album due out next month. And for all those who have searched high and low for a copy of Slam's masterpiece, the good news is that Soma are planning to reissue 'Positive Education' later this year. Described by Kenny Larkin recently as "one of the most perfect techno records ever made", the re-release will come complete with a Luke Slater remix. Those who can't wait should pick up a copy of the Soma Compilation, still in the shops, which includes Richie Hawtin's minimalist reworking.

Transmat, Planet E., R&S, Soma. Scotland's premier underground label have always found themselves in distinguished company since



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Sheffield's Warp Records release the follow-up to Seefeel's blissed-out debut album 'Quique', this month. Sounding like a cross between mid-period Sheffield industria and a rethreaded Eraserhead soundtrack, 'Succour' is a combination of bleak, dubbed-out trip-scapes and harsh synthetics. "This album was a conscious effort to bring the music into the foreground," says the band's Darren Seymour. "It's music which demands your full attention. We wanted it to be darker, and more intense than the first album." In effect, 'Succour' is the sound of four different people pulling apart. Drummer Justin Fletcher is a dub enthusiast, guitarist Mark Clifford prefers techno, vocalist Sarah Peacock is into indie-styled edginess and Darren himself is linked with the more experimental end of things. "At the time the album was made," explains Mark, "everyone had an idea about what it should sound like. It became quite intense in the studio really. 'Succour' is the sound of us fighting with each other!" Live dates will be announced shortly.



Techno takes another step forward in the quest for mainstream acceptance, this month, thanks to some switched-on executives at Levi's. The latest in the series of 501 ads, which have previously featured the likes of Marvin Gaye and Screamin' Jay Hawkins, will be soundtracked by Biosphere's 'Novelty Waves'. The new 'drugstore' ad (starring Tupelo Jereme), will be on your screens from the last week in March. Originally appearing on Biosphere's album 'Patashnik' last year, 'Novelty Waves' will be re-released to co-incide, in a chart-busting number of formats on April 10th. The critically-acclaimed 'Patashnik' gets a re-release on 25th May, followed by a new Biosphere album in the autumn.



Rumour Records' latest compilation is entitled 'Acid Flashback' and features tracks from the likes of Chris 'Bam Bam' Westbrook, Phuture, Derrick May and Steve

Poindexter with the classic 'Computer Madness'. We have five copies to give away to the first five people who correctly answer this simple question: Name the members of Phuture? (Look out for the clue in this month's DJ Pierre feature!). Answers on a suitably bright postcard to Barney Acid, Generator Magazine, 4-8 Peartree Street, London, EC1V 3SB.



Eye Q Records are about to release an album of

remixed highlights from Sven Vath's 'The Harlequin, The Robot & The Ballet Dancer' album. A bumper bundle of Eye Q-related goodies will be winging its way to the first person who correctly answers the following question; Which well-known Irish DJ has been drafted in to provide the remix of Sven's epic 'Ballet Fusion' track? Answers on a postcard (preferably a pretty one) to : Sven Vath Competition, Generator, 4-8 Peartree St., London EC1V 3SB.



Juan Atkins returns this month, with one of his best tracks since last year's 3MB collaboration, 'Jazz Is The Teacher'. 'Game One', written with Orlando Voorn, is released under the name Infiniti as a

limited edition blue vinyl 12" on Kevin Saunderson's KMS label through Network. Atkins is currently working on an album project for R&S, due for release in the early summer.



Depth Charge

An 'out there' trip through the low bpm hip-hop underworld, Depth Charge's opus 'Nine Deadly Venoms' brings together euphoric Brazilian football commentary, backstreet b- movie bytes and cult kung fu kitsch in one deliciously funky bag. Phat, phreaky, phucked, and five (or should that be phive?) years in the making, the album features the recently re-released 'Shaolin Buddha Finger', which has often been cited as a major influence on The Chemical Brothers, Mo'Wax and the like. Lost in the chaos of a Ladbroke Grove pub however, the surprisingly diminutive J. Saul Kane, couldn't be more reticent about his belated fortunes. "Well I'm pleased it's happened this way really," he explains.

"I've had the luxury to slowly grow at my own pace; I couldn't have planned it better if I'd tried."

A prime mover in the West London hip-hop scene of the eighties, Kane's diverse musical knowledge is almost academic. The merest mention of an obscure album from New York jazz funk 'no wavers' Defunkt, and Kane enthusiastically recalls the best breaks, track by track. It's the kind of memory that your average DJ would die for, and a knowledge that takes a rare passion for sound.

"There's just so much good stuff coming out from all around the world and if you listen to music with an ear for a good break then it's only natural that you build up a mental catalogue - which I reckon is a major part of being a DJ let alone a musician." enthuses the suddenly animated Kane, head nodding to the jazz fusion indulgence blaring out of the pub sound-system, "Just listen to this, now this is a break ripe for the taking."

Add a John Woo sound byte and some funky bass sonics, and I could almost imagine the deep-water ballistics of the next Depth Charge single coming to life before my very eyes. Although at his current non-prolific rate, I doubt the finished version would see the light of the pressing plant before the millenium is up. Sure, the wait will be worth it; just don't hold your breath.

Martin James

'Shaolin Buddha Finger' is out now on Vinyl Solution subsidiary DC Records.



One of Italy's hottest exports, **Francesco Farfa** is getting around. Though he's based in Florence, today he's in Genoa's premier record shop, Good Music, picking up some tunes for a gig at Studio Circus in Cannes, later tonight. The day before yesterday, he was playing in Guadeloupe. Next week he'll be at Full Circle in London. It's an exhausting schedule, but for this lover of dub reggae, psychedelic trance and deep house it's a case of have records, will travel. "Music, for me, is something which is very spiritual," he explains as the shop staff spin the latest releases for his approval. "My style is varied because I try to bring different things together. That's how I express myself. I prefer to have a concept behind what I do." Currently resident at the revered Insomnia club in Pisa, Francesco's career is accelerating towards supernova status. He's already a major star in Italy, playing everywhere from Echoes in Rimini to Gasolyne in Rome. His first visit to England, last year, saw him manning the wheels of steel at both The Ministry of Sound and The Drum Club where he caught the attention of the team at Ascension Records. He recently remixed Caspar Pound's 'House' for the label, and looks set to gain even more converts this month with the release of 'The Ascension Collection', a compilation of the Rising High subsidiary's most compelling moments. Mixed in fine style by Francesco, the album combines the vibrant grooves of Red, Red Groovy's 'Another Kind of Find' with tracks from OBX, Positive Science and, naturally, the Rising High Collective. But, despite the pressure of work his enthusiasm for dj-ing hasn't diminished. "The first time I ever saw someone mixing, I was totally impressed by the possibility of creating something new from records," he says. "That's something which still fascinates me. With two decks and a mixer, you can be endlessly creative." Francesco's next British dates are at Vapourspace and The Ministry of Sound.



SUEN VÄTH

remixed by:

speedy j

alter ego

underworld

stevie B-Zet

mark broom

hardfloor

aural float

david holmes

der dritte raum

acid junkies

Touch themes of harlequin • robot • Ballet-Dancer

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Feature profile





wet dreamer?

Moby is not a happy man. Sitting before me in the sterile atmosphere of his West London hotel room, exhausted by the never ending process of promotional interviews, his frail demeanour and lacklustre eyes present an image of inexorable resignation. Quite different to the Moby I met only eight months ago, on the video shoot for the sublime 'Hymn'. At this time he exuded an aura of positivity. Lacing his considered and articulate conversation with, at times, vitriolic humour, he seemed every inch the artist in control. In 1995, with the imminent release of 'Everything Is

something to do with Moby's ex-girlfriend who litters the conversation so often that her presence is almost tangible. Despite his stance against the violation of freewill, it would appear that Moby may be forcing his melancholia onto his fans. Possibly even exorcising his ghosts before a public who would undoubtedly be expecting an album of upbeat, positive techno. Something he is quick to deny.

"It's not malicious violation, like killing a cow where some empirical damage has been done. To use a sexual analogy, if I force myself on a woman it's a violation of her rights, but if we've

Text Martin James

Wrong', his first album for Mute Records, Moby promotes the image of someone in the throes of questioning many of his most intrinsic beliefs. Defiantly anti-club culture, openly challenging towards other people and apparently involved in a personal war against Richard James, Moby seems weighed down with self-questioning and defensive insecurity. Just one listen to the album confirms this. A cut and paste of perverse style clashes, the opening tracks drip with the kind of 'hands in the air' euphoria we've come to expect from the so-called 'Iggy Pop of techno'. By the album's closer, 'When It's Cold I'd Like To Die', however, the listener has been taken unwittingly on a one-way trip into the depths of Moby's personal despair.

"Well that final track perfectly sums up for me that emotion of almost quiet resignation," he explains, apparently tired of having to justify himself to people like me. "The song provides a nice warm environment in which to take all of your pathos and hurt. And, for my own emotional purposes, the album's structure was quite intentional because I wanted to be left feeling down at the end."

It's a safe bet that this mood has

mutually consented that we'll tie each other up and beat each other that's fine because we've asked each other to do it. When you buy my album I'm only imposing myself by sharing a part of myself. It's not like I've marched up into someone's bedroom and forced them to listen to it - they've actually asked me to join the party by buying the album."

A strangely eclectic party it is too. Ranging from anthemic rave to speed metal, taking in kitsch art-house soundtracks and neo-classical systems music along the way, 'Everything Is Wrong' would present a challenge to the most open-minded of listeners, whilst flicking a prominent one-fingered salute to the style purists of club culture.

"People's lives are structured by purism. White supremacists, football fans, favourite television shows, music, clothing, whatever. Everyone has their own structure. This purist approach is anti-evolution because growth relies on hybridization. Some people try to define dance music by an acceptable number of bpm's - never faster, never slower, only sampled vocals, no live guitars - if anything, I feel there should be the 'pure' pragmatic approach to music of 'if it

works, it works and it doesn't matter where it comes from'. With life in general you're free to do most things and, y'know, most legislation doesn't actually apply. You can walk down the street screaming, talking to people, singing out loud, and you won't get arrested. But we have these little internal policemen saying you can't do this or that."

Internalised cops who, in Moby's eyes, stalk the corridors of many a musicians mind, laying down laws on the acceptable genres in their own personal style structures. Hence technoheads rejecting all things rock or, of course, the apparently almost universal rejection of

"What I do challenge and what I hope to challenge are, I think, very different things."

the UK's least praised export, hardcore.

"It's a ridiculous thing about Britain. Instead of responding to what people actually like, the music press champion what they think everyone should like. So you get Suede forced upon you, and they sell maybe four copies of their album in the United States, and then you get the rave scene with acts like Prodigy, N-Joi and so on and they sell bucket loads all over the world, but the press ignore them. This snobbery is a weird English phenomena which I hope doesn't spread because it's killing English music on the global market."

It's this 'very English snobbery' that continually fails to notice that, in those parts of Britain which lie north of Luton or even over the water from Liverpool, hardcore still reigns supreme. Much to the derision of the London-based music press, who would have us believe that trip-hop and intelligent techno are the epitome of popular dance music. Jungle may well be getting a full, and belated, thumbs-up these days, but ultimately it

seems that the most popular end of dance music is ignored in favour of something much more esoteric. Something about which Moby is most vocal.

"There's a big difference between the spirit of something and the aesthetic. People talk about intelligent techno being progressive, just because it's clothed itself in all of the accoutrements of experimental music. I sometimes think that the most experimental thing that these B12, Black Dog, Aphex Twin types could do would be to write a song with an acoustic guitar and vocals, rather than continually trying to see how esoteric and obscure they can be with

more twenty minute long songs of distorted 909's."

Stand or fall, 'Everything is Wrong' seems to set itself up against this apparent lack of honest, forward-looking vision within the dance and electronic scenes. However it's a case of myopia equally applicable to the whole of the media, often labouring under the arrogant notion that the great unwashed public can only understand the simplest of ideas. Moby agrees:

"People do embrace many quality things without being told to by the marketing process."

Flip the coin however and it could be argued that, with the new album's onslaught of extremely diverse styles, Moby's need to challenge our listening habits is similarly arrogant. It assumes that tastes are generally so limited that 'challenge' is inherent in eclecticism.

"I don't write music to intentionally challenge people. I'm more honest about it in the fact that I put music out in a more unconventional way, rather than aim to screw with the listeners minds - I only make music that I love and I hope that people can deal with that. Some people do use their specialized knowledge to ostracize people but I don't. I also don't want to pander to people. I mean anyone can write a dance record, where's the challenge in that?"

There's that word 'challenge' again. But what exactly does Moby 'challenge'?

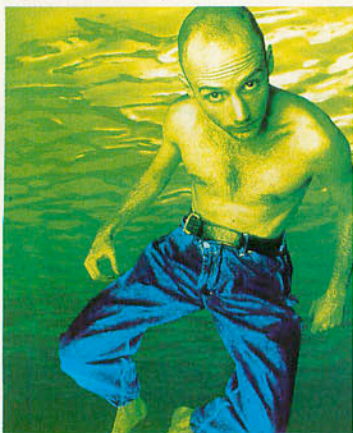
"What I do challenge and what I hope to challenge are, I think, very different

things. In reality I may only challenge people's musical tastes, however I guess I hope to encourage people to realise that it's possible to broaden the scope of their cultural influence. And, just as I'm interested in breaking down barriers culturally, I would also like to see the rigidly defined notions of masculinity and femininity changed. All types of music can be wonderful, all of these different cultures can be great and so too can all different sexual experiences. At the moment, I guess I'm trying to present a spirit of experimentation and sexual open-mindedness."

Experimentation and sexual open-mindedness? How does this relate to Moby's much documented Christian faith?

"I'm sure that God will understand this, but I embrace the idea of aware, sensual hedonism because people have been too wound up for far too long. I feel that things like 'intelligent techno' are indicative of this. People like the Aphex Twin appear to be afraid of their own sexuality and exhibitionism, and have subsequently made a virtue out of anti-sexuality and inhibition. So, because people are afraid to express certain things they make it politically correct to not express them. What you're left with is something non-sexual and bland because the threatening elements of dance music, and indeed life, have been taken out."

With an unashamed sensuality coursing through his music, Moby's religious and spiritual beliefs seem ultimately tied up with ideas about sexuality, so it makes perfect sense that he would take on board the aesthetics of hedonism. 'Everything Is Wrong' balances an adrenalin rush of physical energy with a close, sensual warmth, which in some ways presents a more feminine angle. Moby himself is adamant that music should look towards its sexual roots in an attempt to overcome the barriers imposed by an unfeeling cognoscenti. And in so doing, perhaps our many 'internalised policemen' would turn the other cheek and allow us to reject the self-imposed restrictions that control many areas of our lives. After all, eclecticism isn't just about listening to different kinds of music. ●

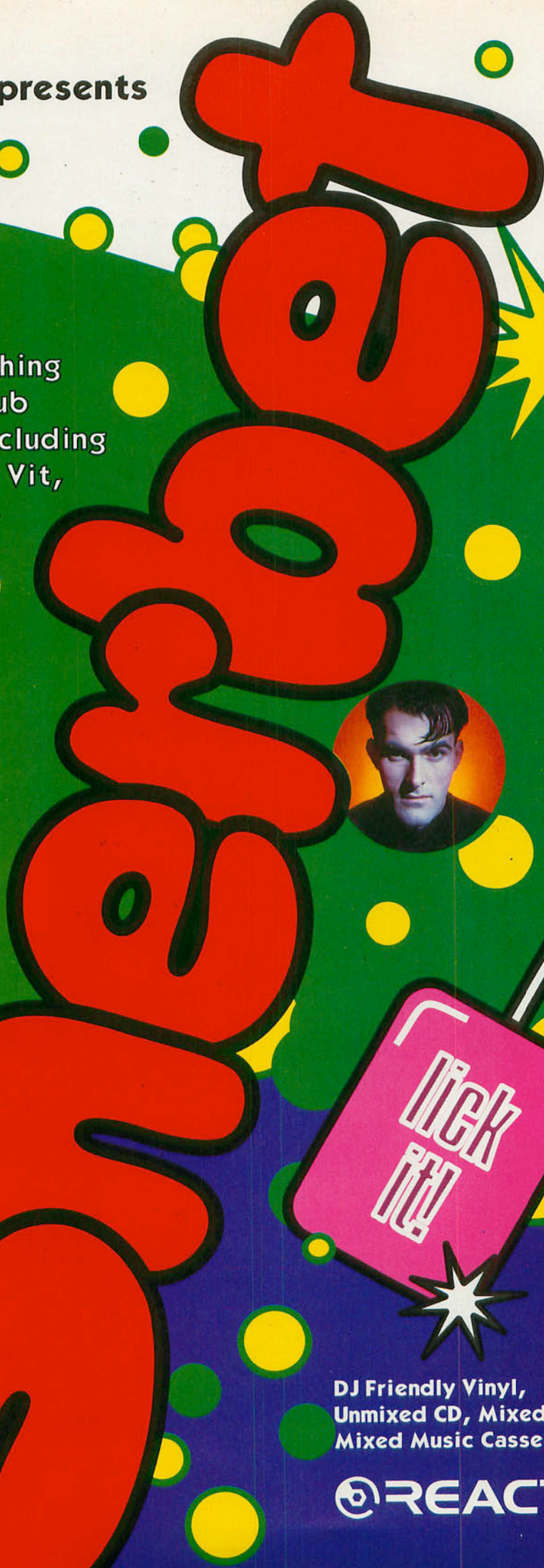


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Middlesbrough: Austins, Fearns
Newcastle: RPM, Volume, Tracks
Newport: Diverse
Northampton: Spinadisc
Nottingham: Arcade, Select a Disc
Norwich: Soundclash
Oxford: Massive
Portsmouth: Domino
Preston: Action
Sheffield: Warp
Slough: The Record Centre
St. Bordeaux: Music Box
Sunderland: Volume
Torquay: Soundz
Taunton: Soundcheck
Truro: Opus
Waltham X: Trumps
Warrington: Hot Wax
West Bromich: Maggie
Weastcliff on Sea: Soulman
Wickford: Adrians
Wisbech: Record Store
Wigan: Alans
Wolverhampton: Ruby Red
Worcester: Maggie
Yeovil: Acorn
York: Depth Charge Track



When he was just a kid, David Moufang's father took him to see 2001: A Space Odyssey. It blew his tiny toddler's mind and he started to dream of

being an astronaut. Playtime became space-time as he built space-ships out of Lego, junk and a youthful imagination.

"I was space crazy as a child," recalls Moufang. "When the others were riding around in their little toy cars I'd be building my own spacecraft. I'd put in a small engine, put rubber on the wheels so it made some noise and stand there

provoked ripples of interest rather than waves. The duo also collaborated with Frankfurt's Dr Atmo to record two sweetly ambient outings as IF or Intergalactic Federation for Namlook's Fax label. But it's his most recent work, a solo LP under the name Move D and a collaboration with San Francisco's Jonah Sharp as Reagenz that suggest Moufang is about to become more than just another dude jamming with samplers, machines and everyone else's ideas.

The Move D album, 'Kunstsoff' and the 'Reagenz' project share Eno's definition of ambience as sampled by Mixmaster Morris on his 'Global Chillage' LP: 'it never changes much but it never stops changing'. Both records

factor as well, to make more music out of less notes. I am for reduction."

Raised by cool parents, Moufang grew up with a family record collection that spanned early Pink Floyd to the first Kraftwerk LPs. His grandmothers were both classical concert pianists and he can remember sitting under their pianos as a toddler, lost in sound. From the age of twelve he realised he wanted to make music and by his teens was playing guitar in school bands. Before starting Source Records he worked as a semi-commercial dj spinning electro and black funk in a local German club. He also played guitar for five years with a Byrds and Prefab Sprout influenced band called Rivers and Trains. He still

Text Sean Besson

Move D.

with a walkie-talkie and my headphones on. It was very techno.

Now 28 years old, David runs a label, Source Records, with partner Jonas Grossman and has so far produced seven LPs and a handful of 12's. Each of his releases has played both subtle and wild-ass games with the sounds of electronic dance music. Most of these games are about slowing things down, pulling rhythms apart and writing tracks which stimulate careful movement and deep thought rather than mad dancing. Working with Source partner Jonas, he records as Deep Space Network. Their 1993 debut 'Big Rooms' had an impressive but ploddingly Orb-ish depth and dark, sonic fudge. It put their Heidelberg studio on the map but

unfold slowly, carefully adding new sounds and building rhythms out of tangled percussives rather than straight-up kick drums. Listening to them both is like a sweet and lazy adventure into sound, a space where time and stress are suspended. But where 'Reagenz' chills with a softly sci-fi psychedelia, 'Kunstsoff' seems more rooted in the jazzy, laid-back, but still hip-tugging tradition of Larry Heard, Carl Craig's 'Microlour' or 'The Wonders of Wishing' and NY's Burrell Brothers.

"Jazz," purrs Moufang, "that's what I listen to really. Miles Davis has always been the greatest influence on me. I can really dig his quality of not being super technical but still have more to say than everyone else. And that's the ambient

plays with them sometimes.

But it doesn't sound like he had much direction or success with his music. The band weren't going anywhere while David's dj work was too mainstream to be truly interesting. And then, in late '89 a friend of his, D Man, invited David to a club called the Milk Club he was running in Mannheim.

"It was a real culture shock," recalls Moufang, "as it is for everyone being in their first techno club. And even though I didn't directly identify with the music, which was very hardcore and nightmarish, I could still appreciate a strong movement. I could grasp that this was a scene that wasn't just about money."

And like everyone getting into a scene,

he started to find the areas where he belonged. He remembers listening to early 808 State, Nexus 21, Detroit and ambient tracks that had a simplicity, raw edge and musicality that he liked. He seems to have stuck to this path as tracks on 'Kunststoff' don't bother following current fashions for linear analogues, harsh distortion or reliable 909s. Instead he does his own thing, like the track '77 Sunset Strip' where jazzy chimes and cool space noises are locked into a late-night, slow'n'low electronic rhythm.

"I always get the feeling," sighs David, "that I'm not fashionable at all. And that's not the point of it anyway, all I can say about my music is this is me and hope other people share the same ideas."

Like an interest in ambience, slow motion and subdued rather than banging rhythm. Even at it's funkier, 'Kunststoff', like Vulva's recent records for Rephlex and David's Source label, is more like electronic jazz funk than dance floor techno. Or his recent 'Solitaire' LP on Fax which locks loops into the echo chamber and chases them with long, slow and meditative electronics. It's the kind of music that's easily labelled as boring.

"When I first heard about the big ambient slag off going on in England, I just thought that's how it is over there. It's all very trendy and there's always another new thing every three months. But I didn't feel that it actually meant anything because this is music to chill out to; to contemplate or meditate to and listen to on your own or with friends. And I was always sure that no matter what the press said you will always need music to play at home, in subversive gatherings, with friends and on your own. And this need will always be there and people don't care about trends if they care about these things.

And, of course, it was difficult, if not embarrassing for the media, djs and a lot of us to admit that we liked a record

because it soundtracked a lonely night at home and a bit of meditation. It's much safer to admit to liking the rush, the madness and the raging communal highs of the dance floor. But if Moufang makes distinctions it's simply between good and bad ambient or felt versus formulaic music.

"Ambient became really easy to make," complains Moufang, "people would play one chord for twenty minutes and then sample some ethnic stuff. It got to be as much a recipe as dance



music and this dependence on formulas is something I hate in any category of music. So I hope I can surprise people with my music. Of course it will always reflect my personality which is rather moody and mellow, but I still think there's a lot of room left to explore, like with more jazz."

Or like on 'Solitaire' where he calls a track 'Indian Mantra' but wields cool machinery rather than sitars or tablas.

"You don't have to use an Indian sample to get there because a mantra is a natural or a psychic thing. There are

different ways to get to a goal. You can experience meditation without being a Buddhist. There's the possibility that doing a tab of acid will make you a lot wiser and things will come into your mind..."

Talking drugs, and Moufang feeds his trip experiences with their resulting ego-loss back into the idea of ignoring fashion and just following his own vibe to make honest, 'unfashionable' and ego-less techno.

"I did DMT once and that really was like some sort of life or death situation. I mean on acid or mushrooms it's still mellow and you can still relate to your environment and appreciate a tree as a wonderful being with life in it. But with DMT it was like everything around me for 360 degrees was totally strange. In colours.

And I felt myself atomised into just one molecule in a world of molecules. And it's that same point again, I'm not a star, I'm not special because I'm doing something. I'm just happy because I'm doing something that I like."

And he suffers for it as well. International demand for experimental and well chilled sounds isn't large. So despite the high profile of Source Records with releases from Planet Jazz, The Forgemasters' Robert Gordon and Elfish Echo, David was radically skint for most of last year.

"I was really starving last summer. It's like I'm poor and I have an account with a bank. But it's overdrawn big time and after Love Parade their machine ate my card. And my parents don't have money and my friends don't have money and all of a sudden I was hungry. That's no joke."

So were you like collecting all the loose change that was hanging around the flat?

"There wasn't any change left. I literally got to the end. There's three or four friends I gave credit to on the sleeve notes of 'Solitaire' and these are the people who shared their meals with me

Move D

and that's the truth."

Just like the mates who gave him meals his native Heidelberg seems to have a small community of the skint and artistically switched-on. David's been hanging with them at an underground club called KM20 where he's set up an analogue studio to jam with anyone who turns up and wants to make music.

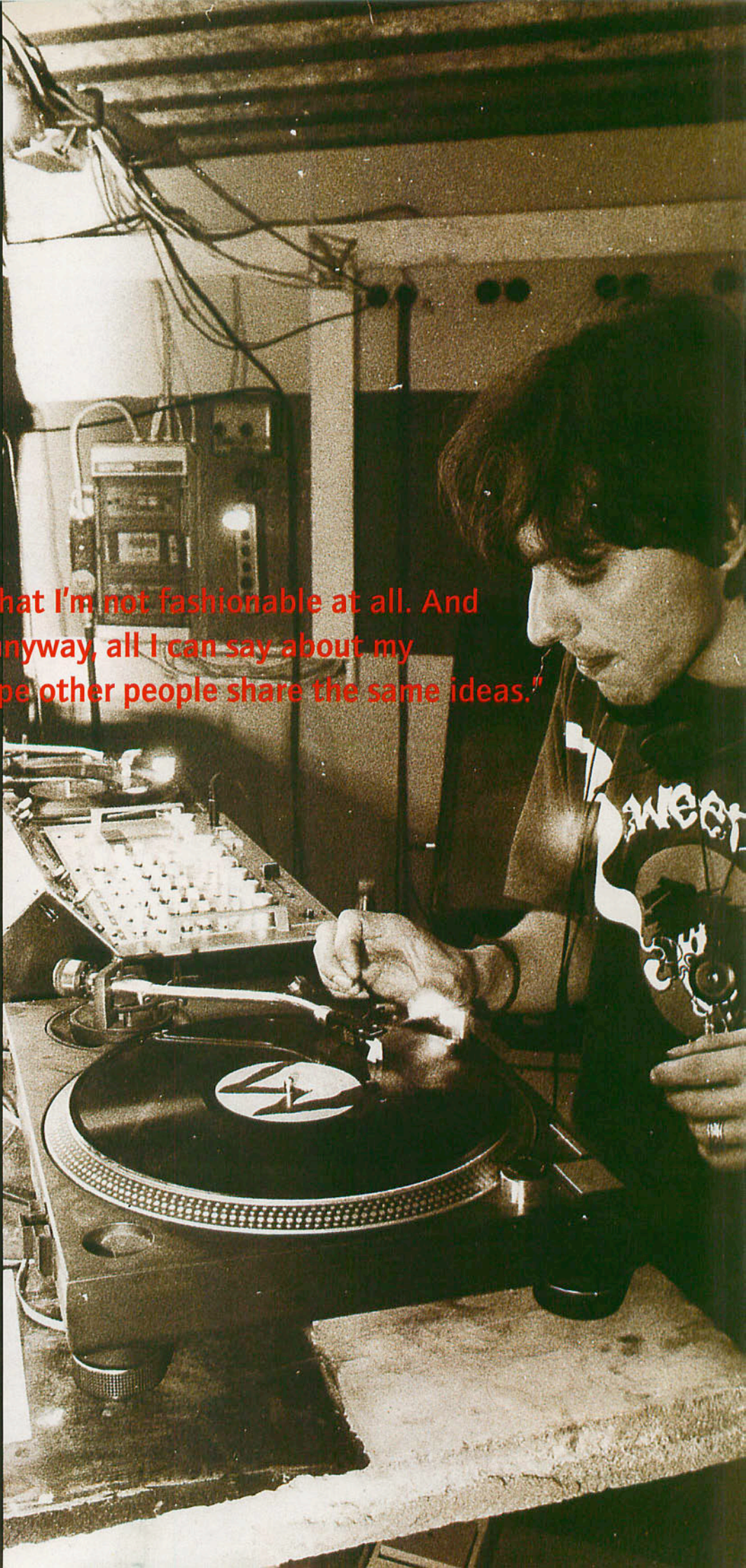
"It's an illegal club in a small house," he says, "downstairs is an art-gallery and upstairs we have our machines. And I sit there and if somebody wants to know something I show them and we work together."

"I always get the feeling, that I'm not fashionable at all. And that's not the point of it anyway, all I can say about my music is this is me and hope other people share the same ideas."

It's a vibe that's influenced his next LP, working once again with Source Records' partner Jonas. Calling themselves KM20, they're releasing an album of raw, live analogue grooves. Who knows what it will sound like. At his best, Moufang has proved he can cut tracks to rival the fiercest. There are moments on 'Reagenz' that easily match the widescreen sci-fi ambitions of Global Communications or RAM's Ant C and Andy Miles. And there are grooves on 'Kunstsoff' that rewire the sounds of late-night jazzy house and techno to make space, calm and cool moods.

"I've said it before," says David, "I don't feel hip. And that's not what life is about. It's not only one situation, it's many things and you have to be open to as many as possible. Then," he pauses and adds confidently, "the happier you are, I think."

Deep Space Network are playing live at *Oscillate* in Birmingham on March 31st, *Sonora* in Glasgow on April 2nd and *The Big Chill* in London on April 16th. *'Solitaire'* is currently available on Fax Records. *'Reagenz'* and *Move D's 'Kunstsoff'* are on Source Records. *'KM20'* is due for release this spring on *Rising High Records* •





RISING HIGH RECORDS


RSN 99 / CD


Rissalecki ep

How you really feel Speakers Throbbing Snatch [Throbbing Pouch]

Luke Vibert does it again with his 3rd NME Single of the Week. "The freshest sound around" (NME March 1995). Rissalecki EP was released on 27th February 1995. "Wagon Christ looks set to produce one of the landmark dance albums of 1995 with 'Throbbing Pouch'. (Music Week Jan '95) Released on 20th March 1995.

RSN 101

REDLIGHT DISTRICT LONDON

A SIDE : PART 1 & PART 2 AA SIDE : PART 3 & PART 4

The first in a series of five tracks dedicated to selected Red Light Districts of the world. Presented on red vinyl to mark the occasion. Released on 20th March 1995.

RSN 102 / CD

BEDOUIIN ASCENT

FURTHER SELF EVIDENT TRUTHS

A 1. Crouched on Broken Glass 2. Winter Trees. AA 1. Manganese in Deep Violet 2. Tripped on Beats 3. It Returns Often

Following the success of his debut album 'Science, Art & Ritual' - 'Further Self Evident Truths' is a 12" of outstanding beauty, shimmering with an Eastern touch, proving that Bedouin Ascent is one of the top electronic artists of 1995. Released on April 17th 1995.

RSN 103 / CD

SoundEnforcer Re-enforcement 6&7

Top producer Van Da Glee is back with another stompin' 12" in the second of the Re-enforcement series. Pumping techno music of the highest quality - miss it at your peril. Released on 24th April 1995.

RSN 105

TANZMUZIK

Love Light

SIDE A : 1. CAINERN 2. LOVE LIGHT SIDE AA : 1. DOLICE 2. SINSEKAI 3. WILIS

The Japanese duo who recently gave us their debut album 'Sinsekai' return with a 12" of outstanding tranquility entitled 'Love Light'. Released on 1st May 1995.

RSN 104


Kibu - No Nation

SIDE A : 1. NO NATION 2. TREMBLER SIDE AA : 1. HEAVY TRAFFICK 2. SOLID AIR

Pulsating rhythms that climb over hard percussion mastered beats, sometimes sinister, sometimes euphoric, yet always pulsing with a stirring power. The return of Kibu - 'No Nation EP'. Released on 8th May 1995. Presented on clear vinyl.

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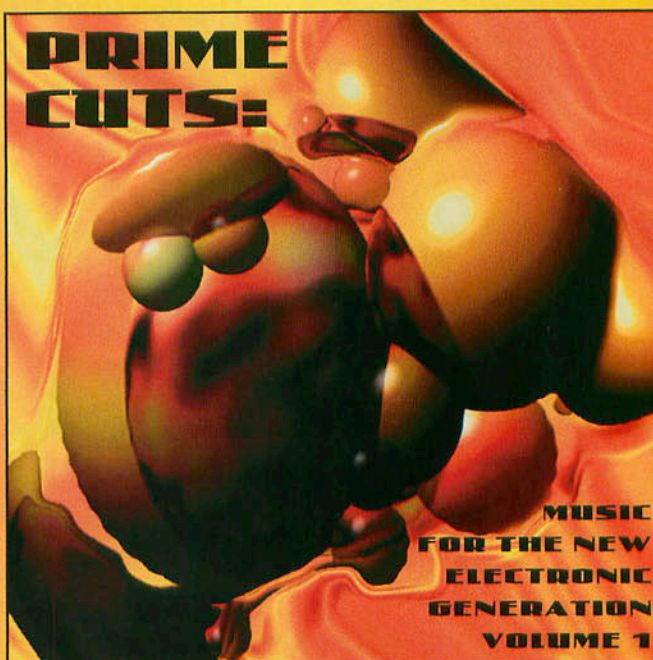
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A Hands On Recreation of favourite Yello tracks

RICCARDO ROCCHI

Text Siobhan Sullivan **Photography** Matilda Bradshaw



Blessed with a prodigious talent and maturity which belies his age, Riccardo Rocchi already displays the ferocious aptitude necessary behind the decks which marks him out as a dj to watch.

Playing his first ever UK gig, at London's Eurobeat 2000 recently, a nervous, but collected Riccardo arrived for the beginning of a night he had dreamt about since he started playing records at the age of 13. Born in Rome in 1976, Riccardo is regarded as something of a folk hero amongst the friends he grew up with. Despite the adulation he receives at home, Riccardo seems remarkably unaffected and reveals how honoured he feels to be playing in London. Tonight he's in good company, playing alongside label-mate Leo Anibaldi and the home-grown talents of Dave Clarke. Altogether that's not bad going, not bad at all. "I feel very proud to be here doing what I do. I can't believe it. But, back home, I am shy of the attention I receive and I hate to be treated any differently", he admits.

But being different is something Riccardo can't help or control. He just is. There's no trace of Italian machismo or swagger to his demeanour, but a refreshing contained earthiness and intuitive intelligence. Perhaps it was his

quietly confident attitude that led to Italian label ACV signing him when he was still only seventeen. "I went to see the music director at ACV in Rome with my demo... they liked me, and I liked them, so things kinda happened from there".

Put like that it all seems so easy, another "overnight success" which only ever happens to the extraordinarily gifted or extremely lucky, or both, but Riccardo's dj-ing career really began at the age of fourteen when he took part in a scratching competition organised by the Black Out club in Rome. A few years later on in 1992 he met producer/dj Freddy K and together they played regular slots at the Makumba Inn, one of the city's biggest clubs before starting their own successful radio show, Virus.

The collaboration between Riccardo and Freddy K worked so well that the Italian maestro went on to produce Riccardo's first ACV release 'Start'. This was followed by a remix of Robert Armani's 'Work The Shit' and then the 'Boxer Dog' EP. "When I first started out, I was into the Chicago house sound, but now I'm more into the cleaner sounds of Detroit, the likes of Richie Hawtin and Jeff Mills. I'm

really into that pure techno drive which I can play around with. I love the techno music which comes from America, but I have no real desire to go there, maybe to visit Detroit, but I think what is happening in Europe is far more exciting. For most Italians that's quite strange, because they dream of going to America, but I love what's going on here, in the UK especially. I also want to go to Germany and play there. The scene out there seems pretty good too. In Italy it's getting better, the techno scene is growing and reaching people."

How important does he think the scene and culture is to the music? "It's really important", he replies thoughtfully. "The way you think, the way you talk to people, even the way you dress - it's all important. The techno movement is a lifestyle, it's a way of living and not merely music. It's mind, music and culture combined. Once you get onto its wavelength, there's no turning back, you cannot go back to what you knew or felt before, because the past doesn't make sense, only as much as it helped create what we have now. And what we have now definitely makes sense." It surely does.

Hasta la vista! •



Danny Tenaglia

Born and raised on a healthy diet consisting of Motown and Philly soul, deep in the heart of Williamsburg, Brooklyn, Danny Tenaglia helped sculpt his own uniquely deep mixing style when he trekked down to Miami in 1985 to serve as a resident at Cheer's. Since returning to New York to pursue studio work, after a five-year stint at the club, Tenaglia's remix/production career has quietly flourished. His bristling signature is often imitated, but never duplicated.

"I was definitely inspired by Paradise

Garage from 1979 to 1985, and then from '85 to '90 I lived in Miami where I kinda developed my own style from what was coming out of the New York and Chicago house music explosion," he says. "Then, moving back to New York in '90, techno was coming through and acid was phasing out and guys like DJ Pierre and Jay Dee were all becoming influences to me. I just incorporated what they were doing and took it in because I liked the music and saw that it was working. I knew that if I still wanted to be a working DJ, I couldn't just play Ten City all night. I

realized that it was the '90s and there was a whole new generation, so I had to get with it."

As is often the case, several of his mixes haven't seen the light of day due to a plethora of record label politics. To Tenaglia, seeing his work pressed up on a slab of vinyl is probably more important than anything else. But if one thing in life is certain with creative types, it's that running up against a brick wall will get you thinking. After much thought, he came to the conclusion that producing his own album was his best way to finding his

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Darren Ressler tells the story.

own creative salvation, so he began testing the waters.

"It happened to me several times where I did some of my best work and then my mix never came out," relates Tenaglia with a lilting sense of disappointment in his distinctively gruff New York voice. "So I said, 'Fuck this! I'm gonna start doing my own stuff!' I mean, why put your heart into a project when it's never going to come out."

At first, the only thing which was holding Tenaglia back was the poor track record many DJ/producers have

had of late. David Morales' LP for Mercury was a flop, and long-time pals The Daou were unceremoniously dropped from Columbia when their excellent debut did well in the dance charts, but stiffed everywhere else. Knowing full well that it would be absurd to seek a deal with a major label, who would no doubt want him to dilute his sound to get radio airplay, Tenaglia's quest for a deal was complete when Tribal guru Rob Di Stefano offered him the opportunity last year to do an album.

"To do a rap or R&B album would

be false for me. That's not even my field, so I would never attempt such a thing," he says, flatly. Besides, when it comes to R&B (and house music, too), Danny Tenaglia is a staunch purist. A lifelong devotee of the Motown sound, he's baffled by the gangsters du jour who are thrust upon the airwaves each week. Many have no songs of any real substance and their lyrical matter is solely about their skills in the bump and grind category.

"Tribal is a dance label, and they wanted a dance album, and that's what I gave them. There was no pressure

Danny Tenaglia

and I had complete creative freedom to do what I wanted," Tenaglia says of his dazzling eight-song full-length debut, 'Hard & Soul'. "With me, I'd rather do a good dance album and sell 50,000 copies than try and do rap and R&B and try to sell 500,000. That would be a gamble for me and to do something in a field that I'm not personally involved with would be a mistake. I'm not gonna fool myself because I'm 100 percent dance."

Admittedly, I didn't know what to expect from 'Hard & Soul', but the title is a pretty apt description. As someone who's maintained interests in both garage and harder house, Tenaglia has found a neat balance of his two loves by juxtaposing his more aggressive, bass-heavy, style with deeper, more melodic sounds which come straight from his days at the Paradise Garage. It wasn't an easy task by any means, but Tenaglia took his time and came up with excellent results.

Luckily for Tenaglia, he also received lots of help from his friends. Louie 'Balo' Guzman, who runs Eightball's studio and is also a talented remixer/producer in his own right, helped out with editing and adding percussion. Satoshi Tomeii came by to do strings on 'Look Ahead', and Tribal drag star Roxy helped to work up a cover of '\$ (That's What I Want)'. Factor in top-notch vocal contributions from Scott White (an R&B vocalist/songwriter whom Tenaglia met by chance at the studio while he was recording) and Carole Sylvan, who graces the single, 'Look Ahead', and you've got what shapes up to be one of this year's best full-length dance albums.

Releasing an underground house album (especially in America) is an extremely risky proposition. But going out on a limb for the music he believes in is part of Danny Tenaglia's psyche. "I always wanted to be innovative", he stresses, "and I think that I learned from the Garage more than anything to have an individual style of my own. As a dj, if I found two minutes out of the whole twelve-inch that caught my



"As a dj, if I found two minutes out of the whole twelve-inch that caught my attention, I'd buy two copies and just work those two minutes... people would go crazy"

attention, I'd buy two copies and just work those two minutes and people would go crazy and rush to the booth. Taking things a step further was what got me attention as a dj. I still stay up all night listening carefully to records."

The next few months will find Danny Tenaglia wrapped up in fulfilling various promotional commitments around the world. He recently spent time in Japan and has gigs in both the UK and Italy planned soon. Given the success of his two singles, "Bottom

Heavy' and 'Look Ahead', calls from all over Europe keep coming in. Tenaglia still yearns for the studio and recently did a mix for East 17, but he has mixed feelings about rebuilding other people's tracks.

"It's not even remixing now - it's reproducing. A label will come to you, ask you to remix a record and then they'll want it yesterday. Then, all you have is an acappella and you have to build a whole new song in three days. It's not easy to remix today because on top of that they'll also want other versions like a slammin' dub, an aggressive mix and a radio mix. Without the proper budget, it's not even worth it."

But where remixing has often frustrated him due to the post-mix aggravation he's had to deal with, he admits to learning a lot about himself through the sessions for 'Hard & Soul'. "Even though I've done over a hundred solid remixes, now is the first time that I've really felt comfortable producing," he says with a heavy degree of modesty. "Working with Carole and Scott was great and I'd like to pursue other situations like that with other artists."

What else is in the pipeline for Tenaglia? Plenty. He's just completed his second continuous mix CD for Tribal, 'Mix This Pussy: Can Your Pussy Do The Dog?' which nicely follows-up his first Tribal mix CD, 'Mix This Pussy'. He's also just put the finishing touches on several tracks for release through his own label, Sexy Records, which is run in association with Maxi. He's still remixing, but on a much more selective basis, and longs to work with artists such as Chaka Khan, Ten City and even Robert Owens.

"I knew as a little boy that I'd be in music. While I didn't know that I'd be an international dj/producer, I always knew that it was going to be music", he says. "I'm determined to keep underground house and garage music alive and present even if it's only on a small scale. I'll do what I have to do and I'll never sell out. I couldn't because I don't know how to do anything else" •



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RISE HIGH RECORDS



Crew 2000

Text - Calvin Bush

Taking drugs has, of course, always meant taking risks. Legal risks, health risks, and, as last year's high-profile deaths at Hangar 13 and the Metro showed, potentially lethal risks. But still people take them. Just like legal drugs - cigarettes, coffee, alcohol - in spite of the increasingly draconian warnings from those in authority, there are always people who are unable to resist the innate human desire to feel better. Yet how many people

on the club circuit pop a pill or snort a powder without knowing the potential effects of what they're taking, let alone the actual content? A recent survey in Gay Times tested thirteen street Ecstasy tablets, and found MDMA (real "ecstasy") in only two of them, and in such small trace amounts as to be negligible. Nevertheless, consumption has shown no signs of abatement. Indeed, compared to the late eighties, when "E" first appeared on the scene, your average clubber is taking twice or three times the amount, as well as combining it with a cocktail of other highs.

As ever, the health and government bodies in charge of policy in this area have tended to be misinformed and hopelessly tardy in picking up on street trends, reflected in such ill-conceived programmes as the laughable anti-heroin campaigns of the last decade. Thankfully, the priority has shifted in recent years, moving from a policy of simply saying "don't take drugs" to one of recognising that people are going to take drugs, and the least we can do is to make sure they're fully aware of the risks, so minimising any potential danger.

Undoubtedly, one of the organisations responsible for this move to pragmatic education are Edinburgh's Crew 2000. Taking their cue from Manchester's Lifeline organisation, and Liverpool's M.D.T.A. (whose "Chill-Out Pete" leaflets you may have seen), Crew 2000 shifted the agenda in Scotland from the authorities' maligned drug-prevention message to one of peer education and awareness. The "Crew" were all volunteer ravers and clubbers, many still taking recreational drugs, which meant crucially that they could draw on their own experiences and knowledge in reaching out to fellow clubbers. So their leaflets, such as the invaluable "Jelly Time" and "Dunts", talked street-talk and used cartoons to show the effects of the drugs. Instead of telling people not to indulge,

they aimed for risk-prevention, explaining what was in the drugs, the effect, the potential damage, and the legal consequences.

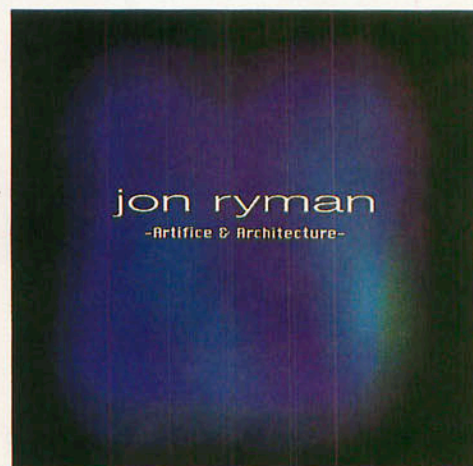
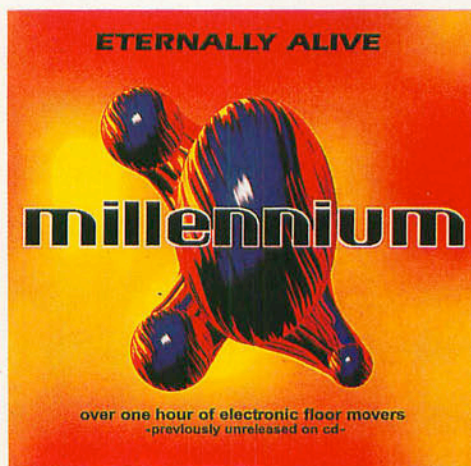
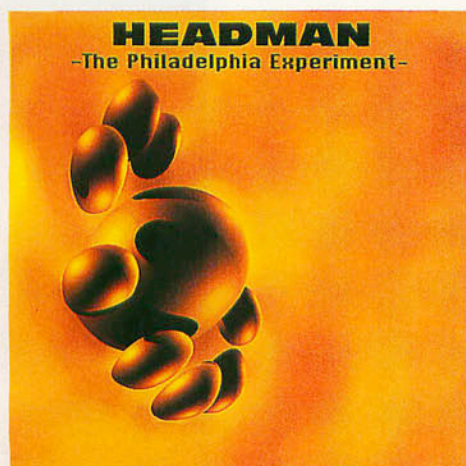
Nowadays, three years since that first leaflet, Crew 2000 are seen as the main providers of drug information on the club-scene in Scotland. Where once they were scraping for funds, their importance is now recognised by the Scottish Office, who provide their funding. Their determination and success has altered the mind-set of many of those involved in drug-prevention. And you're more likely to see them setting up a stall at Rezerrection or The Fubar, dispensing advice in a language that ordinary clubbers can relate to, than working in a faceless office. They've been lauded at international drug conferences, and liaised with the police to keep up to date with the changing nature of drug abuse, without ever being seen as "one of them".

This month, they're opening their first "shop", right in the heart of Edinburgh. Intended as a combination of information centre, and advice-cum-talk shop, this will be the place to go when you want to ask questions about drugs without embarrassment. According to the Crew's co-ordinator, Liz Skelton, there will even be a data-base "so if you want to find out about "E", you just tap in and get it all on screen, and we can then add information from the street as people come in and give us it." There'll be leaflets from around the country, tackling everything from skunk to cocaine, and Crew 2000 volunteers on hand to answer queries confidentially. We may not be as progressive as Holland, where raves even have "E"-testing stations, but Crew 2000's shop is a vital addition to ensuring the tragedies like those at Hangar 13 and The Metro don't happen again.

The Crew 2000 shop is located at 32 Cockburn Street, Edinburgh. Telephone: 0131-220-3404. Their latest leaflet, "Crack", is available now ●

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Breaking through the boundaries of electronic music, the first generation of Detroit's new dance music vision introduced the future with a series of alien, abstract records which went on to seduce the world. Ten years on, and techno is still crossing the lines. Now, the second generation has come on-stream. There is only one rule. Innovate...

Carl Craig

Text Tim Barr **Photography** Steve Double

We're racing down a six-lane highway. The road suddenly swoops steeply towards a sharp left-hand bend. Beads of sticky sweat trickle down my back. I'm concentrating so hard on driving that I barely register the speed. We're so far over any known national limit that it doesn't matter anyway. The scenery flies past. Up ahead, Carl Craig's blue saloon swerves almost imperceptibly, then brakes urgently as it hits the curve. A mistake? Perhaps. But I'm not taking any chances. The accelerator is shoved hard to the floor as I gun the car in a line which will avoid Carl and, hopefully, get me through the corner safely. I'm no longer sure whether I'm in control or just hanging on. The car slides skittishly across the turn, narrowly missing a supporting wall. Somebody up there must like me.

Or not. As the cars draw level, I steal an urgent glance sideways. A broad grin creases Carl's long-lashed, almost pretty features. Without warning, and with great deliberation, he wrenches his car toward mine. Jesus! We must be doing about two hundred miles an hour. The steering lurches sickeningly under the impact as I grip the wheel feverishly in a desperate attempt to avoid being forced off the road. Head spinning, mind a blank, I see the crash barrier almost

filling the screen. Somehow the situation reverses itself and, all of a sudden, I'm steering into Carl's car, sending him skidding across the tarmac. The blue saloon bounces unsteadily into the air and overturns spectacularly. I'm drained. Physically and mentally exhausted. As Carl curses gently, the words 'Extra Time' flash up on my screen.

In an arcade, somewhere in Soho, Carl Craig and I are playing expensive computer games. Outside, the rain is soaking the streets. Inside, the surroundings are appropriately techno. Flashing lights and grinding, computer-generated noise echo around the interior. Machines litter the floor like confetti. It's a futuristic playground where the only limit is the amount of change in your pocket. Scrambling for coins, we expend the last of our resources and head off for something to eat.

Sometime later, in a fairly chic restaurant in Kensington, Carl is ill at ease.

Chaperoned by his new Press Officer, he punctuates the conversation with long, awkward silences. It's an unnatural situation. I ask him questions about his new album, 'Landcruising', but the answers seem carefully rehearsed, almost guarded. He seems a million miles away. I try to reach him, but I can't. It's strange. This isn't the first time we've





Carl Craig

met, it's certainly not the first time we've spoken. But, I guess, he's a long way from home. A stranger in a strange land. At one point he announces "I'm going to stop making music!" and then says nothing more.

Four months ago, when we last met, the story wasn't quite the same. Untouched, as yet, by the media blitz which was about to roll into view just a few weeks afterwards, he was relaxed, natural and more than capable of dealing with his position as techno's heir apparent.

Because for more than half a decade, the underground has perceived Carl Craig as Derrick May's appointed successor. And more than anything else, it's his relationship with May which has been responsible for much of what he has achieved during those years.

Before Derrick May, Kevin Saunderson and Juan Atkins rethreaded the jerky futurism of Kraftwerk into a brand new modernist soundtrack, Carl Craig's

musical influences were supplied by his older brother's Led Zeppelin collection. As a student at Cooley High in Detroit, his first instrument was the guitar before the electronic disco of 'Computer World' and Afrika Bambaata's 'Planet Rock' began tugging at his imagination. Still too young to attend the parties and clubs which were so crucial to the development of the city's new sound, his exposure to real-life dance music was limited to a Michigan-based television show called The Scene, a stripped-down, funkier version of the more mainstream Soul Train. At around the same time, he was also introduced to Yello.

"I read somewhere that Dieter Meier and Boris Blank used to record songs by dubbing two cassettes, back and forth," he explains, smiling fondly at the recollection. "So I tried that. The music was different though, because I had a guitar. I didn't have any real effects boxes or anything like that, so I

couldn't really go that far. I couldn't get any weird noises or effects which would make it more electronic. They were more like Prince-type things."

After hearing early Transmat releases like May's own 'Nude Photo' and Suburban Knight's 'Groove', Craig enrolled in an electronic music class.

"It was more like a musician's look at electronic music. In the way that Wendy Carlos would make electronic music. To do anything experimental you had to go out on your own. I really don't think that the instructor knew where I was going with it. Any kind of experimentation had to come from within yourself. By this time, the kind of things that I was listening to were so different from the music most of the people who went to school listened to, that I ended up going it alone, just teaching myself about how the equipment worked, how to create sounds with it and the way those sounds

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could be applied in music."

It was during this period, that the epochal 'Strings of Life' was released. At the time, Derrick May was not only a major force on the warehouse party scene, in addition he was running Transmat and featuring on an influential radio show. Seduced by the strange, oblique phenomenon of the records and the all-pervasive presence of May on Detroit's music scene, Craig determined to forward some of his own tapes to Derrick. By chance, a mutual friend introduced the two.

"I started playing some of my stuff to him," recalls Carl. "I'm not sure he liked it too much but he was still encouraging. That's how our relationship developed. I've always considered Derrick to be my mentor and I think in any kind of relationship like that, it's got to be on a personal level as well as a business level. It just built into the way it is now, to the point where we don't need to have the business relationship."

What's special about their relationship is the way in which it so obviously encouraged Carl Craig's talent to develop at such an astonishing rate. Almost simultaneously with the release of his debut on Transmat, the heavily-textured 'Crackdown' under the name Psyche, Fragile released the first BFC single 'Galaxy'. Before long, Craig was collaborating with May, not only remixing an updated version of 'Strings of Life' but also co-writing the Rhythim Is Rhythim track 'Drama'. Craig soon set up his own label, RetroActive, as a vehicle for his own material. Between 1990 and 1991, RetroActive released six Craig singles ranging from the vibrant BFC singles, 'Please Stand By' and 'The Climax' (recently reworked as the new Paperclip People single on Open) to the first of only a handful of releases to date which have appeared under his own name. RetroActive was also the home of the very first Paperclip People track, 'Oscillator'.

A series of startlingly original releases followed as Retroactive metamorphosed into Planet E Communications. Opening with the maverick genius of 69's 'Four Jazz Funk Classics' they demonstrated

"I've always considered Derrick to be my mentor... I think in any kind of relationship like that, it's got to be on a personal level as well as a business level."



that, not only could Carl Craig turn in tracks of rare brilliance, but he could also deliver a bewildering variety of seemingly diverse, but subtly related, styles. Those in the know began to refer to him in the kind of terms which had, only a few years previously, been reserved by the rock press for the lone-wolf artistry of Prince and his numerous backup outfits. The similarities don't end there. Though Carl admits that Prince was a huge influence on his guitar-playing (and he's engagingly modest about his skills in that direction despite the sweeping flurries of reverse guitar which decorate both 'Mind of A Machine' and 'Science Fiction' to good effect on the new album) it's also apparent that the kind of tactical career planning which distinguished Prince's ascent from Minneapolis club act to mega-star is something which he has applied to his own career. Carl Craig has patiently waited for the right time to release his debut album.

Five years of stunningly brilliant releases, which range from the compelling, pretty jazz of 'At Les' to the hard-edged angles of 'Jam The Box', from the techno/house crossover of classic Paperclip People tracks like 'Remake' and 'Throw' to a sparkling remix career which has covered everything from the major-label minimalism of his breathtaking Tori Amos remix to a thumping remix of Maurizio's 'Domina' on Basic Channel. Throw in a few iconic numbers like Ron Trent's 'Altered States', Inner City's 'Ahnongay', 'Strings of Life' itself, or 'Sueño Latino' and you've got the perfect credentials for a career in techno stardom. Add in the current media attention and the timing couldn't be better.

Or could it? Carl Craig is the first member of techno's second generation to break from the ranks of the underground by signing to a major label. Unlike his contemporaries, Kenny Larkin, who recently released the superb 'Metaphor' on R&S, or Stacey Pullen, currently recording an album for Transmat, he's chosen a route which is normally perceived as being diametrically opposed to the quick, hit 'n' run guerilla tactics of the underground. All of a sudden, there's major press interest in someone who has previously only enjoyed star status within the rarefied confines of the underground. It's left Carl feeling uncomfortable. When I ask him about it, he expresses his concern with a meaningful look which says more than enough.

"To be honest, it scares me a little," he explains later. "I look in magazines to see if there's a review of a record or something about a Planet E artist and, often, I'm left wondering about when the bad reviews are going to come in. I don't want to be like R.E.M. or somebody like The Aphex Twin. I just want to be able to continue making music without worrying about a backlash or being over-exposed. Think about someone like Prince who never did interviews. While he stuck to that policy, his music was something really special. Then he changed his mind and

suddenly his music seemed to change. I don't know. I guess, some of the mystique went out of it for me. Maybe it was because he was using some other avenue of expression rather than expressing himself just through his songs."

"And sometimes, that's how I feel about the whole press thing. I'd rather put that energy back into the music. Of course, any artist wants their music to reach as many people as possible, but the main thing, for me, is to make sure that the music is as good as it possibly can be. I listened to a lot of albums before I made 'Landcruising' because I wanted it to be effective. Basically, I studied all my favourite albums, just to see what it was that made them so exciting for me. I didn't want to put too many tracks on it because the albums that I really love, like 'Computer World' don't have fourteen or fifteen cuts. I figure that gives the listener a chance to concentrate on the individual tracks instead of being swamped by all this music. The idea I borrowed from Public Enemy was to make the total running-time around an hour long, because I always felt their records worked really well over that length. You've got time enough to get into the flow of the album, but not enough for it to become boring."

"Making the album was an exciting challenge. I've waited a long time, specifically, because I wanted to have the kind of budget that would allow me to spend more time on the album tracks than I would do, say, on a twelve-inch. I wanted it to be something special, something other than just a bunch of tracks. This record was designed to be listened to as an album."

And 'Landcruising' is exactly that. An album. In the same way as 'Purple Rain' or 'Sgt. Pepper' brought together a collection of songs which worked together as one complete entity, 'Landcruising' collates nine tracks of pure, visionary techno which segue and hard-edit their way across an imaginary landscape, combining the lush synthetics of Yello and Kraftwerk with the free-thinking iconoclasm of modern Detroit. It isn't an immediate album. But it's one

which weaves a languorous spell, twisting gradually into your consciousness, like every classic album you ever heard, all rolled into one. It probably doesn't sound anything like you'd expect it to. 'Landcruising' offers another, more quietly assured, side of Carl Craig's multiple musical personae. There is less emphasis on the complex hip-hop derived rhythms of old and a soft, under-stated touch with melody which sets it apart in just the same way as, say, Kenny Larkin's deft touch with warm, emotive shapes did with 'Metaphor'. And in just the same way as both Prince and The Beatles delivered albums which were emblematic of their time, Carl Craig has managed to create a work which is equally representative of his. It marks both a watershed for techno, and a step forward.

At times, shades of Carl Craig's other musical manifestations drift through the dreamy, pulsing grooves which characterise 'Landcruising'. In 'Einebahn' the ghost of BFC whispers softly through the driving sequences, or, elsewhere, the sophisticated, warping production tricks which characterise the most imaginative Paperclip People releases appear in the uncanniest of places. Check out the dreamy closer, 'Home Entertainment' for further evidence.

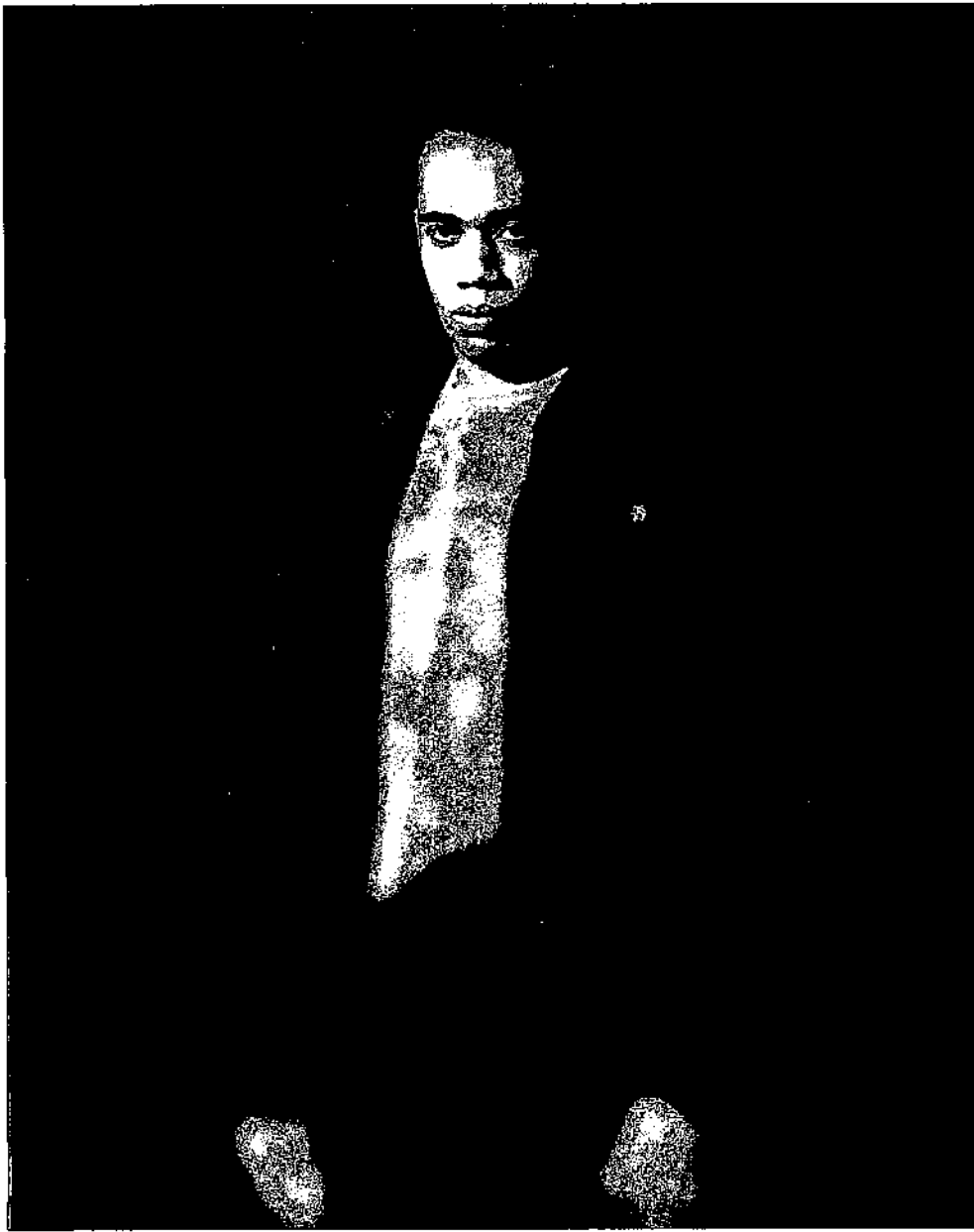
More than anything else over the past year, Carl Craig has been indicted as one of those responsible for bringing house and techno back together again. Breaking down the artificial barriers thrown up during the genre-hungry period which followed the first irresistible salvos from Chicago and Detroit, he's created music which draws on elements of both. In particular, it's been those Paperclip People releases which have caught most attention. Released through The Ministry of Sound's label, Open, both 'Throw' and the craftily-reworked 'Climax' have built on the success of 'Remake' to gain critical acclaim as the vanguard of the latest move to reunite the dance music tribes. An open mind, after all, is just as much a prerequisite of house music as it is of techno and jungle.

"Four or five years ago, you could really

feel the connection between Detroit and Chicago. We really had good times. Derrick had his radio show, that was really booming. Kevin, on occasions, would have his own show. It was really inspirational stuff. We'd all go to Chicago for a couple of days. There'd be a whole lot of different stuff going on but we built inter-relations between the two cities. It wasn't a case of thinking about what was going to be big. It was a case of thinking about what was good. I don't think that policy of dividing things up was ever healthy or productive. Things are different now. It's changing slowly, but it's changing." "It felt so special back then. I thought it would be different to the way it's turned out. I thought that, when Derrick and Kevin were at their peak, it'd be like that for a long time. It was a very idealistic period. It's like when you have a good job, you think you're always going to be doing that job. But the unexpected always happens. That's techno, I guess!"

But, with albums due later this year from Juan Atkins and Derrick May, amongst others, and a renewed interest in Detroit's legacy, it looks like something of a renaissance is about to occur. The critical attention paid to Planet E's most recent release, the exceptional 'Elements Of And Experiments With Sound' which featured outstanding contributions from a new generation of Detroit musicians, surpassed that gained by their previous 'Intergalactic Beats' collection. Also forthcoming on Planet E is The Connection Machine's 'Bitflower E.P.' from the Dutch duo Jereon Brandjes and Natasja Hagemeyer which rethreads the imaginative leaps of 'Virtual Sex' era Detroit through a remarkably adventurous series of cuts. And perhaps that's what Carl Craig means by the unexpected.

Because no one could ever have predicted that the stylistic tropisms of such a small group of individuals, however talented, would have disseminated such compelling influence around the world. Whether it's The Connection Machine in Holland, or the angular abstractions of labels like Sahko



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wasn't a case of thinking about what was going to be big. It was a case of thinking about what was good.”

and Dum in Finland, Tresor in Berlin or Soma in Glasgow, the sound of Detroit, and, in particular, the wildly visionary music of Carl Craig and his closest allies, has penetrated every corner of the avant-garde underground. The picture of a different future which was once shared exclusively by them, has spread around the world and has, perhaps, become something different.

So it's easy to understand the sense of loss which pervades any conversation about Detroit's golden age. Even easier to understand the kind of reticence when it comes to talking about their music, which many of the city's artists share. Somehow, it all seems to contribute to the music. There's definitely something in this water which does compute. Think about any of the recent releases from Detroit. The music has become brighter, bolder, deeper and wider. More abstract, more lucid than at any time since the beginning of the decade. With 'Landcruising', Carl Craig has proved that techno still has territory worth exploring and boundaries which are still worth challenging.

So Carl Craig isn't about to stop making music. In fact, there will be a Paperclip People EP due on Open sometime soon. In the meantime, Carl's remix of Yello's 'La Habanera' is released this month as part of Polydor's 'Hands On Yello' collection. It seems like he's come full circle. It was, after all, Yello's technical hints with which he began his recording career. Now he's remixing them. If anything, this is just the end of the first chapter because his debut album marks the start of a whole new beginning.

Somewhere in Detroit, there's the sound of a car door slamming. A key turns in the ignition and an engine purrs into life. As the car pulls onto East Jefferson Avenue, the driver slips a cassette into the player. A cool, drive-time symphony rumbles from the speakers, full of breathy strings and heart-tugging lead-lines. By the time he arrives at his destination, just under four minutes later, the music has finished. It's his own personal soundtrack for the carefully-timed journey downtown and it's called 'Landcruising'.

DJ Pierre

Text Kevin Lewis **Photography** Ronnie Randall

★ It's four o'clock in the morning and we're in a kebab house in the centre of Glasgow. Nathaniel Jones is trying to find out what on earth he's about to eat and the owner's half-Turkish, half-Glaswegian accent isn't helping. In the end he decides he's so hungry he just doesn't care and takes what he's given.

For someone who's just played a spell-binding three hour set at Glasgow's Voodoo Room and who dj-ed for a gruelling six hours the night before at Hard Times, DJ Pierre looks surprisingly lively. As we start to talk he bravely tackles his pizza, piled high with kebab meat, not quite knowing what to expect. I feel the same way as I look at this small and unassuming dj from the suburbs of Chicago, the co-founder of acid house, the man behind the Wild Pitch sound, the distorted disco groove that the New Yorican skool of DJ Duke and Co. owe so much to. So how did he do it? How did he get here?

"In the beginning I used to have problems because I was from the suburbs and all the big parties were in Chicago. I wasn't from there. I lived

about an hour outside of the city. All the djs there were so competitive, they didn't want me to dj because they were scared. They didn't want me to take their spotlight. However, just after I put out 'Acid Tracks', this guy called Lil' Louis hooked me up with a party in the city. After that, it was still political, other people wouldn't hire me, they'd say, "You dj for Louis, we can't hire you". I'm appreciative to him for giving me that first start in Chicago. He helped me a great deal because his parties were always the biggest. There'd be four or five thousand people in a warehouse and just me playing for six hours, then Louis for six."

A far cry from corporate clubbing in Britain today where any all-night extravaganza has to have a different pin-up star every hour and the thought of having only two names on the bill is plainly... unthinkable? Longer sets give djs the chance to make a night out more than just a night out, to turn clubbing into an unbelievable experience. They provide the opportunity to entertain and educate, to showcase the vast range of styles which exist inside dance music. Djs like Junior

Vasquez are renowned for doing it and last night, DJ Pierre did it too. From Masters at Work's jazz-house classic 'Our Mute Horn' to the vocal delights of Robert Owens' 'Bring Down The Walls'. From the old skool tough-talk of 'Seven Ways To Jack' to fond recollections with Roy Ayers and Gil Scott Heron. Farley and Heller met the new Chicago sound of Relief and The Bucketheads met Mike Inc.. "When I dj, I want people to think that they've never heard anything like it before. I'll play deep until they're yearning for something harder and then I'll take it up and it'll mean so much more. I'll play old vocal tracks by introducing old instrumentals beforehand, because if you get them thinking about that point in time by playing tracks, the vocal means so much more."

Back in the States where cities like Chicago, Detroit and New York each have their own distinctive sound, what do people make of the man who can create a sugar-sweet vocal cut and then drop a track like the Slam mix of 'House of Virginism' when he's playing out? "In New York people don't promote tracks like that, so when I go



"It doesn't matter what type of music it is, I'll just play it at the speed I play at. I play a lot of music that's considered techno, I just play it slower"

into a record store and ask for what's new, they don't even have those records. You have to realise, in the circle I hang with, the people aren't like me. I like to play everything. I get into all kinds of shit. It doesn't matter what type of music it is, I'll just play it at the speed I play at. I play a lot of music that's considered techno, I just play it slower. Just like people who play the Wild Pitch stuff fast".

Pierre's productions have always been that way, part house, part techno. No neat categorisation. As part of Phuture he was responsible for the original acid sound, with the hard-hitting techno-funk of 'Acid Tracks', as well as recording the dark, vocal meanderings of 'We Are Phuture' along with Darrel Lewis. But, as much as he loved doing tracks he loved vocal records too and wrote the lyrics to Pierre's Pfantasy Club's 'Dream Girl' after a fifteen year old Felix da House Cat played him the music down the 'phone. Later on, once Pierre had moved to his current home in New Jersey, his love of vocals returned with Photon Inc.'s 'Give a Little Love' and the more recent collaboration with his wife Lavette, 'Muzik Set You Free' on Tribal. The Phuture tracks continued on Strictly Rhythm with 'Rise From Your Grave', 'Inside Out' and 'Mental Breakdown' maintaining the obsession for deep, spoken vocals over stripped-down steely beats and haunting strings.

Unlike the djs in Chicago, way back in 1987, Pierre's not jealous or protective about his style, even with artists like Nate Williams, Roy Davis Jr. and Felix da Housecat putting out such a wealth of tracks, all with that unmistakable Wild Pitch vibe. "Nate's a good friend of mine, we go way way back. He used to go to all the parties in Chicago with me. Every time I dj-ed, him and this dude named Clint that he used to kick with would come to the club. It's good that he's finally doing some music."

It was Pierre who also introduced Danell Dixon to house. "Yeah, he's a keyboard player I know. He plays mostly R&B. He was out at my house and we were working on an album for

my wife and I told him he should do some house stuff, but he didn't really know anything about it. So one day, after I was finished doing a track, I gave him some sounds to see what he could come up with. We had this disk with a couple of thousand samples on it and he sampled a drum loop and started messing around with it and making it sound kinda crazy. I said, "yeah, that sounds good, now we need a bassline". So I went to the keyboard and started messing around and came up with a bassline. The roles were reversed. I'm used to directing other people and now I'm helping him in a keyboard fashion. It was weird. So I'm playing this bassline and thinking, "yeah this is a groove, put some chords

on that", so he played around with the chords. But it's all his track, it's him and I think it really fits him. There's a lot of me in there too, but he brought a different side to it. I think he's got his own vibe. The track's definitely not just mine. I hate it when people say that and it happens all the time. I see it in the charts, it says 'DJ Pierre - Dance Dance' and it's not my track, it's his track. Plenty of times, I work with people and they like to say it's all mine, they like to credit me for the whole track, that and old stuff too. Like with acid, they say DJ Pierre created acid, but it wasn't me alone. It was me and this guy named Spank Spank and this guy named Herb, the whole group Phuture."

Whether alone or with others DJ Pierre has made the kind of records which make a difference. From the original Photon Inc. track 'Generate Power', which started the Wild Pitch ball rolling, to the main cut on his latest EP for Strictly Rhythm, 'Da Bomb (Blow It

Up)', he's been consistently innovative and devastating on the dancefloor. But, as the bill arrives and I'm trying to get a grip on the number of killer cuts he's sculpted and the range of styles that he can get into, there's one more thing I need to know from this clean-cut suburban knight. Where on earth did the name DJ Pierre come from? He gives a wry smile, "Pierre's my middle name, I didn't like the name Nathaniel, it didn't have no flow to it. It just wasn't funky." I should have guessed!

Photon Inc.'s 'Blast Project' is out now on Strictly Rhythm. A selection of Phuture tracks is featured on the current Rumour compilation 'Acid Flashback'.



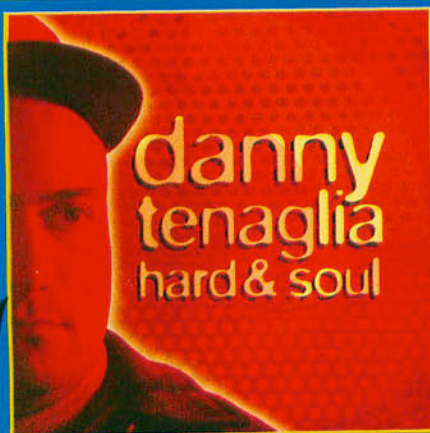


REVIEW

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dimitri

Dimitri inspires the kind of devotion normally associated with over-zealous religious movements - a cultish, fiercely loyal following who show an unswerving allegiance to their chosen faith. In Dimitri's case however, these aren't blind adherents ready to follow their guru down whichever dead-end their musical dogmatism might take them. Their one commandment is good music, a stratagem acted out by the faithful for the past four years at his regular Thursday night in Amsterdam's Roxy. "Hi-Tec Soul Movement is the basis of everything I do," he says. "It's like a family - I can't leave it for too long."

Along with his Wednesday's at The Richter, Dimitri has shaped the sound of Amsterdam at the sweaty, intimate nights held in The Roxy, an old cinema not far from the red light district. For a country better known perhaps for the hardcore mayhem of Rotterdam, his set list is surprising. Dimitri gleefully traverses musical borders with the ease of some coked-out diplomat in search of the ultimate in ambassadorial receptions.

Including techno, disco, house and garage in his well-travelled flight-case, he blends the ingredients to create his own funk-up concoction. Namechecking Detroit hero, Carl Craig and godfather of Chicago house, Chip E. as his biggest musical influences, he describes his approach to dj-ing as "like telling a story, the beginning lies with the people there, to make them dance but I also want to make them think - it's all a message."

A message that, for Dimitri, is closely bound up with '92's release on his own label, Outland. Dimitri and Jaimy's 'Don't Be A Prisoner Of Your Style' is as close to a rigid statement of intent that Dimitri gets. But what is it that congeals these disparate elements into the cogent force that, far from leaving dancefloors standing in confused bewilderment, sends people completely loopy? "It's no coincidence that I play these different



styles, all the music I play can be stripped down to one basic force - the rhythm." With Carl Craig funkup the automated austerity which has rendered some recent techno sterile and N.Y.C.'s finest Johnny Vicious and Armand Van Helden taking house out of the self-indulgent loop of squawking, disco diva samples into the fiercer sounds of dark garage, house is developing a unity not seen since the earliest days when dance floors lacked the bigoted segregation of today. Standing at the crossroads, Dimitri clocked this convergence of styles a long way off and has prepared himself well.

A double pack, 'Solid Sessions' on B.E.S.T. (an offshoot of Outland), is due out next month to remind us just who was there first. Sadly an infrequent visitor to these shores, Dimitri will be tearing himself away from his beloved Roxy long enough to take his rhythmic mission to Club U.K. and Bristol's Lakota soon. Don't worry if you can't make it along as Dimitri is featured on the latest instalment of Brainiak's Journeys By DJ series - a timely reminder that there's more to Amsterdam than tooling around on a rickety pushbike off your face on spacecake.

Hugo Fluendy

A bad night out?

Text Gavin Hills

Good nights out are over-rated. Anyone can have a good night out. Memories of fine times are ten-a-penny nowadays. There's nothing big or clever about enjoying yourself. With the wide availability of euphoric substances and the recent price drop in litre bottles of vodka, it's now quite possible to have a decent night out in a phone box or a bus stop. No, it's bad nights out which are the real art form. There lies the spirit of adventure and the sweet fruits of knowledge. I've travelled far and wide in search of the most terrible of nights, and now I see fit to share with you my experiences. Not as a warning, but as an inspiration. A hope that you, like me, will not waste your life merely in seeking the vacuous pit of 'good times', but take the challenge, sip from the sancgrail, and swallow the bloody juices that make up the entity of human existence. Soon you will realise a bad night out is that most precious of things, a rarity, a joy, an enlightening remembrance. A bad night out is good to find.

Bananas (Magaluf) – After taking acid with some friends we decided to use our two-for-one cocktail tickets at this "best disco in Majorca". After a quick birdie dance and a few agadoos a large man from 'Carlisle Service Crew' decided to punch our fucking Cockney heads in. We were chased out of the club and up the road by a gang of twenty rioting Cumbrians. After making it back to the hotel we managed to barricade ourselves in our hotel room. A paranoid half hour was

spent with the lights off and no one saying a word. The silence was eventually broken by the Spanish riot police breaking down the door and batoning us against the wall.

Returning to the club next evening I was showered by a hail of thrown glasses. I left soon after, never to return.

The Proddy Club (Antrim) – Ten pints of lager and a large orange sash please. I am the innocent party in a dispute over some guy's pig ugly girlfriend. She asked me to buy her a drink, I, like Mr Paisley, say no. She tells her brute of a boyfriend about this. I am stuck in a Biffa Bacon world. If I'd offered to buy her a drink I would have been twatted for chatting her up. I am now about to be twatted for insulting her. Luckily I am saved by the DJ putting 'Hi Ho Silver Lining' on. Every one gets on the table and sings "Hi Ho, we love Ulster." I make my exit.

Energy (somewhere off the M25) – The police are everywhere. Luckily the tents and fairground attractions of these outdoor 'raves' are clearly in sight. Music is to be heard and if we can only make it through the police lines a good night will be on the cards. For some reason, which my memory has happily blurred, I am dressed as a rabbit. My ears prove a rallying banner for those who seek to get into the illicit fields. I take on the role of commander and lead a charge against the police lines. We are many, they are few. We succeeded in breaking the thin blue line. We surge en

masse, heading down a valley, through fields. Our eyes fixed on the tents ahead, my rabbit ears waving proudly in the evening air like a pair of fluffy white bananas. All of a sudden the sound of dogs are heard. I turn behind to see a pack of Alsations chasing us, unleashed by the forces of law and order. What I don't see is that I am leading everybody, at break neck speed, into a barbed wire fence. I leap head first and rocket over the top of the fence, shredding my legs on the spikes. The rave is cancelled. We retreat to a 'hot tip alternative' night out which turns out to be one strobe and a ghetto blaster in a building site in Bow. It's freezing cold and I develop chilblains in my legs as they are unclothed by my warm rabbit fur.

The Youth Club (Leyton) – After attending several raided or cancelled events, we follow the car of a friend of a friend who thinks he knows where something is on. We arrive at Leyton Youth Club all completely smashed on what appear to be very strong Es. The two pound entry fee seems reasonable although the music appears very Hitman and Her. The room is pitch black except for a huge 'Just Say No To Drugs' banner that is fluorescing under a UV light. I soon realise that the oldest person in the room is about fifteen, that is the oldest who isn't a parent of one of the kids there. As we are the only ones dancing, and probably the only ones who paid, the DJ (someone's dad) comes over and asks us what records we'd like



to hear. All E'd up with enthusiasm we pick some real club classics, like 'anything by Simple Minds'. After a nose up in the bogs we fear we might be rumbled as it becomes apparent the community police officer is one of the organisers. He brings around a tray of coke. Sainsbury's coke in plastic beakers. He asks us if we have seen the anti-drugs video next door. We try not to gurn too much as we run for the exit.

A Hippy House (Goa) – I've spent the day reading the Martin Amis novel 'Dark Secrets'. The book is about a bunch of hippies and a situationist mass murder. The climax of the book ends in some ghastly murders and the revelation that the murderer is called 'Johnny'. In the evening I attend a party in some hippy's house in deepest Goa. I am given 'Kerala' grass: the strongest weed known to man. It is so strong I believe that my drink must have been spiked with acid earlier. I enter the dancefloor and spot the tough guy from Middlesbrough who I sold my opium to the night before. I had neglected to tell him it was the kind of opium you

make tea with, not the kind you smoke. I am tripping my nuts off, so is he. He comes up to me and pulls a knife out of his bum-bag and announces, "Hi, I'm Johnny and I'm going to kill you!." Life is imitating fiction. I am very, very scared. We stand motionless while the system blares out 'Ride A White Horse.' I am saved by the presence of a lady who tells me that Sarah has completely freaked and needs walking back to her hotel. I break from the trance, free myself from Johnny's madness, go to the toilet, then walk this girl home. The trip home is odd. Sarah keeps looking at me and asking "What are you playing at?" Every so often she breaks down in tears and says she's going mad. I walk her to her door then decide to go home. As I walk along silently I stare down at my feet. It is then I see the shrivelled mass of my penis sticking out my jeans. I was wearing boxer shorts, the jeans had a button fly. I had forgotten to put my dick back after my slash.

Segunda Mountes Refugee Camp Chapel (El Salvador) – The priest puts a couple of huge speakers on his altar.

They start to play 'Ride On Time' through them. Dancers are advised to remove their guns to prevent accidents. The place swings. I meet the most attractive woman in the world. She smiles at me. We spend the evening sighing. We don't speak the same language. I sleep, drunk, cold, alone. Mosquitoes feast on my pale corpse. I wake in a dust storm with snot as black as coal.

Silvers Luanda (Angola) – I am the youngest in the club. Phil Collins fills the air. I drink a cheap local spirit which takes me to an almost psychedelic high. South African mercenaries and fat UN officials dance with local prostitutes. After being propositioned for a threesome in the UNICEF barracks I walk home. It is beyond curfew and I am shot at by police. I return to my hostel to find my friend delirious with malaria. Blood is pouring from his mouth as he has collapsed and banged his head on the toilet. I fall asleep, waking three days later in a pile of vomit and my own crap. Top, eh?

Feature profile

"It's always been there. You just have to find it."

Robert Leiner, The Source.

The story of Havana might sound familiar. The events all occurred over the last few years, but it's a story which resounds through the history of popular music over the last forty years. The characters change, the song remains the same. It's a story of youthful exuberance tempered with naivete. Of chance encounters, lucky breaks and over-burdening success. Comfortable record sales, countered by uncomfortable self-questioning and confusion. A story of rediscovery and reinvention, of one band's quest for a truthful aesthetic, the freedom of self-expression in the face of a commercialism which corrupts. It's about the journey rather than the

ability to be opinionated. Think how many interviews you've read that could have been written by press officers desparately chasing the headline "Deadly but dull". Like why is everybody being so nice?

But Tony Scott is Glaswegian to the very end of his tumbling wet-curls, and that means getting on with the local tradition of saying what you bloody well mean. So we're sat in the living room cum studio of his partner Richie Millar's flat, there's a shar-pei dog casually snoring in one corner, a pirhana filching languidly around his tropical tank in the other, the turtles are next door, and all is quiet. Except Tony. There's just too much shit gone down and being in Glasgow, you don't get opportunities to offer mitigating circumstances. "Unfortunately, Billy (Kiltie, head honcho supreme of their

the very beginning, we got classed as a band 'cos we were recording with Gypsy."

A bit of history. You've almost certainly heard of Havana - maybe you've heard they were Scotland's pioneers of what's now dismissively termed "progressive house", that peculiarly British moment when house music got bouncy, cheery, tribal, and deep without going overboard. Maybe you know them as flagbearers for Scotland's biggest dance label, Limbo. Maybe you just thought they were yet another faceless production duo too steeped in conformity, and too absent from the live circuit to be worth checking. Or maybe, just maybe, you've been following them from the start of their careers.

If you have you'll already know that their debut 'Schtoom', released back in

HAVANA

Text Calvin Bush **Photography** Brian Sweeney

destination, the search for redemption rather than the fulfillment of ambition. The first chapters are barely completed, but thus far, it looks like we could be in for a happy ending. This is the story of Havana, and a million other casualties of the fickle vicissitudes of the music industry, and it starts in a cramped living room deep in Glasgow's suburban southside.

"You know, we only ever made records to get gigs as DJs." Tony Scott is the talkative one in Havana. When he's riding the conversation, all you can do is hold on tight, and go with it. When God made techno/house musicians, for the most part, he left out one crucial characteristic, as gods do when they create the world while trying to watch the footie: he forgot to include the

Limbo label) doesn't play or buy the music we buy so he doesn't respect the people we respect. It's a totally different league. It's a bit like Future Sound of London, when they were on that really crap label, Jumpin and Pumpin, and they were very different from all the other stuff on it." Justification, self-defence, the zealous need to just explain. You get the feeling some of this stuff has been bottled up for quite some time.

It's always been there. Just that this is the first time Havana have found the courage to talk about it. Ask them about the origins of Havana and Richie will tell you, with a sigh, that "people kind of imagined us as these guys standing there with guitars and drums and white gloves and a DJ. Right from

1991, was, after Slam's debut 'Eterna' the year before, the catalyst that put Scottish house on the global map. "At the time Sasha and Fabi Paras were very trendy" explains Tony, "so obviously you were looking at them. And maybe some of the American guys like Morales, and of course Leftfield, so it was like a fusion." 'Schtoom' was, quite simply, enormous. For the first time, Scotland was where everyone was looking, bandying around phrases like "the young sound of Scotland" and "the heirs of Postcard". This was the time of tribal house - classics like Mombassa's 'Cry Freedom' and of course, Gat Decor's 'Passion' were the soundtrack - and Havana had inadvertently found themselves in its vanguard. The follow up, 'Shift', was



almost as big.

Tony: "The funny thing is that Soma actually wanted to put 'Schtoom' out, but they didn't decide quick enough. They used to take ages to give you an answer, and Billy decided first."

"We just couldnae wait" adds Richie "and basically we just thought we were so lucky to get a record out."

The early sound of Havana, however, was the sound of compromise and uncertainty, and it's one that Tony and Richie seek endlessly to justify. As they laugh ironically, "everyone had us pegged as the anthem kings of the club".

From the beginning, the two had worked with engineer Graham Drinnan, better known as Gypsy. It was a classic set-up - the two djs whose

intuition for the sound of the underground was held back by their lack of musical skills. The result was a reliance on Graham, whose preference for the more listener-friendly sound of classy pop-style dance meant a clash was inevitable. Now that Drinnan's relocated to London, they feel easier talking about those early days, doing so with an openness that verges on contempt. Reflecting on their third single, the Tears for Fears-sampling 'Ethnic Prayer', they refer to it dismissively as 'Ethnic Cheddar'.

Tony: "To be honest, after the first record was so big, and the second one still does the business, everyone's relying on the third. So we were kind of stuck in the whole hype thing. And we still wanted it, of course, 'cos we were a lot

younger then. We were still a bit wet behind the ears." Richie: "I think we were always too cautious of our next step to really look."

The massive success of 'Ethnic Prayer' brought the internal turmoil to crisis point. Something had to be done. Unlike so many of their contemporaries, Havana sussed pretty quickly where the whole progressive house" movement was leading. "We had to move on" says Richie "or we'd have been on the tip, or signed to some major making cheddar."

Having poked their heads over the parapets of mass success and heard the fanfares getting louder, they clamped their hands over their ears and screamed. This wasn't what they'd left their bike and van courier jobs for.

They'd always been best friends at school, sharing the same vinyl fantasies, and they still did. Meaning Underground Resistance, the original mind-whoosh of acid house, the future sound of Detroit, the subversive life-blood of electronic adventurism... and not the whole "party-house ethic" which had infiltrated the sound of British house music like a viral infection. They took a break and when they returned with the "Condensed" double-pack, you could hear in the angst-ridden rasp of the rawer production a band determined to avenge past mistakes. This was the new Havana, hoovering up the whole spectrum of sounds they were hearing in the clubs they liked and spraying them back into tracks that tempered generic adherence with emotive individuality. Remember, these are the boys who've been running clubs all round Scotland for the last few years, bringing up the likes of Luke Slater and Steve Bicknell simply to satisfy their curiosity and because no-one else would. That strait-jacket of the 'prog-house' tag can be a hard one to shake, but you can't fault them for determination.

After a brief trial with another Limbo engineer, Stuart Crichton (better known for the unashamed crowd-pleasers as Solo, and dismissed by Tony as "Hue and Crichton"), they finally found someone who could translate their influences fluently - Aberdeen's Chris Cowie. Nowadays, they have to travel just to get in the studio, but for the peace of mind and musical testament it brings, Tony swears it's easily worth the hassle. "I mean this is a compliment to Chris. He's learnt from us talking and playing him records. Now we're doing most of our mixes live, especially the more loop type records."

The result has been such a huge increase in output that it's time it was brought out in the open. Just another part of the resurrection shuffle. Out on a Limb is Limbo's 'underground' arm, where the cloak of anonymity masks identity and allows the label to indulge a little. Except that most of the stuff out so far, including Manual's storming 'In-Sense' and F2's 'Dominica' (chosen by Dave Angel for the next X-Mix project)



"I think we're starting to find our own sound now... I think the best career move we could have made is to come up with a good album, and we've done that."

are just the studio excesses of Tony and Richie gone solo. Somewhere along the line, Remould and Space Buggy also enter the equation. They won't say which is by who, or even admit to authorship as far as some of the projects are concerned. All part of the process of distancing themselves from their past, and Limbo's present while validating themselves in the eyes of the purist devotees of the stringent underground.

Their debut album, 'Hitch', however, should prove to be the high-point of their remarkable rejuvenation

so far. Sliding effortlessly from the adrenalised hard-loop delirium of Chicago house on 'Hitch' and 'Infinite' to the sublime Detroit glide-by aquatics of 'Soul Plates', working its way around the darker areas of the ultra-modern dance-floor without ever hiding in the corners, and culminating in the gentle masterpiece of fluttering breakbeat funk of 'The Jeet', 'Hitch' should be the one that finally makes people realise that this pair have escaped the shadow cast over them by their past reputation.

"I think we're starting to find our own sound now" Tony ventures, visibly more at ease with talking about this stuff, "I think the best career move we could have made is to come up with a good album, and we've done that. And we're already working our second album, which is miles away from this one. But we're always taking steps."

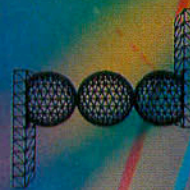
The new Havana are more attuned to the mid-nineties' need for diversity, the propulsive desire to fuse without prejudice. So now they're talking bravely of asking 4 Hero to remix 'The Jeet' - they met Gus while dj-ing as guests of Josh Wink out in Philadelphia, and were inspired by the fact that "he isn't one of those guys who just talks about music all the time." They're remembering the long-lost Ready for Dead ambient track which got licensed to R&S and has remained in the Belgian vaults. Maybe they'll remix it for a future release.

"Maybe that's what we need to do. Shock a few people instead of blending in" says Tony. For a minute, I can see he's thinking about what he's just said. The thoughts of a past remembered not so fondly still hurt sometimes. He falls silent. And then, after a few moments of self-doubt, he smiles, nods his head, and you can see the mute determination written large across his face. Time to get real. Time to fulfil. Time to show the world what Havana is all about. The first chapter has drawn to a close. The second one looks destined for a plot of intrigue, white-knuckle grooves and seering tear-ups down the dark tunnel of mystery into the unknown. To be continued •

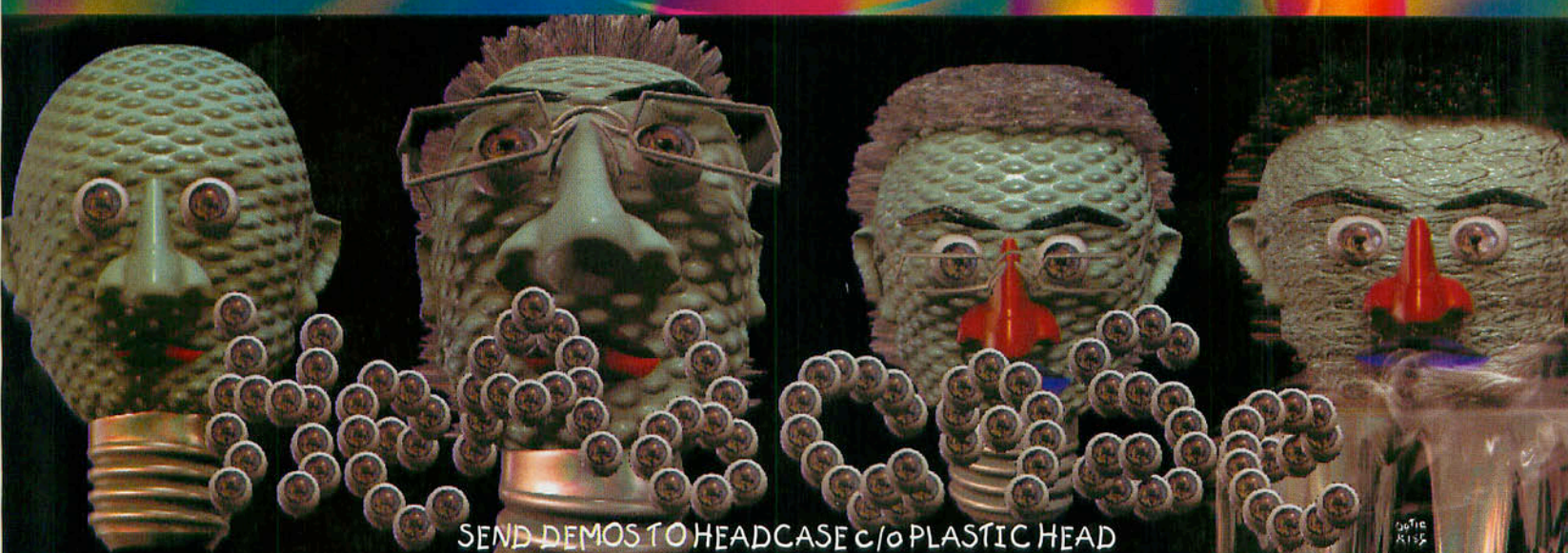
'Hitch' is out now on Limbo Records.

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On-U-Sound



If On-U-Sound had a family tree, it would cover the rainforest. Taking in Lee 'Scratch' Perry, The Pop Group, The Slits, PiL, Prince Far I and some of rap music's finest, it would touch every form of music which has had any cultural impact over the past thirty years. And when On-U were putting records out in the early eighties, their covers proclaimed they were recordings for the nineteen nineties. Were On-U really ten years ahead? It would appear so, judging by today's dubbed-out measurements and mekanikal hip-hop climate, the futuristic labelling may have

been, according to Adrian Sherwood, "a crack and a laugh", but there's a ring of truth which has echoed right up until now.

Adrian Sherwood; producer and mixer extraordinaire. Linch-pin to one of the most creative musical banks to have emerged from the British music scene over the past twenty years, fifteen of which have seen On-U-Sound Recordings issue some of the most radical and triumphant takes on modern music to be channelled through these ears. Happy Birthday On-U.

Rewind selector. Spin back to 1975

and you'll find the seventeen year old Sherwood at the helm of a label/distribution company by the name of Carib Gems. Along with his three partners they worked labels like Trojan, Virgin, Click and batches of Jamaican imports to the tune of a few thousand a week, until a year later a few mistakes and some untimely bad debts left them bankrupt. But whilst under the Carib Gems banner, Sherwood, who was selecting all the music which appeared on the label, first encountered some of the characters with whom he would later work. One of those selections was

Fifteen years of radical dub excursions, bass-heavy grooves and hard-ass funk have taken dance music's maverick collective to the edge and back.

Now, the future's looking brighter than ever. **Sherman** dishes the dirt...

Prince Far I's legendary 'Psalms' album.

"That's how I met him" says Adrian. "I went to Birmingham and I heard he wanted to see me. I got there and people were telling me he was in the next shop and he wanted to kill me! But I met him and we got on great."

Further labels followed in the shape of Hit Run, Creation Rebel and 4-D Rhythms - for which Creation Rebel's much acclaimed 'Starship Africa' first appeared as a limited pressing alongside 4D's other act, The Mothmen, who metamorphosed into Simply Red. Then in 1980 and still in debt, Sherwood founded On-U-Sound with Kishi Yamamoto (his wife at the time) and partners Pete Holdsworth, Lizard, Creation Rebel's Tony Phillips and future Jamiroquai sound engineer Martin Harrison. Generally ignored for their first efforts (a London Underground/New Age Steppers 7" and a batch of now highly collectable 10-inchers), they nonetheless attracted the interests of artists like PIL, The Slits and The Pop Group who all made the connection with On-U's rebellious stance. Collaborations followed, some of which still continue to this day.

Hypnotised by reggae music, Sherwood's early interpretations took the form off at new tangents, twisting its system up into soundscapes which drew inspirationally from Lee Perry's psychedelic collages and King Tubby's sonic sound barrages, often polishing this carefree, yet disciplined, approach with an almost metallic sheen and rounding it off with distorted thunder. The New Age Steppers (featuring ex-Slits vocalist Ari-Up), Creation Rebel, Singers & Players, African Head Charge, were all on a parallel with Sherwood's ideas and when he hooked up with the renowned trio of Keith Leblanc, Doug Wimbish and Skip McDonald, who



together comprised the skin-tight backing band for the groundbreaking eighties rap outfit, The Sugarhill Gang, a whole new episode began.

Sherwood first met the trio in '83 at his first and final New Music Seminar, under orders from Kishi to bring them back to England. As Tackhead and its travelling live sound system, Sherwood co-produced their sample-crazed armoury and once the political and observational rantings of Bristolian brickie Gary Clail were installed, they were an awesome combination.

Around him Sherwood has attracted and built a team of adept musicians with a common denominator of mutual respect. Musically accomplished, highly influential and with such a background script, you would surely have expected by now to have found On-U on higher ground, but even though they have magnetised a cult following, wider

identification still eludes them.

"Most of our records have been made instrumental records and too weird for the general public. You have to bear in mind that most people don't really like music, it's a social thing for them, they listen to a bit of music but their life isn't consumed by it. To them it's a noise and they either like that noise or they don't. There are thousands of very serious music-heads in Britain who are very critical, they're the ones who feed us."

"We're like a musical equivalent of someone like Jean Luc Goddard" deliberates Pete Holdsworth, an ex-member of On-U band London Underground, who has been partnering Adrian since the 4-D days, "who everybody checks, though his films aren't commercially successful. It's a similar kind of thing. People love us but we don't sell records in corresponding amounts".

The present situation may mean more kudos than sales, but judging by their forthcoming programme for this year alone and with dance music embracing more electro, hip-hop and dub influences, the climate is gradually changing in On-U's favour.

"I love it at the moment because it's all coming round our way" says Adrian who with the first three African Head

Sherman cuts, which amalgamates string sections recorded in Bollywood (the heart of Bombay's film industry) with Indian and Western percussion. And if that's not enough to keep any On-U-head going, he'll begin attempting to follow up African Head Charge's last two stunning albums, offering "pure spirit" as the source for its approach.

On-U have always released albums at

Everybody obviously thinks they're good, everyone thinks their thing's cool, but I'm really confident about the things we're doing."

On a Sherwood mix there may be a thousand different candles burning. The live punch-in's volume variations, and effects, co-mingle to pack a potent punch. Watching Sherwood mix, the confidence is evident as he moves swiftly

around the board with assured precision. No-one can touch him for sheer-hand speed.

Anybody else in the same seat and it would sound like a mess.

This year, by their own admission, they've "taken it all a bit more seriously" and expanded. They've got the will and they've got a new studio. In the heart of sunny Walthamstow where the plot for East Enders was surely hatched, sits the hottest control room in

"We're now in the position to be able to do things in the way we'd like to do them..."



Charge albums alone, produced extra-terrestrial sheets of sound and scientific rhythms that would still shame some of today's efforts. "It could be Little Axe this year, or it could be Bim Sherman, it could be Akabu or Two Bad Card next year, or it could be Madelaine Edgehill who's a phenomenal talent."

Aside from these offerings, there's a new offshoot label, Pressure Sounds, on which some of the original reggae music which has inspired the On-U party will be issued. The first release, a compilation of material culled from early seventies producer Leonard 'Santic' Chin, will be followed by the legendary Prince Far I LP 'Dub To Africa'. Alongside this major project, the 'Pay It All Back' series will reach Volume 5 as "a real return to form". There'll be albums from Dub Syndicate, Japan's Audio Active, Akabu, Two Bad Card - Sherwood's first real digital reggae album - a Mark Stewart album for Mute which sees the former Pop Group frontman returning to the acerbic style which tore through his first solo outings, an acoustic set of old and new Bim

a phenomenal rate, something which has often bemused distant onlookers.

Sherwood's reckless abandon in taking on projects is reflected not only in On-U's own releases, but his characteristic production and remix tricks which are woven into everyone from Cabaret Voltaire, Ministry and Depeche Mode to Sons Of Arqua and the lesser known Che. By these standards, On-U works more on the premise of classic labels like Stax, Watts and Motown, and their idea of in-house rhythm sections - the team of McDonald, Wimbish and Leblanc, who were constructing electro hip-hop from robotic parts long before the spares were so readily available, turning in a hefty percentage of On-U's output.

"Normally we've got three or four projects going at any given time and we jump from one to another so we don't get bored. But we don't just knock this shit out," says Sherwood. "We really do spend a lot of time on our projects. Perhaps sometimes it would be better if I just concentrated on one thing. We may spread ourselves a bit thin occasionally, but I'm proud of what we've done.

town. For its approach and attitude alone, never mind the glorious sound, it's prompted esteemed reggae historian Steve Barrow (well-known for his work in compiling Trojan records' historical collections in the late eighties and early nineties) to proclaim it the closest to anything in JA.

"We're now in the position to be able to do things in the way we'd like to do them", says Pete, citing the Bollywood trip as a prime example of their expanding freedom. "It's incredible for a company of this size to be taking on projects like that. We've muddled and blundered through, somehow, and collected together a band of outsiders who are all getting on."

"If we were a football team, who would we be?" ponders Bobby Marshall, another On-U old schooler who is very much part of the bubbling vibe which circles On-U studios.

"We'd probably be Wimbledon, much as I hate them!" roars Pete. "Fifteen years of the long-ball game!"

Park football it may be, but how come Van Basten's wearing number nine? ●



Wagon Christ

"I messed about for ages in bands. When I was about thirteen, I played drums in a band called The Hate Brothers. Then I played bass for somebody else. We got as far as Exeter. Then I met Jeremy Simmonds who had a four-track and it just progressed from there."

Hailing from Falmouth in Cornwall, Luke Vibert (aka Wagon Christ) is explaining a musical expression that has led him to sunny Clapton in north east London and a rosy future in techno.

Scratching in a breakbeat album over keyboards and bass, the duo gave a tape to a schoolfriend of Luke's who was setting up his own record label. His label partner happened to be one Richard James, genial techno genius, and some upgrading of their noodling'n'scratchin' produced the deeply experimental 'Weirs' album for Rephlex as Vibert/Simmonds.

Having pretended on the phone to Rising High that he was an ambient artist, he quickly recorded some tracks

and 'Phat Lab Nightmare' was released. He then bought a sampler, and his modus operandi changed. His first album 'Throbbing Pouch' ("maybe I had a big packet of Golden Virginia at the time") - which has just been released - is the sweetest, phunky, flighty-yet-blunted jazzy-techno. It gives 'Ninja Cuts' or Mo Wax's 'Headz' a serious run for its money in the spliffed-cool stakes (yes, James Lavelle has been onto him), but don't call it trip-hop: words can't do justice to the beauty of these blue, nightowl grooves which the dance cognoscenti are now picking up on.

Words don't always come easy to Luke, either. Like his pal Richard James (check his Deep Gong remix on the asthmatic Aphex Twin 'Ventolin' EP) he has difficulty naming tracks and so is prone to resort to something, well, a bit silly. Expect his Mo'Wax moniker to be something like Chinese Landlady Car Vandal.

Carl Loben

SPEEDY J

"It still amazes me that people would be interested in what I think," says Jochem Paap a.k.a Speedy J. "For me my music says it all really." And if that's the case then his new album, 'G Spot' is doing a lot of talking. A powerful follow up to 1993's stunning debut 'Ginger', Jochem's latest offering is a smoother affair than the crunching technofunk of its predecessor. The previously erratic edge has been replaced by a well-rounded pulsing groove, laced throughout with a jazz-fusion undercurrent. Light years away from his earliest solo outings like 'Lift Off' and 'Take Me There', Jochem has taken his music to glorious new

heights; flowing from the energy of the dancefloor on an ether-bound electro-glide. Believing that his musical growth is intrinsically bound up with his geographic location, (much of 'G Spot' was conceived during a convalescent stay in Lanzarote) Jochem regards the close knit scene in London as a potentially limiting factor. "I think if you're an artist it's a very individual point which you have to get across," he explains. "So if you get influenced by other people you're more likely to end up with every musician saying the same thing. What people think of you also has an influence, so in that way I'm in a continual predicament because there's always pressure from the media or other

people to go in certain directions, which I try to avoid. Since I've been here in London I think I've heard the word "jungle" about a thousand times. Everyone is being influenced by it. I try to ignore that kind of pressure but sometimes it's very difficult. There isn't so much of a scene in the Netherlands because although all the people doing this kind of music do know each other, we're pretty isolated. I think it's really healthy because, in many ways, making my kind of music is a solitary thing. The freedom from any scene allows me the space to do what I feel without worrying whether or not it will fit in with other people's ideas. In a lot of ways that's why I chose 'G Spot' as the album title - it doesn't

GLOBO

Harvey Keitel in *Bad Lieutenant*. Not a bad place to start. A cultural treasure trove of multi-layered meanings? A modern parable? A cop flick which sparkles with multiple resonances? Think about that scene in the chapel where Keitel moans like an animal in mortal agony. Is it a cry of anguish over the nun's rape or simply rage at his own moral decline? Christ's presence before the altar. An image of redemption? Or just a bad drug vision? Nothing is ever what it seems to be. And sometimes that's all it ever is. Life as a mixed bag of cultural imperatives, pop iconography and good turned to bad.

This is the world which Globo inhabit. They took their name from a Brazilian t.v. station, their tracks have titles like 'Flirt With Fascism' and 'Ban Everything', they collide a whole world full of influences and concepts in a thought-provoking mélange of pure techno and ambient harmolodics. They love The Beatles and hate censorship. Their new album is called 'Pro War' and yet they surround themselves with a humanitarian consciousness which is directly at odds with the ethics of violence. They laugh with pleasure at the creative starbursts of Kraftwerk, Can and Devo and declare an interest in pricking the conscience of superficial libertarianism. And their music is very, very good.

"Everything we do, we try to load with resonance," says Mark Wernham from his South London base. "We're trying to push ideas into places you wouldn't normally expect. We're quite aware that we're not obeying any rules and that's the way we want it to be.

The fact that Mark is based in South London while the other members of Globo, Paul Thompson, Ian



McGregor and Steve Appleton, are in Norwich is just one more unusual aspect of a band who celebrate the unexpected. Having released two singles last year on Hydrogen Dukebox, 'Beautiful Feeling' and the seductive 'Autosleeper', they've spent the intervening period shuttling computer disks between their two studios, crafting a breathtaking album which combines ambient, dub, minimalist techno and, of course, The Beatles.

"They're something of an obsession with me," explains Mark. "On so many levels. What

they actually did, in the years when they were around, was to start and finish pop music. The only things which have been created outside of their influence, since then, have been rap and techno. Apart from that, The Beatles defined everything."

'Pro War' is drenched with a series of infinite aesthetics. The melodic sensibilities of Lennon and McCartney surface in the breathy funk of 'Wah Wah Pedal', the theories of Levi Strauss preface 'Alive' and the rippling backbeats of 'Adult Channel' veer closer to the sixties/nineties paranoia of cable culture than the chemical-induced hedonism of modern dance.

"Techno needs to split open from constraints," say Globo and they mean it. From *Bad Lieutenant* to *The Beatles*, Globo want to blur the edges and kick-start your mind. Welcome to their world.

Contact Globo at – <http://iuma.southern.com/HDB//>.



mean anything in particular, unlike most electronic artists whose album titles always have a obvious immediate reference to their music. 'G Spot' just doesn't fit in with people's expectations."

Though 'G-Spot' slips through the corridors of Detroit, creating a lush interior of sublime ambience and insistent rhythms, Jochem disagrees with descriptions of his music which use terms like "warm" or "soulful".

"I don't think my music is like that," he counters. "To me, warm music is American soul. Some electronic artists have a strong sense of soul in what they do; Kenny Larkin to an extent, and Carl Craig, he has a lot of soul in his stuff, but what I do is more for

the mind than the body. I mean jazz fusion, funk and electro have always been a major influence on me but not soul. Any warmth on this album simply has to do with the fact that I was dealing with my feelings. The big difference between the first and second albums is that the first album was really forced, I had a set idea on how I wanted it to sound but with this one I just let it flow. I had a starting point for each track but no set formula; so I wrote it to explore what I feel rather than what I think."

Head music for the soul, or soul music for the head, either way Speedy J hits the spot every time.

Martin James



Text Anna Smith
Photography Zed Nelson



Lindsey looked into
the mirror and
realised that what

the sunflower said
was true...


This stylish jewellery is the work of Michael Milloy, an ex-blacksmith from London. Michael's designs are sold all over the world. His chunky rings and chokers are particularly popular with clubbers.

'Love hurts - but not as much as having your leg cut off', and 'fuck lovely' are not slogans you'd automatically associate with the world of designer jewellery. But Michael's latest collection starts with 'Dogs of Love' and goes on to 'The death of a disco dancer'. "The words are just things I hear through conversations, it could be in a bus or in a pub," says Michael. "I could be asleep and wake up and write it down."

Michael is moving on from base metal jewellery, which has an antique finish, to silver. Prices range from £15 to £100 and over. Perfect for that definitive club statement.

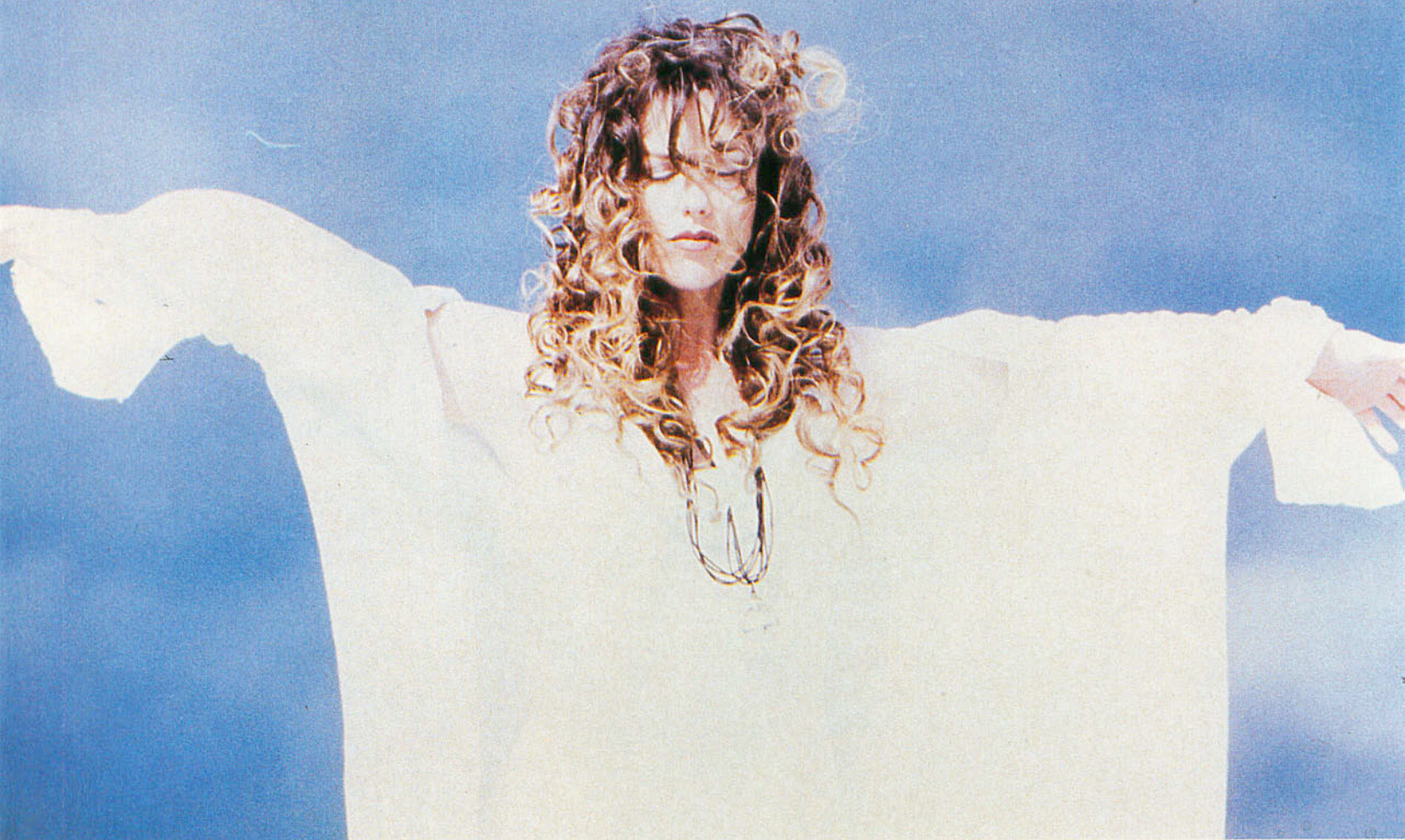


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LOVE HURTS
BUT NOT AS
MUCH AS
HAVING YOU
LEG CUT
OFF

Profile



Caroline

Text Anna Smith

Caroline Lavelle is getting ready to play on 'Top of the Pops'. Inspecting her foundation-streaked face in a hand mirror, she launches into the interview breezily but slightly nervously, "You'll have to tell me what to do, I haven't done this before."

Having accompanied the likes of Peter Gabriel, The Cranberries, Boy George and Alison Moyet on the cello, Caroline Lavelle has now started to sing. Her first solo single, 'Moorlough Shore', is about to be released, shortly followed by her debut album, and she is obviously unused to all the attention.

"I'm amazed by the whole thing, really," she says excitedly. "It's all starting to happen - we've done the video and everything. It's lovely! We went to Turkey to do the shoot. Every day was a new and more wonderful way of getting completely wet and frozen. There was this huge waterfall, and a sunset. It married really well with the music, it has an epic quality."

Caroline's vocal talents were discovered by collaborator William Orbit

ambient landscapes. "All the mixes are by William," she admits. "I find it odd in the later mixes, since my input diminishes and his increases, but it sounds great so I don't mind! I think our strengths compliment each other. He's strong in the places where I'm weak."

Caroline writes most of her own music, and was responsible for eight out of the ten songs on her LP 'Spirit'. "When I first started writing I'd write a backing track and listen to it over and over again until the music told me what it was about. It was about all kinds of odd things - prostitutes framed for murder and stuff!"

An instinctual writer, Caroline is unwilling to tailor her music to fit into any categories. "I don't think I'm enough of a craftsman to craft a pop song, or a song directed in a particular way. I've tried it and it didn't turn out too well."

She laughs as she tells me about her recording equipment. "The stuff I have at home now is ancient, but the soul of the music is there. I quite like that roughness. On the album there are two tracks I did at home - I'm sure on one of them you

traditional and the experimental. The seemingly unlikely pairing of classical and folk sounds with ambient drum beats brings out an electronic pastorate which is both dreamy and stirring. Chilling out is a universal occupation: 'Spirit' beckons you to lie back and lose yourself in intimate harmonies and swirling symphonies whatever your musical inclination.

'Moorlough Shore' is a perfect example of this: a traditional Irish folk song with an ambient feel. "It's about this woman who waited seven years for her lover to come back - who's probably off with someone else! You'd think she'd know better, wouldn't you?"

Suddenly Caroline looks at her watch and screams.

"The clock's stopped! They're going to kill me!" She's late for filming. Still grinning broadly, she hurriedly gathers her make-up together. Flustered, slightly scatty and eternally eager, she has the appealing honesty of an innocent propelled into a new, exciting and confusing future.

Lavelle



when he heard her on a Massive Attack EP. "I went into a studio thinking I was doing this cello thing for Massive Attack. They'd asked for a tape for a friend, so I sent them a song. They booked a studio to do this track and no-one told me! I got there and I was doing the lead vocal. That was when William first heard my voice. Thank goodness he did!"

William signed Caroline to N-Gram and re-worked her breathy, folksy sound into

can hear a car go past!"

'Spirit' reflects the sense of natural spontaneity Caroline exudes as she speaks. Her voice soars and cascades over soft, haunting melodies, against a layered backdrop of classical instruments, electronic sounds and dub beats. The sumptuous cello tones lend depth and richness to this contemporary landscape.

It's a juxtaposition that could signal the future: the marriage of the

Moving into her solo career with unassuming, somewhat bemused enthusiasm, Caroline Lavelle is unsure of the world she is entering, and the nature of its inhabitants. Who does she think her music will appeal to? "It's difficult to say. I really like it, so people like me I suppose. And William really likes it, so people like William. If there is anybody like William."

But is there anybody like Caroline...?

Going Global!

The chances are you probably still think of dance music as basically a large British cottage industry. Lots of little labels managing to eke a living out of selling two to three thousand white labels here and there? The odd five hundred quid out of licensing a track to some godforsaken outback territory? Underground clubs filled with the hip cognoscenti checking out the elite grooves? Think again.

Dance music - in all its forms - is now a huge international concern. The Department Of Trade and Industry only recently credited the UK music industry for the huge sums it generates overseas; in terms of export sales as well as 'invisible' earnings like royalty payments. As usual dance music is at the cutting edge of this kind of international progress, opening up new territories and markets all around the world. In most cases this is done without the financial back-up and business expertise of the major labels. The independents are now forging truly global identities for themselves.

Look - for instance - at Dan Donnelly's Suburban Base label. A couple of years ago, any article written about Suburban Base would have focused on the fact that they were based in Essex and reflected the true sound of the south east jungle underground. Not anymore. Thanks to international label deals, Essex and Egypt aren't that far apart anymore and Donnelly is in a position to co-ordinate simultaneous release dates between Rio and Romford. Indeed, the 24 year old label boss is shortly off to the South American capital to ink a rather prestigious label deal. "Basically they approached us right out of the blue. I mean, we had no idea there was even an industry there, let alone a scene! So it was



a territory we hadn't given much thought to previously, but they want back catalogue, the works. I was really surprised at how enthusiastic they were. I think it's going to work really well."

It's a far cry from Suburban Base's early days when Donnelly started pressing up 12" singles simply so that it would bring customers into his Boogie Times record shop! Since then the label has broadened in scope to incorporate Fruit Tree which releases the housier product like Gerideau, and Breakdown, which puts out the hugely successful 'Strictly Drum & Bass' compilations. Remaining independent while adopting major label techniques when it comes to promotion and marketing

has enabled Suburban Base to establish itself in markets all around the world. It used to be unavoidable that an independent label wanting to break into new markets would need to go to a major to obtain the necessary muscle. As Donnelly says; "I've had major labels wanting to license tracks saying to me 'You need our money to make this work,' and I just think 'Fuck that!' We're in the same business as them, let's compete."

Indeed in 1992 Suburban Base had their fling with a major in the shape of a label deal with US giant Atlantic. In the end Suburban Base got a huge advance and not one record was ever released under the agreement! "Well what happens," continues Donnelly, "is that majors get a pet project, y'know 'let's get a rave label!', then they lose interest and just sit on them. You might get an advance, but there's no product coming out." Surely you've at least got paid? "Nah, you're not doing anything for the scene. You're not taking it forward, not doing anything and if you don't do that then pretty soon there ain't gonna be a fucking scene!"

However, it's no longer the case that UK labels need to go cap in hand to the majors in order to obtain the funding and distribution necessary to achieve a truly global profile. It's now possible for



independent labels to set up international structures for releasing product without going near a major unless they want to. One man who always believed this was possible was Moonshine Music MD Steve Levy, who has stuck at building the worldwide profile of his label when others would either have 'gone over' to a major or been content to remain big fish in a small, domestic pond. "Thinking small or local has never been part of our agenda," says Levy.

Set up in 1992 by Levy and his brother Jonathan with money made from promoting LA's biggest warehouse parties - "We realised pretty quickly that we wanted to get into something with a bit more longevity!" - Moonshine quickly established itself as North America's premier compilations label. Not content with this last year they opened a London office and set up Moonshine UK, which has gradually established itself as a respected player in the already competitive UK compilations scene; its 'Psychotrance' series and recent 'This Ain't Trip Hop' compilation bearing testament to a bold A&R policy and refreshingly non "indie" marketing stance. "What we're about is taking things that are at the cutting edge, which are perceived to be the province of an elite, and bringing them to a wider audience," says UK label manager Steffan Chandler. To accusations of exploitation or 'gatecrashing' scenes he responds, "I always thought that if you had a great track then you'd want as many people as possible to hear it! That's what Moonshine does for UK indies. Gives them the chance to put their material onto the shelves of major US retailers."

Steve Levy takes up the story; "You only have to look at the British labels we're handling; Cleveland City, Suburban Base, Prolekult... they're all the best within their field and they're all bringing product to us. They don't need to go to a major because we can put them where they need to be and we understand the culture because it's the same as ours. We're all coming from the same place." Which is? "Independent labels who want to retain their credibility and independence while becoming key players and selling as many records as possible."

These are obviously sentiments echoed



by independent label heads around the world, so it was no surprise to see Moonshine striking a deal with Suburban Base where the former distributes the latter in North America; two independent labels fusing their A&R and marketing resources to further their profiles without having to depend on the whims of a major. It would seem a logical way forward for Donnelly after the hiatus he experienced with Atlantic; "We're from the same background as Moonshine. We're

independent, we don't like being told what to do!" As well as the chance to tap into another label's local knowledge there is also the lack of red tape that goes with dealing with people on the same level. You're as likely to find Steve Levy mucking in with the graphic design and radio plugging as you are to find him sitting doing label deals in expensive restaurants. Or, as Donnelly puts it, "Steve and I can just call each other up. You don't need to go through all that "Can I speak to the vice president please?" We're on the same wavelength as Moonshine, running things properly and playing the majors at their own game."

It may be the case that major labels are now starting to sit up and take notice of the fact that there are independent labels around the world who are aiming that little bit higher than operations normally branded 'indie'.

Nowhere was this more evident than at this year's Midem convention, which provided visible proof of the new international profile of dance music. Held annually in Cannes in the south of France this is the music industry's equivalent to the Cannes film festival: a place where key players come to do deals (as well as see and be seen, drink hundred quid bottles of champagne and polish off six thousand franc dinners!) Over the last few years the presence of the dance industry has become more and more noticeable until, this year, it was unignorable.

Up until recently Midem was more about old men in suits discussing how to sell more Mariah Carey CDs than anything else. This year you were as likely to see

lads in their early 20s decked out in Stüssy gear, licensing underground techno singles to each other. There was no doubting that a new guard had arrived. "You can't help but notice a younger contingent at Midem these days," said one international product manager in his forties, "they seem to have more fun than anyone else and they seem to be doing more business..."

In fact look at the UK indies who attended Midem; apart from Suburban Base and Moonshine there were representatives from Rising High, Limbo, Bomba, Soma, Nova Mute, JDJ, Finiflex...the list goes on. What this means is that dance music is gradually developing an international network for itself, a way for small labels to effectively distribute and market their releases throughout the world. By tapping into the local knowledge and expertise of labels from similar backgrounds and cultures dance music can advance itself globally without having to worry about being 'sat on' by major labels as soon as they get bored with their new toy. Steve Levy points out that "most people thought we'd either have gone to a major or folded by now; but we're still here, gradually expanding and taking it to the next stage," and Dan Donnelly doesn't just talk about competing and 'playing the majors at their own game', he actually does it; look at the sales of the 'Strictly Drum and Bass' series.

"Basically," says Levy, "we're independent labels with major fucking attitudes." The fat cats at Midem had best start looking very carefully at their laurels.

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reviews

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Albums and Singles

Albums



CARL CRAIG
'Landcruising'
(Blanco Y Negro)

If the guiding principle of techno has been to provide a soundtrack for the modern age then, I guess, it's appropriate that it should take for its subject matter those things which are emblematic of these pre-millennial times; technology, burnt-out industria and the insecurity of an uncertain future. Think about the way in which the Abstract Expressionists accurately delineated the confusion of post-Hiroshima America. That's all a Pollock canvas is, after all, the manifested rage of someone who wanted more from the future than he actually got. Nowadays, of course, you're more likely to find an artist working with a synthesiser and a computer, outside of the rarefied confines of high-art, rather than a paintbrush (or, as in Pollock's case, a paintstick). Because, over the last ten years, techno has done something very special with the artistic process. By combining the self-referential abstraction of classical music with the grounded immediacy of dance music, techno has surpassed its influences, the European electronica of Kraftwerk and Yello or the high-art tropisms of Steve Reich and Terry Riley, to become the avant-garde of both. Techno is the systems music of our age, and the pop music of our time. Since his debut in 1989, with 'Elements' on the follow-up to Virgin's groundbreaking 'Techno! The New Dance Sound of Detroit' compilation, Carl Craig has been responsible, along with the original Belleville Three and mavericks like Jeff Mills and Mike Banks, for propelling techno towards this intellectual balancing act. While his first single on Transmat, Psyche's grinding 'Crackdown', tracked abrasive samples over an insistent backing, he's also proved capable of extreme prettiness, as evidenced by tracks like 'Wonders of Wishing' or 'At Les'. Whether it's been the hard-edge of his 69 output or

the house-goes-techno crossover of his Paperclip People project, he's maintained a consistent profile as one of techno's most talented exponents.

It's significant, despite all of this, that 'Landcruising' marks Craig's album debut. And, with a few exceptions, most notably a handful of releases on his own Retroactive label, it's also one of the rare occasions when he's actually put his own name to a project. This, then, is an album which more than justifies the term 'long-awaited'. Opening with the sound of a car starting-up and taking-off, 'Landcruising' shifts into gear with the 'Ricochet'-era Tangerine Dream stylings of 'Mind of A Machine' before segueing into the seductive grooves of the new single, 'Science Fiction'. Across the amazing psychedelia of 'Technology', or the complex rhythm shapes of 'They Were', it's immediately apparent that the album delivers yet another facet of Craig's multiple personality. Intensely structured, more melodic, it's the sound of an artist reaching for the skies. Like Prince at the time of 'Purple Rain' or Bowie during his Berlin period, Carl Craig has gone supernova. Check out the breathless euphoria of 'Landcruising' itself, or the racing sequences of 'Einebahn'. The ultimate drive-time album, 'Landcruising' closes, suitably enough, with the urban jazz inflections of 'Home Entertainment'. Completely ahead, 'Landcruising', like all great records, doesn't reveal its moments of brilliance all at once. This is music which takes time. Futuristic, gorgeously new, it's a sonic travelogue built like a drag racer, fuelled on abstract visions and compelling analogue/digital fusions. The texture of tomorrow. Someday, all albums will be made this way.

★★★★★ Tim Barr

ELFISH ECHO

'Multiple Void Enjoyment'
(Source)

Heidelberg's Source Records have been responsible for some of the most innovative, imaginative and downright breathtaking techno of recent years. Borrowing the iconoclastic futurism of Detroit and adding their own instinctive art-house tendencies, they've come up with a blend of staggering originality which is so wildly 'out there' that they should, if there was any justice, be funded by NASA. That isn't to say that this music is inaccessible, far from it, it's immediate, compelling and, unfortunately, too good for words. Which makes writing a review somewhat of a sticky proposition. This is techno in its purest form. A forward-thinking collage of electronic sound and asymmetric rhythms. Try the abstract funk of 'Kitchen Window', for example, or the stark prettiness of 'Omoi Kokoro'. Techno has always been music for the mind as well as the body and there are some fairly adventurous intellectual processes going on here. The trickling electrics of 'Denia', for instance, combine a complex soundscape with the kind of ingenuous melody that only someone pushing the barriers of imagination could come up with. It's when tracks like the deceptively minimal 'Mangetsu' or 'Somewhere On A Train' suck you into their alternate realities that you begin to realise just how much is actually happening. This is, indeed, music for the twenty-first century. Open your mind wide, sit back and prepare to be amazed.

★★★★★ Steven Ash

MORE ROCKERS

'Dub Plate Selection Volume 1'
(More Rockers)

What is it about Bristol that makes people form collectives. Perhaps it's something in the water but everyone from Massive Attack through to the Pop God family seem to reject the traditional group in favour of the collective. More Rockers are a loose collective from Bristol, based around the axis of Rob Smith, of the awesome Smith & Mighty, and Peter D, a one-time member of the Massive posse. Together they collect influences from lover's rock, dub, funk, jazz and hip-hop, fusing them together on this, their debut album, to create one of the most enticing jungle releases of the year so far. From the ambient spark of 'The Rain', 'Dub Plate Selection' unfolds

through seamlessly-mixed sexually-charged, sensual visions of blues parties, ganja café lock-ins and pure unadulterated hedonism. The sultry deep lover's vocals by Marilyn McFarlane on key cuts like 'I Need Some Lovin' and 'You're Gonna' take jungle into frantic funk terrain, adding a feminine twist to the often testosterone-infused genre, whilst 'After X (How Can A Man)' is pure Rockers-style over rough cut beats. Truly a mesmerizing album, basslines unfold over each other, licking the hypnotic vocal snatches and underpinning the fidgeting bass drum triplets. With the current universal acclaim awarded to the Omni Trio album, 'Dub Plate Selection, Volume 1' takes the vision to the wildest extreme yet seen. Not simply drum 'n' bass, More Rockers wrap up the whole of the black music underground into an essential, challenging, collective aural orgy.

★★★★★ Martin James

SVEN VATH

'Touch Themes - The Harlequin, the Robot and the Ballet Dancer.'
(Eye Q/WEA)

After the luke-warm response given to Sven Vath's recent album release by the press, Eye Q have opted for a different strategy. What they have done is retained the finer points of the album and introduced a host of remixes by some of Europe's top names. Among

those drafted in to re-paint and re-colour some of the songs are Irish clubland guru David Holmes, whose re-working of 'Ballet Fusion' is surely his finest opus since the revered 'Smoke Belch' project. Introducing some much-needed sharpness into Sven's original, he turns it into a decadent dance-floor destroyer. Acid Junkies and Hardfloor twiddle some bubbling TB303 into the bones of 'Robot' whilst Alter Ego drag the bpm's down and turn 'Harlequin Plays Bells' into a sublime, blissed-out affair. Other contributions from Underworld and Mark Broom boost the overall quality of this release, making it a must-have collection of alternative interpretations.

★★★★ Barney York

VARIOUS

'This Ain't Trip Hop'
(Moonshine Music)

There are a few compilations doing the rounds just now that have their sights set on the rather dubiously titled genre 'trip hop'. This is probably the most diverse and varied of the lot and as such it should be the most likely to draw in a diverse range of record buyers. Containing tracks by established artists such as Paul Weller and St Etienne, as well as tracks by The Woodshed and Tranquility Bass. It's this flexibility of scope and lack of concern for what might reasonably be called 'trip hop' that makes the album

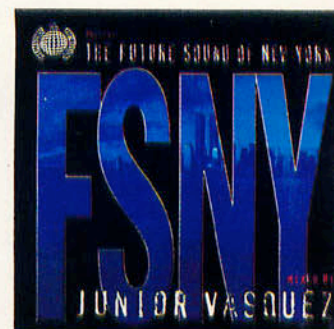
so successful. Like a Dust - sorry, Chemical - Brothers set, it leaps everywhere, completely unconcerned with what's cool, totally concerned with what's good. (Which, obviously, makes it cool). Hearing the squeaky, bubbly, madly infectious hip-hop of St Etienne's 'Filthy' give way to the dirty, bass-heavy dub of The Dust's 'Mercury Mouth' makes you wonder why more people aren't this adventurous with their compilations. In addition to this, you get great tracks from the likes of LA's Crystal Method and London's The Aloof. An object lesson in how it should be done and a surefire compilation of the month.

★★★★ Steven Ash

VARIOUS

'The Future Sound of New York'
(Sound of Ministry)

At four o'clock in the morning on Sunday the 12th of February, New York's legendary Sound Factory closed its doors. With the dancefloor in tears, the DJ who had made the place a legend, Junior Vasquez, put Donna Summer on to the turntable and joined the saddened throng. Other DJs like Rocky from X-Press 2 have put Vasquez on a God-like pedestal and fellow club runners like Back To Basic's Dave Beer have described the club as nothing short of a religious experience. By way of a tribute to the club the Sound of Ministry have dedicated this album to



its memory. I can remember when Junior Vasquez mixes were nothing special, just another American DJ trying his hand at production. However, there was a point about two years ago when that all started to change. He got hold of the Wild Pitch sound and did something very special with it. He added a certain roughness and a certain uncertainty to the sound that the likes of DJ Pierre, Felix da Housecat and Roy Davis Jr had made their own. Most importantly, he broke a few rules. The trademark long drawn-out grooves were suddenly filled with high-powered breakdowns and gritty tribal rhythms which put a new lease of life into the somewhat jaded New York house scene. Producers like DJ Duke, Danny Tenaglia, Johnny Vicious and Armand Van Helden were all doing the same. They took inspiration from both garage and techno and came up with

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DJ HAM... KNIFE FORCE
HAPPY TUNES VOL 4...

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MIX 2 JANGLE, DRUM AND BASS
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JACK BURN... KNOWLEDGE
FLATLINER... RAM
FORMULA SEVEN EASY BASS... QUAYSIDE
GAM TRIO... MOVING SHADOW
SACRED... PURSUIT
SCHOOL OF HARD KNOCKS... GRAND
LARGEN
MENGH... TEARIN' VINYL
DJ KROME AND MR TIME... TEARIN' VINYL
FLATLINER... RAM
MA 2... ROLLERS MUSIC FORMATION

MIX 3 HOUSE
BBR STREET GANG... TRANSWORLD
24 HOUR EXPERIENCE... NICE 'N' RIPE
65 65... KOOL WORLD
5 MINUTES OF FUN... FAT 'N' ROUND
SUB CULTURE... SAVAGE BLISS
LARGE IMPACT... LARGE IMPACT
X-STATIC... POSITIVA
ITEMS AND SCRATCHY... SPOT ON
MRS BOY... (S4)... QUOSH
ESCRIMA... FFRF
ELEVATOR... REACT
THE HGB... SLATE
FUNK PATROL... OUCH
CHAPTER NINE... OUCH

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KNOWLEDGE UNITED DANCE

something altogether different. This long-player celebrates all these people and more. The album itself is, as you would expect, seamlessly mixed by Vasquez with tracks courtesy of Junior himself, Aphrohead, Phuturescope and E.G. Fullalove as well as unreleased material from DJ Pierre and Felix. There's no real need to say any more because it's simply essential listening. Experience at first hand the aural delight that is the Future Sound of New York. ★★★★★ Kevin McKay

VARIOUS

'Journeys By DJ' (Dimitri) (Brainiak)

Amsterdam and clubland life seem to go hand in hand, what with the city's relaxed approach to the consumption of combustibles, pharmaceuticals and other nocturnal activities. Who better, then, to provide us with a musical A-Z of the house scene in this fabulous city than DJ Dimitri. As well as being an internationally renowned DJ, he is resident at the Roxy, hosting the legendary 'Hi-Tech Soul Movement' every Thursday at this infamous venue. He is also co-founder of the Outland/Spiritual Records empire, surely Amsterdam's most productive house label. It is therefore no surprise to find that Dimitri has chosen some of the juiciest tracks from his label, alongside outings from R&S, Flying Records and Fonky Fibe. Witness for yourself the delights of the bongo manic 'Brazil 2000' blending effortlessly with tracks like 'Welcome To Da Klub' by Mike Dunn, an epic track in its own right. Other notable contributions include Dimitri's co-production with Jaimy on the mysterious 'Waitress Of An Open Mind' and the ever-so-deep 'Didn't I Give You Dub' by Dominica. San Francisco's DJ EFX chips in with a disco-tastic mix of 'Melody of Bells' whilst Euro man of the moment Patrick Prins assaults us with 'Drum Track Melody' by Subliminal Cuts. Hopefully after this album, Dimitri's talents as a DJ/producer will be truly recognised and we look forward to seeing more of him on these shores.

★★★★★ Barney York

VARIOUS ARTISTS

'2295' (Em:t)

There's something slightly incongruous about reviewing a preview cassette of anything from the Em:t roster. Championing the sonic sculpturing technique of the Roland RSS 3-D Sound Imaging System, theirs is the kind of output which DAT, let alone CD, was invented for. Unfortunately the lo-fi delights of audio cassette can't quite cope with Em:t's emissions, with much of the tonal range lost in a sea of hiss. However, despite the odds being stacked against it, this album is the label's finest collection of perverse and challenging moments yet, even on cassette! Perverse? The wide vision of '2295' ranges from Coco Steal and Lovebomb's 'Berlinerstrasse' which would lick the stains out of the Rheepbahn if it was

located in Hamburg, to the animated antics of cartoon communication on P-Eye-Eye's 'Lost At Sea'. Stopping along the way to peep into the wonderful world of Paul Frankland's Woob, who delivers an epic live ambi-dub workout in the shape of 'Fourteen Thirty Three'. Challenging? Not content with utilising the talents of some of the most thought provoking musicians from the 'electronic edge', '2295' also features Celia Green of the Institute of Psychophysical Research in Oxford, whose 'In the Extreme' will have parents everywhere running to Dr.Spock for comfort, and psychoanalysts clinging to Freud for assurance. Defying the ambient category in which they are so often placed, Em:t openly encourage the listener to use their minds. '2295' offers the most diverse collection of brain teasers this side of Mensa. ★★★★★ Kevin McKay

VARIOUS

'Jazz In The House' (Slip 'n' Slide)

DJs like Tony Humphries and Lil' Louie Vega have always championed the type of tunes which aren't made for instant dancefloor gratification. The ones which creep up on you gradually until you're hooked. This album is packed full of them, odd jazzy moments from obscure American labels like Lazy Boy, Trax and the now defunct Nu Groove, the type of labels which have always stayed true to the underground. The album itself kicks off with the infamous Masters at Work mix of Mondo Grosso's 'Souffle', a sublime collection of sax, flute and funky bass. This was only ever available on bootleg and was one of the most sought-after tunes of last year. Many a dj found himself in a trainspotter panic searching the length and breadth of the country to find one. Productions by Todd Terry's Freeze label and the on-form 95 North boys follow, before the totally flipped-out guitar meanderings of Deep Aural Penetration's 'Into The Kick With Tito' punches in. This shows off the other side of top techno producer Josh Wink as he and his 'E-Culture' partner, Britt King, get down to some seriously jazzy vibes. It also, for those who like to know, features the sample he used on his classic 'How's The Music'. Masters at Work are up again with the definitive 'Our Mute Horn', a track which stands out as one of their finest productions to date and is still played by djs all over the world. It's their tribute to the great Miles Davis and features a monstrous mute trumpet solo by Ray Vega. Other notable inclusions are 'Secret Code', Jazz Document's tranced-out jazz groove which was produced by the legendary Rheji Burrell, very good and very difficult to get a hold of too. All in all, Slip 'n' Slide have successfully captured on one long-player a host of classics, some favourites, some obscurities, some classic deep house and some plain old-fashioned weirdness. Whatever you taste in dance music this is one album you can't miss. Kevin McKay ★★★★★

EXTREME

SOMA

XCD-028 SOMA

"Hollow Earth"

David Thruswell (SNOG) and Pieter Bourke (ex IDN) team up to produce an incredible mix of organic intelligent techno.

Take yourself into a psychic free fall and let the percussion and rhythms of SOMA lead you to the centre of existence.

The Hollow Earth!

SOMA Sleepwalker 12" out early April!

XCD-025 MO BOMA

"Myths of the Near Future, Part 1"

This album, which takes its title from author J.G. Ballard's work, is the first in a trilogy of releases that meld world music with ambient jungles and space age funk. First impressions with hairsplitting recomposition - coherent, holistic, mature and passionate.

This recording was recorded using the revolutionary RSP Technologies' Circle Surround 18 system - you will be there!

Soon available:

XCD-030 "Myths of the Near Future, Part 2"

XCD-026 MUSLIMGAUZE "Citadel"

The fourth release on Extreme by this enigmatic Manchester based group, "Citadel" is a veil of techno/electronic sheet with exotic Arabic rhythms and textures. Traditional instruments, sampled voices and sounds from middle eastern culture are blended with state of the art music technology, resulting in Marrykach being transported to your favourite club!

Also available: MUSLIMGAUZE "Infidel" XEP-026

Produced by D. Thruswell (SNOG, SOMA)

XCD-027 VIDNA OBMANA

"The Spiritual Bonding"

Using lush ambient atmospheric soundscapes as their backdrop, VIDNA OBMANA and STEVE ROACH have added beautifully recorded organic sources such as digeridoo, altar bells, tribal percussion and haunting voices recorded in real time, to give us some of the deepest ambient sounds ever heard on this planet.

The ultimate in laid back pyrotechnics.

Float on.....

Soon available:

XCD-029 SOCIAL INTERIORS "The World Behind You"
A dazzling display of musical adventure by 'the sonic thrill seekers' Rik Rue and Shane Fahy.

XCD-031 PABLO'S EYE "You Love Chinese Food"
A surreal and worldly music that explores both ambience and songs in a stunning and highly original way.

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VARIOUS

'Journey Through The Land of Drum 'n' Bass' (Mixed by DJ Rap) (Confusion)

Rap drops a few surprises into a set, which though it doesn't bear much resemblance to the kind of thing you would expect to hear her play out, is expertly mixed. Featuring some of the finest drum'n' bass names like Crystal, Waxdoctor and Alex Reece, she adds artists more normally associated with techno like Carl Craig, The Future Sound of London and Peter Lazonby to help her conduct a whistle-stop tour (twenty-five tracks in one hour!) of the liquid nitrogen dipped domain of intelligent breakbeat. It's a murky,

twilight world inhabited by cyber-terrorists such as Black Dog, Link and Skanna where genres become confused and musicians start over-using the letter "k" in their names. What with Juan Atkins being spotted at Speed (LTJ Bukem's club at The Milk Bar in London's West End) and people like Doc Scott stepping out of the shadows, you can only expect more of the same.

***** Hugo Fluendy

VARIOUS

'Strictly Rhythm Volume 4' (React)

There's been a lot of changes since the last Strictly compilation on React. Crispin J. Glover, under his Caucasian Boy moniker, became the first British artist to have two single releases on the cult U.S. label with the 'hasta la vista' hypnotics of 'Goin' Clear' following up 'Northern Lights', the acid-house classic of last year. Booker T. joined the long lost jazz-house outfit 'Endangered Species' as the third U.K. Strictly signee with his Inner Soul project's tough London garage cut, 'Tearin' me apart'. We saw a lot less of the underground Erick Morillo as Mr "More" spent a lot more time on his lucrative Real II Reel venture and we welcomed back Roger Sanchez to label! he recorded his second ever track for, the deeply drifting Luv Dancin' way back in 1990 when Strictly had a mere 20 records under their belt! Now, as

every weekend brings two new releases and their catalogue numbers are in the three hundred range, React give us their fourth view of the red-bricked brigade. The sonic barrage kicks off with the Satoshi Tomiie produced, Loop 7 - 'The Theme', an endearing slice of piano-tinged house, one of the few tracks to carry off the mid-track tempo change in style. In addition to the Japanese studio wizard and the two new British artists featured, there are also contributions from two rising stars of the New York house scene. The much-hyped Armand Van Helden adds his blend of hard house with the fired-up 'Witch Doktor' and Jason Nevins pulls out all the stops on Motion Lotion's cut and paste disco treat, 'The Sound'. Of course, it would be impossible to put together a Strictly compilation without including the undisputable talents of former foreman, George Morel, and the man now at the helm of Groove On Records is out in force with cuts from both Morel's Grooves 6 and 7. There's old and new, vocals and dubs, hard and soul all on one great album. What more could you possibly need? Get out there and get one. Now.

***** Kevin McKay

VARIOUS

'The Ambient Grooves - ESP Vol. 3' (Sun)

Subtitled 'Future Soundscapes For The

2010 Generation' this collection delivers a generous sixteen tracks from the likes of Ken Ishii, Orlando Voorn, Mijk Van Dijk, Flux and Coil. As a rule, ambient compilations are notoriously difficult to pull off successfully, but when you're dealing with artists of this calibre the chances of putting something worthwhile together are infinitely greater. Opening with the considered tones of Nighttripper's 'Intro Interval', things shift quickly into gear with Microglobe's 'Trust', a cool drifting collage of breathy vocals, seductive riffs and clicking percussion. Elsewhere, there's the aptly-titled 'Atlantic Under Clouds' from XMT which floats along on rippling hi-hats and pulsing keyboards, and no less than three contributions from Ken Ishii. The first of these, under his Rising Sun alias shifts a sparkling arpeggio over typically jagged percussion to create one of the standout tracks on this superb collection. Check out the quiet brilliance of Dreamlogik's 'Illuminated (By Touching)' or the warped strangeness of Coil's 'The Snow' for further evidence. Post-Eno ambience was once described as 'picture music'. If that's true then 'The Ambient Grooves...' offers an art gallery at your fingertips. Turn on, tune in and trip out!

***** Tim Barr

Trance-Tastic!

VARIOUS

'Trance Central' (Kickin')

VARIOUS

'Trance 6' (Rumour)

Over the last five years, the concept of the compilation album has stealthily reinvented itself to become dance music's most representative long-form statement. An easy way to stay upfront without ploughing through a bankruptcy-inducing mountain of vinyl, an accurate reflection of the music's fundamental variety or simply a pre/post club vibe-up, the compilation has come a long way since its poor relation status of the seventies and eighties. The best collections are, of course, put together with the same care and attention that a dj applies to his set, making them an ideal carrier for grooves which depend just as much on what's gone before as what's coming after. How many times have you been in a club and heard a track completely transformed by skilful programming? Or flicked an end-of-the-night track on, just thing in the morning, and wondered why its appeal eludes you? If there are any drawbacks, they're usually confined to that curiously misguided sense of aesthetics which dictates that 'Various Artists' albums should be sleeved in remarkably taste-challenging artwork.

Thankfully, that's not the case with Kickin's latest grab-bag of thumping trance workouts. Opening with the string-out grooves of S.M.I.L.E.'s 'Zeta Relicoli', 'Trance Central' comes beautifully packaged in a nearly-designed cover and offers twelve tracks of infectious Euro-techno which restate the case for this side of the Atlantic. Ranging from the abandoned exuberance of Slinky Wizard's magical 'Lunar Juice' to the rippling funk of Kasjin's 'Evil Bread', it's a collection which contains more than a few gems. Check out the

YMO-infused techno of Resistance DJ's 'Spacewalk' or the thermonuclear blues-funk of LFO's superb 'Nurture'. Both Ultrahigh and Area deliver outstanding cuts, in the shape of 'Primitive Love Pt.2' and 'Area 1', respectively, which threaten to turn your living-room into peak-time clubland in no time at all. Elsewhere, the spiky prettiness of Cyro Lab's compelling 'Robotopia' sounds like Kraftwerk playing at Sex, Love & Motion while Glasgow's Melonhaus weigh in with their excellent Hardfloor homage, 'Dopamine'. All this and more besides. Phew! Value for money or what?

Like Kickin, Rumour have concentrated on building a catalogue of excellent compilations. Their 'Trance' series has been wildly successful, combining the likes of Leftfield, The Dust Brothers, Van Basten and The Acol with a varied selection of similar-minded souls. 'Trance 6' opens with the euphoric 'Feeling Good' by Virtue and doesn't let up the pressure until the end. Slinky Wizard appear here too, with the sublime, and halfway eponymous, 'Wizard' while The Art of Trance (always a safe bet in any collection which includes 'trance' in its title), Shi-Take, Bridget, Reznor and Stuart Crichton's Flange Squad epic 'Justice Juice' provide a sequence of moody textures and up-beat moments which should be more than enough to please even the most hardened cynic. Special mention must go to the strangely-named Tessier Ashpool and the delicious key-change mayhem of 'Gravity', or the closer, Quad's thundering 'Aquaville' which will have you slipping into those night-time togs and heading off to the nearest club before you know where you are. Have a good time!

Singles

House/Garage

ASHLEY BEEDLE

'Roots Revolution EP'
(Narcotic)

Ashley Beedle turns in five tracks on this, the third release on Roger Sanchez's new and fairly diversified Narcotic imprint. A real cocktail of surprises as the man behind the Black Science Orchestra and The East Village Loft Society goes deep underground with tracks ranging from the bizarre, freaked-out techno-grunge of 'Surf Hat Moment' to the down-tempo dirtiness of 'Pimpology'. It's hard to pick an outright winner as 'Jumpin' At the Factory Bar', Ashley's tribute to Louie Vega's Wednesday night at the Sound Factory Bar, is as monstrously disco as 'Physical Insanity' is devastatingly Detroit. However, if I had to, it'd be 'The Sleaze Track' for being the first truly non-cringeworthy sample house track in a long time with its obvious out-takes being used to such effect that it could only come from the mind of a star. Thanks Ashley.

★★★★ Kevin McKay

MARY J. BLIGE

'You Bring Me Joy'
(MCA)

Household re-arranger Steve 'Silk' Hurley defies the 'has been' tag, by weighing-in with what was initially a swing beat track from Mary's recent album and speeding the vocals up from around 100 to 122 bpm. Mary's soulful spirit still lingers on this brisk canter, and there are certainly no idle moments. Steve's creations are always a safe bet, appealing to many and selling lots. M.C. Lyte appears on a mix, which is sure to appeal to the homeboys. 'You Bring Me Joy' is a cheerful dance number, pieced together for a great deal of levity and hand-raising in mind.

★★★★ Steve Goddard

THE BROTHERHOOD OF SOUL

'I'll Be Right There'
(Narcotic)

In a joint venture with Strictly Rhythm, Roger S, Jay Williams, Michael Watford and Colonel Abrams get together for this taster of the forthcoming Secret Weapons Vol. 2 with Roger supplying three exclusive mixes for the UK release. As expected there's a deep gospel flavour to all the mixes with Roger's Brotherhood mix being the stand-out vocal cut. Undeniably infectious samba rhythms soak up the soaring, choral vocals and with gorgeous flanged strings providing the breakdowns and the S-man on the congas this is a latin groove-train you can't afford to miss.

★★★★ Kevin McKay

NAOMI DANIEL

'Feel The Fire'
(KMS / Network)

Another classic. Carl Craig and Naomi Daniel created one of the most enduring

vocal tracks of last year with this compelling crossover workout. Now provided with mixes by Chez 'n' Trent and Kevin Saunderson, 'Feel The Fire' also boasts two new Craig versions. Thumping beats, which will appeal to all those who don't worry about crossing dance music's chalkmark demarcation lines, and the kind of inspired production which sets great records apart from good records, make this one to check out at all costs.

★★★★ Tim Barr

DEEP DISH present DC DEPRESSED

'Come Back'

(Slip'n'Slide)

Washington's favourite sons turn in another tripped-out vocal extravaganza with the 'Viper Room Dub' standing up as the finer cut of the two. Slick Sanchez-style beats back up the Dish's powerful organ hook as the vocal cuts in and out, layered and re-layered, MK style. Their trademark arrangement, which has the spaced-out effect of a Wild Pitch track and the raw energy of a cut 'n' paste houser, fits the groove perfectly. Not as immediate or awesome as 'Elastic Reality' or 'Prana' but after a couple of plays, it's equally as effective. Search it out.

★★★★ Kevin McKay

DEEP END featuring MIMI JOHNSON

'You Love Is Pain'

(Network)

In addition to the original, the mixes on this twelve come from Komix, Matriz and the on-form Splice of Life with the Hott Records garage kings' mixes coming out on top. Their 'Hott Poker Remix' makes an OK song sound a whole lot better as they slide Mimi's Sade-esque vocals over a slinky organ groove. However, it's most definitely the 'Nipple Clamp Remix Dub' which merits most attention (well anything with a name that good deserves a listen anyway) with the Splice boys chopping up the vocals to great effect over a super-charged Sanchez-style tribal groove.

★★★★ Kevin McKay

MIKE DELGADO

'The Murder EP'

(Released for Pleasure)

Mike Delgado fresh from his recent M&J project outings on Freeze goes without Sanchez's keyboardist, James Preston on this outing for the quality club-offshoot label, Released For Pleasure. Benji Candelario was responsible for A&R and what a three tracker he's discovered. 'Latino Way' encompasses a funky percussion-led groove with some nice jazzy keys built on as the track progresses and a simple vocal loop keeping the interest up all the way through. The flip holds the ace in the pack, 'The Murder Track', a deep-style mover that'll keep this record in my box for a very long time. The final track, 'Rough Dreams' takes Kenny Dope's 'It's an Ill Groove' and shuffles its parts to come up with something just as appealing as the original.

★★★★ Stephen Middleton

DJ EFX

'Give Em Panik E.P.'

(Strictly Rhythm)

Determinedly good-humoured house from San Francisco's finest. Kicking off with the imaginatively-titled 'Dale Paniko Asi', this four-tracker makes a detour towards the weird-out mayhem of 'Battle Cry' before settling down to some serious grooving on the sublime 'Robine at The Roxy'. Stand-out cut, though, is the epic 'Munchen, Koin, Berlin', a sweat-soaked travelogue which underpins squawking horns with an insistent bass riff. Grab a copy, quick!

★★★★ Steven Ash

E.G. FULLALLOVE

'Divas To The Dancefloor'

(Sound Of Ministry)

The first time I heard this record was in Glasgow's Voodoo Room, Danny Tenaglia was dj-ing and there was a crowd of other djs frantically trainspotting this anthem in the making. First available way back in November on New York's hipper than hip Hardtrax label, it was soon picked up by Junior Vasquez who turned it into a Sound Factory anthem. It was subsequently grabbed by Emotive in the States and then later by the Ministry over here. Recognisable for its campily-spoken demand it comes in its original format with tough new mixes from Vasquez himself. There's nothing new in the package and I doubt that it'll be a tune that'll last but the first time you hear it, it does something special, that's for sure.

★★★★ Kevin McKay

GRACE

'Not Over Yet' (BT Mixes)

(East West)

Grace (who were formerly State Of Grace) get the make-over from the man of the moment, Brian Transeau. In his 'Spirit of Grace' mix he seems to have been influenced just a bit too much by his experiences with Sasha and his deep American style gets a bit muddled in some rather progressive twiddlings. However, all is not lost, as the more 'Elastic Reality' side to his nature shines through on his 'Peyote Dub' with Grace's breathy sighs and swoons sitting perfectly on top of Brian's lush arrangement. Top marks to Brian for the mix and top marks to East West for picking up on such a major talent.

★★★★ Kevin McKay

GREGOR

'Pangaea'

(Fire & Ice)

Three tracks of stunningly inventive, funk-injected house from the mysterious Gregor. 'Pangaea' overlays insistent percussion with brassy keyboard stabs and pretty riffs in a kind of 'Luvspunge Get Serious' style. 'Hanneman's Groove' and 'Snowride to Helios', meanwhile, are more determinedly funky, colliding fat-ass bass and exuberant lead-lines in a jitterbug frenzy of major league proportions. Time to get happy!

★★★★ Tim Barr

HELLER & FARLEY PROJECT

'From The DAT Volume 1'

(Jus' Trax)

Terry Farley and Pete Heller have, under various guises, created some of the best house music ever to come out of the UK. This time they use yet another different name for an all together different type of ep, an ep that goes much deeper. Kicking off with the Roach Motel mix of 'B-Boy Black', they use their trademark sounds and effects in a much more hypnotic style than usual, running the 'Be black, be strong' vocal over a deep Wild Pitch groove. 'Golden Afro' is a gorgeous percussive workout complete with snippets of the synths from the previous Roach Motel cut. 'Transatlantic' and some of the most sumptuous strings I've heard in a long time while 'Jus' Friends' captures some of the out-takes from the last Fire Island cut and pastes them over a grinding Murk-like backing. The most accessible cut on the whole twelve comes in the form of 'Ultra Flava', a full-on organ masterpiece complete with strong stabs and slight acidic tendencies. As it says on the label, 'Hey boy, you say it's too dark in this garage, get your sorry ass the fuck outa here! Too right.'

★★★★ Kevin McKay

KINGS OF TOMORROW

'Black, Sinister, Science'

(Aspro)

Initially on New York's Blackwiz imprint, 'Black, Sinister, Science' has been reworked by Eddy De Clercq and Jamez (fans of Touché take note) into a compellingly deep workout. Six tracks, including the original, means this is a value-for-money import. Head straight for the flip-side's 'Ego Trip' for the most immediate example of the K.O.T. sound, thumping keyboards, vocal squawks and crashing cymbals. A worthwhile investment.

★★★★ Tim Barr

TRACI LORDS

'Control'

(Radioactive)

This eclectic four-mix feast breathes new life into a jaded and sample saturated dance scene. DJ EFX, Juno Reactor and The Overlords take the controls. The Overlords deliver an irresistible interpretation of thunderous synth washes, beefed-up with fast, chunky drums, which should lure even the most weary punter onto the dancefloor. Traci did a personal appearance at the DMC awards at the Hippodrome recently and Paul Oakenfold listed 'Control' in his Top Ten. I'm inclined to agree with him. In fact, there's very little of Traci in any of these arrangements. Her few whispered one liners, however, do provided some extra, added bounce.

★★★★ Steve Goddard

LOU2

'Freaky'

(Strictly Rhythm)

An after-dinner conversation in Italy. A studio in New York. A telephone conversation and a taxi-cab ride. These

reviews

are the ingredients which brought the godfather of house and the king of Puerto Rican soul together to create one of this month's most essential releases. Lil' Louis delivers a poem on the politics of sexual chemistry over a masterful backing courtesy of Little Louie Vega. At times, chillingly atmospheric, 'Freaky' shifts towards a deliriously euphoric climax. Three mixes, three moods. Seduction, consummation and post-coital tristesse. Is it too early to use the word genius? Tim Barr **00000**

MASS FUSION FEAT STEVEN GRANVILLE

'Running Back To Me' (Interstate)

This is Booker T's first outing on this excellent label. It's a vocal house thang with swingin' drums and the voice of Steven Granville, recently heard on Booker's Strictly exploits. He sings very like Byron Stingely in style and turns in a nice performance. The Booker vocal mix is a laid-back, quality production which plods along on minimal piano and more Rhodes. However, all my money is on the Disciple mixes on the flip. Disciple's Dub is urgent with chunky percussion and utilising the looped title-line. The tracks ooze with groove and it's one of the Disciple's finer moments. The Bow Road Dub is a deeper affair with drums very similar to Booker's and a pleasant organ riff, but not much else. Two mixes out of four ain't bad.

000 Steven Middleton

MASTERS AT WORK alias 200 SHEEP

'The Hard Times March b/w Why' (Hard Times)

The fact that Steve Raine, the Hard Times promoter, is also a sheep farmer, probably hasn't come to many people's attention. However during the studio session when the Master's were laying down the track, Steve was busy bidding at an auction in Skipton, via his mobile phone. Just at the point when price was right, Steve hurls himself upwards screaming, '200 sheep, buy 200 sheep'. The Masters were in such hysterics over the antics of the man with many acres that they named the track specially after the occasion. 'The Hard Times March' is a tough tribal workout peppered with African chants and cut-up in a similar style to the Bucketheads intro while 'Why' is a much funkier track filled with deep strings and skippy beats. Two solid underground cuts.

0000 Kevin McKay

MR MONDAY

'Future (Roach Motel Mixes)' (Open)

After Carl Craig's mixes, you would have thought that there wasn't a need for any more. But the Ministry, in their divine wisdom, thought otherwise and sought out those fine purveyors of all things deep, Farley and Heller, to deliver their update of this classic track. Thank goodness they did. 'Jus' Jim

Beats' sees Terry and Pete on a much heavier tip than previously, influenced by the Basic Channel's 'Phillypp's Trak II' while the 'See Da Future' mix gives us a slice of tripped-out acid mayhem a la Roy Davis or Felix da Housecat. Thumpin'!

0000 Kevin McKay

DONALD O

'I've Got Love In My Heart' (Six 6)

What expensive packages to send out to deejays and critics. Three twelves, two displaying UK remixes and the third, the original Smack Productions from the US, in elaborate and glossy sleeves. This gloriously soulful garage groove is a must for tracking with Fire Island's 'If You Should Need a Friend' or similar. The original Smack Productions are more emotional, as one might expect, whereas the UK's technical prowess shines through with such knob twiddlers as Xen Mantra and Spice of Life giving their all. Whatever your choice, you're left with a feeling of admiration for Donald and Six 6 Records.

0000 Steve Goddard

ROUND TWO

'New Day' (US Main Street)

The duo behind Prescription Underground, Ron Trent and Chez Damier follow up the amazing 'Round One - I'm Your Brother' with another stunning vocal track. No wailing divas, no corny hooks and no huge piano breaks. In fact this record has absolutely nothing to do with the rotten dance-by-numbers that has given garage a bad name. It's the complete opposite and everything about it makes you wonder why people bother with anything less. Too good for words, you just have to get one. It's almost certain that this will remain obscure, destined to sell a few hundred on import and that's a crime. It says a lot about the industry today that companies will spend a fortune on licensing tracks like Doop while songwriters of this calibre go unnoticed. If you liked 'Round One...' or Chez 'n' Trent's 'The Choice', you'll already have it. If you don't know what I'm talking about go and get all three. You won't be disappointed.

00000 Kevin McKay

SAINT GERMAIN

'Boulevard 1/3' (F. Communications)

This is the first part of a three single package which signals the return of Ludovic Navarre, the amazing Parisian responsible for the unique 'Alabama Blues' back in '93 and the more recent 'Nuages EP'. Just like the other two extended players in the series, this twelve contains three separate tracks and on this occasion Navarre has decided to make the main cut, 'What's New', a tribute to the New York house elite, with everyone from the Masters to Sanchez, Smack to Easy Street

getting a mention over his cool and collected sax groove. The flip contains a fully instrumental affair with Navarre's subtle beats in perfect harmony with a laid-back jazz piano solo of epic proportions. This is indeed the blues.

00000 Kevin McKay

SERIOUS GROOVES

'The Remixes' (Network)

It's always the same when a certain sound becomes fashionable, producers always play on it and, in the end, the whole vibe gets ruined. They put out diluted product that's a million quality miles away from the original. That's what happened with Terrence Parker and Serious Grooves with the big piano sound. However, this twelve marks a return to form for Detroit's house dudes. D-Pac pull off a major achievement, sampling Lisa Stansfield without sounding too kitsch while B-Line give us an amazing nu-skoool disco treat in the form of 'Aphrodisiac'. Great stuff.

0000 Kevin McKay

SKUNK

'Jon E. Boogaloo' (Pukka)

Jon E. Boogaloo is a dark and dusky bar in the backwaters of Mexico where the team players spent much of their time chasing the worm until the sun rose from behind the cactus. Mark, the Pukka man, noticed the band in a Mexican eatery and, not only impressed with the food, he was fascinated by the guys and their Johnny Cash, Miami Sound Machine and Dust Brothers influences! So much so that he signed them up and added some Tabasco to the tune, resulting in this pungent and saucy little concoction.

0000 Steve Goddard

SUNZ OF ISHEN

'Missing' (Caustic Vision)

Heavyweight house from West London. Ashley Beedle, Dean Thatcher, Boomshanka and Brendan McCarthy get down to business with this workman-like, but worthwhile, percussive workout. More intriguing with every listen, this is the kind of track to have on hand when the adrenalin levels need pumping and the lights are switched low. The flip-side's 'Who Killed The King', meanwhile, is a rare, dub-fused gem which will find favour with all those who like their music raw, atmospheric and excellent.

0000 Tim Barr

SWAG

'Dark Corners EP' (Jus' Trax)

Four tracks here on Junior Boy's Own's deeper imprint with the tracks simply titled Versions 1, 2, 3 and 4. Version 1 starts the ball rolling with a pounding house groove similar in style to Nate Williams' recent 'Club Patrol' with a strangely swirling synth ravishing the

underlying drums. Both Versions 2 and 4 are fairly minimal affairs while Version 3 flips to the opposite end of the spectrum for a full-on acid-tinged organ workout which is reminiscent of the earlier stuff on Touché. All in all, a brilliant EP which, like the Eddie Wolf release on Underwater, takes influences from both house and techno and results in a very undefinable state of affairs. This is most definitely a good thing. No barriers. Just music.

00000 Kevin McKay

DJ VIBE

'Unreleased Project' (Tribal U.K.)

The Lisbon Hard Team punch the clock once more with an inspired blend of tough house. The 'LHT Goes E' version combines high-octane beats with a huge bass-line to provide a sure-fire dancefloor hit while the percussive aeronautics of 'Vibebeats' delivers full-throttle mix potential. On the other side, the delirious '2 P.M.' alternative weighs in with equally user-friendly panache. All this and a bonus in the shape of the Kingsize remix of 'So Get Up'. As my learned friend Mr. York once remarked, it's a simple case of 'buy or die'!

00000 Tim Barr

EDDIE WOLF

'The Nu Jacks EP' (Underwater)

Rough pencil sketches of mythical creatures adorn the cover. Neptune and his trident standing guard over a mermaid, her flowing locks floating freely while the cherubim play gleefully above. Both images separated by the air we breathe and yet united in a mythical past. Techno and house, separated by the words we use and yet united in spirit; to move forward, no boundaries, just music. This EP covers the lot. It steals from here, there and everywhere. New York, Chicago, Detroit. It sounds like Touché but not quite. It just sounds like house music, I think. It sounds like dance music, I'm sure. Eddie Wolf is a clever man. Well done, that's all I can say.

00000 Kevin McKay

XS

'Subsurfaced EP' (Yoshitoshi)

The third release on Deep Dish's dubby off-shoot sees Sharam and Dubfire enlisting a new artist in the form of Jean-Philippe Aviance. This highly original EP covers a range of styles from the fierce cut 'n' paste house style of 'Phantasy Tribe' to the deep tripped-out tribalisms of 'Just Like Candy'. The stand-out cut, however, has to be 'Deeper', a funk-blessed rollercoaster ride through cut-up vocals and sweeping string arrangements which, at full-throttle, drives like a Wild Pitch groove yet has the soul and texture of a Chez 'n' Trent masterpiece. Class.

0000 Kevin McKay

Singles

Techno/Jungle

AQUATHEREUM

'Bonny Doon'

(Bomba)

Pulsing trance from Brendan McCarthy, who's becoming something of a name to conjure with these days. 'Bonny Doon' fuses house percussion with rising acid lines and chord patterns to create a remarkably up-beat workout. On the other side, 'Listen' is the one to go for colliding hip-hop, ambient soundscapes and glassy arpeggios to good effect. Those with a more adventurous disposition should check out the final cut 'Boocha' which combines the genre-hopping elements of the other two in a hugely atmospheric trip soundtrack.

★★★★ Steven Ash

ROBERT ARMANI

'Madman Stand'

(ACV)

Anyone who thought that Armani had lost his marbles with the bland 'Big Dick' release should think again. Armani's initial reputation was built on his ability to fuse the minimal sounds of Chicago with the futuristic edge of European techno and with 'Madman', it's more of the same. This EP is Armani at his best, sewing intricate patterns around some flawless beats. With six tracks to choose from, there should be something for everybody, and this will hopefully re-launch Armani back into the techno limelight after something of a fallow period. Requires your attention.

★★★★★ Barney York

BIOSPHERE

'Novelty Waves'

(Apollo)

Biosphere's music has always been impossibly evocative, arching through the unexplored terrain of distant and, at times, claustrophobic sound canvases. 'Novelty Waves', taken from last year's excellent 'Patashnik' album, is no exception. Swerving across an

affected, but nonetheless compelling, backdrop of racing sequences and pulsing bass-lines it's a wild roller-coaster ride into techno's dark underside. Packaged with a variety of mixes from Geir Jenssen himself, along with well-crafted versions by Higher Intelligence Agency and Mark Bell, this is one release which should be checked out as soon as possible.

★★★★ Tim Barr

BLACK KNIGHT

'Capita'

(Source)

Electro and techno collide in this latest release from Heidelberg's vibe merchants, Source. Black Knight is the latest alter-ego of Robert Gordon, Sheffield's answer to the Belleville Three. Forward-thinking, innovative and deeply groovy, 'Capita' is one of those singles which restores your faith in dance music's ability to amaze. If you haven't yet been switched onto the sound of Source, now's your chance to climb onboard. But, be warned - you're in for a hell of a trip!

★★★★★ Tim Barr

MR. BLUNT

'Blunt Beats'

(Beluga)

While Glasgow labels like Limbo, Soma and Bomba, along with newcomers like Fifth Freedom and Musique Tropicque, have been carving a fairly high-profile for themselves, further north Beluga have been content to release a series of equally high quality singles. Their latest offering from the mysterious Mr. Blunt is a vibrant fusion of house and techno overlaid with the kind of major-league hookline which should gain them many converts. Three tracks in all, each one of them special. You should buy it!

★★★★ Tim Barr

FILA BRAZILIA

'A Zed and Two Ls'

'Harmonicas Are Shite'

(Pork)

A cup-winning release if ever I heard one. More finely-packaged mayhem from those Hull-based types as they effortlessly blend hip-hop, skippy techno, elements of jungle and

seventies funk into an organised collage of truly world-like organic music. Excellent follow-up to the delicacies of their emotive 'Slacker'/'Leggy' EP. From Hull to the Rio carnival, in two easy steps, this is blissful, eclectic stuff. Don't forget your passports.

★★★★ Barney York

FOUL PLAY

'Total Control'

(Moving Shadow)

Call the police! This is hallucinogenic, but like all the best drugs, it's too new to have entered the statute books. Every time you think you've caught up with Foul Play, they add a molecule here and there and produce some entirely new compound. Hysterical laughter introduces a shuffling breakbeat, sinuous double bass and a mellow sax break that's just begging to be compared to trip-hop. However you say it, frying synapses have never smelled so good.

★★★★★ Hugo Fluendy

FRAK

'Not Straight'

(Borft)

Uncompromising techno from Sweden. Frak turn in four-tracks of powerful percussive mayhem. 'Not Straight' is an exceptional kick 'n' snare workout which injects a considerable amount of funk into the European aesthetic. Flip-side's 'First Snow in Harlem' and 'Impulse One and One' continue with the beat fetish but lace the blend with a neat line in dreamy melodies. Along with the driving 'Magic's Welcome' this makes for one import which you can't afford to miss out on. Superb.

★★★★★ Steven Ash

HASHIM

'Al Naafiysh (The Soul)'

(Network)

One of electro's most classic moments, revised and up-dated by John McCready and Terrence Parker (here under his Jovan Blade alias). Radical, fresh and different - and that's just the original mixes, 'Al-Naafiysh' still sounds as relevant today as it did when it was first released on Cutting, more than a

dozen years ago. Both McCready and Parker turn in excellent mixes which retain the spirit of the original without ever becoming over-awed by the task in hand. Superb.

★★★★★ Tim Barr

HAZED

'Bells'

(Plus 8 Recordings)

This EP was originally recorded for the Florida-based Hallucination label and features the talents of Rich Simpson and David Christophere, who are responsible for the epic Rabbit In the Moon project. 'Bells' itself is a sleek, laid-back acid-tinged groover, whilst 'World Watches' is a more sublime drum-drive number. The finest moment, however, is saved for 'Bell Chant', which is minimal psychedelic trance of the highest order. Seek and obtain.

★★★★ Barney York

HITIAN TWIN

'Jajuvka'

(Torema)

Weird? Definitely. This four-tracker from Japan kicks in at 128 bpm, lacing a confident, funky techno backing with discordant melodies to devastating effect. Try Tuttle & Dynamo's 'Funk' and 'Drum' mixes for the global feel or shift over for Last Front's Hardfloor-ish 'Chaos' version which pumps the accelerator up to 140 bpm and pays close attention to the label's motto - 'mad sound with energy from the chaos'. Quite!

★★★★ Steven Ash

INFINITI

'Game One'

(KMS / Network)

Juan Atkins and Orlando Voorn weigh in with one of this month's most captivating singles. Lacing a hook-line of epic proportions over a coolly insistent backing, 'Game One' has classic written all over it. Firing on all four cylinders, it could've been released ten years ago, or ten years from now. The end result would still be the same. Sheer inspired brilliance. This is how Juan Atkins earned the epithet 'magic'.

★★★★★ Tim Barr



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INNER CITY

'Ahnongay'
(Six By Six)
Another classic. This time around, though, 'Ahnongay' comes complete with a brand new Dave Clarke remix alongside the lavishly percussive Carl Craig version. Draped in Clarke's trademark suck 'n' blow sample, it's a surprisingly successful solution to the problem of reworking an original which is pretty near perfect anyway. The prospect of having all three on a single twelve-inch makes for an unmissable release and one which serves as a reminder of just how talented Kevin Saunderson can be when he switches on the driven imagination which characterises all of his best work.
★★★★★ Steven Ash

LUNA ECLIPSE

'Return Home'
(Cancon)
Brendan McCarthy records under several different guises. From his explosive trance workouts as Aquatherium on Xplicit Vinyl and 3rd Floor Recordings through to more dubby, sublime trip-hop outings under the banner of Luna Eclipse, McCarthy effortlessly fuses hip-hop and house with devastating results. Return Home is his best moment to date and quite literally blew the roof off at Open All Hours before Christmas during his live P.A. with its high frequency chimes and skipping percussion that throws this track into a league of its own. With another single coming out soon on Bomba, world dominance is surely imminent.
File under Futuristic.
★★★★★ Barney York

MAAS

'San Narcisco'
(Soma)
Sometimes it just gets too good for words. I could bore you with an endless cascade of adjectives... but I won't. Instead, I'll just explain that you should buy this record without any delay. Four tracks for the twenty-first century dancefloor. What's in the grooves? A trip of epic dimensions involving pulsing acid, techno beats and white-hot atmospherics which laces house with hip-hop, beauty with toughness. Search out at all costs.
★★★★★ Tim Barr

OUTLAWS

'Ghetto Youth'
(S.O.U.R.)
Bouncy, summertime vibe jungle courtesy of the Outlaws provides Sluggo Ranks with an opportunity to spread his consciousness-raising message of positivity. The Unguided Light mix on the flip ups the tempo a bit, but the mood is still a smooth, street-soul inspired, reggae picnic whose cross-over potential won't upset even the most rabid of junglists digestion.
★★★★ Hugo Fluendy

RUSSELL PENN

'State of Grace'
(Rainforest)
Foot to the floor techno which races at breakneck pace through rattling percussion, rippling bass sequences and guitar feedback which will prove effective for those moments when the dancefloor is accelerating towards the ether. Check out Tony Crooks' 'Break of Dawn' remix for a sonic travelogue through peak-time Euro-frenzy, full of cascading riffs and mayhem-inducing breaks. Pure adrenalin.
★★★★ Steven Ash

PRIZNA (feat. Demolition Man)

'Fire'
(Labello Blanco)
More mouth than man, Demolition Man (a.k.a. Wayne Young) dominates this release from the excellent Labello Blanco records, which is quite something when you consider Prizna's past releases have seen the likes of Jumping Jack Frost at the controls. Featuring mixes from Urban Shakedown (Mickey Finn and Aphrodite), Rogue Unit and Nasty Jungle (remember Unique 3?), 'Fire' combines a catchy ragga vocal and a bludgeoning breakbeat that's sure to do well commercially.
★★★★★ Hugo Fluendy

SUN BEATS DOWN

'Escape'
(SCR Recordings)
Claude Duvert heralds SCR's fifth release to date. And what a corker it is! It follows hot on the heels of the gratuitous dancefloor epic 'Dog Trax'. Duvert takes a more subtle approach on this EP, as he effortlessly fuses deep trans-African influences as on 'Safari' with blissful post-house ambience on 'Sun Slows Down'. The most breath-taking moment, however, is saved for 'Escape', which clocks in at over 13 minutes and launches with an amazing scythe-like synth that builds and builds until the kick-drum slips in and out, transforming this ego-centric track into something resembling house.
★★★★ Barney York

THE 7TH PLAIN

'Shades Amaze'
(GPR)
What's a concept E.P.? In this case it's Luke Slater delivering three tracks of pretty, arpeggio-driven techno. 'Shades Amaze' is a dreamy collage of analogue and digital, layering fluttering melodics and wordless vocals over crashing, reverb-soaked rhythms. 'Bigfield' rethinks the same constituents into an ethereal, anthemic trip-out. Head for the de-tuned version of the title-track, full of rolling toms and bleeping atmospherics, if you're looking for the definitive mix.
★★★★ Steven Ash

UNDERGROUND SCIENCE

'Waterworld'
(Plink Plonk)

Crashing headfirst into the future, Underground Science enlist the services of Mark Gage for a trip through the stürm und drang of space-age industrial. 'Bug Lyphe' is a dark, moody workout full of acid tweaks and insistent bass pulses. 'Waterworld Dub', meanwhile, gets even deeper with a more immediate collision of drugged-up trance and synapse-stretching subsonics. A fine follow-up to last month's exceptional Blue Goose release.

★★★★ Steven Ash

WILLIAMS & CLAYDEN

'The Crow'
(Rainforest Records)
Produced by the guys responsible for the Acorn Arts project, this twelve inch seethes with power and energy. Combining a shuddering bassline with some ferocious frequency-filled breakdowns, this track will not fail to excite. The B-side features an amphetamine-fuelled Tony Crooks remix. Another quality release from this fast moving British label.
★★★★★ Barney York

Import Report

KENLOU

'Moonshine b/w The Hillbilly Song'
(US MAW)
This is the first release on the newly formed Masters at Work label and features the inimitable talents of Kenny 'Dope' Gonzalez and 'Little' Louie Vega. Already at near anthem status thanks to hot test pressing plays from the likes of CJ Macintosh, Paul 'Trouble' Anderson and DJ Pierre, 'Moonshine' is another jazz-house classic in the same league as their mixes of Mondo Grosso's 'Souffle'. Three simple jazz hooks flow back over a funky bass and their trademark superb drum programming which this time has got an incredibly live feel to it. The 'Hillbilly Song' is a much slower affair and features a sexy harmonica groove soaked over lush strings and a gorgeous raunchy backing beat, similar in style to their classic 'Our Music Horn'. Groovy
★★★★

THE MUSIC FREAKS

'Da Pitch Is Wild'
(U.S. Sex Trax)
One of the last releases on DJ Duke's now defunct Sex Trax label and he's certainly gone out in style with a track that has to be played from beginning to end to fully appreciate its true worth. Duke teases you with the ultimate groove as he slows it down and speeds it back up again in a very 'French Kiss' manner but, don't be put off by that as this is no tacky Slo' Motion rip-off, this is a pure groove. He gives enough of what's to come without ruining the surprise and by the end of the third breakdown and third change of place when the track finally comes into its own there's still enough of his own deft manipulations left to hold the interest right until the end. Very useful, very useful indeed.
★★★★

SOLE FUSION

'The Chosen Path'
(US Strictly Rhythm)
Recently, The Masters at Work's Sole Fusion project has shown off the more experimental side to their natures with the glass-smashing acidities of 'Bass-tone' being the prime example. This outing is no different. The 'Trance Mix' is a minimal organ cut complete with rough tribal edges, a simple but effective bassline and a good solid kick drum. The strangely titled 'Techno mix' features a very similar groove backed up by an obscenely jazzy keyboard solo which at times verges into semi-acidic territory. No lightweight tinklings here and it certainly takes a few listens to get your head round, but it's well worth it at the end. Not for the faint-hearted.
★★★★

BOO WILLIAMS

'Midnight Express EP'
(US Relief)
Chicago's finest continue their onslaught and Boo follows up the near classic 'New Beginning' with another four-tracker of the highest quality. 'Midnight Express' kicks things off with a non-stop barrage of swirling strings and sweeping analogue pads which are kept nicely in check with Boo's furious drum fills. 'Planet Earth' adds some old skool and 'Cloud Burst' takes the Goodmen's classic bassline and flips it about under Boo's vibrant drums. For the creative amongst us, Mr Williams lets the final track, 'Blast Off', a strange journey through fierce synths and distorted pads, loops and infinitum for some serious equaliser possibilities. Full marks once again.
★★★★

Kevin McKay

Secret Knowledge / Delta Lady

Bugged Out! - Manchester

Text - Oliver Swanton **Photography** - Simon King

Firstly, let's get something cleared up.

Secret Knowledge and Delta Lady are one and the same - that is to say the bands have the same line-up, just in a different order. Kris Needs with female vocalist, Wonder, are Secret Knowledge and Wonder with keyboard and studio wizard, Kris Needs, are Delta Lady. They don't exactly suffer from schizophrenia, but multi-personalities are the order of the day.

On stage there's no difference. They don't come out twice and perform their material separately, they slap the tracks back to back, thus destroying any remaining confusion. (Except, that is, for the lad who wanted a refund because he thought one of the bands hadn't turned up.) For arguments sake let's just call them Secret Delta.

Wonder and Kris Needs came out onto a stage, at Bugged Out!, which looked like something straight out of Des O'Connor Tonight - the black back-drop was covered in a sea of star-like lights. However, from the very first opening bars of 'After World' it was more than obvious this wasn't going to be light entertainment. (Kris really likes his repetitive slamming-metal-door samples put through the reverb box.)

Second up was 'Sugar Daddy'. If it wasn't for the remarkable vocal abilities of Wonder this track might have remained just a pretty good dub/trance techno effort. However, Wonder really lets rip and the track becomes a



beautiful bluesy number. She might not quite be Billie Holiday, but she's a total star and leaves the average disco diva standing. Her vocals hang so nicely in the air because Kris Needs doesn't plaster them to the wall with a busy full-on techno assault. Full credit to both of them.

'Anything You Want' came in a close third. Its delayed, clapping bassline sounded beefed up for the gig and came out of the sound-system at about a hundred miles an hour. Here Wonder's vocals complement the techno rather than steal centre-stage, giving Kris a chance to show what he's about and why he's in such demand for remix work.

This gig was more of a PA than a stadium rock 'n' roll affair. In front of a keyboard, which had no leads coming out of its back, Kris jumped around like a madman - classic Top of the Pops imitation. (At times, the look of concentration on his face was so convincing that he not only nearly convinced me he wasn't miming, he almost convinced himself.) In between tracks he exited stage left to switch DAT tapes - everyone knew it was a studio-comes-to-the-stage mime, rather than the traditional live guitars gig, but it didn't matter because Kris didn't care. He had no shame and didn't try to pretend it was anything other than an act - for that I've got to respect him •

(April 14 The Chemical/Dust Brothers are on stage at Bugged Out! and on May 5 Rejuvenation do it Soma style.)

Club profile

Eurobeat 2000

Text Siobhan Sullivan

Photography Matilda Bradshaw

Where else, on a cold, wet Thursday night, could you go to experience a cracking techno all-nighter, but to London's Eurobeat 2000?


Hours after the rush-hour clamour of Clerkenwell Road has been replaced by the eerie desolation of the city at night, the nightcrawlers of the techno world descend into Turnmills to claim this part of the concrete jungle for themselves. Beneath the deserted streets, the pulsating throb of Eurobeat 2000 beckons, enticing that rare breed of techno

devotee who's fit to party before the weekend has even begun.

Once inside, the vibrations of some of the world's most dexterous techno djs take over. From the angular symphonies of Jeff Mills, and the home-grown talents of Colin Dale, Dave Clarke and Dave Angel to the euro-thump of Robert Armani and Leo Anibaldi. All vinyl virtuosos who satisfy the nocturnal hunger-pangs of a crowd, eager to soak up the music they love.

Eurobeat 2000 has, for the past two years, carved an unrelenting path from its early industrial origins to emerge as one of the cornerstones of London's vibrant techno/trance scene.

Along with partner and longstanding Eurobeat resident, T23, the driving force behind the club is Frankie D. "What we've always tried to do," he explains with typical enthusiasm, "is provide a platform for the harder, more adventurous, end of techno.



We're not here to make a lot of money. We're here to put something back into the scene. Eurobeat isn't just about pulling in a whole lot of well-known names - it's about introducing people to music that they haven't heard before. Basically, we try to do something a bit different. And so far, it seems to have worked!"

The latest addition to the club's rapidly developing reputation is the follow-up to last year's highly successful 'Eurobeat 2000 - Club

Classics Vol.1' compilation on Kickin' Records. Featuring the likes of Wild & Taylor, Alan Oldham, Cristian Vogel and the warp-factor abstractions of Koenig Cylinders, 'Club Classics Vol. 2' looks set to surpass the popularity of its predecessor with a compelling blend of tuned-up acid and adrenalin-fuelled techno.

"We were really pleased with the response to the first album," says Frankie. "We wanted to put out something which was an accurate reflection of the music policy at Eurobeat.

There's so much good music around at the moment and we're well aware that not everybody can get down to the club, so it's great to have the opportunity to reach a wider audience with the records."

With a series of Eurobeat 2000 club nights currently being planned for around the country and a line-up of some of the underground's best known djs booked for the forthcoming months, this looks like one success story which is set to run and run ●



live

A Positive Life

The Herbal Tea Party - Manchester

Text - Oliver Swanton

Photography - Simon King

This was A Positive Life's second live gig in a series of three and marked a homecoming of sorts for Stefan Pieriejewski (not a made up name). Although his first foray onto the live stage was at Birmingham's Oscillate club and he was due to play at Megadog, in London, the next day, this had to be the most important gig for him. Home crowds are notoriously difficult to please.

The club wasn't full for the gig, but the dance-floor was packed with most of the devoted, wide-eyed regulars. At the sides of the small stage were two bare-chested madmen giving some hand waving like they'd been paid to perform. On the side-lines there was a contingent of Stefan's mates, pint in hand and camera at the ready.

A Positive Life were out on the road to promote the delights of the debut album, 'Synaesthetic', on Beyond Records. The Herbal Tea Partiers like a bit of acid trance but whether they were going to dance wildly to it was another matter.

As the swirling, pulsating analogue sounds of 'Spacehopper' floated out across the audience, who independently swayed from side to side, the problem became evident. As the track lifted they assumed it would jack up a gear and it didn't. It was beautiful trance and had all the trappings of the acid underground, but

not the thumping bassline desired. (Only 'The Calling' really summoned up the required beat, but when it did it went down a storm, its scary echoing vocal cries wafting into the dancing crowd.)

A Positive Life played some great analogue sofa-music, but the Herbal Tea Party has a very up crowd who like to be moved and made to sweat, profusely. Although Stefan left out the ambient trappings, like the breaking waves and seagull samples of 'Bathdub', it would have to be said that the set still didn't totally hit home. APL may not have been the ideal booking for the Herbals and went down a lot better the next night, opening the Megadog gig at The Rocket.

Don't get me wrong, 'Synaesthetic' isn't just an album to trip to. This is an album which successfully straddles the ambient/trance divide and is ideal for a post-club-driving-home kind of situation. It's good to smoke to and that was exactly what most of the people at Herbal Tea Party did during the gig.

However, having said all this the future is looking harder. As A Positive Recreational Sound System, Stefan and various friends will be concentrating on a harder club sound. If 'The Calling' is any warning of what lies ahead, then the live gig at Planet Venus, Bradford, in early April, mustn't be missed ●

JOSH WINK (Philadelphia)

- 1 'Gu-D'
Anodyne 2 (Anodyne)
- 2 'Bug 1200'
Steve Bug (Superstition)
- 3 'Higher Consciousness'
Wink (Strictly Rhythm)
- 4 'Conduction'
Johnny Fiasco (Cajual)
- 5 'Side A'
New Jack Shit (White)
- 6 'Lumpy Oatmeal'
Winx (Sorted)
- 7 'Urban Haze'
Too Funk (Ferox)
- 8 'Supernatural'
Firefly (Ovum Recordings)
- 9 'Clear 4 Present'
Paperclip People (White)
- 10 'Rollerball E.P.'
West Coast Connection (White)

BERT BEVANS (London)

- 1 'Look Ahead'
Danny Tenaglia (Tribal America)
- 2 'Awa Ni'
The West Tribe (Test Press)
- 3 'Special'
Ricky Morrison (Test Press)
- 4 'Another Worry'
House of Gypsies (TNT)
- 5 'Promise Me Nothing'
Repercussions (WEA)
- 6 'Roots Revolution'
Ashley Beedle (Narcotic)
- 7 'Come Together'
Watford & Owens (Hard Times)
- 8 'You Got It'
Jodeci (MCA)
- 9 'Lift Up'
Butch Quick & James Howard (Shelter)
- 10 'Bring Me Love'
Andrea Mendez (Azuli)

LTJ BUKEM (London)

- 1 'One and Only'
PFM (Good Looking)
- 2 'Name Approach and Identity'
Source Direct (Source Direct)
- 3 'Amnemy'
Link (Good Looking)
- 4 'Intellective'
Intellective (Lucky Spin)
- 5 'Bliss'
Source Direct (Source Direct)
- 6 'Hidden Rooms'
Sounds of Life (Certificate 18)
- 7 'So This Is Love'
Essence of Aura (Dub Plate)
- 8 'Lush'
Lush (Dub Plate)
- 9 'And The Rain Comes Down'
Photek (Metal Heads)
- 10 'The Flute Tune'
Dub Plate (Good Looking)

DJ DUBFIRE (Washington)

- 1 'Moonshine/The Hillbilly song'
Kenlou (Maw Test)
- 2 'The Dream'
Deep Dish presents Prana (Tribal America)
- 3 'Respect'
Judy Cheeks (Positiva Promo)
- 4 'Love Songs'
Chocolate City (Deep Dish Test)
- 5 'Hot'
Willy Ninja (Acetate)
- 6 'I'm So Grateful'
K.O.T featuring Densaid (Zestland Test)
- 7 'Love is the Icon (Roger S remix)'
Barry White (A&M)
- 8 'Promise Me Nothing'
Repercussions (Reprise Promo)
- 9 'Layin' On'
Street Sense (Cutting Trax Promo)
- 10 'Kingston/Jazz the Sea Turtle'
4.A.M (Muzique Tropicque)

DJ Rap

Text - Hugo Fluendy



Rap's just back from a party. Well, the party was Monday and this is Tuesday evening, but like she says, "Raving's something you have to work at..."

There's no suggestion that she might want to catch her breath either, you know, just chill a bit after gigging all weekend. Mobile phones litter the floor and intermittent requests from promoters barely seem to interrupt proceedings. She circumvents their intrusions with the ambidextrous ease of someone used to doing three things at once.

"I don't have a lot of time to myself. Collecting DATs during the week, into the studio on Thursday - (Croydon, where's that then?) - and then out - (well if you're having bad luck, we'll see...) - for the weekend. I've played in Canada, the States, Europe - I'm off to Germany on Friday - I love it but - (who else is playing?) - it's a full time job."

Madness. The phones act as emphasis, punctuating the schizophrenic dialogue -

things are going well for DJ Rap. The work's flooding in, her label Proper Talent which has been operational for less than a year is caning it - shit, even her friends constitute a who's who of jungle; Hype, Kenny Ken, Fabio, Grooverider, Frost.

This is no overnight contrivance. Taught to mix by Kenny Ken, polishing her technique with first rave, then Fantasy FM, Rap's been on the scene since '87.

"I went to this rave called Ibiza and heard these two DJs called Dem Two who were playing the first breakbeat stuff. I jacked in my job and said 'that's what I want to do.'"

Rap's personality seems to exude determination and self belief - she was the first woman to play the main room at the Astoria - an impression echoed by the tuff jungle licks that tear up any party she plays, but do her records like 'Spiritual Aura' (an absolute pearler, one of the drum'n'bass tunes of '94) indicate a mellower side?

"My buzz was that I just don't want to be

shoved in the back room, I just wasn't having it. But my records, that's me expressing myself. I do them for myself really and if people like them that's great - they're from the heart."

It's this attitude which, paradoxically, makes her music so relevant. Her latest release, the excellent 'Intelligent Woman' is on the harder ragga tip while the forthcoming album she promises "will have something for everyone; ambient, drum'n'bass, jungle."

Her eclectic approach is something which the latest Journeys By DJ collection, on Brainiak, underlines. Mixed by Rap in blinding style, and featuring the likes of Roni Size, Ray Keith and Mickey Finn, it cuts up the drum 'n' bass with the coolly atmospheric techno of Carl Craig and Peter Lazonby. And it sounds great.

DJ Rap's too keyed into the music to worry about what the purists will say - long may it continue!

listings

Listings in Generator are free and should be sent to Anna Smith, fax 071-454 7854. Deadline for May listings is Thursday April 6th.

One of the biggest projects being launched this month is 'UK Midlands'. Following in the footsteps of London's Club UK, the Wolverhampton club kicks off on Saturday 8th April with Tribal DJs Danny Tenaglia, Terry Farley and Doc Martin. The venue also plays hosts to the Cowboy Records/Back 2 Basics crew the following week. Promising a chill out room with a TV, video and even a shower room, this purpose-built club could be one to check out if you're in the area.

Absolutely no excuses for staying in on April 1st, as clubland presents a host of special nights on this Saturday. If you fancy an 'April Fools Ball' you could visit the World Dance event at Lydd Airport in Kent, or London's Not Forgotten at the EC1. Welsh readers can experience the collaboration of Renaissance and Absolutely Fabulous this night, when Essence comes to the Patti Pavilion in Swansea. A Bush Records Party also visits this venue on 29th.

Finally, Happy Birthday to London's Leisure Lounge. Celebrating one year of the club on, yes, you guessed it, that momentous date of April 1st, will be Smokin' Jo, Roy the Roach, Rad Rice and others. Many happy returns to them, and indeed many happy nights to you this month. Enjoy!

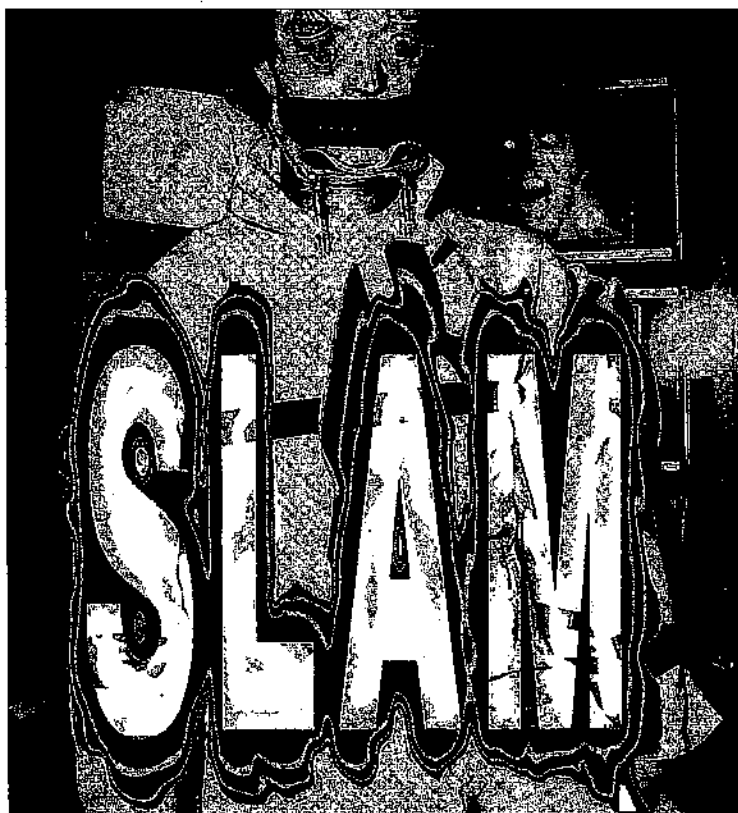
SCOTLAND

WEDNESDAY

Divine Inspiration La Belle Angele £4 11pm-4am

THURSDAY

Clubhouse The Vaults £3.50/£2.50 concs 11pm-4am
Eden Wilke House £5 advance tickets from TOCTA 11pm-3am (1:30am curfew, occasional Thursdays) Resident Scott Gallacher + guests
Made In America The Venue £4/£2 with flyer 10:30pm-3am fortnightly DJ Kool (Paris), Wollie
Silk Kuts The Venue £4/£3 with flyer before 12 10:30pm-3am fortnightly Fisher & Price, Stuart Tennant, Dunks, Bimbo, Jimmy & Craig + guests
Snorkel Pavilion £4/£2 mems Residents Colin Walker & Martyn Henderson playing house, hip hop & jazz
UK Gold Sub Club £5 Residents Mark



Ryal & Martin Collins plus guests at Glasgow's best Thursday night extravaganza

FRIDAY

The Ark The Tunnel £5/£3 NUS residents Michael Kilkie, Scott McKay, Stephen McCreery + guests
Fetish La Belle Angele fortnightly £5/£4 11pm-3am DJs George T (Tribal Function) & Nicci. House, hip hop & dub. Dress fruity & free
The Yard Sub Club New weekly garage & house night wth Gareth Somerville & Stuart McCorkisken + guests April 14th Paul 'Trouble' Anderson, Dave Lambert April 21st Kerri Chandler
Pure The Venue £5/£3 concs 10:30pm-3am Residents Twitch & Brainstorm + guests
Sateva The Vaults £4-£6 (depending on DJs) 11pm-4am
Secret Garden Joy £5 9pm-2am 'Orgiastic house with home grown DJs'
Slam The Arches £6 Residents Stuart Mcmillan & Orde Meikle + guests
Voodoo Rooms Voodoo Rooms £6 11pm-3am Residents Mel & Nigel Hayes + guests April 21st David Camacho
April 28th Breeze - Facing Hard Times
Vaults £5/£7 11pm-3am (curfew

1:30am) Elliot Eastwick, Miles Hollway join residents Scott Gallacher, AJ & Andy

SATURDAY

Absolutely Fabulous The Bond Residents Scott Gibson & Billy Kiltie + guests. Organised in conjunction with Limbo Records
Burger Queen The Vaults £6 11pm-4am
Celebrate Life Joy £5 9pm-2am Resident Billy Davidson
Club 69 Rocks's Basement 9:30pm-2am Residents William Sandieson & Martin McKay + guests
Disco Inferno The Venue alternate Saturdays £4 DJ Nick from Ripping Records
Dogtastic La Belle Angele (fortnightly) Scott Ferguson & Andy Williams
Flirt Fat Sams £5 Resident Dave Calikes
Sexy Voodoo Rooms 11pm-3am Residents Kevin McKay & Mel Barr + guests April 1st Dominic Moir
Skank Neptune £8 Residents Michael Kilkie & Zammo
Source Barrowlands £10 + fee 5pm-12am Under 18s night on first Saturday of the month. Loads of DJs and PAs. For info call 0836-551 296
Sub Club Super Saturday £8 Harri,

Oscar, Domenic + guests
April 8th Renaissance The Tunnel £10 10pm-5am John Digweed, Ian Ossia, Keoki, Nigel Dawson, Mark Tabberner

SUNDAY

Lush Voodoo Rooms 11pm-3am Oscar & Harri + guests April 9th Armand Van Helden All drinks £1
Sub Club Sub Club £5
The Blue Room The Venue £2 Ambient night with live PAs
Taste The Vaults £5 11pm-4am

ADDRESSES

Arches Glasgow 041-221 8385
The Bond Croft Street, Kilmarnock 0563-73600
Citrus Club 40-42 Grindly Street, Edinburgh 031-229 6697
Fat Sams Dundee
Glasgow School of Art 167 Renfrew Street, Glasgow 041-353 4500
Joy 1 Regent Quay, Aberdeen
La Belle Angele 11 Hasties Close, 231 Cowgate, Edinburgh 031-225 2774
Neptune Aberdeen
Pavilion Textile College, Galashiels 0896 751869
Rocks's Basement Below Koo 1 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
Voodoo Room 22 Cambridge Street, Glasgow
Wilkie House The Cowgate, Edinburgh 031-225 2079

SOUTH

TUESDAY

The Abduction Club Pyramids Centre £1 9pm-2am
Elegance The Venue £4/£3 mems 9pm-1am Residents Simon G, Ian Elliot & Piers + April 18th Dave Kendrick
April 25th Spencer Williams Info on 01637 875096
Wonderland Academy 2 7pm-11pm Under 18s night £4/£5 adv Martin the Hat, DJ Dream, DJ Dance + guests. Info 0202 290421

WEDNESDAY

Liberty Madisons £2 Garage & House with Mark Kidd, Si Gracia/Seth Sanchez
Shake Yer Wig The Jazz Place £2 10pm-

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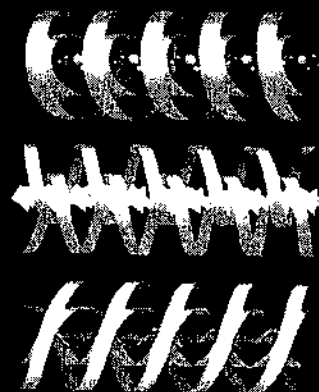
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HELICOPTER-On Ya Way
BLU PETER-Flagship
EPIK-Driver
THE HOPE EXPERIENCE-Tree Frog
KINKY RIBA-Check It Out
DEEPER CUT-Organ Grinder

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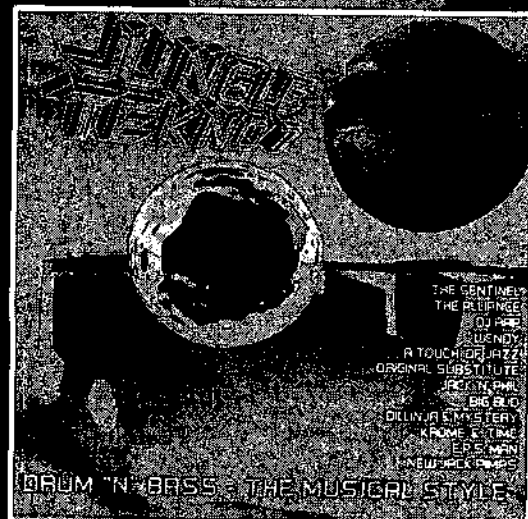
Pulse of Life - THE SENTINAL
Virtual Heaven - THE ALLIANCE
Switch - DJ RAP

Melody of Life - NOISE FACTORY
Respected No Accepted - A TOUCH OF JAZZ
Fall Down On Me - ORIGINAL SUBSTITUTE
I Like It - JACK 'N' PHIL
New Vision - BIG BUD
Deep Love - DILLINIA & MYSTERY
Studio One - KROME & TIME
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listings

Adlib Lucy Road Southend-On-Sea, Essex 0702-469469
After Dark Club 112 London Street, Reading 0532-532649
Atomix Unit A, Hart Street, Maidstone, Kent 081 293 5355/0956 261732/0831 250812
The Base King Street, East Grinstead, Sussex
Bensons Remenham Hill, Henley on Thames 0491 575430
Bojanglez Guildford 0483-304202
Bower Ashton UWE, Clangage Road, Bristol
Brunel Rooms Havelock Square, Swindon 0793-531384
Cabaret Club, Holdenhurst Road, Bournemouth
Caligari Cheapside, Luton
Club Art 9 Elmer Approach, Southend-on-Sea, Essex 0702-333277
Club Loco 84 Stokes Croft, Bristol 0272 426193
Club Oz 36-38 Union Street, Plymouth 0752-224200
Concorde Brighton
Depot Lawrence Hill, Bristol 0392-431313
Escape Club Brighton
Face 2 Face Torwood Gardens Road, Torquay 0295-252412
Felbridge Hotel London Road, East Grinstead, Sussex 0342-326992
Gaiety Suite South Parade Pier, Portsmouth
Gino's Bar Wallington High Street, Surrey
The G-Spot 8 Sunrise Business Park, Higher Shaftesbury Road, Blandford, Dorset
Henry's Horthorne Lane, Burnham Beeches, Bucks 0753 643227
The Jazz Place 10 Ship Street, Brighton
Junction Clifton Road, Cambridge 0223-412600
Lakota 6 Upper York Street, Bristol 0272-427102
Loft Club Brighton
Madisons The Square, Bournemouth 0202-290247
Malcolm X Centre 141 City Road, Bristol 0272-554497
Mirage William Street, Windsor 0753-856222
New Trinity Hall Trinity Road, Old Market, Bristol 0272-55065
Odyssey Nelson Street, Bristol 0272-292658
Oscar's The Pier, Clackton on Sea, Essex 0255 424268
The Palace Hinton Road, Bournemouth 0202-550434
Pavilion North Parade, Bath 0225-461111
Pavillion Ballroom Bournemouth 0202-552122
Ragamuffine Nightclub Main Square Camberley, Surrey 0276-61404
The Rectory Nightclub Aylesbury, Bucks (1 1/2 miles out of Aylesbury on the A413 towards Buckingham)
Rhino Club Waterloo Terrace, Southampton
Rhythm Station Station Road, Aldershot, Hants
SE8 Deptford Broadway
The Richmond Brighton
Shark Club Brighton



Showbar Bournemouth Pier, Bournemouth 0202-551685
Simpsons The Ring, Bracknell, Berkshire 0344-427222
The Studios Hendford Yeovil
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)
Venue Bramwells Mill, Penzance, Cornwall
Vibe 206 Old Christchurch Road, Bournemouth
Volts 4 The Quay, Exeter 0392-2111347
Warehouse Plymouth 0752-224200
The Warehouse Club Brighton
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'
Cyclone A London City Studio (-ex virtual reality golf course!) info from Lulu 071 490 0385 £12 adv/£10 mems £15/£12 on door 11pm-7am Mr C., Matthew B., Dave Angel, Richard Grey & Luke Slater
The Monday Club The Rose 11am-11pm New house & garage all-dayer
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 & guests
W.O.R.L.D. R.E.C.E.S.S.I.O.N. Velvet Underground £5/£4 NUS Paul Harris, Nicky Holloway
April 17th Bamboozle HQ £3 B4

10:30pm/£5 after 9:30pm DJs Traps, Twizzler, Sam Cobb

TUESDAY

Break It Down The Borderline £5/£3 NUS 11:30pm-3am Funky rare grooves with resident DJs
Bombay Jungle The Wag £3 students/£5 10pm-3am
The Pinch Gardening Club £4/£3 mems/NUS 10pm-3am **April 4th** Gayle San **April 11th** Josh Wink **April 18th** Phil Perry **April 25th** Rad Rice
Salsa Pa' Ti Bar Rumba DJ Dominique with hard & soft salsa
Time Is Tight Velvet Underground £4/£3 concs 10pm-3am Funky grooves from Smithers (Humpty Dump), Keb Debarge (Leave My Wife Alone), Ben & Pete Leslie O (Barely Breaking Even) + guests
Vibe Cuba £3 9pm-2am Funk night with DJ Mikey & The Vibe Collective live

WEDNESDAY

\$1-09c Beluga £5 9pm-2am. Residents Dan Harrison, Barnaby Bervena playing funky boogie beat choons
Fresh n' Funky Icen £5/£2 before 11pm 10pm-3am Hip hop, jazz, swing & live performance
Fruit Machine Heaven £1 B4 11:30pm/£4 without/£6 after 10:30pm-late Rich B, Martin Confusion, Jeffrey Hinton + guests
The Loft HQ's 9pm-2am £5/£4 mems/NUS/MU/£3 before 11pm Paul 'Trouble' Anderson, Norman Jay + guests
Make The Break Bar Rumba Mark Tonderai playing soul, funk & hip hop + live comedy sketches
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 £5 10pm-3am Dave Angel, Frankie Valentine +

guests playing full-blooded jazz techno
Sol Y Sombra Cuba £3 9pm-2am DJ Dave Hucker + 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, Kristos + guest DJ Femi (Young Disciples)
Zest The Borderline £4/£3 flyer/£2 NUS/£2 first 100 people Starts 11:30pm The Balearic Boys

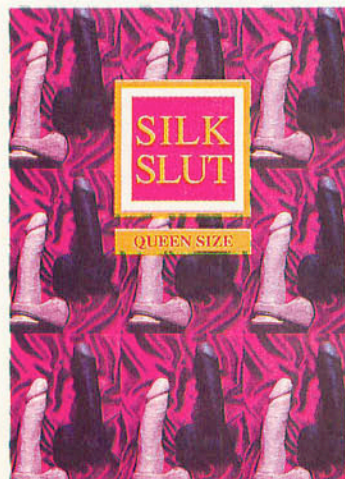
THURSDAY

Above All That Velvet Underground Hosted by Caroline & Elton + guests Luke Neville, Rob Sykes, Dave Dorrell, Dominic Moir
Animal House The Gardening Club £5/£3 NUS All drinks £2 DJs Chris and James + guests **April 6th** Lisa Loud **April 13th** Nick Hanson **April 20th** Paul Gardner **April 27th** Laurence Nelson
Eurobeat 2000 Turnmills £5 B4 11pm/£7 after £5 mems/concs B4 12am/£4 after 3am 10:30pm-6am Residents Frankie D, Axis, Alex Hazzard, T23 + guests **March 30th** DJ Hell, Nigel Richards, Jasper the Satellite
Get Down to Earth The Earth Club £2 mems/£4 guests DJs Luce & Marc Brown with a 'full-on jam session'
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 11pm 10pm-4am Double Jay, Scorpio, Phreek Crew, Mickey Simms
Leave My Wife Alone The Wag £4 B4 11pm + flyer/£6 after 10:30pm-3:30am Jazz funk
Malachite/XS EC1 10pm-6am
Megatropolis Heaven £6/£4 NUS/UB40 8pm-3am
Neon Fish 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
Reservoir Dogs Icen £5 10:30pm-3:30am Andy Westbrook, Will-O-The-Wisp, Ben Bellman, Steve Marshall, Andy Sawyer
Shake it Loose Bar Rumba £4/£2 conc. Claydon, Clinton, & Christine play funky jazz, rare grooves, soulful garage
Solenoid Club Koo 10pm-6am £5/£3 after 3am. Andy Noir & The Hideous Brothers. Tranced out house.
Soul Spectrum II Beluga £6/£5 with flyer 9pm-2am DJs Michaela-May, Pinky, Owen Washington
Speed The Mars Bar £4/£5 9.30pm-2am Jungle night with resident LTJ Bukem
Spirit World Upstairs at the Pigeons Alternate Thursdays (March 2nd, 16th,

30th) £3/£2.50 concs 8pm-1am.
Techno/hard house from residents Marc Williams, Dee Troit, DJ KSD + guests
Starsky & Hutch Ronnie Scot's (Upstairs) £6/£4 concs/£2 before 10pm. Same as Wednesday
That'll do nicely! Zeebrabar £3 10pm-3am Residents Simon Lawrence, Spencer Broughton + guests
The Swinging Cymbal Cuba £2 9pm-2am with melting pot DJs Mambo, Chacha & Bugalu alternates with Hi Ho Experience with Ray Whittard & Mellow Cee
Thirst Café de Paris £7/£5 before 12/NUS 10pm-3am DJ Alon + guests
Won Ton Beats Gardening Club £5.50 11pm-3:30am J Saul Kane, James Lavelle, Will & Masau + kung fu movie visuals
Zone Cass Club £6/£5 mems 9pm-3:30am Resident Lenny Dee
April 13th Plenty! The Cross £10 on the door/£5 after 3am 10pm-6am DJs Jeremy Healy, Dave Dorrell, John Kelly, Luke Neville

FRIDAY

Atomic Model Icení £10 10pm-3am Dom T, Ben Bellman, Miles, Guy Preston, Roberto Zazzi + guests with three floors of house, garage, reggae & latin
Babe Fridge £10 mems/£12 10pm-5am New night with Girls FM DJs. Call 071 582 9315 for membership info etc
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
Club I-Q Ormonds £8/£6 mems B4 12 10pm-3:30am Chris Phillips, Brian Norman, Daddy Bug, Jasper the Vinyl Junkie, Lloyd Life, Keith Lawrence, Ronnie Coldsweat, Gary Trapdoor + live PA from Alison Evelyn
Do Scrapey Loops Rock Garden 10pm-6am £8 (fortnightly) Residents Ashley Marlowe, Andrew Weatherall, Curley + guests
EC1 EC1 10pm-6am **April 7th** Sabresonic £8 Andrew Weatherall **April 14th** Born to be Cool £8 Dan J, Dave R, Rob Andrews, Neville, Robert Hurley, Roy Sloam **April 21st** Hot Records/Aqua Booty **April 28th**



Submerged £8/£5 Paul Tibbs, Nick Dare, Rocky & Diesel, Kenny Charles
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 Aura. 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 Valentine + guests play house, garage & smooth techno
Final Frontier Club UK £11/£9 mems after 11:30pm/£9/£7 mems before. Membership £2 10pm-6am **March 31st** CJ Bolland (Belgium), Mike Huckaby, Dave Clarke, Dino Psaras, Jonathan Cooke, Tin Tin **April 7th** Mr Oz, Derrick Carter, Josh Wink, Jody, Mark Williams, Fabio Paras, Gayle San **April 14th** Mr Music, Tony Sapino, DJ Hell, Jeff Mills,



Andy Morris, Charlie Hall, Carl Cox **April 21st** Alex Knight, Dave Angel, Miss Djax, Andrew Weatherall, Phil Jubb, Dave Clarke, Justin Robertson, Billy Nasty **April 28th** Laurent's French Tear Up Special with Kortex, Manu le Malin, Laurent Garnier, DJ Jacques, DJ Barbarella, Jerome Packman
Freeway Turnmills £10/£7 mems/£6 after 3am/'Babes' free B4 11.30pm. Free membership. 10pm-6am Residents Matt 'Jam' Lamont, Tee Smith, Owen Clark + guests
Fruity Legends £8/£5 before 11pm and after 3am 10pm-6am Residents Spencer Broughton, Rob Blake, Bradley Jay, Mark Anthony + guests
Future World Market Tavern £4/£3 mems 11pm-5am Hard & happy house with residents Shugz, D Jugly + guests
The Garage Heaven £4 B4 11:30pm with flyer/£5 without/£7.50 after. Mixed gay night with residents Mrs Wood, Dr Mu, Blu Peter, Steve Young, Rachel Auburn, Princess Julia, DJ Steven
Glitterati The Cross £10/£7 mems 10:30pm-4:30am Residents Danny Rampling, Seb Fontaine & Luke Neville + guests
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
Heart Attack Velvet Underground £10/£8 mems/£5 after 3am 10pm-6am Residents Nicky Holloway & Lawrence Nelson + 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 £6/£3 B4 11pm 10pm-4am Club classics from Ronnie Herel, Keiran B & Wilber Wilberforce
Londinium Browns 11pm-4am Strictly glamorous dress code!
Open All Hours Ministry Of Sound £12/£8 mems/£6 after 3am 11pm-7am **March 31st** Jim Masters. Phil Perry, DJ Skull, Rad Rice, X-Press 2, Ashley, Rocky, Deisel **April 7th** Jim Masters, Pierre, Armand, Armand Van Helden, Richard Fearless, Carl Reckless, Terry Farley
Peach Café De Paris £10/£7 before 11pm/£7 mems 10pm-6am Graham

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
Rapture Soundshaft £8/£6 before 11pm Mems £5 & £7 10pm-4am 'Uplifting upfront happy house' from regulars Steve Johnson, Dave Anthony, Tony Price & Micky Custance (Big Audio Dynamite) + guests. Tim Larke on the bongos every week.
Rotation Subterania £6 with flyer 10pm-3:30am On rotation Alex Baby, Dodge, Sam B, Femi Fem
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 3am 10pm-6am Residents Stacey Tough & Robin Ball + guests
Takin' Off Subterania (fortnightly) £6 11pm-3:30am Resident DJ Lee + guests
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 & guests, and the Slow and funky room with Smooch & the Soul Kitchen massive
April 7th Megatripolis in association with Experimental Soundfield Brixton

Academy £20/£15 concs. tbc. 9pm-6am Usual Megatripolis features + more
SATURDAY
Club 157 Jingles (monthly) £5/£3 concs. DJs Andy M, Dan-E, Ewan & D-Light
Garage City Bar Rumba till 6am on rotation: Bobbi, Steve & Zoo
Independence £10 Lee Fisher, Steve Proctor, John Kelly, Luvdup Native
Tongue £2 Roy & Roach, Dave Dorrell, Fat Tony, Nancy Noise
Been There, Seen It, Done It Ormonds 10.30-3.30am
Best of British Chunnel Club £12/£8 before 11pm/£8 mems 10pm-6am
Bon Voyage Hattons Last Saturday of every month £15/£10 adv **April 29th** Ray Luck, DJ Mell, Simon Romp, Fat Tony, Mark James, Jacqui Nanson
Bump Subterania £6 10pm-3:30am Hosts Grace & Rod Lay DJs Princess Julia, Tallulah, KCC & Jeffrey Hinton + guest PAs
Bump 'N' Hustle Beluga £10/£7 before 12/£5 mems 9pm-2am Uplifting night with resident Stevie Jay + guests. 'Dress to undress.'
Carwash Le Scandale £8 10pm-3:30am 70s & 90s disco grooves with DJs Deckster & Miss Jo Lively Dress code: 'nothing from Next'
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 DJs Chris & James + guests **April 1st** Jon Pleased Wimmin, Kevin Swain, Kevin Hurry, Craig Campbell, Phil Mison, Jeremy Healy, Phil Perry, Paul Gardener
April 8th Laurence Nelson, Von, Brandon Block, Lisa Loud, Jay Chappell
April 22nd Dave Dorrell, Tall Paul Newman, James Mac, Si Long, The Boot Boys **April 29th** Lee Fischer, Craig Jensen, Darren Stokes, Matt Frost, Phil Mison
Damn Funky Jazz Cafe £6 11pm-2am Femi (Young Disciples), Dodge & IG
EC1 EC1 10pm-6am **April 1st** Not Forgotten presents an April Fools Ball (till 7am) £12 With Paul Daley (Leftfield), Craig Jensen, Mark Felton, James O'Brien, Terry Luther, Mark Needham Tickets in advance **April 8th** Screams of Passion £10 **April 15th** Shakavara £12 Graham Gold, Dave Dorrell, James Parker, Mark & Adrian LuvDup **April 22nd** Contento £10/£5 after 3am Fat Tony, Bobby & Steve, Mark Jam Lamont, Mark Jones **April 29th** That's the Way to do It presents Face The Music £10 Norris Windross, Phil Usher, Nick Whitstanley, Phil Baker, Mat Kenny
Euphonia Annex £2 9pm-2am
Fierce Child Mars £10/£8 mems/£5 DJs Fat Tony, Cool Hand Luke, John Cecchini
Flipside Icení £10/£7 before 10pm & for mems. Residents Chris Checkly, Dezzie D, Dodge, Patrick Forge, Torro, Paul Martin.
GISM Club Koo (fortnightly) £10 10pm-6am Graham Gold, Darren Pearce, Rob Jeffrey, Mark Mills, Le DJ Roy, Rob Parrish, Darren Poole, Sabs & Shiv

The Goodfoot The Wag £6 + flyer/NUS/£10 without. Downstairs: DJ Alon, Big Mike & Kingsize play hip hop, swing, funk classics; upstairs Starsky & Hutch with 70s funk, soul, jazz & groove
Hazardous Waist Hubble & Co £8 10pm onwards on every fourth Saturday
 CJ Mackintosh, Bukem, Gary Williams + guests

Heaven £6 B4 11:30pm with flyer/£7 without/£8 after Resident Ian D + guests play happy house & techno at this popular gay night. Funk & soul in the Dakota Bar

Leisure Lounge £12 10pm-10am Residents Andy Morris & Arron + guests **April 1st** Smokin' Jo, Roy the Roach, Breeze, Rad Rice, Biko, Scott James, Darrin Parks, Filipe **April 8th** Alex Party, Daniele Davoli, Steve Proctor, Gayle San, Steve Johnson, James White, Rad Rice, Simon Barry **April 15th** Fabio Paras, Phil Perry, Alistair Whitehead, Matt Frost, Dean Stratten, Junior Perez, Rad Rice, Jay Saul Kane **April 22nd** Judge Jules, Seb Fontaine, Dom T, Dean Savonne, Bubba Haymes, Jules Verne, Terry Marks, Michael Andrews **April 29th** Smokin' Jo, LuvDup, Andy Carroll, Paul Bleasdale, Steve Goddard, John Warren, Rob Roar, James White

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 the best looking bodies in the universe'

Nuclear Free Zone 414 Alternate Sats £3 B4 11:30pm/£5 after 10pm-6am Future trance & techno from residents Liberator, Chris Aaron, Julian + guests **One For You** Happy Jax £10/£7 mems/£5 before 11pm 10pm-6am Resident Amanda + guests

People Like Flowers Velvet Underground £10/£8 mems/£5 after 3am 10pm-6am Nicky Holloway, Anthony Bryan, Colin Hudd

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

Release The Pressure Café de Paris £12/£10 mems after 12/£8 mems before 12am/£5 after 3:30am Smart dress- no sportswear

Rulin' Ministry of Sound £15/£10 mems 11pm-9am Over 21's. Residents CJ Mackintosh & Harvey + guests

March 25th Erick Morillo's Birthday Bash with Erick Morillo, CJ Mackintosh, + live Reel to Real, Ben & Andy, Armi **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, + CJ Mackintosh, Jeff John, Seamus in 'Levans Comet'

Sex, Love & Motion Soundshaft £8/£5 before 11:30pm/mems £7/£4 before 11:30pm 10:30pm-3am Russ Cox, Keith Fielder, Paul Tibbs + guests **April 1st** Mark Williams **April 8th** Robin Ball **April 15th** Josh Wink **April 22nd** Andy Dixon, Stuart (Troublesome Records)

April 29th Johnny Moy **Spirit** SW1 £10/£8 before 11pm/£5 after 3am 10pm-6am Harvey, Roy the



The name Coalesce has become synonymous with quality underground events in the London area. The collective was set up to offer an alternative to the jaded 'happy house' syndrome currently being touted by a large percentage of the city's clubland. Organisers Maddie and Nick have coordinated a series of one-offs in warehouses and clubs using their own roster of high-calibre djs such as Julian, Tantra, Queen Maxine and Vicky Red who provide indispensable sets ranging from deep Detroit through to hard house and European trance. The music policy fits in perfectly with the rest of the production which includes huge, colourful banners and exciting backdrops providing a visually stimulating background for their wild, uninhibited club nights. Coalesce are currently looking for a more permanent home, somewhere in central London. Interested parties can contact Coalesce on 0171 729 0412.

Roach, Dave Lambert, Laurence Nelson **Strawberry Sundae** 167 Drury Lane £7/£5 mems 12am -12pm Residents Cool Hands Luke, Chris Martin, Rob Parish, Peter Haslam + guests **The Surgery** Shuffles £7/£4 NUS+UB40/£3 before 10:30pm 9pm-3am Dr Bob Jones, C.J. + guests **United Kingdom Club** UK £15/£12 mems 10pm-9am **April 1st** Steve Proctor, Tony de Vit, Dom T, Fabio Paras, Dean Thatcher, Oscar, Danny Eke, Gareth Cooke, John Warren, Lee Gardener, Paul Graham **April 8th** Danny Rampling, Brandon Block, Biko, Steve Harvey, Rocky & Diesel, Ashley Beadle, Lofty, Jamie Tolley, Jack & Daniels, Mark Wilkinson, Nick Dare, Andy Lewis **April 15th** Jon Pleased

Wimmin, Nancy Noise, Al McKenzie, Steve Harvey, Kelvin Andrews, Queen Maxine, Luv Dup, Nick Brown, Arron, Sally Dee, Oliver MacGregor + PA from Shades of Rhythm **Wonderland Avenue** Plastic People £8/£6 mems/£5 after 3am 10:30pm-6am Harvey, Des Doonican & Val O'Connor + guests **April 1st** Spank Ya Monkey Jack's House, Linford Film Studios £10 adv/£12:50 11pm-7am DJs Brandon Block, Alex P, Paul Gardener, Jon Nelson, Enzo, Pete Doyle, John Weatherly + Plastic Fantastic DJs **April 15th** The Black & White Ball Royal Albert Hall £25/£76.50/£88.50/£100 In aid of the Roy Castle Cause For Hope Appeal,

with DJs Todd Terry, Paul Oakenfold, Smokin' Jo; PAs from China Black, Secret Life & Deja Vu. Hosted by Michaela-Mae & Simone Angel. Tickets from Royal Albert Hall, Beluga Leisure, Sign of the Times & Stroke of Genius.

April 15th Centrefold Gardening Club/Rock Club £12 Jeremy Healy, Steve Lee, Darren Emerson, Josh Wink, John Nelson, Phil Mison

April 15th Club For Life Linford Film Studios Jeremy Healy, Brandon Block, Chris & James, Vivien Markey, Laurence Nelson, Danny Keith

April 15th Renaissance The Cross £12 10pm-6am John Digweed, Ian Ossia, Keoki, Dave Seaman

SUNDAY

After Hours Chunnel Club £5, mems only. Residents Marie, Dean Lambert, Arron, Bobby & Steve, Normski

Cheeky Monkey Beluga £5/£4 concs 8pm-midnight Residents Andy Heathcote & Sean Gibson + Danny Foster, Andy B, Dan Harrison & Barnaby Bervena

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

Club Clantestino Cuba Havana hits + Comparsa Conga live + Percussion Jam **The Colisseum** £6/£5 9am-4pm

Residents Roy the Roach, Drew & Kelly Scillard, Rob Cockerton

Funky Sunday EC1 8pm - 2am £5 Bobby & Steve, Norris Windross, Graham Gold, Dominic, Steve Flight, Richie Fingers, Tony Trax, Ray Locke

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

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

Spread Love Project Gass £7/£5 mems 11pm-6am Residents Dominic, Flighty, Daryl B, Hermit + on rotation, Norris Windross, Matt Jam Lamont, Micky Sims, DJ Bags

Sunday Mass The Arches £6/£8 12 noon-11pm Residents Matt Lamont, Micky Simms, Graham Gold, Arron, Roger the Doctor & Normski

Sunny Side Up Leisure Lounge £6/£5 mems 10am-5pm. All day party playing uplifting house. Residents Drew & Luke + guests **April 2nd** Sherlock, Sabs,

Darren Poole, Rob Campbell **April 9th** Loose, Nick Hook, Tony Price, Terry Marks **April 16th** Mazey, Martin Sharp, Andy Morris, Pete Wardman **April 23rd** Robin, Chris Martin, Leroy, Hilka **April 30th** Loose, Brother Jim, Luis Paris, Trixta Dress code: 'Come wearing a smile!'

Thunder & Joy RAW £8/£4 before 12 10:30pm-8am Jungle night with DJs such as Rap, Younghead, Ron Strutt The Cross £5 8pm-1am Residents Nick James & Chris C + guests

ADDRESSES

414 414 Coldharbour Lane, Brixton SW9

79 Club 79 Oxford Street W1 071-439 7250

Annex Epping Forest Country Club

The Arches 53 Southwark St, nr London Bridge SE1
 Bagley's Studio York Way, Kings Cross N1 071-278 4300/2777
 Bar Rumba 36 Shaftesbury Avenue W1 071-287 2715
 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
 Browns 4 Great Queen Street, WC2 0374 117714
 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
 The Clink 1 Clink Street, London SE1
 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
 EC1 Basement 29-35 Farringdon Road 071 242 1571
 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
 Grays 4 Grays Inn Road WC1 071-430 1161
 Hanover Grand Hanover Street, London W1
 Happy Jax London Bridge SE1 071-378 9828
 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
 Icen 11 White Horse Street W1 071-495 5333
 Jazz Cafe 5 Parkway NW1 071-916 6060
 Jingles 95 Kingsland High Road E8 0171 2498152/0181 8060466
 Jongleurs Comedy Club Battersea Lavender Hill, Battersea SW1 071-924 2766
 Junction SW11 071-738 9000
 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
 Linford Film Studios 41 Linford Street, London SW8 4UN Tel 071 627 1133
 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
 Maximus 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
 The Pigeons 120 Romford Road E15
 Plastic People 37-39 Oxford Street W1
 Prohibition 9 Rocket 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
 Ronnie Scot's 47 Frith Street, W1 071-439 0747
 The Rose Edmund Street, Camberwell

SE5
 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
 Soundshaft 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 34090
 120
 Underworld 174 Camden High Street 071 482 1932
 United Kingdom 143 Charing Cross Road 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
 Zeebrabar 62 Frith Street, Soho
 Zombie Club Euston Station Concourse NW1 071-388 2221

MIDLANDS

TUESDAY
 Bounce Beatroot £1 mems/£2 guests
 10pm-2am DJs Shotski & CI

WEDNESDAY
 Decadence Bakers April 5th Jeremy Healy April 12th Brandon Block, Alex P April 19th Tony de Vit April 26th Alister Whitehead
 Eargasm Bellamy's 8pm-11.30pm
 Fortnightly DJ 4 minutes 33 + guests
 April 12th Nail, Tony Global April 26th Thrash, Kris Weston
 Lust For Life Newhalls £1 9pm-2am DJ Mark & friends with happy house and funk
 Moist Theatre Bar Free 8pm-11pm DJ Chook-O playing garage & mellow house

THURSDAY

Funky Innovation Theatre Bar Free B4 11pm/£2 after 10pm-2am Triksta & Late
 Funky Lemon Picassos £1.50 9pm-2am Resident Adam Teecey in house & garage room with guests
 Goodnight Vienna Gold Club. Resident Christian Woodyatt + guests
 Life's a Bitch Backstage 10pm-2am Residents Si Storer & Scott March 30th Mr C
 April 20th Loungin' Beatroot £2 mems/£3 guests/£2:50 NUS/UB40
 DJs Pablo, Jazz Spirit, Cl? & the Phat Plank duo

FRIDAY

Absolutely Fabulous Backstage £3 mems/NUS /£4 B4 11pm £4/£5 after Residents Errol Russell & Adam Teecey + guests March 31st Nexus & Daba playing club classics April 7th Adam Teecey, Miles Hollway April 14th Errol Russell, Adam Teecey, Chris Anslow April 21st Adam Teecey, Chris & James Bare The Capitol Club £5 mems/£7 9pm-3am Residents John Graham, Wayne Richardson, Danny Mills & Jeff Parris
 Blue Note Club Blue Note Club £4 10pm-2.30am
 Fur & Feathers Toots £4 NUS/£3 men in skirts/girls in wigs Others £6
 Resident Mark Hughes April 7th Errol Russel, Delia April 14th Craig Fields April 21st Graham Fisher
 Garage Grooves Theatre Bar £2/free before 11 pm 8pm-2am DJ Kiddo
 Miciti & ROAR After Dark £6
 Fortnightly 'No illegal substances, blaggers or guest list', (which counts most of us out) Info on 0850 093535/0973 32304
 Pimp Picasso's £2 B4 11pm/£3 after 9:30pm-2am March 31st Paloma's £8
 Dave Seaman, Paul Harris, Lisa Loud April 7th Fabio, Guy April 14th Lee Fisher, Neil Macey April 21st Crunch Crew: Mark Jarman, John Hollis April 28th Paul Oakenfold, Paul Bleasdale, Graeme Park
 Ripe The Yard £4 9pm-2am Residents Nick Rodgers & Duncan + guests
 S.L.A.G. Steering Wheel £5/£4 adv/NUS 10pm-late. Advance tickets from Birmingham University. Free &

**NEW
GODAGE**



!!ONLY LONDON SHOW BEFORE SEPTEMBER!!
TRANSGLOBAL
UNDERGROUND
BLACK DOG · BANCO DE GAIA · EAT STATIC
PSYCHICK WARRIORS OV GAIA · THE ALOOF · TIMESHARD
PLUS A HOST OF PERFORMERS & DJs!
SATURDAY APRIL 22nd :8PM · 6AM
BRIXTON ACADEMY

TICKETS FROM : ACADEMY BOX OFFICE (071 924 9999)
 TICKET MASTER (071 344 4444 · STARGREEN (071 734 8932)
 PREMIER (071 240 2245) · FIRSTCALL (071 836 9001)

listings

easy night out' (but not that free though). Info on 021-415 4313
Spacehopper Que Club £5/£4 B4
 11pm-10pm-2.30am For info tel 021
 212 0770

Swoon Colosseum £7/£5 before
 11pm/mems/NUS £1 off 9.30pm-2am
 Residents Angel, Mark Rowley + guests
Underground Club Underground Club
 £5 10pm-6am House night
Vinyl Maniacs Conservatory £7 9pm-
 2am. Free fruit handout!

SATURDAY

Amazon 1st Base £7 9.30pm-2am
April 1st Rob Foster, Grooverider,
 Brockie, Devious D, Younghead, MC
 Moose, MC Navigator **April 8th** Ned
 Ryder, Fallout, Andy C, MC Fearless, MC
 Phantom **April 15th** Micky Finn, Ray
 Keith, Brian Gee, Fabio, Jumping Jack
 Frost, Grooverider, MC Conrad, MC
 Bassman **April 22nd** L Double, DJ Ron,
 DJ SS, MC Phantom, MC Fearless **April**
29th Donovan Bad Boy Smith, Kenny
 Ken, NRG, MC Bassman, MC GQ
Angels Angels £12/£10 mems
 Residents Paul Taylor, Rick B, Mark
 Currie + Chris O'Brien + guests
Don't Forget Your Hat Nottingham
 University £5/£6 8pm-late
House of God Dance Factory (fortnight-
 ly) £5/£4 mems 9pm-2am Herbie, Paul
 Damage, Terry Donovan + guests **April**
1st April Fools with Eddy **April 15th**
 Egge Bam Yasi live
IQ2 Sanctuary £10/£8 mems/£6
 before 10pm

Miss Monneypenny's Bonds £8.50
 9.30pm-late Simon Owen, Russel
 Salisbury + guests **April 1st** Lee Fisher
April 8th DJ Pants **April 15th** Chris &
 James **April 22nd** Matt Booker **April**
28th Scott Bond
Mom I'm Only Dancing! The Theatre
 Bar & Backstage £8/£7 mems 8pm-
 2am Residents Patrick Smoove & Mark
 Hughes + guests
Progress The Conservatory £8 9pm-
 2am Residents Pete & Russell + guests
 Live guitar from Anthony Wheeldon,
 Keith Angel on the congos & Jimmy
 Cousins on the sax **April 1st** Jon of the
 Pleased Wimmin **April 8th** Jeremy
 Healy, Jools **April 15th** Boy George,
 Brandon Block **April 22nd** Paul
 Oakenfold, Al McKenzie **April 29th** Lisa
 Loud, Daniele Davoli
Quest Paloma's (Picassos) 8pm-2am £8
 B4 10.30pm **April 29th** DJ Kid, Nexus,
 Grooverider, DJ SS, Micky Finn,
 Slipmatt, Pilgrim, MC Ribbs, MC Scarlet
Recognition Theatre Bar Free B4
 11pm/£2 after 10pm-2am Resident
 Carlton + weekly up & coming guests -
 strictly no hardcore. Phone 0836
 744875 if you're a DJ interested in
 playing
Ripe The Yard £4 March 31st
 Smokin' Jo

Savage Old Joe's (Birmingham
 University Guild of Students) Every
 other Saturday £4/£3 adv
Shopping The Holy Trinity £5/£6
 UK Midlands UK Midlands New
 Wolverhampton club **April 8th** Danny
 Tenaglia, Doc Martin, Terry Farley & Fire
 Island, Boy George, Phil Perry, Clive

Henry **April 15th** Cowboy
 Records/Back 2 Basics Tour + Deja Vu
 live **April 22nd** ID world tour
Underground Club Underground Club
 £5/£3 mems/NUS/free before 11pm
 10pm-late Resident Mark Parker. Info on
 0831-211869

Wobble Branstons 11pm-7am Residents
 Phil & Si Long + guests
Zube Zuba Que Club (fortnightly)
 10pm-2am £3.50/£3 before 11pm Acid
 Jazz dance night with lots of guest DJs
 + live PAs and jamming
April 15th Spacehopper presents a
 Full Moon Special Que Club £6 adv.
 10pm-7am Psychedelic trance & techno
 with Sid Shanti, Hayden, Voodoo, Psy
 Wild, T.C.P. Serotonin, Peacekeeper +
 performance trance from Mammal, Man
 Made Man, Digitalis
April 29th Hot To Trot Venue 44 £16
 11pm-7.30am Boy George, Smokin' Jo,
 Paul Trouble' Anderson, Wilber
 Wilberforce

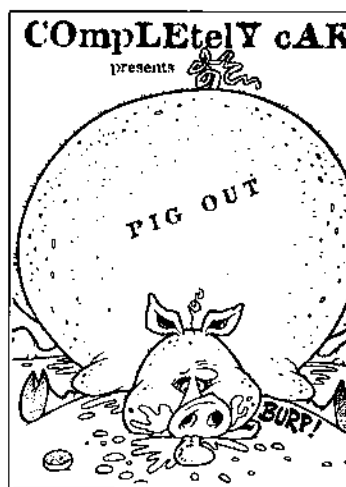
SUNDAY

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

ADDRESSES

1st Base Worcester Street,
 Wolverhampton 0902 712 924/0902
 71 6762
After Dark Station Street Nottingham
 Abigail's Bartholomew Street, Dale
 End, Birmingham 021-643 6371
 Angels Burnley, Lancashire 0282
 35222
Backstage 69 Lichfield Street,
 Wolverhampton 0902 22252
Bakers Broad Street, Birmingham 021-
 633 3839
Beatroot 6-8 Broadway, The Lace
 Market, Nottingham 0602-240852
Bellamys 36 Houndsgate, Nottingham
 0602-475823
Blue Note Club 14a Sadler Gate, Derby
 0332-295155
Bonds Hampton Street, Hockley,
 Birmingham 021-236 5503
Branstons Jewelry Quarter, Hockley,
 Birmingham 021-236 0984
Club Zen 28 The Concourse, Bletchley,
 Milton Keynes 0908-366979
Colliseum Newport Road, Stafford 0785
 42444/224965
Conservatory Willow Row, Derby 0782-
 714224/711404
Custard Factory Gibb Street,
 Birmingham 021-608 7900
Dance Factory Underneath the
 Digbeth Institute, Birmingham
The Fan Club Leicester
Gold Club 169-173 Huntingdon Street,
 Nottingham 0602-587071
The Holy Trinity Willow Row, Derby
The Institute Digbeth High Street,
 Digbeth, Birmingham 021-643 7788
Leicester University University Road,
 Leicester 0533 556282
Lincoln Drill Hall Broadgate, Lincoln
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
Newhalls Newhall St, Birmingham
 Nottingham University Byron House,

Shakespeare Street, Nottingham
Old Joe's Birmingham University Guild
 of Students, Edgbaston Park Road,
 Birmingham 021-472 1841
Picassos 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, Milton Keynes
 0908-368984
Steering Wheel Wrotesley Street,
 Birmingham 021-622 5700
Theatre Bar Lichfield Street,
 Wolverhampton
Toots Hagley Road, Birmingham
 UK Midlands Foxes Lane,



Wolverhampton
Underground The Basement, 1
 Wellington Street, Leicester 0332-
 360537
Venue Branstons Street, Hockley,
 Birmingham
Venue 44 44 Belvedere Street,
 Mansfield, Notts 0623-22648
Wherehouse 110a Friargate, Derby
 0332-381169
Yard 61 Westgate, Mansfield,
 Nottinghamshire 0623-22230
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 Residents
 Ollie, Pablo P & Freebass + guests
Infinity Tramps £5 9pm-late
Up For It DJ's £5/£4 before 10.30
 9pm-2am Resident Danny Slade +
 guests

SATURDAY

Hip'po Hip'po 10pm-2am Residents
 Ollie, Pablo P & Freebass + guests
Strictly Groovy Tramps £3.50-£5.50
 9.30pm-2.30am Residents Linsey & Lee
 + guests

April 1st Essence The Patti Pavilion £8
 adv. 8pm-2am Renaissance &
 Absolutely Fabulous present John
 Digweed, Nigel Dawson, Errol Russell,
 Adam Teecey, Jamie Griffiths, Jamie
 Griffiths

April 29th Essence presents Bush
 Records Party Patti Pavilion £7 adv.
 8pm-2am Eric Powell, Carl Cox, Errol
 Russell, Jamie Griffiths, Party Tribe

ADDRESSES

Cleopatra's Bargoed, Mid Glamorgan
 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
Patti Pavilion, Gors Lane, Swansea
Tramps The Kingsway, Swansea

NORTH

MONDAY

Bounty (A Taste of Paradise) Paradise
 Factory 10pm-2am £2/£1 before
 11pm/free to mems DJs Dave Booth,
 Huey, Andy Dawson, Andy Fisher
Pepper Club Middlesbrough Arena
 £3/£1.50 NUS 10pm-2am
April 17th Emotive Tour Sugar Shack
 with residents Alan Appleton, Phil
 Faversham, Junior Jones + DJ Pierre &
 Felix da Housecat

TUESDAY

Doncaster Warehouse £10 9pm-8am
April 11th The Dentist & Trevor
Rockcliff **April 18th** DJ Vibes &
 Easygroove **April 25th** DJ Demand &
 Stu Allan
Dry 201 Student Night Dry 201 Free
 bus later to the Student Night at the
 Hacienda, open from 9.30pm-2am and
 costs £3 before 11pm/£3 after. Don't
 forget your NUS card.
Hot Tub Dance Factory £3.50 Acid Jazz
 night with weekly guests Info on 0589
 442486

WEDNESDAY

Bliss The Venue Manchester (fortnight-
 ly) £4/£3 flyer/NUS/UB40. Ambience
 and intelligent techno
Burger Queen Hacienda £5/£4 NUS
 UB40 Edinburgh club night comes to
 the Haç with Craig, Huggy, Glyn
 Sheriston + guest PA TBA.
Dry 201 Dry 201 8pm-11pm Free night
 with Sister Dee playing classic funk, soul
 and disco
Discopogo at Paradise Factory loft £4
 9pm-2am
Flesh Hacienda (monthly) £8/£6 mems
 10pm-4am Tim Lennox, Paulette, Cath
 Ryan. Lots of fabulous acts. Info from A
 Bit Ginger on 061-237 9460
Open House Music Factory Sheffield
 9pm-2am Residents Paul Chiswick
 & Dino + guests. Two free bottles
 of Pils
Play Time Bel-Air £4/£3 NUS 9pm-
 2am Residents Paul Bleasdale (Cream),
 Ian Ossia (Renaissance) + guests
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

THURSDAY

2KINKY Sankey's Soap monthly £5 NUS/£6 10pm-4am Residents Paul Taylor, Big Danny, Mark Currie + guests
April 20th Jon Pleased Wimmin
Big Bang JJZ £2.50 9pm-1am Weekly house night
Born to Get Buzzy Upstairs at the Grafton £1 B4 10/£3 9pm-2am Tee Harris, Paul Myers, Lee Greenwood, DJ K-D Lite, Simon S, DJ Olabeau
Candy's House of Love Equinox £5/£4 concs 10pm-4am Gay night with residents Dave & Huey + guests
Carwash UFO - The Unstoppable Funky Object The Man Alive £3 10pm-2am Trafford Lovething
Kult The 5th Man (Hacienda basement) New night in a new venue brought to you by the Haç that promises 'a from-age free evening for those who don't like their music dressed in silver and guest list: Residents Jon DaSilva, John McCreedy, Pete Robinson, Jason Boardman, Dave Rofe, Mark Ward, Rob Bright, James Holroyd + guests
Pearl Granby's Cellar £1.50 10pm-2am Jazz-funk night with Steve Cato & Mark Whittingham
Pleasure Music Factory Leeds £3 10pm-2am. Every fortnight. Residents Simon Frieze, JC, Andrew Sisters playing old & new house music
Thursday Night Showcase Canal Cafe Bar 7:30pm-12 midnight New night which showcases new DJs and PAs
Up Uranus Equinox boldly going again. Check with club for details
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 Roberson and his new night Sleuth (Info: 051-709 3541)
Anythinggoes Rio's £5/£4 10pm-2am. Resident Steve Shields + guests
Aqua Booty Music Factory, Leeds (middle floor) New night from the makers of Love to Be with residents Curtis & Darren Bouvier + guests **March 31st** Farley 'Jackmaster' Funk
Cactus Club (upstairs) Middlesbrough Arena Spunkadelic (downstairs) £3.50/£2.50 before 10:30pm 9pm-2am
Carry on... Garlands 10pm-6am Heath, Laydee & Mickey. Different theme each week. Reduced admission for the most outrageous outfit
Deja Vu Room £7 mems/£8 NUS/£9 guests Residents Terry, John Lancaster & Marianne + guests **April 7th** Dave Camacho (New York), Tom Wainwright
April 14th Graeme Park + live PA
Cerideau **April 21st** DJ Disciple, Al McKenzie **April 28th** Terry Hunter, Benji Candelario
Fever Mardi Gras £3/£2 B4 11 pm Joe McKechnie, The Mind Winder & Probe-E spinning hard house
Funky Mutha The Man Alive £3 before 11pm 10pm-2am Hip hop & soul
H2O Music Factory Sheffield Residents

Maurice & Beaumont Hannant, joined once a fortnight by Darren Emerson and/or Laurent Garnier
Bugged Out! Sankey's Soap £4/£5 10pm-3am Resident James Holroyd + guests **March 31st** Peter Ford, Mark Broom **April 7th** Darren Price **April 14th** Derrick Carter
Lick This! & Women's Own Paradise Factory £2 10:30pm-2:30am Hosted by Angel Valentine & Coco Laverne. DJs Dave Booth & Huey. Upstairs is an 'oasis of sexy women' with DJs Liz, Susan, Tabs. 'The only queer way to spend Friday night'
Nice Planet Earth £5 Residents Hans & Skev + guests **April 7th** Greg Fenton
April 14th Ricky Stone
Miles Hollway **April 28th** Jim 'Shaft' Ryan
Passion & Back to the Old Skool Dance Factory £3:50 B4 10pm/£5 after Residents Stu Allen & Matt Bell + guests Info on 0589 442486
Phunk Konjunktion Ten Café Bar 8pm-12midnight The Fat City Lads play jazz, funk & hip hop. Only £2 or £1 before 10pm which includes a free veggie curry!
Rise Leadmill £5/£4 mems 10pm-3am Resident DJ Sully + guests
Shine Hacienda £4/£5 B4 10:30pm, £5/£6 after 10pm-3am Residents Buckley, Raj Acquilla, & first Friday of the month, Nipper + guests **March 31st** PA by Hysterix Residents in the 5th Man: Stuart B, Nic Loveur, Dave Rofe
Sugar Baby Lollipop (last Friday of the month) Garlands 10pm-6am (last entry 1:45am) Residents Heath, Laydee, Mickey + guest 'Wear what you dare, if you don't like it don't cum.'
Sugar Shack Empire £5 9:30pm-late Residents Phil Faversham, Alan Appleton & Junior Jones + guests **March 31st** Jeremy Healy **April 7th** Brandon Block, Paul Gotel **April 14th** DJ Disciple + Reese Project live **April 21st** Lisa Loud **April 28th** Frankie Foncett, Bert Bevans
Thrust The Underground Nick Hussey, Looney Tunes, Dr Sparks **March 31st** 11pm-6am price + additional DJs tba
Un-der:ground The Music Factory, Sheffield
Vegas Music Factory, Leeds £6/£5 NUS/mems (incl Angels mems) 10pm-4am Residents Paul Taylor, Jon Williams, Jon Land, Rick B
Zone Venue 8pm-2am Chris Baker, Andy Pendle, Dave Taylor, John J, Andrew Dean & Mc Breeze
Worx The Mill £6/£4 before 10pm 9pm-2am Matt Bell, Paul Walker + guests
Yellow Boardwalk £5/£4 before 10pm 9pm-2am Rare groove & disco with Dave Haslam, Elliot Eastwick & Jason Boardman
Young, Gifted & Slack Dry 201 Showcase of non-working DJs. Send your tapes to Leroy at Dry 201: phone 0161 236 5920. Resident compare & adjudicator Richard Croft.
March 31st Cream Ibiza Reunion
Robertson Paul Oakenfold, Justin Robertson, Alistair Whitehead, José, Tom & Jerry Bouthier, Tommy D

April 28th Ministry Of Sound comes to Cream Tony Humphries, CJ Mackintosh, Harvey, David Holmes, Jim Masters

SATURDAY

Angels Angels £8/£7 mems Residents Paul Taylor (Loveland), Mark Currie & Rick B. Live percussion from Chris O'Brien
Back To Basics Pleasure Rooms £10/£8 mems 10pm-6am Residents Ralph Lawson, Huggy, James Holroyd, Lee Wright, Simon Mu + guests
Beat In Yer Bones World £6 9:30pm-2am Barry May, Mike Woods + guests on first week of every month. 'No Ravers'. Info on 0925-659235/659235
Brahms & Liszt Brahms & Liszt £4/£3

B A B E



SuperModel: Baby Shri

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 £5 mems/£6 guest 2am-6am After hours club. Phone 0532 428589 or 0831 303698 at least 48 hours before the night
Cream Nation £7/£5 mems 9:30pm-2am **April 1st** Cream Album Launch Party with Graeme Park, Danny Rampling, Justin Robertson, Rocky & Diesel **April 8th** Judge Jules, Harvey + Shiver live **April 15th** Easter Weekend Party with Andrew Weatherall, CJ Mackintosh, Chemical Brothers 9formerly the Dust Brothers) **April 22nd** Jeremy Healy, Carl Cox, Dave Seaman **April 29th** Danny Rampling, Rocky & Diesel
Dance Factory Dance Factory £4 B4 10pm/£6 after
The Dock The Dock £5/£3 before 10pm DJ Christian & DJ Demand + guests
Doncaster Warehouse Doncaster Warehouse £10 Residents M-Zone, 007, E-Spy, Noya, Speed + MCs Natz & Marcus + guests **April 1st** (Forze Records Tour) Paul Elstack, DJ Larsz, DJ Panic + PA by Forze DJ Team £12.50 on the door **April 8th** The Producer + DJ Sy **April 15th** The Fubar meets Doncaster Warehouse with Mikey B, Excel & DJ AK **April 22nd** GE Real & C. Smooth
Dry 201 DJs Raj & Herbie warm you up

for the Haç
Feel University of Central Lancs 9pm-2am £5 Residents Duncan Bruce (Golden), Matthew Roberts (Cream), George Thompson + guests
Forbidden Fruit The Capitol £6 9pm-4am
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
Hacienda Hacienda £12 9:30pm-3am Graeme Park, Tom Wainwright & Bobby Langley (in the 5th Man) Catch Raj & Herbie playing pre-Haç house at Dry from 8pm-11pm with free coach down to the club **April 15th** Megatripolis Tour
Hallelujah Paradise Factory £7/£5 before 11:30pm/mems 10pm-3am Hosted by Divine David, with Tim Lennox (Kiss 102), Dave Kendrick, Dave Booth, Huey. For fags, fagettes and friends
Hard Times Music Factory, Leeds £8 mems/£10 guests 9:30pm-3am Residents Elliot Eastwick & Miles Hollway + guests **April 1st** Joe T Vannelli, Jon Marsh **April 8th** Terry Farley, Peter Heller, Justin Berkmann
April 15th Tribal Records Party with Danny Tenaglia, Rob di Stefano, Richard Breedon **April 22nd** Free Town Records Party with CJ Mackintosh, Kerri Chandler, Steve Canueto + PA from Arnold Jarvis **April 29th** Danny 'Bhudda' Morales, Terry Hunter, The Klubb Kidz
Horny The Mill 9pm-late Resident Phil Morley + guests Info on 0253-782128/0831 321196
Kick Leisuredrome £10/£8 Resident Jymbo + guests
Life Bowlers £10/£8 NUS before 10pm Residents Kenny Crogan, John Waddicker & Bowe + guests
Love to be Music Factory Sheffield £8/£6 mems 9:30pm-3am Residents Greg Robinson & Scott Harris
Luv Shack Kirklevington Country Club £6 9pm-2am Residents Steve Butler & Dave Moore + guests
Maximes Maximes £7 adv/£9 9pm-2am
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 & Edzy + guests Lawson
Orbit Afterdark 8pm-2am £8 Techno, techno, techno.
Out in the Sticks Bluenote £6 10pm-3am residents Russ & Craig + guests
April 8th Rude Boy Jay Floyd **April 27th** Andy Ward
Propaganda The Cockpit £8 11pm-6am Residents Jonni B, Mark Wilkinson, Andy & Ash + guests **April 1st** Melanie Williams & Joe Roberts, Doc Martin
April 8th Christian Woodyatt, Steve Butler **April 15th** Mark Aurbach, Keith Boynton **April 22nd** Jon Da Silva, Danny Slade **April 29th** Paul Trouble

listings

Anderson, Tom Wainwright
Pussy Galore Pussy Galore £7/£8
 9.30pm-2am
Sat at Home Home £10/£8 adv/NUS
 Residents Mark and Adrian LuvDup,
 Paula and Tabs, Jamie Scahill, Mark
 Hogg + guests
Scuba Room 10pm-6am £5 mems/£6
 NUS/£7 guests (£1 extra for 6am fin-
 ishes). Pork, PVP & Sheik play 'techno
 with attitude' + guests April 1st Nick
 Warren (Massive Attack), Beige, Jeff
 Ibbson, Patrick Garry (till 4am) April
8th A Pork Recordings Night with Filia
 Brazillia & Beige April 15th DJ Lewis,
 Bliss, Beige, Jeff Ibbson (till 4am) April
22nd Patrick Garry, Beige, Jeff Ibbson,
Geezer April 29th Kelvin Andrews, Jeff
Ibbson, Andy Hall, Patrick Garry, Beige
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
Throb Garlands £4 9pm-2am Residents
Dave & Huey from Paradise Factory.
 Throbbing booties, peep shows, huma-
 nariums 'and many other stimulating
 surprises'. Info 0374-784673
Vague The Warehouse, Leeds £6/£8
10pm-4am Info on 0532 461033
Voodoo Le Bateau £5/£4
 mems/NUS/£840 10pm-2am April
 1st Bounce with DIY DJs Digs &
 Whoosh April 8th Billy Nasty April

15th Evil Eddie Richards April 22nd
 Second Birthday Bash with Mr.C, Kris
 Needs + live PA Secret Knowledge April
29th Mr Craig Walsh
 Zone Venue 8pm-2am Chris Baker,
 Dave Taylor, John J, Andrew Dean & MC
 Breeze + guests
April 1st Tech Knowledge The
 Richmond £3/£4 DJs tbc

SUNDAY
Chocolato Dry 201 Free 7pm-10:30pm
 DJ Dean winds up the weekend with
 jazz and soul sounds
Energise The Manor House Free 9pm-
12:15am DJ Christian playing 'garage,
 house, Italo, piano, techno'
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
April 30th Deja Vu 2nd Anniversary
 Ball Tower Ballroom 10pm-8am Danny
 Rampling, Jeremy Healy, Allister
 Whitehead, Ian Ossia, Tom Wainwright,
 Miles Holloway

ADDRESSES
5th Avenue 121 Princess Street,
 Manchester
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
Angels Curzon Street, Burnley 0282-
 35222
AI's Music Café Oxford Street,
 Manchester
Arches Sheffield 0742-722900
Athenaem 1 York Street, Manchester
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 Café Bar Whitworth Street West,
 Manchester 061-237 1819
Capitol Matilda Street Sheffield
 Ceasars Hull
The Cockpit The Arches, Swinegate,
 Leeds 0532 443446
Corn Exchange Leeds 0532-340363
Dance Factory (formerly The Mill)
 Aqueduct Street, Preston 0831
 321196/310969
Doncaster Warehouse Marshgate,
 Doncaster 0302-322199
Drome Henry Street, Birkenhead,
 Merseyside
Dry 201 28-30 Oldham Street,
 Manchester 061-236 5920
Empire Corporation Road,
 Middlesbrough 0642-253553
Equinox Bloom Street, Manchester 061-
 236 4445
Garlands Eberle St, off Dale St,
 Liverpool 051-236 3307
Granby's Cellar Princess Street,
 Manchester 061-236 3786
Grafton West Derby Road, Liverpool L6
 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
JJZ 1 Normanby Road, Scunthorpe
 0724-852593
Kiss Liverpool Kirklevington Country
 Club Kirklevington, Yarm, Cleveland
 0642-790681
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
Manor House Edge Lane, Liverpool 051-
 263 8958
Manto 46 Canal Street, Manchester
 061-236 2667
Mardi Gras Liverpool 051 7085358
Maximes 69 Standishgate, Wigan
 0942-39717
Middlesbrough Arena 208 Newport
 Road, Middlesbrough 0642-251854
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
Preston Students Union University of
 Central Lancashire, Fylde Road, Preston
Pussy Galore Lordsmill St, Chesterfield
 Rio's 39 Fleet Street, Liverpool
Riverside 57-59 Melbourne Street,
 Newcastle 091-261 4386
Room 82-88 George Street, Hull 0482-
 23154
Royal Court Liverpool 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 Café Bar Tariff Street, Manchester
 061-228 2938
Tube Wigan Pier, Wigan 0942-30769
University of Central Lancashire Fylde
 Road, Preston 0772-258382
Venue Whitworth Street West,
 Manchester 061-236 0026
Venue 37 Central Drive, Blackpool
 0253-22525
Venue 106 Mirfield, W Yorks
Warehouse 19-21 Somers Street, Leeds
 0532-468287
Wildlife Bradford
Winter Gardens Kingsway, Cleethorpes
 0472-692925
World Warrington

IRELAND

THURSDAY

Sweat Sir Henry's £5 9pm-2:30am Greg
 Dowling & Shane Johnson: Nailor,
 Mickey Barry, Laim Dollard
UFO Columbia Mills £6/£5 with flyer
 /£4.50 mems 11pm-late. Weekly trance
 & techno night with residents François
 and Mark Kavanagh (monthly)
Wisdom The Network £7 8pm-late
 'Pure techno'

SATURDAY

Best The Network £8 8pm-late
 Uplifting house in Belfast's newest club
Sweat Sir Henry's As Thursday
Unknown Pleasures Columbia Mills
 £7/£8 New weekly from Red Records
 with resident Mark Kavanagh + guests.
 Music policy: entertainment not educa-
 tion

ADDRESSES

Columbia Mills, Sir John Rogersons
 Quay, Dublin
Metroland Waterford, Southern Ireland
The Network Club 11a Lower North
 Street, Belfast 0232-310497
Roxy Waterford, Southern Ireland
Sir Henry's South Main Street, Cork City
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DISHING OUT SOME of the finest futuristic electronic experimentation currently in orbit is something Ralph Ruppert and Bent Recknagel, the German duo behind the Millennium label, are keen to perpetuate. In less than a year they've established themselves as major players on the techno circuit and their plans for global domination start right here.

But when you have an established trance/techno scene in your home country, why bother coming to England? Both Ralph and Bent have an easy explanation to this question.

"Having a London address and calling a London number is a deeply psychological thing, it makes all the difference," says Ralph. "The thing that's really strange in Germany is that, even though I was an established producer and engineer, trying to get production jobs was impossible. At that time ('85) nobody wanted to know, even though I had produced successful records. The moment I moved to England, all of a sudden the phone started ringing and I was in demand. The way it works is weird."

It certainly is. After a prolific year, with releases from acts such as Head-Doctor, Secret Knowledge, Oliver Lieb's Genetix, Steve Mason and their own Headman project, they look set to continue the momentum with the quasi-ambient feel of John Ryman and the rumbling trance of Love Groove and Siddartha.

So who would Millenium really like to work with in the future?

"Mmm... Claudia Schiffer I think," muses Ralph. "After all, she's the second best German export after us!"

Text - Siobhan Sullivan **Photography** - Brian Sweeney

Millennium Records



The World *

***According to Sean McLusky**

Full-time clubland impresario, Sean McLusky points a finger in the direction of the button marked Q&A

You've got a punk band ('Speedway'), a rock label ('Fantasy Ashtray'), and lots of dance clubs... how do you manage to be part of several scenes at the same time?

It kind of comes naturally. When I did the Love Ranch at Maximus for a couple of years, I used to put punk bands on in the middle of the night just to upset people.

And did it upset people?

Yeah, it was great, people were throwing things at them. We had bands like Fabulous and the Disco Assassins, who really stood out like a sore thumb in a room full of e-heads. People would leave, going, 'Oh, it's ruining my drugs, man.' Good, fuck off! So we had a bit of that punk rock attitude in what was a hippy, trippy, peace 'n' love scene, which was all bogus and phoney 'cos it was full of gangsters.

So you're not fond of ecstasy?

I think it's quite debilitating after a while and I don't touch it. I'm quite lucky like that - I actually find it quite repulsive after a while. You know, it actually tastes horrible and feels nasty. I think there are going to be a lot of casualties. A friend of mine says that your brain's like a pair of knickers - stretch it too much and it won't spring back! It's like what your mum said

when you were little, 'you can't have a good time all the time!' It's true!

You've been involved with a lot of clubs - The Love Ranch, Leisure Lounge, Club UK... what kind of atmosphere do you want to create?

I wanted to put on the kind of party that you'd want to be invited to but didn't get invited to, because no-one had the guts to put it together. Unless I want to be there, to me, it's crap. I'm really getting into the design side of things now as well. I'm interested in creating venues that are historically relevant.



What do you think of the scene at the moment?

I think it's dull. There don't seem to be a lot of creative people within it. I think the people make the scene - characters are really important. Characters who go to clubs as well as promoters. You can usually spot 'em - they stand above everyone else, 'cos they're larger than life. A new batch will come, though.

What are your plans for the Leisure Lounge?

The small room's been completely refurbished and we're doing a separate night on a Saturday night. Sort of an umbrella thing called the Nuclear Family. It's about getting the people who are actually making the music into one space on a Saturday night. It's going to be deep house, acid trance and some techno. It'll be hard - but British, London, hard.

What's the best book you read recently?

'Dice Man', that was really good. About a guy who throws dice to decide what to do all the time. He'll write down six possibilities of what he's going to do - he throws a dice and he sticks to it. It could be anything from, like, spend the day on your hands and knees, to talk in gibberish, to live as a transvestite for a year! It's quite liberating reading something like that. It's like one of those self-awareness courses in a novel.

So what effect did it have on your life?

It made me have more fun!!! ●

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