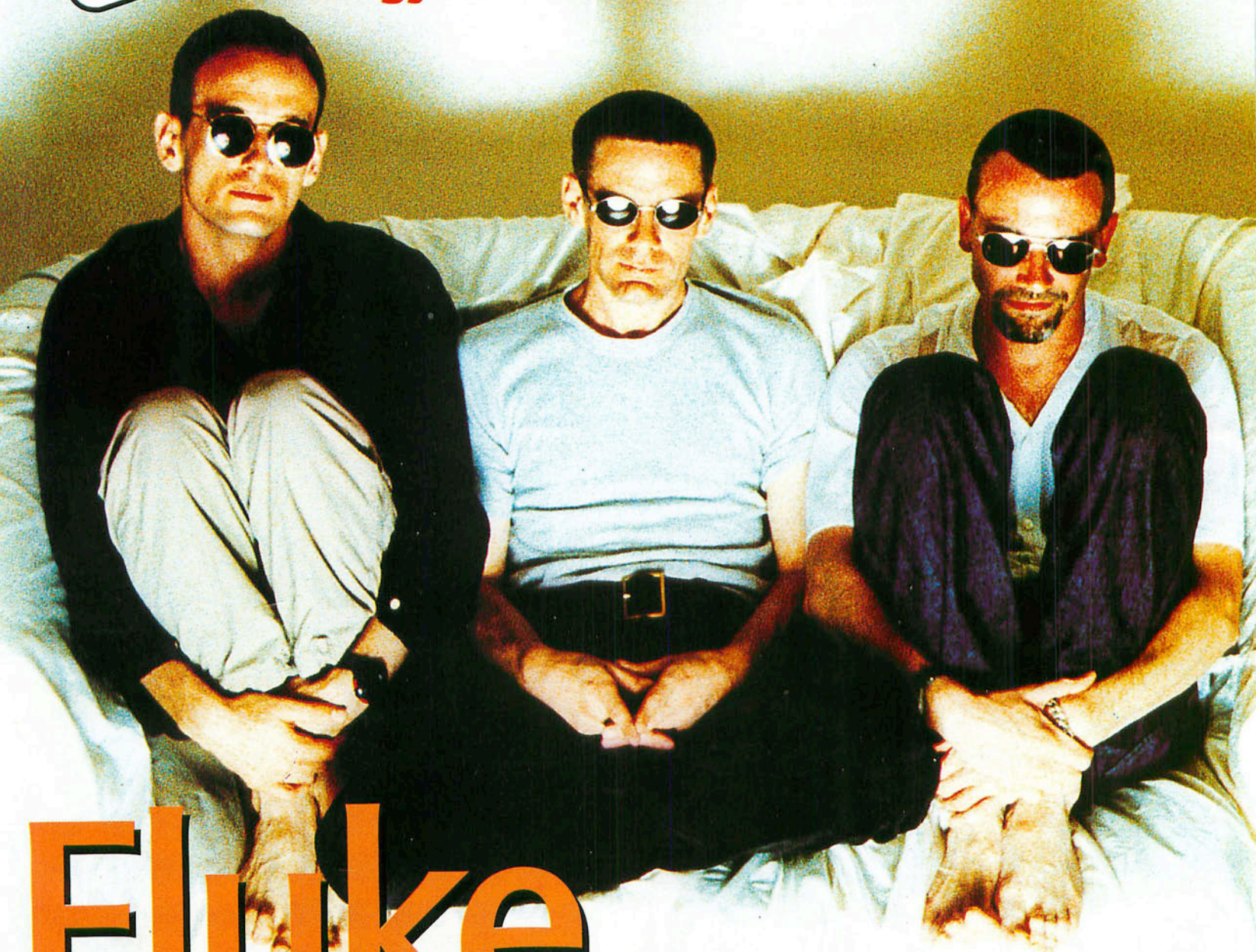


# generator

The energy and culture of dance music



# Fluke



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Editor  
**Tim Barr**

Assistant Editor (Advertising)  
**Barney York** 0171 454 7855

Art Direction & Design  
**Paul Bill & Derek Benn**

Operations Director  
**John Murphy**

Clubs Editor  
**Anna Smith**

Contributing Editor (New York)  
**Darren Ressler**  
Gener8US@AOL.COM

Contributors  
**Steven Ash, Maxine  
Beaumont, Shaun Besson,  
Stephen Cameron, Sarah  
Champion, Hawaii Ford,  
David Fowler, Hugo Fluendy,  
Steve Goddard, Luke Howe,  
Kevin Lewis, Carl Loben,  
Colin Steven, Siobhan  
Sullivan, Oliver Swanton,  
Paul Tierney, Andy Tipper,  
Jane Travis**

Photography  
**Matilda Bradshaw, Jamie  
Fry, Rosalind Gaunt, Marie-  
Luce Giordani, Colin  
Hawkins, Simon King, Mark  
Shimmon, Brian Sweeney**

Guest Reviewers  
**Kevin McKay, Stephen  
Middleton, Rad Rice**

Thanks:  
**Casa on the Mac, Tim  
Watling, Al Bird, and Del  
Malcolm at FastPoint, The  
Sub Club (Glasgow), Sex,  
Love & Motion (London),  
Lindsey McLean**

Colour Origination:  
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**generator**

*Dear Generator,*

I popped into a record shop the other day to discover that nobody actually makes hardcore anymore, and that it has all been replaced by something called 'four beat' which, call me stupid, could just as well be some sort of Brazilian salsa-fied hip-hop and not the passion of my life. Why change something from an easily identifiable and emotive name which, to its adherents sometimes seems more like a benign new religious cult than a type of music?

What on earth happened? Did the powers that be sit down with some image consultancy firm and dream up some new, artificially constructed and meaningless moniker? (I hear Seduction is somehow to blame) Can you imagine MC's rhyming with it? Can you imagine ravers (hardcore ravers) saying "well actually, I'm into four beat" to the inevitable confusion of those in attendance?

No. I'm into hardcore, not 'happy hardcore', not 'four beat', just hardcore – and all those who love it will understand. Incidentally, I looked up hardcore in the dictionary. The definition read "something very resistant to change, as e.g. the most loyal or the most die-hard members of a group." Ravers in a nutshell. Hardcore will never die!  
**Robin O. Schweitzer  
Guildford**

*Dear Generator,*

I have been a reader of your magazine for three years, and into the scene from the start. As I'm sure you'll agree there have been many changes over the years, one of those being the compact disc. I have come to believe there is nothing like quality sound, whatever your musical taste. I have since purchased a cd mixer – the Pioneer CDJ 500. As you

cover dance music on a monthly basis and review both albums and twelves, I thought you might be able to solve my problem. I find it very hard to get information on the latest cd singles. Would it be possible if you could help me in some way, or perhaps review new releases on cd in your magazine? I will surely benefit from this as I'm sure many others will now, and in the future.

**Jono  
Nuneaton**

*Dear Generator,*

Jungle, jungle, jungle, blah, blah, blah, Relief, Relief, Relief... that's all the media seem to be full of at the moment. It's ridiculous. I mean, don't get me wrong – there are people doing jungle tracks which warrant attention just like there are Relief artists who deserve the same. It just seems like everyone is forsaking their intellectual rigour in a mad rush to catch the latest bandwagon. Look at Cajmere – a year ago he played one gig in this country, in Glasgow. Was he chased by a host of coked-up journalists? No. He didn't even play The Ministry, which now seems to be a small part of Chicago somewhere near the

Elephant & Castle, with everyone from Felix to Sneak filling in the gap that progressive house left. In fact, there's a lesson to be learned there. Back in the summer of '92, every hack in the country was screaming about any old idiot with a drum machine and a cheesy synth riff. Two years later, Mr. Progressive had disappeared so far up his over-hyped derriere that he'd forgotten about making music with funk and soul and was churning out hard, fast piles of crap. Sound familiar? Don't let Chicago house or jungle become the next progressive thing, please. At least you guys have been taking it easy – some of your colleagues need to chill-out and go on an originality mission.  
**Michael McCabe  
Largs**

*Dear Generator,*

What is it with these Americans? No, I'm not talking about their crazy dj-ing fees or their over-hyped remixes but their dj unfriendly packaging. What are those people on – those shiny polythene sleeves never go back inside the cardboard. Ever. Why don't they stick to paper like the rest of the civilised world?  
**Spud Singleton**

## Free Smirnoff!

Liquid inspiration? Definitely. Those awfully nice people at Smirnoff are offering a free bottle of Smirnoff Blue Label Vodka to every Generator reader who gets a letter published. Pure and



refreshing, Smirnoff Blue is made from natural ingredients. Best served chilled, neat or with tonic, and soundtracked by the very best in dance music, it's the perfect antidote to those long, lazy summer days when Ibiza seems just too far away for comfort. Address, as usual is Generator (Letters), 4-8 Peartree Street, London EC1V 3SB.

(Offer applies to U.K. readers aged eighteen or over, only)

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IBIZA DANCE

**SUPER  
HEROES**

THURSDAY MORNINGS AT SPACE, IBIZA



It's midweek in a jungle club in central London. Round the edges, the drum'n'bass is low enough to be talked over and the furiously dressed-up crowd is in control of the music, holding it in and wrapping it up in designer labels. They ride the basslines and surf the breakbeats as the MCs big up the junglist massive.

In a corner two twenty-one year old Stockwell junglists are talking about white boys.

One is called Two Fingers. He's waving his hands and rocking on his feet.

"House is just duff! duff! duff! duff! E-ing off your face - a false high and a false hope. Arms flying, elbows swinging. Jungle hasn't been regurgitated for the white mass culture, so they say it's too dark. And those white boys dance at 145 bpm instead of on the bassline." He was into techno in '91 when it bred ragga tekno which became jungle and most of the world moved back to a lighter sound.

Fingers is a writer. He wears

BACKSTREETS



little round glasses and cultivates a straggling goatee. He is The Jungle Professor, the man with the views, going places. Everywhere he goes he carries a thick *notebook* and a pen, and his night is punctuated by scribbling. "It's my life and my address book," he says as he fills the pages with his capital scrawl. "I come from the graffiti school of writing."

Next to Fingers is James T. Kirk. The quiet one. The train-spotter. The vinyl junkie. He's sitting and says he's doing nothing until he gets to fifteen stone. "Then I'll lose it", he says. "House is okay. There are just too many pointless remixes about. Who needs it?"

On the floor James T. is a minimalist dancer. He totters slightly on the spot, motion more forced by the heaving bass-bin to his left than by muscular effort. And as they ride the groove they're down on the important things on life. Like the black woman/white woman butt-size debate. It's about boys' obsessions with untouchable babes in Versace stretch-jeans.

But it's a weighty debate because these boys are writers. Fingers and James T. are the authors of 'Junglist', a jungle book. Not much plot, loads of attitude. It says, "jungle is the lifeblood of a city, an attitude, a way of life, a people. Jungle is, and always will be, a multicultural thing, but it is also about a black identity, black attitude, style, outlook. It run things, see."

Check it out. Easy.

Jeff Stewart

# Rezerection

On Saturday September 2nd Rezerection, Scotland's number one party organisation, is holding a mammoth twenty-hour techno-fest at the Royal Highland Showground in Edinburgh. The line-up for 'Equinox' includes no less than forty-four top names from all over the world. On the bill are such luminaries as Jeff Mills, Dave Clarke, Colin Dale, Dave Angel, Joey Beltram, Lenny Dee and Paul Elstak. PAs will include the Dutch contingent of Dye Witness, The Ruffneck Alliance and a Dwarf Records showcase, alongside popular Scottish acts, The Rhythmic State and Q-TeX. Rezerection have not only pulled out all of the stops with this, their largest event to date, they are also providing a full-size funfair and an indoor cinema which will be housed around the two huge purpose-built arenas. Outdoor entertainment will also be provided with a firework extravaganza, parachute display team and various trapeze artists and jugglers. Tickets for this event are priced at £28, however, Generator are offering one unbeatable main prize of travel to the venue (rail or coach), backstage pass (including meals) for 'Equinox' and the



fairground, a £50 voucher for Rezerection merchandise and videos of the last two parties, for the winner and a friend. Twenty-five runners up will also win a pair of tickets for the night. All you have to do is answer this simple question:

Which of the DJs who will be appearing at Rezerection on 2nd September was featured on the cover of the February issue of Generator?

Send your answer on a postcard to: Rezerection Competition, Generator, 4-8 Peartree St, London EC1V 3SB. For further information about 'Equinox' and ticket bookings, contact Rezerection on 01 661 844442.



## From the floor



### 'SHOUT – The Future Tribe'

is the new double CD compilation from ACV records, featuring eleven unreleased tracks and two half-hour mixes. Artists include Riccardo Rocchi and Dave Clarke. Generator has copies to give away to the first three readers to answer this question correctly:

Which DJ is responsible for mixing this compilation with Mark EG? Is it:

a) Luciano Pavarotti b) Roberto Baggio c) Robert Armani

Send your answer on a postcard to:

SHOUT Competition, Generator, 4-8 Peartree Street,  
London EC1V 3SB, by August 31st.

U nsung heroes or what? Still in his early twenties, CISCO FERREIRA has quietly accumulated the kind of CV that many musicians working within the techno scene would fall over themselves to give an arm, a leg and their eye teeth for. How about this for credentials; aged 17-18 and barely out of school Cisco starts work as a studio engineer and finds himself working with the likes of Marshall Jefferson and Derrick May. This leads to him working on the legendary/seminal/essential (delete as applicable) Jack Trax albums and the absolutely-must-have 'Fourth Sign EP' with CJ Bolland.

Following his groundbreaking early releases on R&S (Space Opera's 'The Project' in '88) and Fragile (the eponymously-titled 'Cisco Ferreira EP') he put together The Advent with partner Colin McBean, signed to Internal Recordings in early '94 and set about releasing a series of gritty, funky electro/techno EPs which encompassed their debut EP (containing the inspired 'There's No Danger') and the more recent 'Interference EP'. The series reaches number six this month with the release of the superb 'Now & Then EP'. Cisco describes The Advent as "blending electro, techno and trance but always with a dancefloor edge to it." And a productive edge too; they're already up to their sixth Internal release with a further half dozen tracks finished. "I get up in the morning and I just wanna go to the studio and make music, whether it's our own stuff or producing other acts, I'd like to get into soundtracks and film scores... it's what I

love doing the most."

Upcoming Advent projects include what promises to be a radical remix of New Order's 'Everything's Gone Green', lots more EPs, and an album by the autumn. With influences spanning Basic Channel, Transmat and Planet E you're almost surprised when Cisco reveals his

## The Advent



earliest musical awakenings were when his dad "played the accordion around the house." So perhaps a techno/accordion fusion record is on the cards? They could probably make it work too...

The Advent release the 'Now and Then EP' on Internal at the end of July. Their remix of New Order's 'Everything's Gone Green' will be on the 'Rest of New Order' compilation which will be released on London Records later this month ●



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# JAYMZ NYLON

"I used to throw acid house parties in the basements of all these southern homes," laughs Jaymz Nylon across the transatlantic lines from New York. "I lived in Georgia at the time and I had to order all the records without even hearing them. I used to check all the English magazines to find out what was being released!"

Now relocated to New York, Jaymz released his first record, Ofunwa's 'It All Begins Here' on Tribal America before setting up his own label Nylon Recordings. His latest release, 'New York State of Mind' shifts across the divide between house and techno.

"When I'm dj-ing, I play a lot of stuff on Peacefrog and M-Plant alongside labels like Tribal and Power," he explains. "I'm a big fan of Carl Craig and Kenny Larkin too."

One time co-promoter of the 'Deep' parties alongside DJ DB, Jaymz went on to set up the 'Mental' nights in New York. "We'd spin stuff like Nightmares On Wax", all those kinda things," he recalls.

While his baby daughter gurgles happily in the background, Jaymz is preparing to head back into the studio. "I've just finished a new track called 'Let Your Spirit Ride', it's pretty out there – you know how it is – you start out with an idea for one thing and before you know it, there's this 124bpm groove going with horns and hip-hop breaks!"

**Sunscreem**, who were responsible for four Top 30 singles including 'Love U More' and 'Pressure Us', are about to release their second album, 'Change or Die'. The band are well-known for their energetic live sets and they'll be playing first performance this year will be at the **Generator party** in Space, Ibiza on Thursday August 3rd (see listings for full line-up). One not to be missed!

**'Night People - Party Moves'** is a free photographic profile of Bristol's club culture taking place at the Watershed Media Centre (1 Canon's Road, Bristol) from August 18th to October 1st. Against the background of the repressive CJA, the exhibition takes a personal and intimate look at how people come together to enjoy communication through music and dance.





G O L D I E

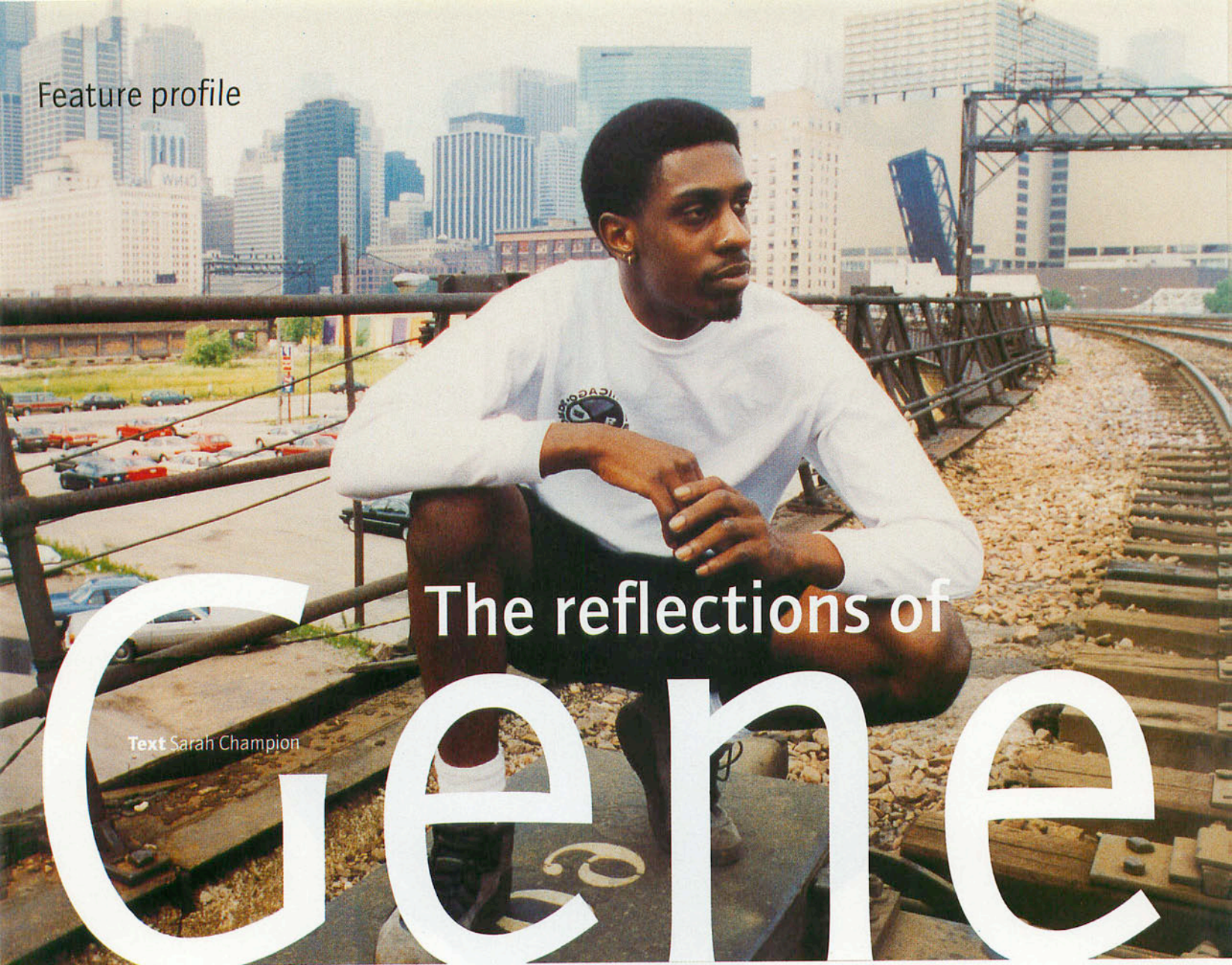


T I M E L E S S

**LIMITED EDITION  
DOUBLE CD MC AND VINYL  
METALHEADS**







**"In the end I had a choice – house or gangs," says Gene Farris bluntly. "I chose house, although I could have made a lot more money if I'd stuck with the gangs."**

He swings his large, wide, comfy, low-riding, gas-guzzling Oldsmobile into a drive-thru MacDonalds and shouts into the intercom. "Gimme a Big Mac Meal, burger, fries, Coca Cola... and make that Supersized!" At six-foot-six tall he's a supersized kinda guy.

"House music saved me," he explains as he hangs a right onto Clark Street. "God blessed me with a talent to produce and mix..."

A former member of the Vice Lords gang, Gene Farris has packed in the street life to become one of the young guns of The New Chicago Sound. From the Relief Records posse, a second generation of house is pumping the city: including his three EPs 'Farris Wheel', 'Erotic World' and hot from the plant 'The Abyss'.

We park up outside Gramophone, possibly the coolest record store in the world and he just keeps on talking. "I'm twenty-three and I've been playing for twelve years," he brags, digging into his supersized fries. "I started out young, and I seen it all."

When Gene was eleven, two kids on his block were running parties and let him play. While they went off to the army and the airforce, he carried right on mixing. They returned years later to find the young dude they'd given his first gig with a record out.

"I gave them a copy and they were like, 'Oh, my God! You mean you've stayed with this since you were little.'"

These records had been a long time coming. He'd been making tunes since he was fifteen. "I had the music, but there just wasn't a label to give it to. I just couldn't trust anyone after hearing the shady things that went on at Trax and DJ International. They dicked over a lot of

people. They ripped everyone off."

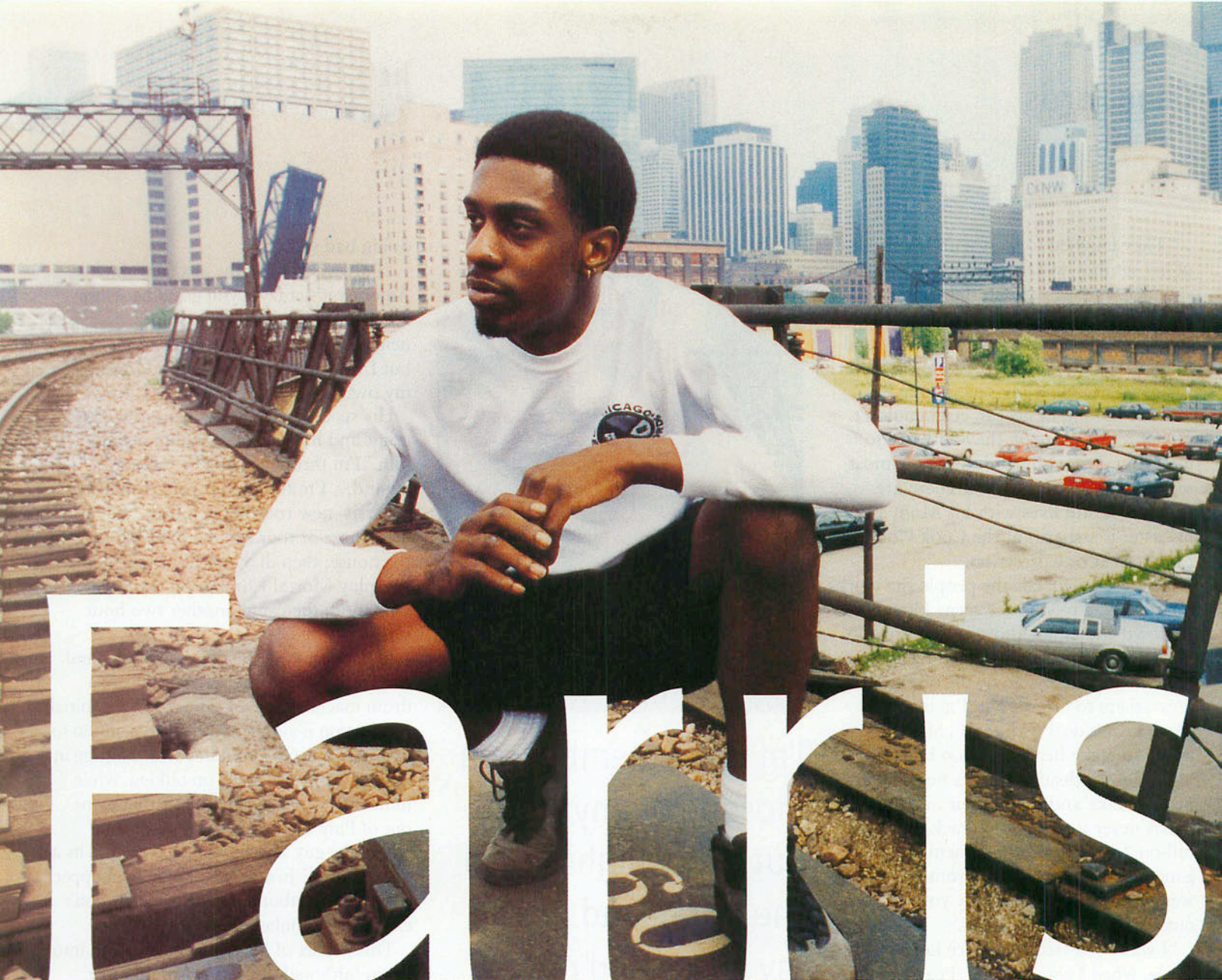
He heard the horror stories first hand, from mates like Fast Eddie and so he kept his teenage tracks to himself. "Then by the grace of God, I was hanging out at this club called the Culture Club. It was a week after Relief had released their first record and I met Spencer Kinsey, who said you gotta meet these people. At the back of my mind I was scared because of Chicago labels' reputation."

Hence 'Farris Wheel', then 'Erotic World', twisting the typical Relief groove into something hypnotic, beautifully trancey. Its "upside" 'E-World' and 'Catscan', the "downside" 'Astroplan' and 'Lost In Space'.

"I can't even describe my style, because it takes me by storm too. When I'm producing a track I leave."

Perhaps it's no surprise that his hero is Lil' Louis. "He was my mentor," he says, pausing to list the singles, reciting their names religiously as if he were repeating the





Rosary. "I base a lot of my style on him. He was the guy who inspired me. When I sit down and make my music I think of him. His style's dreamy and so detailed."

Gene Farris has a dream. To blow away Chicago by putting on the ultimate party line-up – Lil' Louis, Carl Craig, Louie Vega, DJ Rush... and himself, of course.

Throwing a wicked party, is something for which Farris has become notorious. In the early nineties he was at the hub of the 'Northside Underground' (with Kinsey, Carter, DJ Lego and Frique2). They kept the vibe alive in Chicago's bleaker years with weekly loft parties on Milwaukee Avenue. The venues were nameless, but the addresses became legendary: 1471 Milwaukee; 1355 Milwaukee; 1557 Milwaukee...

"You'd hear the best music you'd heard in your life. They'd start at about midnight, or one, and go until eight. We'd bring a couple of kegs and you could smoke all the pot you wanted. It had a

real 'family' feeling – three hundred kids on beer and weed!"

After house, basketball and girls, marijuana is Gene Farris' biggest passion. "I smoke a lot of weed. I smoke three ounces a week, three hundred dollars worth." How much? "Well, I don't smoke it alone. Sometimes, a quarter pound can last me longer than a week if I don't have many friends over."

The last party Gene and his Erotic World crew threw was Tempest in May. It had a star Chicago line-up of Spencer Kinsey, Boo Williams, Cajmere, Ron Trent, Mike Farina. The same night, a rave called Beyond imported Ritchie Hawtin and John Aquaviva. The kids went to Beyond. Gene lost \$7,000.

"It broke my heart. I took it really personal. Ritchie and them aren't from here, yet the kids decided to go support them rather than their own. I mean, you live in Chicago, you should want to hear Chicago not Detroit. We don't have a

rivalry with Detroit, we just wanna be respected. We are the originators of the house sound."

Had he not flown to London, to play the Ministry of Sound, his first overseas trip, he might have given up altogether.

"I was depressed with the scene in Chicago. It's not just me cos Sneak feels it too. I thought if London goes well, I'll carry on. Even before I was back, I knew I had to continue. – I realised that somewhere in this world, they still love house the way I do.

"I'd really like to move to London. Spread the word round over there. Let 'em know I wanna come! I wanna check out the English underground – Manchester and Leeds – and I want to go to Germany a give them a dose of hard house too."

Gene Farris spins hard, slow (128 bpm) house. His secret weapon? A pitch-control cassette deck, which he brought with him to the Ministry.



## Gene Farris

"They laughed to start with. By the end of my set they were cheering cos I've got so much unreleased material – my own; my friends; plus eight Lil' Louis tracks that never came out; old Ron Hardy and Frankie Knuckles; a *whole lotta* shit. That's what makes my sets unique."

We're talking in his car, cos I couldn't go out to his place on the Southside to meet him. I'm white and this is the most segregated city in the USA. There are ironies. He still lives with his Mom and his sister is a sheriff at the Cook County Department of Correction...

"It's real weird, cos the people she works for are trying to stop the scene I love. We sit down and laugh about it. She says, 'One day you are gonna be doing a party and I'm gonna have to be the one coming down there to arrest you.' I'm like, 'Yo! Man! I can't deal with that!'. She's just trying to make her money too I guess."

On the Southside, crack is how most people make and spend their money. Gene Farris never took or sold crack, but was a full-on "real heavy" gang member. "My gang was my home-away-from-home. It was like that was the family you had outside – your street family."

"I was a 'blessed' as a Vice Lord in 7th grade, when I was thirteen. I can't go into the details, but what I can tell you is you get your ass whupped – you get beaten up as an initiation thing! My whole family are Vice Lords so I was destined from the beginning."

Chicago gangs are divided into two main rivals – the Folks and the People. These are subdivided into smaller posses like the Gangster Disciples (G.D.s) and the B.D.s. On Gene Farris's side, the People, there's the Black Stones and Vice Lords."

"How do you distinguish between the two?" Gene laughs sheepishly, realising how silly it's gonna sound. "Well...The Folks wear their hats to the right; People wear their hats to the left."

Then there's their 'colors'. The Folks wear black and blue; the Vice Lords black and gold; and the Black Stones, black and red.

Another way to tell is to count their earrings. "You can see I got two holes in my left ear, but I don't wear the second ring any more cos I'm not affiliated."



"I'm not a member of a mosque or anything, but every night I read the Koran and get on my knees and pray – give thanks that I made it through one more day."

"We also have different symbols – look on walls. The Folks follow the Star of David, the Jewish star. Whereas the People follow the five-point star or the Muslim moon-and-star..."

Naturally, he's coy about the specifics of his gang activities. "Just put it this way – I did a lot of bad things, but I never did get caught. I was really into it. I moved high up the ranks. Not high like I coulda been a world leader or anything, but high for my area."

Though he never got caught for anything 'big', Gene has spent a few nights in the cells for stuff like, "marijuana possession, battery, mob action – you know, like a group of you

doing bad shit."

"I always get out the next day. In America it's crazy – you gotta be selling narcotics to do hard time. In my neighbourhood, all the people do is crack, but I was never one for selling drugs to my own people."

His success with Relief was a turning point and he's left the ganglife behind him. "I'm through with it. I left it all behind... I'm too old now. It's too heavy."

Farris' new routine is chilled. "I dj at least three or four times a day. I sit around the house; then dj a two hour set; then eat, play Mortal Kombat on my Super Nintendo; then spin another two hour set."

In between he reads X-Men comics and produces tracks with his basic set up: a drum machine and a keyboard. "The initial production is simple, but I go to a studio to use bigger pieces I couldn't afford. Sitting in his car, Gene just keeps on talking, while munching on his Mac. It's like that scene out of Pulp Fiction. You know the one where the guy says he don't eat pig cos its a dirty animal? Just as he's taking a whopper bite of his beefburger, he tells me, "I don't eat pork – definitely no swine."

This is part of his recent conversion into Islam (although he was born a Baptist, then went to Catholic School), "I like the mental discipline and order of Islam and also that they believe that the black man is the 'original' man. I wouldn't take it as far as The Nation of Islam and their racism, saying that white people are devils though."

"I'm not a member of a mosque or anything, but every night I read the Koran and get on my knees and pray – give thanks that I made it through one more day."

One more day of American life: battling Nintendo; eating Big Mac meals; making house music; watching tennis; chasing girls; playing basketball; dj-ing parties; breaking laws; smoking marijuana; dodgin' the bullets...

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# Beat Manifesto

Two years ago, Goldie's 'Angel' was heralded as the future of hardcore. Now, the inner cities are dancing to a brand new beat and Goldie's major label album debut, 'Timeless', is about to be released. **Oliver Swanton** finds out what happened and what's still to come.

In October, 1993 Goldie appeared on the cover of *Generator*. The 'Angel' EP had just been released and there was a feeling within the breakbeat scene that something big was going to happen. Maybe even something momentous. However, read Goldie's interview now and it's obvious that, although between every line the message is quite clear, he couldn't quite put his finger on what was about to take place.

"I had a subconscious feeling about what was going to happen," says Goldie, today. "Otherwise, I wouldn't have conceived what I did. But I'm an artist and I don't know what makes me get up and want to paint a canvas, I just know that the energy is there to do that. It's a controlled violent reaction, and there's a beauty in that."

In two short years a lot has changed. The cheque books have been flapping like mad. The word 'jungle' has been rolling off record executives' lips on a daily basis. Lucozade have used a drum'n' bass sound-track for their latest advert. Even Pete Tong can now be seen propping up the bar at Speed.

"Mad, eh?" mumbles Goldie. "They all dissed hardcore completely and decided to follow the fashion of music and not the feeling of music. Big mistake!"

"When you marry old skool technique with new skill equipment, like we did,

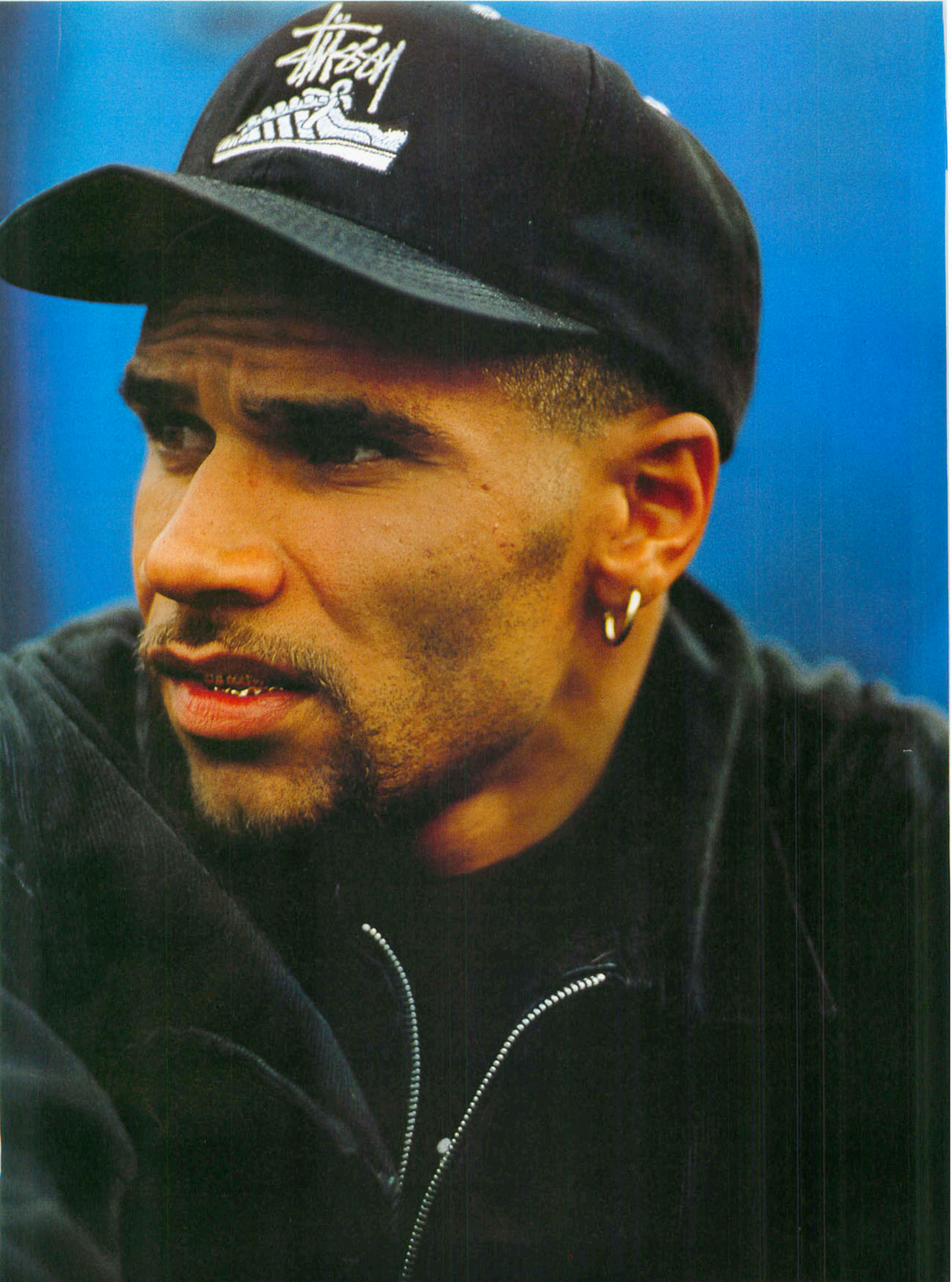
then there had to be a killing ground. It was inevitable. There was nothing else that could have happened. But they chose to ignore it and gave us such a hard time."

"We know that when a subculture is first conceived the artists don't really know what they're doing," he continues. "Obviously a lot of breakbeat was going to look and sound like trash. What does graffiti look like the first time you see it on a bus shelter? It's only when you take time to look into it that you see what it's really about. Now the dust of the initial explosion is settling even the blindest of people are beginning to get their heads around the truth."

Goldie is a true b-boy. ("The music might have changed," he argues. "But it's still wildstyle, and that's what's really important.") In his flat, on the eighteenth floor of a tower block in north London, there is the biggest collection of Stüssy caps I have ever seen. They hang on nails in his living room and in the hall. Also hanging on the walls are the products of his obsession with spray cans – large canvasses covered in three-dimensional images which are instantly mesmerising.

"When I was doing graffiti shows in Birmingham, Doc Scott visited them and I tagged his book," he says, holding an index finger up, as if to signify a specific point in time. "Then I come back around









genre of music.

"'Timeless' couldn't be sold out of the boot of a car," reckons Goldie. "It had to go worldwide to show people what it's all about. Everything to do with this whole scene is on that album. 'Timeless' is everything, it has every angle there is. I'm a window – everybody I meet and everything I see is in there. If you understand what this album is about then you'll be able to understand Crystl, 4 Hero, and all my other underground heroes."

"How come 'Timeless' sounds shorter every time you hear it?" he asks himself. "How comes it takes away the relevance of time? How can it do that? Wildstyle! It's infinite and it begins where it ends. It goes round, travels into the interior, takes you to the inner city pressure, then takes you to dancehall, rinses (he twists his hands), breaks, turns around and then rises to the epilogue, and then back to that one chord sound at the end."

"That chord is my sound," he says, grinning at me. "That's the sound of me, of my soul. I know that!"

'Timeless' is about as accessible as breakbeat gets. Call it softcore, intelligent, or white-man's jungle, however, and you're met with a dangerous stare from its creator.

"It's like the whole world is going 'ah, isn't that nice, lets buy some'," says Goldie. "But I've given it to them like a wolf in sheep's clothing. They don't understand how in tune with street

and I listen to Doc Scott on the hand of Grooverider," he continues, holding up his other index finger, for another point in time, "and I say 'what's this tune Groove?' and he says 'Doc Scott, dark brother'. So I go away with the euphoria of a faceless tune buzzing in my head. And then I meet this white guy with long blond hair and blue eyes who tells me he respects me a lot for my graffiti, because he was there."

This time-travelling tale is a good example of how Goldie feeds off the energy of street culture and how much he needs other artists to interact with.

"I need Doc Scott to make the kind of tunes that I aspire to. I need Grooverider to play so I can hear the music. I need Randall to be in the mix so I can hear

what can happen. I need Fabio to go deep on me – to take me to another situation.

"I've seen too many people rise up above the source of their inspiration and lose contact with their original underground heroes. They're so much more important than me, because this music needs to bounce off things."

Last week I switched on the television and there was Goldie, onstage at Glastonbury, performing live. ("Putting it in focus," he recalls. "Right in front of people's faces.") The track that he was performing was 'Timeless', the title-track from his new double-album on London Records. An album, that along with a Guy Called Gerald's 'Black Secret Technology', is going to open so many ears to the fourth dimension of a new

"I've seen too many people rise up above the source of their inspiration and lose contact with their original underground heroes. They're so much more important than me, because this music needs to bounce off things."



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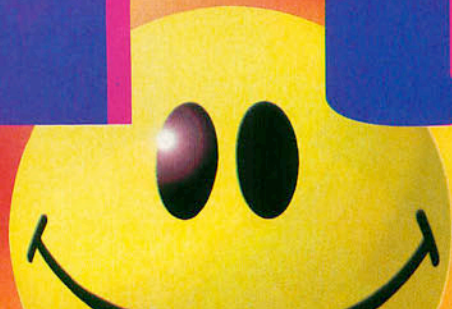
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culture it really is. But people in the 'hood understand exactly how dark it is, and where it's coming from. So will everyone else when the time comes!"

"People won't get their head around 'Timeless' when they first buy it, but they'll understand it when the shit hits the fan. It already hits the fan at the main base and it's already in the inner city because we know what's going on, we've already seen the pressure."

"Take for example how popular hip-hop is now in Paris," he continues. "When they were importing it as a fashion it wasn't relevant to them. But now their environment has changed and deteriorated, hip-hop speaks volumes – it makes sense to them."

"It was the same when hip-hop was imported into this country as a fashion. Sure it was exciting, it was cool, and nice to listen to, but did we really understand what it was part of? The energy and the vibe was someone else's culture and life experiences, not ours. Jungle is the first form of music not to be imported as fashion from somewhere else. It's about our inner city experiences and our ghetto culture."

"But because of social integration it's not just a black thing either," he continues. "This is the first music I can think of where I can go and see a thousand black people dancing to a white man's rhythm. There are artists like Doc Scott who are as white as day, but have black hearts. 'Dreadbass' was made by two white kids from Dudley and they're part of this scene because they have had the same life experiences."

Goldie passionately believes that breakbeat, "so-called jungle", is the fifth in a line of sub-cultures which have come from a suppressed position to dominate the western world.

"All of these suppressed music forms have come from a socially deprived time and place," he claims. "Blues – from a history of black slavery in the south, reggae from the shanty towns of Jamaica, hip-hop from the streets of the Bronx, techno from the industrial wasteland of Detroit, and now breakbeat from the inner cities of Britain."

"But it's the technology that has broken all the rules – it has destroyed time. I can

see the very beginning of the era, that's the blues," he says, holding up his hands like a wide tunnel, either side of his eyes," and the future of it all in one gaze. We've been able to catch our peers and surpass them. This music takes from everything and it has made wildstyle, something new."

"Technically breakbeat has managed to surpass all other forms of music to date. There isn't an engineer alive who can tell me that there's any other form of music which is more complex than the music we make. But you have to know this music to be able to get inside it. And you can't make this music unless you are inside it."

"For example, the graffiti art form came from the street – street kids and quick-dry syndrome. You can't give a guy from art college fifty aerosols and send him to a wall because he won't be able to reproduce the same kind of wildstyle. Likewise, any programmer who has come from a so-called traditional music background will not be able to reproduce our sound."

Recently, at a very trendy party in London, a Guy Called Gerald took to the decks and completely cleared the floor. The London party set and media types either could not or would not dance to the music. Despite all the articles, features, and Channel 4 documentaries jungle is still very much an underground form of dance music.

"Technically breakbeat has managed to surpass all other forms of music to date. There isn't an engineer alive who can tell me that there's any other form of music which is more complex than the music we make..."



And that's the way it has survived so far, and will continue to survive. Like hip-hop it is firmly in the hands of the originators. And like hip-hop you're going to start to see some very new and very different forms of jungle.

"What's the difference between Arrested Development, KRS 1, Mary J. Blige, and Onyx?," asks Goldie. "They make very, very different styles of music, but they're all still making hip-hop. The genre is created and then you create styles – you expand the genre, so that it continues to grow."

Goldie expects jungle to last at least as long as hip-hop has, and to be at least as potent a musical force for the future.

"For me hip-hop will always be the voice of the ghetto," he concludes. "But jungle will always be the mood of the ghetto." ●



# Summer

Ibiza looks set to pull even more British clubbers this year, with one-offs and residencies from UK nights throughout the season. But how does this affect the clubs over here? Do they feel the loss, or have they got just as much to offer die-hard summer clubbers? **Anna Smith** talked to the promoters to find out more.

John Coomer, from Bump'n'Hustle promotions, puts on club nights in Bournemouth and Portsmouth. His next big night is on August Bank Holiday at the Bournemouth Pavilion. "The crowd changes a lot in the summer, we get a lot of tourists," he says. "There's a party atmosphere in the summer, but the licensing doesn't help; in Bournemouth we shut at one to two am. This means that there are a lot of beach parties and after-club parties in the summer."

John believes the Ibiza scene may have reached its peak. "Ibiza's going to run dry. Anyone can go and play there now, it's becoming saturated. Next year some big things will be happening on the south coast which will keep people in the UK." Danny Slade, who runs 'Up For It' at the Escape Club in Swansea, Wales, feels Ibiza may be pricing a lot of clubbers out. "There aren't that many who can afford Ibiza, so the regulars who club like it's a religion are prepared to stay. Anyway, what's two weeks of the year after all!"

Many clubs make a special effort to attract punters over the holiday season. Birmingham's Wobble puts on a stronger line-up over the summer; this month they've booked Laurent Garnier, Justin Robertson and Josh Wink. The Leisure Lounge in London draws the crowds by

putting on regular holiday specials, such as their August Bank Holiday 27-hour special, the 'Lost Weekend'.

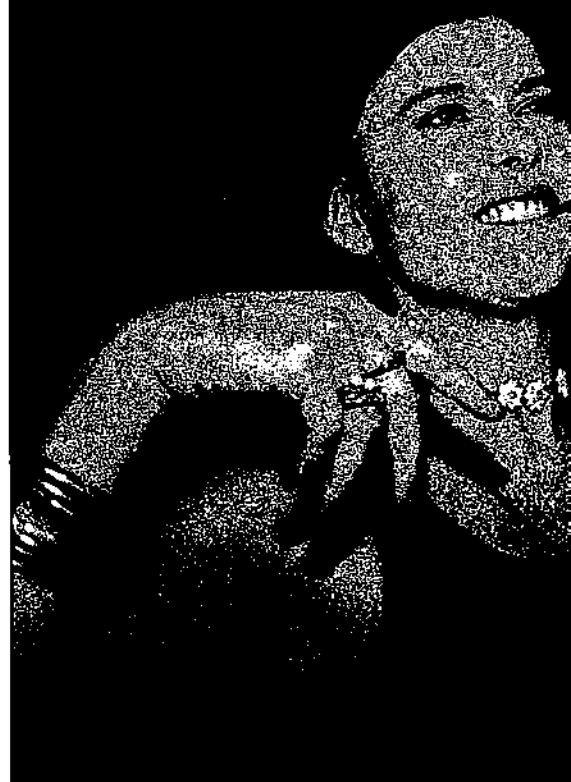
Some Brits will travel further to a club in the summer, inspired by the sun and the promise of spectacular one-offs in the resorts.

Cornwall is a holiday spot that may not be famed for its dance scene, but Beau, from the Venue in Penzance, says his techno nights are popular with travelling British clubbers in the summer season. "People can't believe it, they think they're back in London. The difference is that people walk in in their beach shorts!"

The tourist trade the summer brings can compensate for the temporary desertion of regulars. University towns often suffer when students go home for the holidays, leaving the promoters with the job of attracting a different crowd. Some clubs, however, have a big enough reputation to bring people from a wider area, keeping the numbers steady all year.

Charlotte Hazelby promotes Bristol's Lakota, well known throughout the country for its friendly hard house nights. "We have to work a bit harder during the summer, as a lot of students go home, but we always get a lot of people from Cardiff, Swindon and so on. The atmosphere is always the same – it's still hot in here even if it's freezing outside!"

It seems that with a strong club night, the crowd may change in the summer, but the vibe doesn't. If you can't stretch to Ibiza, don't despair. With the extra work the promoters put in, it's well worth travelling within the UK this summer to experience some of nights that make our club scene what it is: here to stay ●





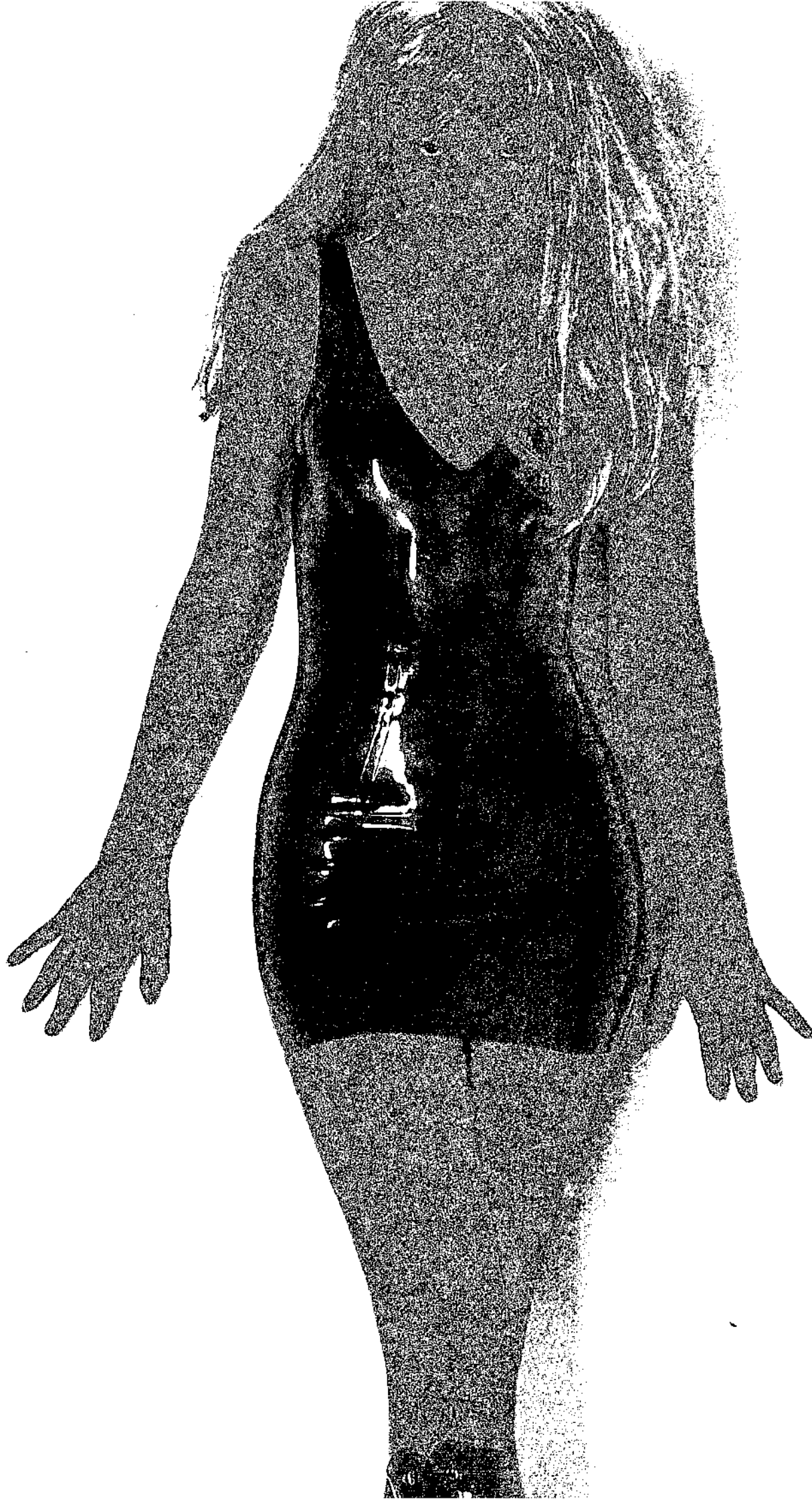


“People can’t believe it, they think they’re back in London. The difference is that people walk in in their beach shorts!”



# Skin Two

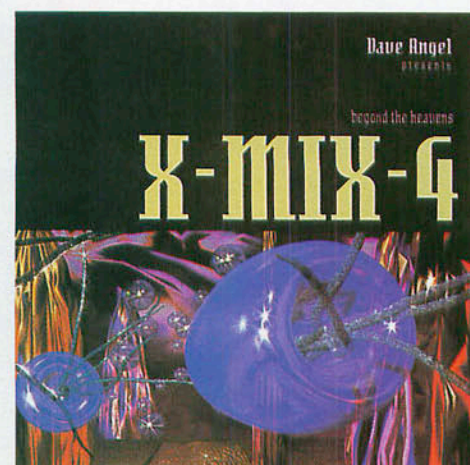
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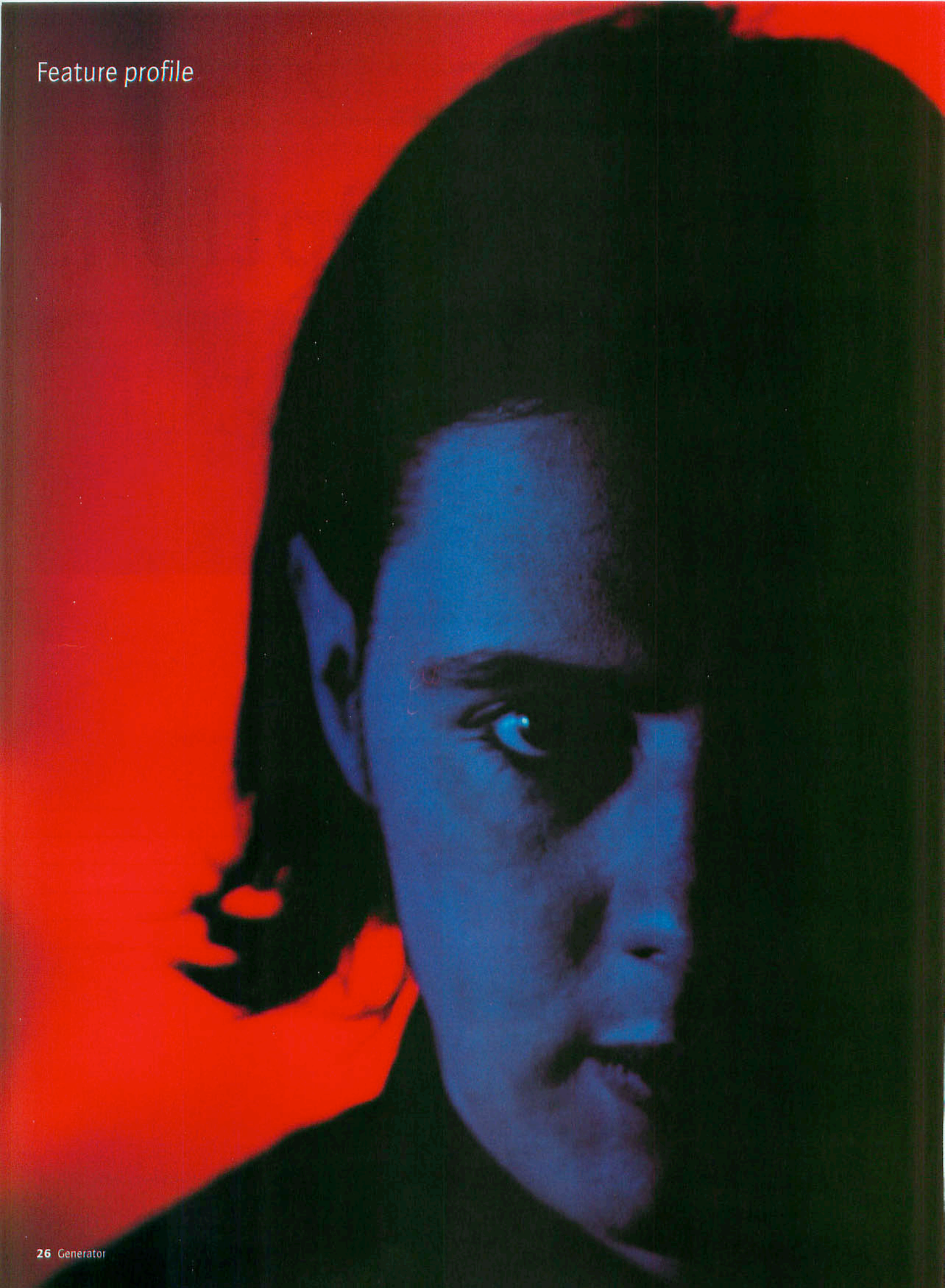
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Feature profile







# Let love rule

Eamon Downes makes music which is locked to those special moments at the heart of the rave when a whole generation turned their backs on cool and reached out for happiness. As **Liquid**, his records touch base with all those emotions which took the Second Summer of Love into the charts and beyond. Now, 'Sweet Harmony' is back in the Top Forty and his album, 'Liquid Culture' is set to follow. He talks to Sean Besson about those wild, sweet times when it seemed like anything was possible...

"You should have seen me in '89," laughs Eamon Downes. "I had like twenty-six inch flares and Kickers with twenty tags on. I remember going down to Shelley's in Oxford Street and everyone would try and buy the tags rather than the shoes. I remember before it really kicked off and you'd recognise someone who was into it from the way they were dressed. You'd smile at each other because you only had to look and it was kind of obvious."

Eamon Downes is the last of a dying breed. He can remember what everyone



else has forgotten or tried to pretend didn't happen. He can recall those first rave fashions when people didn't bother looking cool, but started to dress like children: Kickers (with all those little coloured tags), wallabies, loose cotton tops and bright, baggy clothes. He can remember the stupid, innocent sentimental heart that used to beat for the rave. And his story is almost the archetypal tale of how house music and the rave changed lives, society and music forever.

"Going out made me want to work in a record shop," recalls Eamon, "and working in a record shop made me want to make music."

And that's the story in one sentence. But at the beginning Eamon was just like anyone else with a couple of A-levels, dead-end jobs and nothing planned until he started going out. "About '88 or '89," he recalls, "I started going to all the big ones: Sunrise, Energy, Ecstasy. I don't know how I managed it because I was on the dole at the time. It's hard to talk about it without sounding corny, but I mean, the atmosphere was just intense and amazing."

When he first made music Eamon called himself Liquid after a NY garage record 'My Love Turns to Liquid' by Dream 2 Science. Hardly anyone plays that record now. More than just another dance tune, it's a sensual ambient ballad with a soft vocal about feeling so much love that you just want to melt. Mr C used to play it as an end of the night tune. Mixmaster Morris still plays it sometimes. And this might not sound important, but Eamon named his band after this record because it so perfectly captured the feelings he found on those early dancefloors.

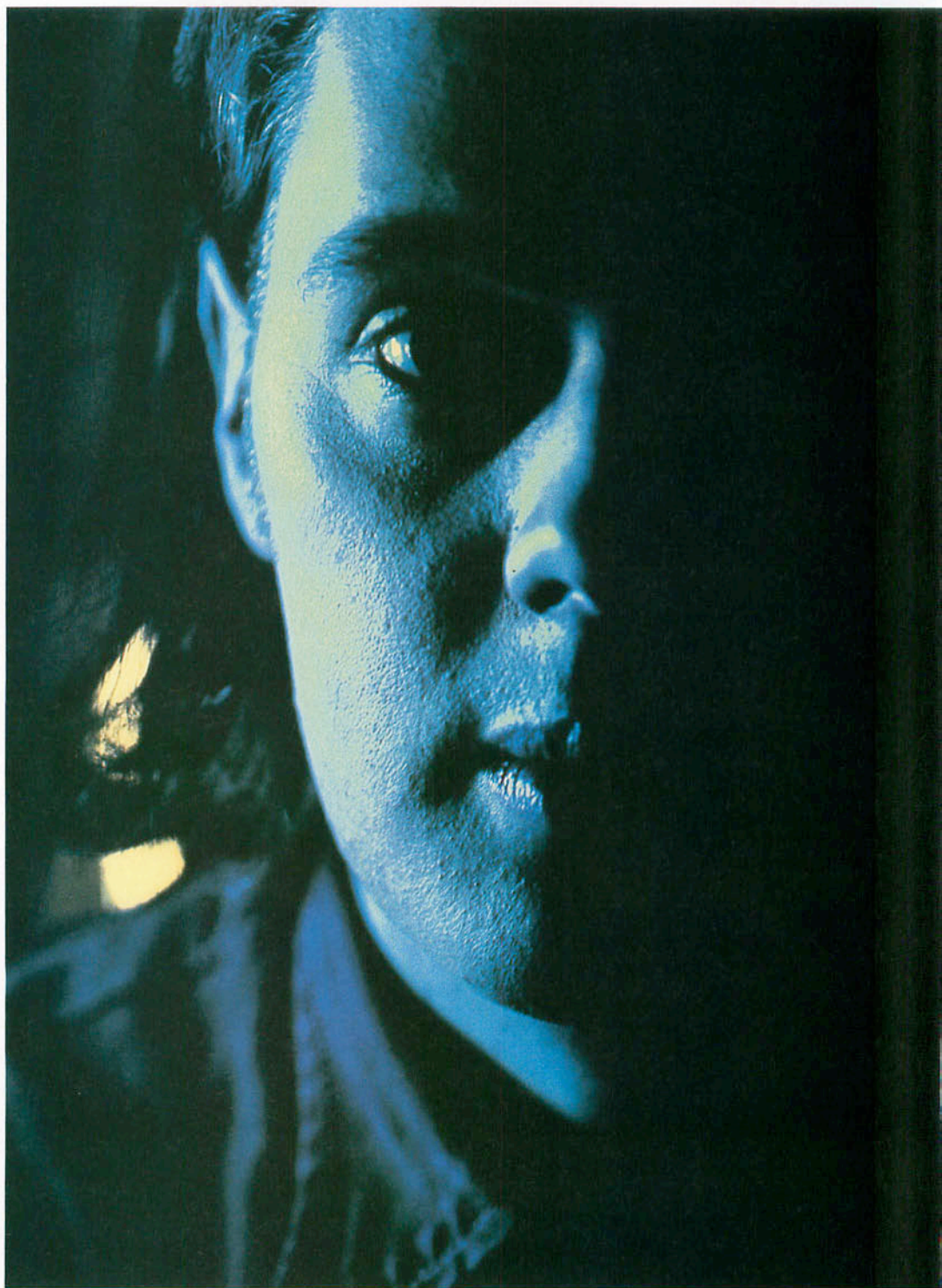
"What was early house about? To me it was feeling so happy you're sad or so sad you're happy. It can work both ways."

And he talks about labels like DJ International and records by Maurice Joshua, Mr Fingers, Richie Rich. Tunes that used melancholic minor chords alongside the chemical rush of fast beats and strange electronic noise. Or the effect the KLF's 'What Time Is Love' used to have on him.

"When I used to hear it I was so into it I was almost embarrassed to let anybody see me. Because I think it's a bit sad to sort of think that this is the happiest I've ever felt because it's a false happiness. It's good that music can be so powerful, but again that sounds really corny. I think it's that thing where music brings out emotions in you. I couldn't say this is the

happiest I've ever been in my life because that's sad. Because if that's the happiest you've ever been, then the rest of your life must be..."

Even now he can't complete the sentence. But if you want to understand Liquid you've got to touch that feeling. That point in the night where you don't care about your life, when you want to





touch and talk to everyone, where you close your eyes, rush and forget who you are for a while. In the autumn of 1991 he made his first record, 'Sweet Harmony'. It's the kind of record that could only have been made by a raver (sic) who had more emotion than talent: more desire to communicate that he had musical skill.

"When I decided to make a record,"

recalls Eamon, "I was working in the record shop and basically all the European stuff was dominating the house scene. All the R&S, Big Bear, Belgian and German stuff was selling in the shop. I just wanted to do something that put the feeling back into the music. Do something that was still quite hard and keep people on the floor, but still

had the feeling of proper house. And that's why a track like 'Someday' was good to take inspiration from."

'Sweet Harmony' took the piano riff and some of the vocals from Ce Ce Rogers' song 'Someday' and married them to a euphoric set of breakbeats and sounds. The Orb did the same thing when they sampled Minnie Ripperton's 'Lovin' You': tried to find something old that could hold all the new feelings. And 'Someday' was already nostalgia when he sampled it because even then, in 1991, Eamon was clinging to his emotional past. And he can't have been alone because within weeks the record shifted from being an anonymous white label to receiving airplay on Pete Tong's Essential Selection and Kiss FM. Eamon signed to XL and 'Sweet Harmony' entered the national charts at 18. XL even flew Ce Ce Rogers over from the States to sing on Top of The Pops. And when you listen to it now, back in the charts again as a re-release, it doesn't sound like a rave tune. With its snappy chorus and energetic structure it sounds more like a sussed rival for Whigfield or Blur's pop crown.

"A lot of the big house records are like perfect pop records," reckons Eamon, "but Radio One don't play them for some reason. Even now, this week, with 'Sweet Harmony' in the Top Twenty there's no chance of getting it anywhere near the playlist."

Which is a shame because the 'Sweet Harmony' re-issue is a double A side with another track called 'One Love Family'. The latter is an awesome record. About a month ago Mark Moore played it towards the end of a large fashion party thrown by London's Sign of The Times crew. It's almost embarrassing to describe but 'One Love Family' works by floating a vocal pleading 'Let's Live In Love' over a slow motion swirl of happy/sad chords and warm house beats. And while the record was playing, the fashionable Londoners dancing forgot about looking cool for a few minutes. Perhaps they were just a bit drug-fucked but while that record lasted they mainlined all those strange, vulnerable sensations that Eamon injects into his music. It's like he's saying "fuck being

...if you want to understand  
Liquid you've got to touch  
that feeling. That point in  
the night where you don't  
care about your life, when  
you want to touch and  
talk to everyone, where  
you close your eyes, rush  
and forget who you are for  
a while...



cool: let's just cry or throw our hands in the air".

"I tell you what I think is a real problem with the tracks a lot of people do," says Eamon, "is where they're desperate to make it for the underground. I didn't really have that problem but I was listening to anything that sounded uplifting and thinking that it sounded commercial. Then I just said, no that can't be right. I listened to some of the old tracks I've done, not necessarily ones that came out and started realising what actually got me into making records in the first place. And I'm fucked if I'm going to start doing stuff that isn't true to me."

Listen to 'One Love Family' or his debut album 'Liquid Culture' and you realise that he's stayed true to his dewy-eyed ravers' sentimental heart. Track after track on the record explores that happy/sad knife-edge feeling with emotional chords, clear lyrics, sweet harmonies, rough breakbeats and chunky house beats. There are clever tricks like reverse edits, or three different breaks used in just one track, but when you listen to Liquid you don't hear the technology. Instead, again and again, you hear echoes of that moment when Eamon and so many others closed their eyes, put their hands in the air and let the strings and piano take them away.

"I don't know why there's so much pressure for people to be underground," continues Eamon. "There's nothing wrong with underground music, but it's that pressure where people say if it's not underground, it's of no value. But the

underground tracks aren't the best ones people remember from the past. It's always the tracks that when you put them on, change the atmosphere and the feeling for ten thousand people in one place. Which," he grins, "is a pretty amazing thing to do."

Eamon's interesting because he refuses to play by anyone else's rules. He won't try to be underground or cool, but will write songs like 'One Love Family' where the lyric 'Let's Live In Love' is repeated again and again like a mantra. But, of course, it was never cool to be a raver, dress like a sexless infant and take too many drugs. Instead, by about 1992, it was cool to be into progressive house, follow laddish djs and wear clearly defined girl and boy fashions. Before then, in the rave, everyone wore the same clothes. Everyone felt the same things and watched their fixed senses of identity, sex and purpose dissolve. No one was being particularly cool, but a lot of them felt they were being themselves.

"It's hard to be cool and be honest," explains Eamon. "By its very nature being cool means that you're not really being honest. And if you're a musician or a dj then you're not being honest with other people as well. For example, there's a lot of records that don't get played in clubs because it's not cool to play them. Which is sad."

The feelings and emotional drive on his album 'Liquid Culture' are pure rave, but the sounds are far more nineties. The opening track 'Liquid Love' offsets a complex house arrangement and a flood of synthesizers with a vocal declaring 'I

Eamon writes all the lyrics himself. He tells me that the words are based on old tracks like 'Someday' or 'Promised Land': lyrics that deal with an impossible yearning to get closer, deeper, into love, freedom and perfection...

never knew love'. For a few minutes that's all the voice sings before the track reaches a breakdown where there's just silence, sub-bass and a lonely, dying fall of electronic melody. Then the lyric is completed and becomes 'I never knew love like this before.' And once again the sweet heart of the rave starts to pulse as the kickdrum comes back in. But if the feeling is retro, then Eamon's beats and structures have the space and grace of Sasha or BT: fat breakdowns, sizzling acid lines, deep subtones, Spanish guitars, sexy b-lines and monster chunky kickdrums.

## ANGELA MATHESON

## AIDY WEST

## TANTRA

## LIQUID LOUNGE

REPEAT *Ult*  
FLOPPY SOUNDS *Ultrason*  
DJ SPOOKY *What*  
MARK BROOM *Routes*  
DJ SNEAK *Platforms EP*  
BANDULU *Changing World*  
SHADOW *Lurking Shadow EP*  
URIEL *Do Andreide Dream Electric Jazz*  
ROBERT HOOD *Movsable Parts*  
JEFF MILLS *Late Night*

A13  
*Wave*  
*Relief*  
*Pure Plastic*  
83 *West*  
*Infonet*  
*Making Magic*  
*Boon Mondo*  
*M-Plant*  
*Pow Wow Trance*

CIRCULATION EP  
BLUE BOY *Sandman*  
SYNCRJACK EP  
RUFFNECK *Everybody Be somebody*  
CHUGGLES *Remember dance*  
DAJAE *Get Up Off Ma*  
CEYBIL JEFFRIES *Gonna Be Alright*  
ALEX HOPE *Brothers & Sisters*  
ST GERMAIN *3/3*  
RUFFNECK *Everybody Be somebody*

*Balance*  
*Ascension*  
*Ferox Test Press*  
*MAW*  
*Prescription*  
*Calist*  
*Suburban*  
*Music USA*  
*F Comm*  
*MAW*

SKIN TRADE *Andromedax*  
THE ADVENT *Now & Then EP*  
THE 4TH WAVE *Touched*  
DJ ZKI & DOBRE *Fresh Tunes 2*  
DAVIDO HOLMES *Patrick Kreut*  
TONI MOND *Cold Fresh Air*  
FESTIVAL *The Worlds*  
MORGAN/WILD *Shortwave*  
TERRACE *How To Bluff Your Way Into Techno Music*  
AKILIAH BRYANT *Black Widow*

*Same*  
*Internal*  
*Planet E*  
*Fresh Fruit*  
*Hart House*  
*F Communication*  
*Jelipot*  
*Geometric*  
*D Jas*

LUMINOSA *3 Day Guru*  
PRESSURE OF SPEECH *Mothman*  
MANNA *Mr Echo*  
PENTATONIK *Credo*  
DJ FOOD *Defried Food Pt 2*  
TRAUMA CLUB *Reinforest*  
BLUE 101 *Angry Men*  
AS-ONE *Reflections*  
VARIOUS *Serenity Dubs*  
PEOPLE LIKE US *Guide To Broadcasting*

*DAT*  
*North South*  
*Apollo*  
*Deviant*  
*Ninja Tune*  
*Just Create*  
*Out Of Romford*  
*New Electronics*  
*Incoming*  
*Streetblast*

"discover, explore, stimulate"  
- the future of dance music

CHARTS COMPILED FOR GENERATOR MAGAZINE BY A SELECTION OF FREQUENCY PROMOTIONS CLUB AND RADIO DJS. INFORMATION AND ADVERTISING DETAILS CALL FREQUENCY ON 01234 358472. THE 1996 DANCE WEEKEND TEAM INCLUDES: GREENPEACE (Hip Hop), DJ SHOCK (Jungle), NICK NORMAN (Funky House), DARREN LEA (Trance), AIDY WEST (Garage/House), ANGELA MATHESON (Techno), SIMON SCOTT (Chill Out), SOUL NATION (Classic Soul), JAZZ CAFE (Jazz), MAR (Dance/House), JAZZ PROFESSOR (Jazz/Trip Hop), FOUL PLAY (Jungle), TANTRA (Techno), THE RIGHT VIBE (DJ G) (Funk/Jazz/Soul), LIQUID LOUNGE (Ambient/Chill Out).





"I started doing downtempo stuff in the summer of '92," recalls Eamon. "I guess that's where I've always been at. One of the influences I can draw parallels with between my music and early house music is dub reggae. All the Mad Professor dub KOs where the melodies are melancholic but there's one bassline that will hold the track together and then they can do what they like around it with effects. It's such a loose attitude, but the track is held together."

Listen to tracks on 'Liquid Culture' and you'll hear them build, break, fall apart and remix themselves as they

progress. The keyboards gently modulate across fragile emotions, but the patterns and shapes of the tracks are deep, like dub tracks or dj sets. But Eamon can't really keep his music out of the past that formed him. Aspect after aspect of his work keeps travelling back in time to those early dancefloor highs. Like when he explains why he used the soulful male vocal of Luca Santini.

"I can't really handle female vocalists for some reason," he ponders. "I don't think I'd ever work with a female vocalist. I'd use a female vocal sample, but I just think male vocalists are purer and closer to the house thing. You know, like the late eighties thing with singers like Sterling Void, Larry Heard or Robert Owens.

Eamon writes all the lyrics himself. He tells me that the words are based on old tracks like 'Someday' or 'Promised Land': lyrics that deal with an impossible yearning to get closer, deeper, into love, freedom and perfection.

"Somehow they were all like protest songs," he muses. "The lyrics on those tracks were optimistic, but still they're like protest lyrics."

The protest implicit in the heart of the party when you felt that this was the happiest you'd ever been. The protest voice that told you not to go back into an empty life but go forwards into bliss, the dance and ecstasy. The voice that told you to change your life. And the change has happened, not only for Eamon, but for all the others who let go and became dealers, djs, writers, promoters, visuals crews, producers – whatever they could

find.

"I don't think what happened here could ever have happened anywhere else," says Eamon. "I don't think you could have had that movement in any other country."

And you couldn't have Liquid in any other country. No one else but an old British raver would know to inject so much tenderness into their riffs, breaks and strings. And there's something about Liquid's pianos, translucent keyboards and rising strings that seems charged with feeling. Like he's captured the memories of a million ravers checking out one final morning after: lighting a last spliff and watching the sunrise. And no one can think of anything to say because what they feel is so strong.

There's a track on 'Liquid Culture' called 'Drug Culture'. Alongside its ambient chords, mournful strings and roughneck breaks is a sampled voice describing a wild outdoor party.

"It's a stage announcement from a festival," explains Eamon. "He's reading from a newspaper report about all the drugs. And the press said that all the people have gone there to take drugs but he's saying that the press have misunderstood. Which was quite common over here as well a few years back, and now too sometimes. I wasn't trying to make a statement as obvious as 'Here Mr Editor of The Sun, raves were a good thing'; but it's kind of there."

They were a good thing. The message is there. And if 'Liquid Culture' is one of the things they made possible, then that's just wicked ●

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**H**ouse producers in the Big Apple know that if you don't use it, you'll lose it. That's why Benji Candelario regularly flexes his production muscle in the recording studio of his sparsely adorned Times Square apartment. After toiling as an editor at Arthur Baker's Shakedown Studios (which also launched the careers of Lenny Dee, Junior Vasquez, and Victor Simonelli), and working on a slew of overlooked projects over the past decade for labels like Strictly Rhythm, Nervous, E-legal and Hogland, Candelario finally struck gold last year with his righteous call to arms, 'Color of My Skin'.

Written by Swing 52, a trio which in addition to Candelario, includes producer Wayne Rollins and legendary vocalist Arnold Jarvis, 'Color of My Skin' was a soulful anthem which fired a resounding shot at racism, and promptly struck nerves both above and below the waist the world over. No doubt inspired by the Paradise Garage's universal credo of altruism,

# Benji Candelario

Text - Darren Ressler

Candelario admits that the song's international success was actually a complete fluke.

'Color of My Skin' was done two years ago. I took it to labels all over London, but everybody passed on it," he recalls. "At the time, we linked up with Arnold through my friend Oscar. He was through with dance music, because he'd done quite a bit of work that never came out. I got him on tape at the session saying that this was

the last house record he was ever going to do, but then he knocked out the record. I didn't see him for two years, and I know that he thought that I scammed him. I think this hit renewed his faith."

After months of juggling logistics, given Candelario's weekly dj-ing jaunts all over Europe, the threesome finally managed to record Swing 52's eagerly awaited follow-up, 'The Joy You Bring', for Cutting. At first, Candelario and Rollins envisioned Swing 52 as a collective, and recorded tracks with Sabrina Johnston and Michael Watford, but they're now sticking with the original line-up.

"As far as Swing 52 is concerned, we've abandoned the idea of working with all of those singers, because it's just too hectic. At any rate, Arnold's voice completely embodies the spirit of our music."

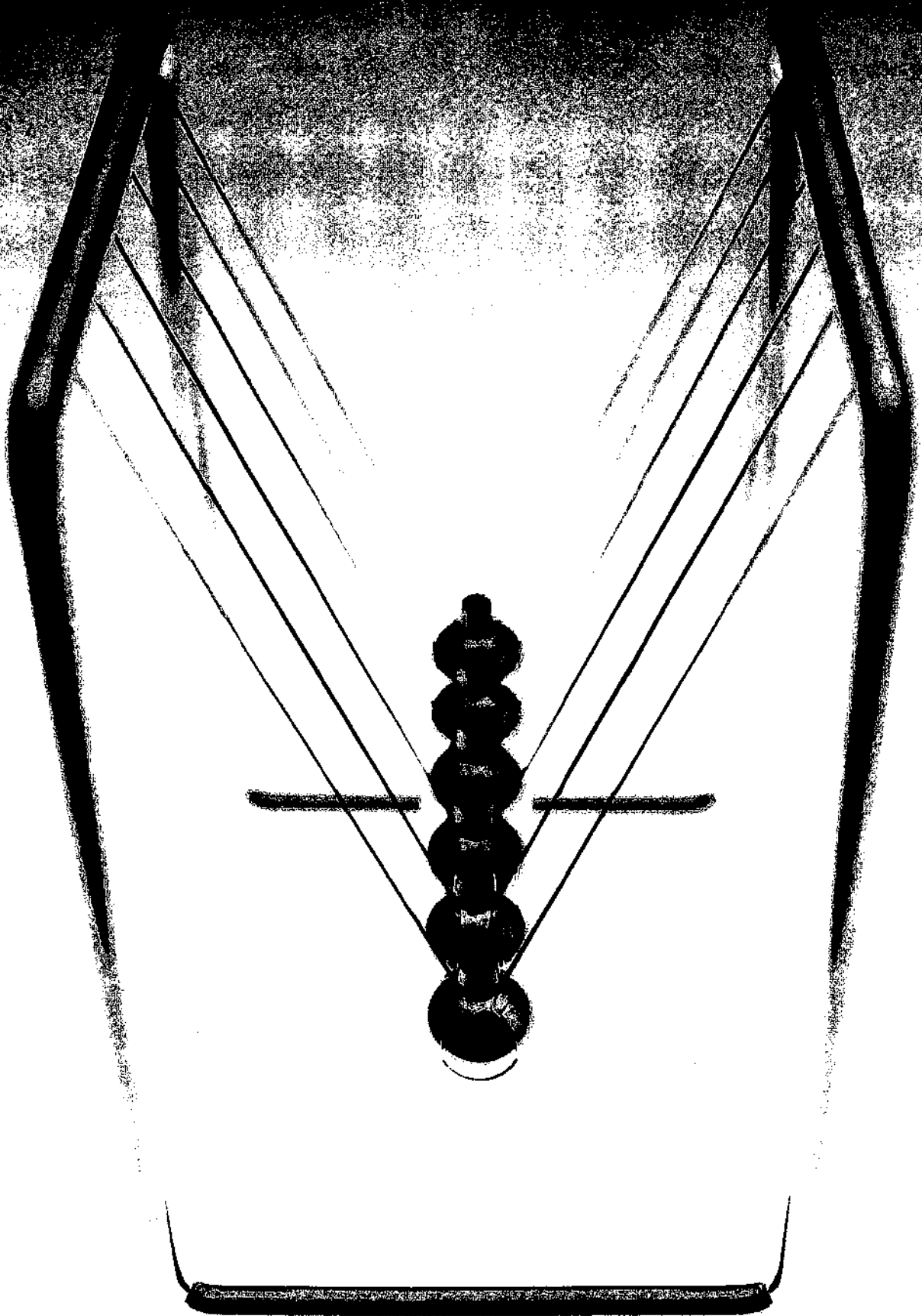
"While I do have a definite garage influence, I think that travelling has given me a lot of insight into other cultures, and I think that it'll rub off in some way onto my new productions."

With Swing 52's debut album due shortly, Candelario still presents his four-year-old Choice mix show, which he alternates with his friend, Danny Morales. A new project with Arthur Baker is on tap, and with mixes for Kathy Brown, Sabrina Johnston, Maydie Myles, Lisa White, House of Gypsies, and Jax completed, Candelario is looking for bigger vocal projects. Thanks to his 'Traxx For Your Head EP' on Freeze which showcased his talent for crafting blazing sample tracks and the release of his first mix album, 'Havin' It Stateside', Benji is finally attracting the kind of attention he deserves.

"I can say that I've sort of attained all of my childhood dreams," maintains Candelario, who handles US A&R for Release For Pressure. "I always wanted to do a mix show, but I'm not doing it in New York. I always wanted to play at a club like Bond's International, but I do that overseas. My dreams have been fulfilled, but they're not what I expected. I don't know what's going to happen next, but I know that I'm not gonna stop anytime soon." ●



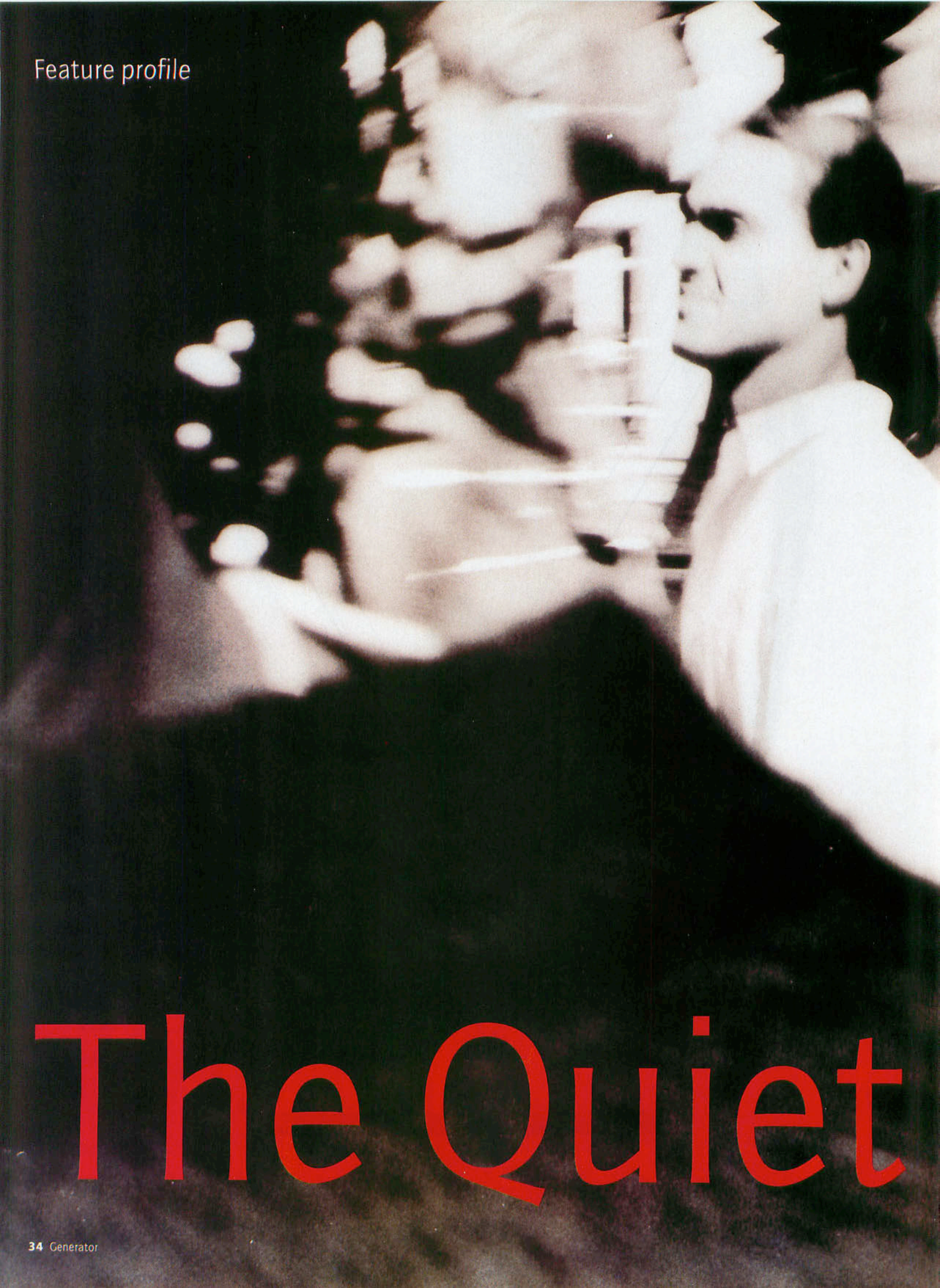
FLUKE



OTO. AN ALBUM. FEATURES THE SINGLE 'BULLET'.







Feature profile

# The Quiet





Derrick May once described Ludovic Navarre as "the most soulful European alive". From the deep melancholy of cuts like 'Alabama Blues' to the cool jazz of the new 'Boulevard' album, his version of house music is edged with a unique quality which has often been imitated, but never matched. Kevin Lewis travelled to Paris to find out why.

Man . . .



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**Special Supreme**  
**type Vibes DJ SS Dougal**  
[9-10] [10-11] [11-12] [12-13]

**Randall Clarkee Slipmatt**  
[12-13] [14-15] [16-17]

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**arena two**  
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[18-19] [19-20] [20-21] [21-22]

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**NICKY BLACK MARKET DJ RON**  
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**DARREN JAY GOLDIE(REINFORCED)**  
[22-23] [23-24]

**GROOVERIDER LBJ BUKEM**  
[23-24] [24-25]

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**Tek No Prisoners 3**  
The Aquatic Arena

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[16-17]

**Scott Forbush(USA)**  
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**Brenda Russell**  
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[21-22]

**Dave Angel Loftgroover**  
[22-23] [23-24]

**Craig Walsh Carl Cox**  
[23-24] [24-25]

**Clarkee**  
[24-25]

**MC Ribbs**

**arena four**  
**The house that progress built**

**smokin'jo**

**earley jackmaster funk**

**Lisa Loud**

**jon of the pleased wimmin**

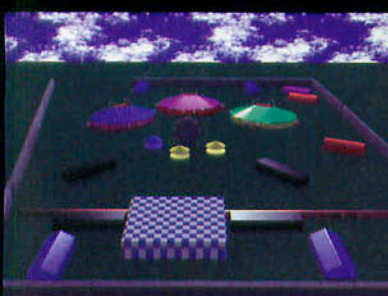
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The Métro is mobbed. There's steam rising from everyone pushing past me so there has to be an exit somewhere up ahead. I just can't see past the crowd. Finally, I get outside the huge swinging doors at Opéra and I'm greeted with torrential rain and some man in a beret demanding money for his bucket.

It's a bizarre scenario. The French gas and electricity workers are on strike and, unlike the sedate processions of the British unions, when the French stage a protest, they do it in style. The whole square surrounding the old opera house is full of striking workers and their empty bottles of Kronenbourg. There's a band singing protest songs and on every corner there's a hot dog stand. Some party. Eventually, I get my bearings and head on, past the madness, towards the F Communication offices.

It's a demonstration which is typical of the way things work in France. I know they're bound to do things differently but it seems strange that two countries separated by such a small slice of ocean should have such contrasting cultures. Ludovic Navarre is another good example of these curious Anglo-French deviations. For someone with his background you'd think he'd jump at the chance to talk about signing his Deepside project to Transmat, or his Hexagone track to Djax. You'd expect tales of smoky sessions in the cafés of the Latin Quarter with the jazz musicians from the 'Boulevard' album, or legendary accounts of nightclub hedonism with Laurent Garnier and Shazz. Not Ludovic. "I'm the 'don't talk' man," he states emphatically as we sit down with Eric Morand who, along with Laurent, runs the label. When I ask him what he's been up to he responds with, "Oh, not much." And when I ask him what he's going to work on next he shrugs his shoulders and replies, "don't know".

Eric senses that things aren't going well. "Ludovic never calculates his music," he offers, "You have some artists who know exactly what they are doing - you know, this year they want to do an album or whatever. Ludovic never thinks like that. Sometimes he'll do house and sometimes he'll do a Detroit thing, then he could come in with a whole lot of hip-

hop tracks. It just depends what's in his head at the time. He could appear here next week and say, "I've done a track with Shazz and it's a new Nuages or a new Souffle or a new LNS." You never know with him. "It's like the weather," adds Ludovic blankly.

The sun is now streaming through the window of their second floor office and Paris seems to have forsaken it's earlier downpour for weather which is more appropriate for the middle of June. Shazz has arrived and he and Ludovic are hassling Eric for some coffee. When they find out there's none left, they taunt him about the label having no respect for its artists. Ludovic seems much more at ease now he's got some back-up. He settles back and, bit by bit, we start to talk. He tells of growing up in the St. Germain-en-Laye district of Paris, where he still lives with his parents. It's an area renowned for it's jazz and blues connections and Navarre has been surrounded with that culture from birth. Reeling off other influences which range from reggae and

dub, to salsa and funk he remembers first getting into house through an early Colonel Abrahams album, 'Speculation'.

France however seemed to miss the house explosion of '88 and it wasn't until later, gripped by Motor City mayhem that Ludovic first hit vinyl with his Deepside project. "Deepside is more Detroit influenced," he explains. "The techno that comes out of Detroit is black music. I prefer stuff like that to a lot of European techno. It's music which has black roots."

It's all a bit weird. He still stays at home and at 25 you'd think he should have flown the nest by now. He seems uncomfortable with all the attention, yet he's been surrounded by club culture for years. Again the differences are down to culture. The French, like other Europeans, have a much stronger family unit and young people don't really have that 'get out as fast as you can' mentality which the British do. And it's only recently that France has really had a dance culture. It seems like the UK maybe





## Ludovic Navarre

five or six years ago, so Ludovic just isn't used to the attention that the London dance music mafia take for granted. It makes him altogether more subdued than you'd expect. He is, however, looking forward to the day when the house scene in France is as big as it is in the UK and he's recently got back into dj-ing after a gap of two or three years.

"It's not yet possible in France to play house and techno in the same night," he says. "If a promoter puts on a night with techno djs and someone is playing house, they'll leave. They'd only come back in when the djs started playing techno. And there's also the fact that promoters here just want to make money, so if they are running a house club, they're not really into the music. They try and dictate, you know, it's like, 'You need to play this and that.' They don't really want it commercial but they want a kind of commercial underground. When I dj I don't want to just please myself, there has to be a balance between education and entertainment, some for me some for them, that kind of thing. But the promoters here want you to play just for the crowd. That's not me."

One of the few times he has enjoyed Parisien night-life was the recent F Communication birthday party. It was designed to show-case the open-mindedness of the label with music on three different floors; ambient on top, techno in the main floor and house in the basement. Laurent Garnier, Carl Cox and LFO were leading the proceedings on the hard floor while Ludovic and Shazz were downstairs.

"The techno and ambient rooms went really well but the house room in the basement was a bit of a disaster," he recalls. "I was dj-ing downstairs with DJ Deep and we started off with funk and hip-hop and then moved on to house. We had asked Lenny Dee to come and play some house and he was really into it. But, when he went on after us, he didn't play house, his first record was really fast, really hard and he got worse. Then afterwards we had to do a live set. Everyone was into it, it just wasn't the way it was supposed to be. There was supposed to be ambient, techno and house - instead there was ambient and techno!"

After a party which had people still

queueing outside the club at three in the morning, all he talks about is the music. He just isn't interested in anything else. No booze, no cocaine, nothing. He's everything you don't expect and there's no ego either. If you like his stuff, cool. If you don't, well that's cool too. He just wants to let the music speak for itself. Like the string of namechecks on 'What's New' from Boulevard 1/3, when he just wanted to say hello to the people he respected. No ulterior motive for more sales, just some props to New York. Although when he got there it wasn't the place he thought it would be...

"When I went to New York. I went to see Little Louie Vega and I just went up to him to say hello. He was kind of



## F Communication

It was just over a year ago that a global touring marathon dj Laurent Garnier set up F Communication along with long-time friend Eric Morand, previous head of FERR in France and the man who signed Laurent to NAC back in '91. Since then, they've had a stream of forward-thinking releases from the deep dance floor dynamics of Ludovic Navarre's Mezzoluna EP through Garnier's down-spaced-out Astral Dreams project to recent killers from Nova Nova and Alaska. They've just finalised a deal with Tribal America which will see the first German album head Stateside.

"All we've done is just release good music

explains Eric. "We don't necessarily want to be the best label in the world, we don't want to be a techno label, we don't want to be a house label, we just want to release good music. It's that simple. We like it, we put it out. We don't think about who else is going to like it, or it is, or it's going to play it, or it's even going to sell. We like it, we put it out. If people understand it, then that's cool, and if people buy it, then that's good, too. We don't want to be prisoners of any one style, you know. We're interested in a lot of different areas, not just music but designs and images and a whole load of other things. So we want to put on a big party or

put out a T-shirt or something like that. F

Communication is there so we can do it."

This difference in attitude is backed up with a difference in policy. You won't find any cheap gimmicks here, no limited edition triple pack, dj-only, 'homage to the underground' mix package. It's not their thing.

"As a label, we have never wanted to be underground," he confirms. "The underground is a very elitist place and I don't want to be there. It's very dangerous when just a small amount of people control a scene and prefer it to be a lot more democratic. Everyone should do what they want and the



looking down at me and said, "Who are you?" I told him I was St. Germain and he totally changed. He said; "Oh, you're St. Germain, I love your music." Why does he have to be like that. Why can't he just say hello. Why does he have to like my music before he can talk to me. It's stupid. I really respect his music but why can't he be a bit more like it."

Later on, as we're walking back towards the Latin Quarter, we pick up the Boulevard St. Germain at Place de la Concorde and head south towards the Sorbonne. It's a street full of bookshops and bric-a-brac, patisseries and pavement cafés, lined with trees and choc-a-bloc with people. When he tells me the music comes from a feeling he just sucks out of the air, I know what he means. The album is like the street itself; at first it's beautifully simple but as you explore more it's true worth is in its subtle complexities. Ludovic Navarre, may well be the 'don't talk man' but he can't half craft a groove •

St. Germain's 'Boulevard (The Complete Series)' is out now on F Communication.

knowledge should be available to all. I hate the idea of just pressing a thousand records. It means that only a thousand people can reach the music. I'd rather concentrate on quality. I think it'd be great if all the kids in France bought St. Germain rather than 2 Unlimited. So long as the economic side never affects the artistic side I don't have a problem with selling 100,000 records. The most important thing is the quality of the music. Sometimes I think the people who shout loudest about being underground are the ones making the most out of the scene and they're just using the word as a clever marketing tool. •

**I**f Ludovic Navarre is Starsky, Shazz is Hutch. They're inseparable. They've been recording together for



years and if you look at the credits on either of their solo outings, the other's bound to have done a mix. Their work has included the downright dirty disco of LNS, the deeply beautiful Souffle or the more recent sexed-up grooves of Nuages. When they take time-out, Ludovic works on St. Germain and Shazz sets about his own solo outings. As Shazz, he's produced the epic New Yorican soundscapes of 'A View of Manhattan' and 'Moonflower' while under his Aurora Borealis guise he takes things in a harder direction with the stomping acidities of 'The Milky Way' and the recent anthemic 'Raz'. As you'd expect from someone with such a varied recording output, his musical leanings are diverse.

"I just listen to everything," he says, grinning widely. "I'll listen to a bit of house and techno, then a bit of funk, some rock or pop - it doesn't matter, good music is good music and I'll listen to anything. That's why I'm involved in so many different things. I can do Shazz, Aurora Borealis, LNS or Souffle. Whatever I want. It's totally open."

The reason he's been a bit quiet of late is that there's been an increasing demand for his Aurora Borealis P.A.s. All over France and Germany they've been screaming for a bit of Shazz's je ne sais quoi. But now he's back in Paris, there are some new releases lined up. "At the moment, we're working on a Shazz! & St. Germain or a St. Germain & Shazz! for September. We're working with an American singer who sounds a bit like Robert Owens." At this point Ludovic interrupts to insist that he sounds more like Larry Heard - Shazz then reconsiders and claims that really he's more like Michael Watford. They start messing around and it looks like I'm not going to get any more sense out of either of them.

Whoever the mystery singer sounds like, it's a safe bet that, with these two at the controls, the track'll turn out just fine.

Shazz's mix of the recent Nova Nova EP is out now and a new Aurora Borealis is expected soon •





Compilation albums often don't cut it. Access three or four 'names', pad the rest out with filler, and... well, you know the rest.

'Freezone 2: Variations on a Chill' is a welcome deviant. Rewind: Freezone 2 is possibly the best compilation album ever. Compiled by Samy Birnbach (aka DJ Morpheus), it's two hours and twenty-seven minutes of the finest obscure-or-available atmospheric jungle, ambient techno and dubby abstract jazz grooves.

# DJ Morpheus

Text Carl Loben

In short, it's what we've all been waiting for.

But who is this Morpheus character? Well, at one time he was a member of the highly-rated art-house outfit Minimal Compact. These days he's a dj with a mixed electro-dub-jungle-house-techno show on Radio Crystal, Belgium's only 24-hour dance station, and the more chilled Lysergic Factory show from which he took the Freezone tracks.

"I contacted some of my favourite artists and record labels that I play on Lysergic Factory, and 95% of them were totally into the project," explains Samy in tone-perfect English. "Josh Wink gave me an exclusive track, and also 4 Hero because we had licensed 'Parallel Universe' and 'Take 9' from them.

Beyond the constraints of four-to-the-floor, Freezone signals the new spirit of open-mindedness, cross-pollination and diverse journeying which not-quite-chill-out so desperately needs to steer it away from easy listening hell. "I wanted to open up the gates of what ambient was," agrees Samy. "Freezone 1 was more ambient. There was a backlash after lots of ambient records started coming out,

and I wanted to contribute something towards keeping it alive."

A quick aside. In his treatise on fighting muzak, Genesis P. Orridge wrote: "Muzak is intended to disguise stress, and to control and direct human activity in order to generate maximum productivity and minimum discontent." Soothing blandness as you work, consume or die, in other words. The oh-so-knowing, ironic promotion of your auntie's James Last album, along with major record labels' appropriation of ambient meant that it had to mutate to survive. The engaging New Expansionism which Freezone symbolises is crucial for keeping experimentation, eclecticism and music-from-the-edge at the forefront.

Samy must be pleased with the results? "Yes, well, a lot of the artists rang me and said how wonderful it is and how proud they are to be on this compilation. It makes it all worthwhile, 'cos it was hard work. LTJ Bukem took a lot of convincing, but he came round in the end which I was happy about."

Anybody turn it down? "Well, I had this wonderful track from DJ Shadow, recorded before he was with Mo'Wax. He thought it was too old and he wasn't into it anymore. But when you listen to it – he did it at the beginning of '93 – it's superb. Timeless. But he thought it didn't age well."

How does he find the scene in Brussels? "Very conservative. They're very closed off to jungle, for example. Before Fuse there were just happy house clubs. My main complaint is that all these clubs have chill-out rooms which they don't use. There are a lot of people who like to have variation. People like to change situations, listening and talking even. You can move through the kaleidoscope of sound, choose which atmosphere you want to be in."

Trip on, chill in, dub out •



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Escape

"UP FOR IT!"

EROTICA

Saturday 5th August

Essence presents

Arena One:  
John Digweed, Nigel Dawson, Jamie Griffiths  
Arena Two:  
LOVE THE LIFE (£7.00)

Saturday 12th August

EROTICA presents

Love to Be

Extra Sensory Perfection Tour

Arena One:  
DJ Disciple, Tony Walker, Christian Woodyatt  
Arena Two:  
Party Tribe. (£8.00)

Saturday 19th August

Escape presents

Arena One:  
James Savage, Ian Wilkie, Mike Shawe (One Love)  
Arena Two:  
Princess Julia, Matt Frost, Danny Slade. (£5.00)

Saturday 26th August

Escape presents

Arena One:  
Blue Peter, KGB, Jamie Griffiths  
Arena Two:  
Christian Woodyatt, Danny Slade, Rob Huntley. (£5.00)

Friday 4th August

"UP FOR IT!" presents **ixmag** Club Tour

Arena One:  
LuvDup Twins, Danny Slade, Rob Huntley  
Arena Two:  
Tall Paul, Mike C, Nick Doyle. (£7.00)

Friday 11th August

"UP FOR IT!" presents

Arena One:  
Kelvin Andrews, Danny Slade, Big Al (Wiggle)  
Arena Two:  
Billy Nasty, Martin Chambers, Dale (Wiggle) (£6.00)

Friday 18th August

"UP FOR IT!" presents

Arena One:  
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Arena Two:  
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GRAHAM GOLD  
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CARL CLARKE  
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SAT 19 AUGUST  
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MIKE-E-BLOK &  
DANNY HYBRID  
SALLEE D  
JAMES PARKER  
OSCAR TRAX  
JO MILLS  
DEAN STRATTON

SUNDAY 27 AUGUST  
GLOBAL CONTROL  
10PM - LATE  
DANNY RAMPLING  
(RADIO 1)  
NORMAN JAY  
(HI ON HOPE)  
JUDGE JULES  
(KISS FM)  
GRAHAM GOLD  
(KISS FM)  
ANDY MORRIS  
(LOUNGE)  
GORDON KAYE  
(JOY FOR LIFE)  
DARREN EMERSON  
(UNDERWORLD)

SAT 12 AUGUST  
LOST WEEKEND IV  
11PM - LATE  
DANNY RAMPLING  
FABIO PARAS  
NANCY NOISE  
DOMINIC MOIR  
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JUNIOR PEREZ  
BIKO, MARK FRENCH  
MICKEY DALEY

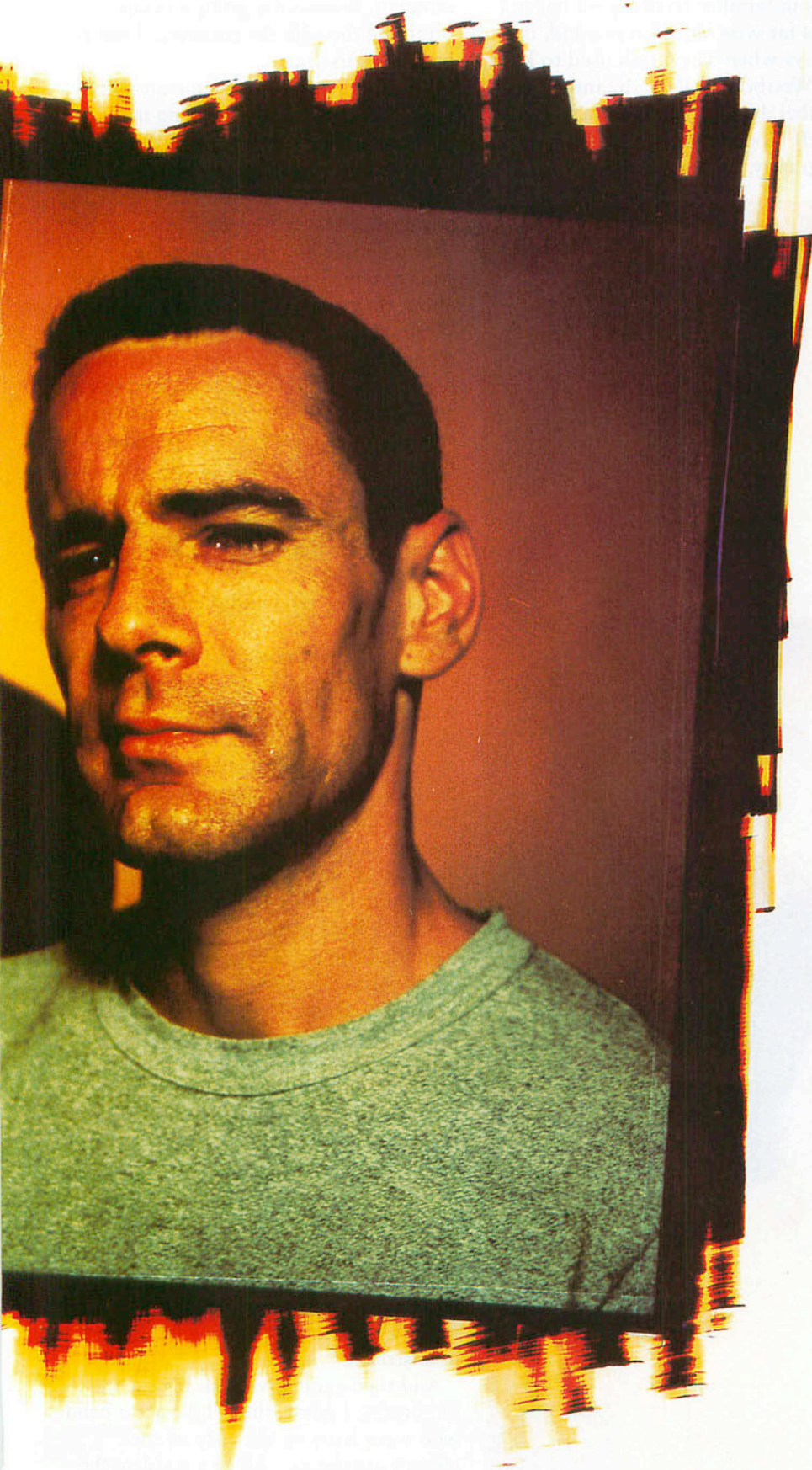
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# the last gang in town

*Back in the charts with 'Bullet', **Fluke** have consistently gone their own way, turning in maverick records and doing exactly what they want to...*

**Text** Stephen Cameron **Photography** Colin Hawkins



## Feature profile

**T**he sun is cracking open the pavements in Ladbroke Grove. It's summertime in London and the heat hangs heavy in the air like a dense curtain, muffling the noise of the traffic and keeping people off the streets. Everything is shimmering.

This is unfamiliar territory – I haven't been this far west since I was a kid, back in the days when The Clash used to kick around Westbourne Park dreaming of major label deals. I feel like I'm locked into a Jeff Noon story, wrong-footed by the geography, convinced that, at any

moment, flowers are going to start tumbling through the concrete. Time is beginning to drag.

I'm standing on a corner, waiting for Fluke. Thinking about nothing in particular. Thinking about all those odd, desperately maverick records they've made. Thinking about the way the world has changed since they first got together over a decade ago. It's been a long, strange trip. There's an apocryphal story about their first dance record, 'Thumper', which was written and recorded at home just a year after they'd been turned onto acid house. The story goes that, in August 1989, on the hot summer morning after that legendary Boys Own party in East Sussex, Danny Rampling climbed into their manager's car to listen to a tape of the track. He loved it. Less than a month later, the single was released, paid for and distributed by the band themselves. Fluke were in.

Only that wasn't the case. Fluke have always been outsiders in an insider world. Keeping themselves to themselves. Walking a narrow path, on the periphery of everything. They display an acute distaste for the old pals network which threads through the music industry like cancer – as befits the kind of people who got turned onto music by Iggy and Lou Reed and The Clash. And it really wouldn't have mattered to them who liked their music. They got wired in and wired up to do everything themselves.

Mike Tournier, Jon Fugler and Mike Bryant first got together during the mid-eighties. But it was a weird, unfocused time for English bands. Though the echoes of punk had long since died out, there was a whole generation of musicians who'd succumbed to the spirit of '77 and the notion that popular music really ought to be something vital and alternative and exciting. By the time Fluke came into being, that generation had been cast adrift, locked outside rock music's inexorable drift towards the mainstream.

And then came Live Aid. It's important, I guess, that Fluke are a band who were born on the cusp of rock music's apotheosis. All of a sudden, the music that they'd grown up with, and





"In the past we've fallen into the trap of doing things because we think that's what's expected of us... but it's important to us to push the music somewhere different"



seemed devoid of any importance, swan-dived into terminal decline.

Acid house was just around the corner. Blessed with an affinity for all things left-of-centre, Fluke were ripe for the picking. Even now, the records they talk about testify to those strange, impermanent moments when England seemed to be all about warehouse parties and mad raves. Records from a time when Europeans were still trying to come to terms with the weird, alien music which was coming from the States and trying hard to create their own take on it. So, instead of 'Nude Photo' or Frankie Knuckles' 'Your Love', Fluke check 'Barbarella' or JB Orchestra's 'On A Love Groove'.

That makes Fluke an interesting proposition. And an unusual one. Because instead of immersing themselves in dance culture and slavishly copying the output of Detroit or Chicago, there's always been a part of Fluke which remembers what things were like before acid house. It's no accident that their second single, 'Joni', was an up-dated version of Joni Mitchell's 'Big Yellow Taxi'. Their history spans both dance music and rock counter-culture, and Fluke's contribution to the bigger picture has always been to reconcile the two. Sometimes the results are inspired – as

on 'Electric Guitar', where they fooled around with the wild edge of rock's most potent cultural icon – and sometimes things don't work out – listen to their live album, 'Out' and you'll hear the sound of a band struggling hard to hold together the disparate strands of two radically different musics.

But what makes Fluke special is that they're willing to try. They'd rather fail spectacularly in the attempt to create something new than play safe. Listening to singles like 'Philly', 'Slid', 'Groovy Feeling' or their last chart entry, 'Bubble', it's obvious that Fluke are just as adept as, say, The Grid at rewiring acid house's constituent elements into something palatable for the mass-market, but it's not that which drives them. They'd rather go their own way, do their own thing, come what may. Fluke's message, written in bold type across everything they do, is about individualism and being true to yourself. That's important.

A few years ago, Fluke cancelled some interviews which had already been arranged, with the words "we have nothing to say". It was a grand gesture ("we've always liked grandness," admits Jon) and one which is deserving of more respect than you'd think. The subsequent media blitz which focused on the 'Six Wheels on My Wagon' album, centred

cherished, came of age and admitted its responsibilities. But in putting away its childish things, rock music gave up much else besides. In front of a global audience of millions, rock music gave up the deception that it was anything other than a worldwide marketing concern. By rehabilitating all sorts of comfortably past-their-sell-by-dates acts, it gave up its right to be seen as the voice of youth culture. But most significantly, and perhaps most damaging of all, it gave up its secrets. In front of millions, rock music delivered up its sweet mysteries, its sense of otherness, and, backed by a series of stecky rhythms which suddenly



## Feature profile

around a band who were, in turns, capricious, inexplicable and defiantly English in their outlook. What the media failed to spot was that, despite a clutch of compelling singles, the album was fairly patchy. It demonstrated, not a band at the peak of their powers, but a band still in its ascendancy. A band still trying to come to terms with itself.

And so we come to this year's model. With another chart-bound single, 'Bullet', and a new album, the awkwardly-titled 'Oto', Fluke are an anachronism; a band in the conventional sense who've found themselves in a world full of solo artists and dj projects. The last gang in town. And while it's that very band-ness which made them such an appealing prospect for the rock press last year, it's drawn a mixture of suspicion and confusion from the dance circuit. And that's just the way Fluke like it. They enjoy messing with people's expectations.

All this, and more, is running through my head while I'm standing on the corner of a street in Ladbroke Grove, waiting for Fluke. At last, through the hazy sunshine, I see them drifting along the road towards me, laughing at the insider jokes which are peculiar to their kind of gang. Mike Tournier and Mike Bryant introduce themselves, Jon, who I've met before, grins in recognition. As we wander into a nearby pub, they exchange wry, self-deprecating asides full of breezy self-confidence and good humour. Spirits, it seems, are running high.

That's the way it should be. 'Oto' is their most fully-realised album to date. It's a record full of special moments, gorgeously trippy and laden with deep, heavily swinging grooves. It sounds like Fluke have finally found themselves. In contrast to the brash, up-beat clamour of their Creation debut, 'The Techno Rose of Blighty', 'Oto' tracks over quiet, acoustic rhythms and carefully considered textures. And though, inevitably, comparisons will be made with the forthcoming Underworld long-player or Leftfield's 'Leftism', the new album's closest points of reference are actually Massive Attack and Portishead. It isn't the visceral peak-time rush of the



dancefloor, more a kind of calm, chilled-out experience. It's also a radical departure from last year's 'Six Wheels on My Wagon' outing.

"In the past we've fallen into the trap of doing things because we think that's what's expected of us," explains Jon. "But, at the end of the day, we do want to have moved on from album to album – we didn't ever do 'Techno Rose of Blighty Pt II' and this album was never going to be 'Six Wheels... II'. That may disappoint some people but it's important to us to push the music somewhere different. Everything we do in the studio is our shot at doing something better than we did before and that holds true whether it's a single, or a remix for someone else or one of our own albums."

This time around, the carefully sculpted electronics are laced with acoustic textures, which developed from initial recording sessions with Shriekback's Barry Andrews. It's a neat liason, since Shriekback, and Andrew's previous outfit XTC, both enjoyed maverick careers similar to Fluke's. Always on the edge, always doing the unexpected.

"It was perfect for us," says Mike Tournier. "We were always massive

"We're just three guys who are ridiculously into dance music and listening to different kinds of music on the dancefloor"



Shriekback fans, and getting the chance to work with him was a pretty big thing for us. He's always had that same kind of attitude that we do, so it was a perfect match. What we've always done is look around at everything else that's going on in music... and then not really done what everyone else was doing. Shriekback always seemed to have that same kind of approach. When everyone started to get into electronics, Barry stopped working with synthesisers and went back to acoustics. Now, he's working with a group who build their own instruments, and when you hear them playing it's just as powerful as synth-based techno. It's all about maintaining some sort of individuality rather than just going along with the trend."

And what Fluke's back catalogue suggests now, is precisely that. It's worthwhile tracing the threads which come together on 'Oto', because from 'Thumper' onwards, Fluke have honed and refined their sound, edging forward bit by bit. Check out the release of their John Peel radio sessions, and you can follow the development of their distinctive groove ("It's just a pile of other people's rhythms, on top of one another," admits Jon. "But they're not the people you'd expect!"), the

introduction of those unique atmospheres and that enduring fascination with vocals being stretched and played around with.

"We're always striving for that human quality in everything we do," says Mike Bryant. "And often vocals are the only organic elements in some of our tracks. When you have a vocal and a performance, it contains an elusive and indefinable something that you could never achieve with synthesis or sampling."

"Also, if you're trying to push dance music anywhere," adds Jon, "the way to push it is not to lose the vocals – because that's what a whole lot of other knob-twiddling people can do. You do the things that other people can't do."

"It's all about the emotive quality of the music," concludes Mike Tournier. "And if you can get that across, no matter how it's contrived, and communicate with someone then it's right."

The vocal arrangements on 'Oto' are, of course, where many of Fluke's attitudes come across. Distorted, treated and fucked-up, Fugler's voice shorthands the same kind of message you might expect from an abrasive sample blasting through hard-track techno, or the sweet

build of a garage track. It weaves sinuously through the mix, sometimes tumbling cynical invective, often hitting the sheen of poetry. Backed up by a team of session singers (including Jaye Ella Ruth who also sang on 'Six Wheels...') the effect is reminiscent of the on-target moments of 'Techno Rose...' or 'Out'.

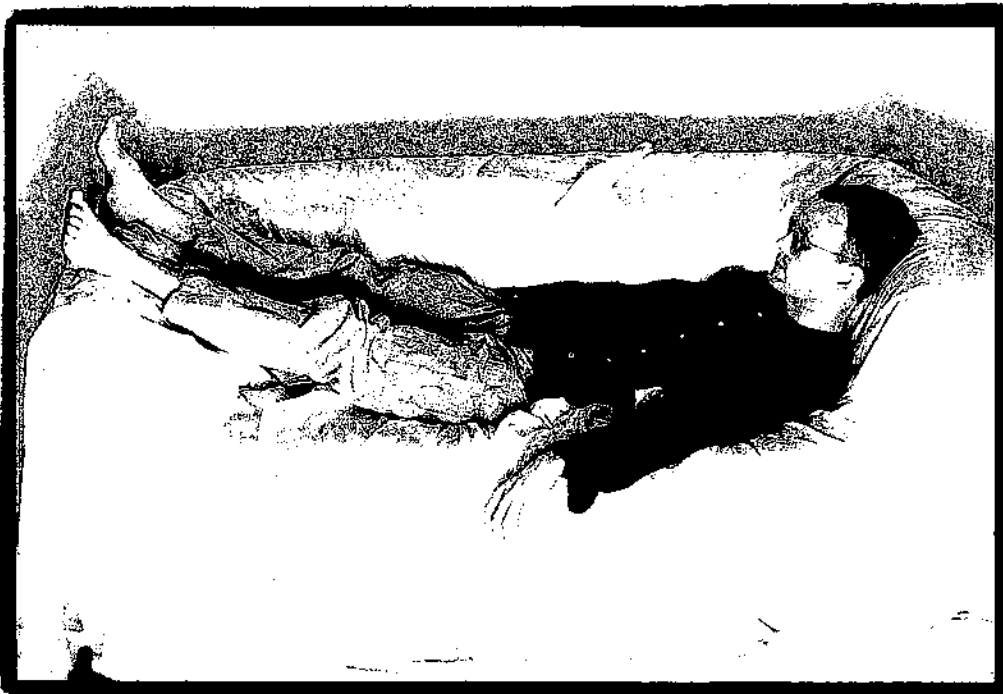
"We've kind of changed our thinking about our back catalogue," admits Jon. "We used to be bang into the idea of Fluke being this band who had an immense history of tunes behind us. But we've started to realise that, although it's quite nice to have, it actually means nothing. We started off making dance music a fair few years ago, when there was a young scene and there was this huge vision of what it was going to be like in the future. We'd say, 'yeah, this is what we're going to remember', but now it doesn't actually matter. What's important is now. So all of that goes out of the window."

He's right, of course. Now is the time; the beginning of the future. And Fluke's future is looking very bright. With 'Oto', they've done something that nobody expected. As usual. By rewiring their sound, they've side-stepped expectations, stayed out on the edge again. And, determinedly, they're still the last gang in town. "It's more fun making music as a group," is their explanation.

"We're just three guys who are ridiculously into dance music and listening to different kinds of music on the dancefloor," says Jon.

But you get the sense, when Mike Tournier is talking about Shriekback, and even more so when Mike Bryant mentions The Residents, that one of the reasons why Fluke are so ridiculously into dance music is because it's strange and weird at times. They're drawn by the lure of eccentricity. That's why they enjoy being outsiders. They don't fit in because they don't want to.

"We just want to take people somewhere different," says Jon, finally. "At the end of the day, we may end up by painting ourselves into a corner. But give us time," he grins. "Because after a while, the paint will dry and we can paint ourselves into a different corner!" ●





"I want to hear one of those 'oh fucking Christ, I've come' songs," yells Peter Cook as the needle heads towards the centre of the latest Quakerman EP on U-Star. The oddball exclamation is part of an out-take from 'Derek & Clive' which makes up the final cut on the six-tracker that showcased Ben, Dan, Connie and Laj (the four Londoners behind the grooves and the label) as some of the most promising house producers Britain has seen in a long while. But if you check the sleazy disco of 'Schlam Me' or the Dannel Dixon-meets-Mood II Swing hypnotics of 'Turntable Turbulence', or for pure killer floor-filler the tantalising tech-funk of 'Dainty Dish', you'll find more than just music – there's a healthy attitude too.

"There's no really deep message in our music, other than stupidity," explains Dan. "One of the things we've tried to make a kind of inherent theme in the label is taking the piss out of ourselves. If people get into the music then that's wonderful, but we're trying not to get too serious about it."

"The Peter Cook thing was a kind of tribute, since he'd just died when we made the record," adds Connie. "We spent many stoned evenings listening to those 'Derek & Clive' albums – so some respect was due."

Since Quakerman, the boys have added the 'Foolin' E.P.' to U-Star's impressive catalogue which also boasts the likes of Robert Owens' 'Was I Here Before' and the

Idjut Boys own 'Not Reggae E.P.' They've had support from djs like Luke Solomon and Terry Farley, not forgetting long-time compadre, Harvey.

"We almost had our ideal night recently," enthuses Dan. "We were listening to Harvey dj-ing. He was brilliant. He's just got the most obscene record collection. He did a twelve-hour set for us and played everything from jazz and boogie to left-of-centre weird shit and then into house. All mixed seamlessly for twelve hours. It was Harvey who used to do Moist and he got all the Americans over before anyone else. We saw Larry Levan play there and he was wicked."

"Our perfect night, though, would be Harvey and François Kevorkian – he was amazing. Just the way he worked the machines was brilliant. He was working with three decks, dat machines, a reel to reel and effects units. He was doing echo and delay with the reel to reel, just winding the wheels back. It was unreal. He was a craftsman like I'd never seen before."

With future projects including collaborations with Ashley Beedle, Crispin Glover and Sensory Productions, alongside a new E.P. for Jus' Trax things are looking up for the groove maniacs from U-Star.

"There's just one more thing," concludes Connie. "There should be less disposable house music, no loose joints and much respect for Larry Levan."

You said it.

# DJSS

Anyone who knows the history of hardcore will know the name of Leicester's DJ SS. Whether behind record decks or mixing desk, this original breakbeat pioneer has made an immense contribution to the development of today's jungle sound. He released the first of a string of classic singles on his co-owned label Formation in 1990, culminating with the seminal 'Breakbeat Pressure' EP in 1993. Then, unexpectedly, came an absence which lasted nearly two years. "The reason I went quiet was because ragga came in strong and I didn't want to do that", explains SS. "We were on a more experimental tip and we wanted to do something different." Although he's mostly known for his hardcore and jungle releases, SS also owns house, soul and hip-hop labels (100%, Ruff Justice and F Project respectively) and spent most of his sabbatical from breakbeats co-producing material for them.

Not all though. By the end of last year he decided the time was right to return, and he had killer tracks to release like 'Rollers Convention Parts 1 & 2'. Their impact on the scene measured on the Richter Scale and we're still feeling the aftershock. DJ SS releases under many aliases, and in 1995 alone he's released '95 Rampage' by In Between The Lines, 'Hearing Is Believing' by MA 2 and 'Lighter' by Sound Of The Future. With its unmistakable classical-sounding piano intro, 'Lighter' is the stand-out release that you either seem to loathe or love. Judging by the way it still rinses out the dancefloor, the majority fall into the latter category. "One of the guys I make house tunes with was just messing around and playing the piano from 'Love Story', and I thought it sounded interesting", remembers SS. "So I took it, speeded it up to 170 bpm and made it into a hardcore tune! It was supposed to be a special for Grooverider, but he caned it so much that I had got loads of phone calls and I had to release it."

"It's not original. It's just so simple that it





works on the dancefloor. What everyone is trying to do is create original styles – cutting-up breaks, putting in weird noises and timestretching – but when they're cutting-up the breaks and changing, swapping and changing, people at a big rave are waiting and wondering "what's happening next?" and "what's going on here?" and that defeats the object. The object of our music is to make people dance".

He might claim to be unoriginal, but it's obviously important for SS to be different. While not wanting to change what he has always done, he also feels it's time for something else after the long influence ragga has had on jungle. He plans to experiment more with light, dreamy drum & bass, but with the "power" to work on the dancefloor. Other projects include selecting and mixing the 'DJ's Delite' compilation album and the 'Highly Recommended' album featuring exclusive, unreleased material with guest artists like Grooverider and Roni Size. However, the number one plan is to release his own album by the end of the year. Does he enjoy being so busy? "Sometimes. I do when I'm doing good things I enjoy, but sometimes when I'm doing remixes it's "boy, I'll just get this out the way". I still love going out dj-ing, meeting people, seeing the scene, you know what I mean?

"People used to tell me two years ago "hardcore is dead, it won't last another year", but you can't pull 25,000 people to a rave and have it disappear just like that. It's attracted too much attention to just disappear. There will always be some form of hardcore, whether it be techno, happy, jungle, drum'n'bass, whatever. It's stamped its mark".



# Psyche

Psyche really is a one-man band. The writing, engineering, production and the mixing is the work of Ian Fletcher. He was the writer and producer behind Innerspace – who appeared on 'Feed Your Head 2' (Planet Dog) and 'Trance Europe Express 3' (Volume) – but he wasn't happy with the end results of his efforts. He thought it sounded too polished. He didn't like the fact it took him so long to write, produce,

emulate the feeling that I captured the first time, jamming live, right through the night."

Sitting up all night – commonly after a heavy night out at his brother's club, the Herbal Tea Party – Ian produces track after track of screaming acid house and techno. His output is enormous – one of the reasons he and his brother are planning a Herbal Tea Party record label. His tracks are not, however, all the same. My personal



and mix a track. He decided to change tactics, attitude and labels.

"I fell into a trap," says Ian. "I used to spend hours and hours agonising over a hi-hat pattern and it was just a waste of time. If you over-work something, and agonise over the smallest detail, it can become too polished. Now, I have a much more immediate, spontaneous, live approach to producing music. If the mood is right, tracks only take me four or five hours to do."

The results are rough, raw, and dirty. The music is not multi-layered, but minimalist – stripped right down to very bare essentials. The ride is bumpy, but exhilarating. 'Rise' – out on The Drum Club's Midi Circus label – is a good introduction. The track lurches forwards unsteadily over a constant pulsating bassline. Its analogue tweaks jump around – in the mix one minute and then out the next – never standing still. Blinding!

"As soon as an idea hits me I get the essential elements of the track sorted and then jam live around them. It's the dub approach to making music. Once you've got the basic elements right you go for a live mix straight away. I actually find that when I do a later version I'm always trying to

favourite track, 'Street Stomper' – out on a Sabrettes compilation – is much more down-tempo than his other work and has an undisguised early electro feel to it. It's even more stripped down than his techno and acid tracks and has a lot more funk packed into it. 'Street Stomper' is the product of Ian's friendship with early eighties cult electro dj and Ruthless Rap Assassins producer, Greg Wilson.

"Going through Greg's record collection has really opened up my mind to the history of acid house," enthused Ian. "The debt that the current techno scene owes electro is bigger than most people like to admit. I totally love the stripped-down feeling that electro has." Look out for future collaborations between these two.

Ian isn't the first techno artist to use the moniker, Psyche. Carl Craig's used the same name on several records.

"I've got to confess that when I chose the name I didn't know Carl Craig had used it," said Ian. "I asked around and even people like Charlie Hall didn't think it had been used before. It was only when I picked up a copy of Generator and read an interview with him that I found out. Since then I've seen the name everywhere!"



# How

Todd Terry once claimed that "every kick drum you hear today in house music is mine" - now he's picking up the return. And we're talking serious money. There are even some who reckon 'Bango' has turned into 'Bingo'! Last month, he flew in to play at Manchester's Hacienda and pick up some loose change. **Oliver Swanton** took a deep breath and reached for the calculator.



The message was plastered all over town. Bright blue posters with huge shiny yellow letters announced the news - Todd Terry was playing the Hacienda on Friday night. The self-proclaimed sample king was going to grace the decks in my town. I really couldn't miss the opportunity to ask him if all the rumours were true - does he really charge the earth to spend two hours playing all of his own records?

How to pin the great man down though. Todd Terry, and his manager, Gary, were flying into Manchester at 6pm and would be staying at the Victoria and Albert hotel, next to the Granada Studios tour. They would be sitting down to

dinner at 9.30pm - I would be welcome to join them - and we'd be leaving for the club at 12.30pm, prompt.

I got to the hotel bang on time. I sat in the bar for a while. I had a drink. I gave up and went to the reception desk and phoned Gary. Todd was still in bed and didn't want to be disturbed until it was time to go to the club. The jet-lag had caught up with him, but Gary would love to have a chat with me. It was a start.

Gary is quite a character. Brash, confident, an unashamed go-getter - everything a manager is supposed to be. Over dinner - "call this a steak, it's not big enough to feed a small child" - Gary delivered some of the information I wanted to hear: on this eighteen-date tour Todd was getting between \$3,500 and \$7,500 to play his two hour sets - I tried not to choke on my fries. His Hard Times set was going to be recorded live and

Todd would be paid an extra \$15,000, plus royalties - I was still choking on my fries. Todd was worth it though. He's not just a dj, he's an artist. And anyway this was all just "pocket money". By this time, I needed a good slap on the back to dislodge the offending chip. While he and Todd were in Britain they were expecting to sign up \$350,000 worth of studio work (the new Annie Lennox single, Everything But The Girl, the Dr Alban album...). I was speechless.

At the Hacienda, Nipper was warming up the Friday night crowd and eagerly awaiting the arrival of the guest dj. I'd left Gary to his own devices and promised to return later to drive over to the club with Todd. I needed some time to take it all in. Todd Terry had travelled way beyond the stage where you have the odd flunky to carry the record bags. The man was a walking, talking, record playing music



# Much?

industry. I wasn't sure if he wanted a manager like Gary, but he had one – he needed one, or so Gary had said.

Back at the hotel, again, Todd finally makes an appearance in the lobby. He looks bleary eyed and only grunts a brief acknowledgement of my presence. We're sitting in the back of a black cab and I'm really nervous. Nobody is saying anything much, least of all Todd. We arrive at the club and the security guide us through the crowd to the booth, high above the Hacienda dance-floor. It's 12.55am and the Hardfloor mix of the Basshead's 'Is There Anybody Out There?' is ripping up the floor. Todd doesn't smile. He stands behind Nipper, waiting for his turn to play.

The first sample Todd drops over his hard kick drums announces, "This is the Todd Terry show!", and that's exactly what it turns out to be – a show. He's constantly taking records on and off the three decks and doesn't take a minute's rest. There are at least five records out at a time – he's taking a little bit from this one and then that one, mixing back into the main track, changing records, dropping another sample, and then mixing into another crowd-pleasing

breakdown.

Down on the dancefloor the crowd are totally vibed-up on the hard kick drums, the familiar samples, and all the breakdowns. He's playing all of his own records, and he finishes with 'Weekend' – that is until one of the three girls, who've been passing love notes through the open door all night, asks for 'Orange and Lemon' and he digs it out. Even so, it's been two and half hours of sheer brilliance! People are queuing up at the door to shake his hand. Todd smiles, a lot.

Sitting on two squeaky leather sofas in the deserted hotel bar at 4.30am and Todd is ready to be interviewed. He seems almost shy, that is until he sends his manager away.

"Yes, I'm worth what I get paid," he says, sounding surprised I even needed to ask. "I'm constantly on the point of creating something that's totally new and different. I'm spontaneous and creative on the turntables and I always put on a good show."

"I never take a rest, I'm not walking around drinking beer or smoking cigarettes, I'm working hard. I'm always cueing up another record and creating one big master mix. I'm always giving what

I'm worth, not just playing one record, waiting four minutes and then playing another.

"The travelling is what kills me though," he adds. "It drives me crazy and that's why I charge a lot of money. Constantly waiting to play is like prison for me. It's agony sitting in the car, the airport, or the hotels, just waiting to play. I sit in jail, in car jails and hotel jails. Part of the payment is because I have to go through that."

Anybody with a sense of rhythm can mix two records together. Adjust the pitch, match the beats, and fade in. And, if you can't even be bothered to do that you can always just spin one backwards and slam the next track on. However, there's a big difference between your average dj and deckmeisters like Todd Terry. And that's why he's such a dj's dj.

"They understand the action that's going on behind the turntables," says Todd. "They know they couldn't get up there and do what I do. They know they couldn't hold this acappella, throw the





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sound effect in, then cut out of this record and into that one, then hold the mix while running back to get another record. They know that's not easy.

"I like to get the mix right so that the crowd can hear six or eight bars of the track blending up, hold it, and then let it kick in. I know when I pop that in, the crowd is hyped on it, so I gotta have a sound effect ready to add more action to the flavour. I know other djs just ain't going to do that because it just ain't them.

"I watch some other djs and they're horrifying. They're so lazy, but they think they're good because when they cut in a record the crowd goes 'woo'. They didn't mix it in right, but you can't tell them nothing because they think the crowd love them – they think they're the Mac, and they're not."

"I watch them taking off the right record after two minutes and it's mad. I feel that the right record should play, especially a new record. You should break new records, but a lot of djs aren't doing that. They're waiting until it's charted and they're not taking any chances."

"Another thing that really upsets me is the way a lot of djs won't play a record because I've played it, or Louie has played it," he continues. "They play horrible records, that haven't had any time or effort put into them, instead. Back up the thing that's good and use the rest to mix it up."

"I'll play the right record all the way through, but while I'm doing that I'll be cutting to another acappella, or a sample, and then back again – there's still action going on. My sets go up and down, not just forward. I give them a hype vibe and then bring them down, give them a good song, and then another hard-edged hype vibe."

"Actually I could do even more. If I had a sampler, keyboards, and three turntables I could really put on a crazy show."

A huge chunk of the Todd Terry show really is down to Todd Terry. He not only plays all of his own records, but tests/breaks his new tunes – that he has pressed up on acetates – as well.

"I use a lot of my own records in my set because I try and keep the action going. I know my own records so I can mix in and

out of them real fast – sound effects, samples, scratches and all types of craziness.

"But I don't just play them because they're my records," he says, "that's just my set. I play Kenny Dope and Little Louie tracks as well, they've just got to be on real hard drive dance tip that's all."

"Hard house is evolving and there's a whole load of kids who have never heard a Todd Terry record, which is why I can play all my shit all night. The industry have heard them before but a lot of the crowd haven't. I don't care what the industry say, I only cater to the crowd."

"I watch some other djs and they're horrifying. They're so lazy, but they think they're good because when they cut in a record the crowd goes 'woo'. They didn't mix it in right, but you can't tell them nothing because they think the crowd love them – they think they're the Mac, and they're not."

The industry puts me down for playing my own records, but the crowd love me.

"I'm taking a lot of the old tunes and remixing them with a new flavour," he adds. "I can take all that nine year old stuff and put it out again. And I do, I sell a lot of records that way. (Champion and Warlock are both putting out more compilations and they've got orders of 30,000 each.) I try and make my stuff way ahead of its time, so it's only natural that it should come back again."

This month The Ministry release a new Todd Terry album, 'A Day In The Life of Todd Terry'. He's used the title before, of

course, but says he can do that because he is who he is – the original and only sample king. However, he's not happy about the number of people who have ripped off his sound.

"I'm the one who started the sampling, but I did it as an artform. It's my artform. I didn't do it for everyone else to rip it off. Sampling has to be like it. You've got to add something on top of it, drums under it, samples over it, change the bass sound, change the hi-hat sound, do whatever it takes to make it different."

"One of the reasons I don't get sued that much is because who ever did the original can't sit there listening to my record and say that I've ripped off his whole music pattern. That's the point, I make it sound totally different, something new."

For many Todd Terry is the sound of house. That's what he does. He may talk about listening to a lot of R&B and rap and wanting to do "more serious song based stuff", but he still loves the sound and intends to keep making it.

"The house scene is evolving again because that techno sound was driving everybody crazy," he claims. "That gives me a big open door to walk through. There's a big gap between 126bpm and 140bpm and I'm going to be the in-between man – real hard but medium speed."

"Tracks can be real hard without being fast. Some people think that if they make it fast people will dance to it more, but that's not how it works. Making a lot of the music real fast is killing the scene. It should be slowed down because it's just not danceable and it's ruining the whole thing."

Todd Terry is a perfectionist. He talks endlessly about inadequate sound systems – wacky pitches, quiet monitors, bad needles, faulty ground wiring. He says he could perform even better if club owners paid attention to their equipment. And if that sounds like a bad workman blaming his tools you'd be wrong: he's famous for never leaving a club without telling the manager what's wrong with their system.

"You'll probably hear the odd mistake in my sets," he concludes. "But I do try to be perfect every time."

And that's good enough for me ●



# The decline and fall of

Text David Thompson

**“**We live in an anxious and pivotal age. And a lowering one. Yes, we have some new and no doubt wonderful toys to entertain us,

including the lunchbox-sized computer I'm writing this with, but we still live in lowering times. If the music and orbital media which is so routinely consumed by the young and curious is in some way a barometer of our cultural climate, any recent gauging might indicate we must have hit an iceberg of no small girth. Those of us whose interest in new musical forms – and the commentary they provoke – reaches further back than the deification of the dj, may have detected an unrelenting downward spiral in the ambitions of both. Where the notion of an 'underground' once implied the threat of dangerous ideas and radical lifestyles, a hotbed of inventive young women and angry young men whose sensibilities extended beyond a dizzy dancefloor haze, now such conceptions are blurred, bastardised or conspicuously forgotten. These are the nineties and the merest whiff of subversion is now safely confined to the numbing thud of the dancefloor, whilst the arch, astringent dissections of Morley, Parsons and Burchill have faded from view, replaced by the barely-literate PR-ism which now masquerades as critique. As the emotional range of club music has so often been stunted and simplified, to either the generic escapism of flatulently 'uplifted' divas or the fitful but frustrated ennui of techno, the printed word's

sharper edges have been quietly and conveniently blunted.

It seems more than coincidental that this critical erosion should be more or less in step with the ubiquitous 4/4 metronome of 'club culture' and its open-mouthed elevation of the dj to the ill-fitting status of pin-up folk hero. No longer is the dj a nimble-fingered accessory to a night of febrile squirming and stomping, now our hero jostles with supermodels, Baywatch and the latest line

the medium is  
the message

of trainers in what pass for the minds of the nation's pill-popping youth. Not only can the dj – apparently – work studio wonders, single-handedly reupholstering the most risible radio pap into whatever dancefloor form is currently deemed fashionable, he can also command the kind of fees most of his heavily-namedropped labels could rarely hope to earn from sales of 12" black plastic. Crowning our hero's unending list of spontaneously manifest talents is his inexplicable ability to write insightful and

vivid reviews of his peers' plastic outings, all neatly reduced to an identikit list of component samples, interspersed with the obligatory 'bangin', 'slammin' or... er, well, 'bangin'. It would seem the only qualification now required to be a music writer is the arcane ability to momentarily synchronise two turntables.

Significantly, less reducible notions of 'intent' and 'suggestion' are, of course, ignored [and perhaps unknown] to our new breed of scribes. Such ideas are demanding, untidy and lead to no end of headaches. Accordingly, the realm of the dancefloor soundtrack is sealing itself off from unnecessary outside distraction, with the looming possibility of djs playing records made exclusively by other djs, reviewed by other djs, and, yes, bought by... other djs. But only if they can't blag a promo. Already the relationship between djs and the increasingly endangered dance label is in terminal decline. Whatever the tantrums and whinging denials of 'vinyl will never die', the most important business relating to nineties clubland is not that of the record label, but rather the drug dealer. Perhaps this helps to explain the acreage of magazine pages devoted to the sweaty armpits and dilated pupils of badly-photographed clubbers, usually leaving precious little space for text of any length or consideration. The numerous magazines aimed at the abbreviated attention span of the clubbing masses have had no qualms in sinking to the lowest common denominator, effectively mutating from something to be read to something to be looked at, and often being produced by people who don't



# the music journalist

realise there's a difference.

Inevitably, this swell of reflexive, sub-literate music coverage, untroubled by neural activity of any kind, can only further collude in rendering club music increasingly throwaway, undemanding and trivial. And this degeneration is spreading. In their attempts to appear 'happening' and 'cool', the glossy 'style' magazines have chosen a veneer of post-modern irony to excuse a fundamental cowardice and lack of purpose. The Face once had the balls to inspire its readers to respond to the atrocities of Tiananmen Square by jamming the Chinese bureaucracy's fax lines for several days. Such deviant provocation has since been carefully replaced in the desperate demographic quest for popularity and sales, resulting in an vacuous superficiality and a fearful pandering to the cognitively challenged. Similarly, i-D is now so removed from any kind of cutting edge as to be a glaring liability to the precious credibility of its readership. Even the coffee table bible of our binary age, the fabulously self-satisfied Wired magazine, falls rather short of the highbrow arena it would so much like to inhabit. Peer beneath the typographical dislocation and garish 'colour on every page' aesthetic and you might notice how perceptive insights are rare and profundity unheard of. Again, the ghost of postmodernism haunts the editorial rafters, mindlessly embracing Marshall McLuhan's infamous Sixties' catchphrase 'the medium is the message', and consequently limiting their attentions to the consumerist whirl of sweet shop technology. Obviously, no one pauses to

consider how Mr. McLuhan might have done just a little too much acid and got it slightly wrong. The medium might be a message, but it's certainly not the message.

In this downhill slide the long-term symbiosis which once existed between the musician and the music press has been largely rescinded by a nihilistic cynicism and resigned complacency, creating a cerebral vacuum of knee-jerk endorsement or impotent sneering, but leaving no room for anything to be

the message  
is the medium

thought of as being important. The idea of informed and constructive criticism being a force to spur improvement and encourage exploration seems to have been discreetly reduced to a marginal myth no-one can quite grasp. Consequently, the mutual learning curve is flattening out. Anyone whose work doesn't readily boil down to a glib, well-rehearsed soundbite or infantile hype chart is in danger of being ostracised and ignored, and to think of music as in any way meaningful is now a social gaffe of

geological proportions. Such reckless ambition and indecent enthusiasm will most frequently result in either vertiginous horror or a slack-jawed glaze of non-comprehension.

Being 'cool' has for some time been considered infinitely more important than whether or not something is actually any good. Analytical thought has all but disappeared from the dance music press; the only monumental decision left to be made is whether a piece of music should be labelled 'in' or 'out'. The endless panoramic sweep of musical possibilities is now presumed to fit effortlessly and without compromise into one of two very small boxes. The expectations of a soundbitten generation are being systematically lowered to a point of dangerous absurdity, and there is at least one reason for this. It is a fact [- rarely stated, though nevertheless implicitly understood -] that once someone is seen to actually mean what they write, to be intent on disseminating ideas, and preferring to do it well, this will automatically throw into relief the tawdry shortcomings of almost everyone else. This is not the best way to make new friends. People rarely appreciate being revealed to be the cowards and third-raters they so often are. But a good writer can have no interest in winning approval at the expense of accuracy. To whore after popularity and transient notions of 'cool' is both an insult to the artist and an insult to the reader. Just how far short are you being sold?

”

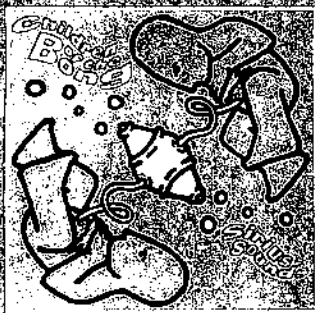


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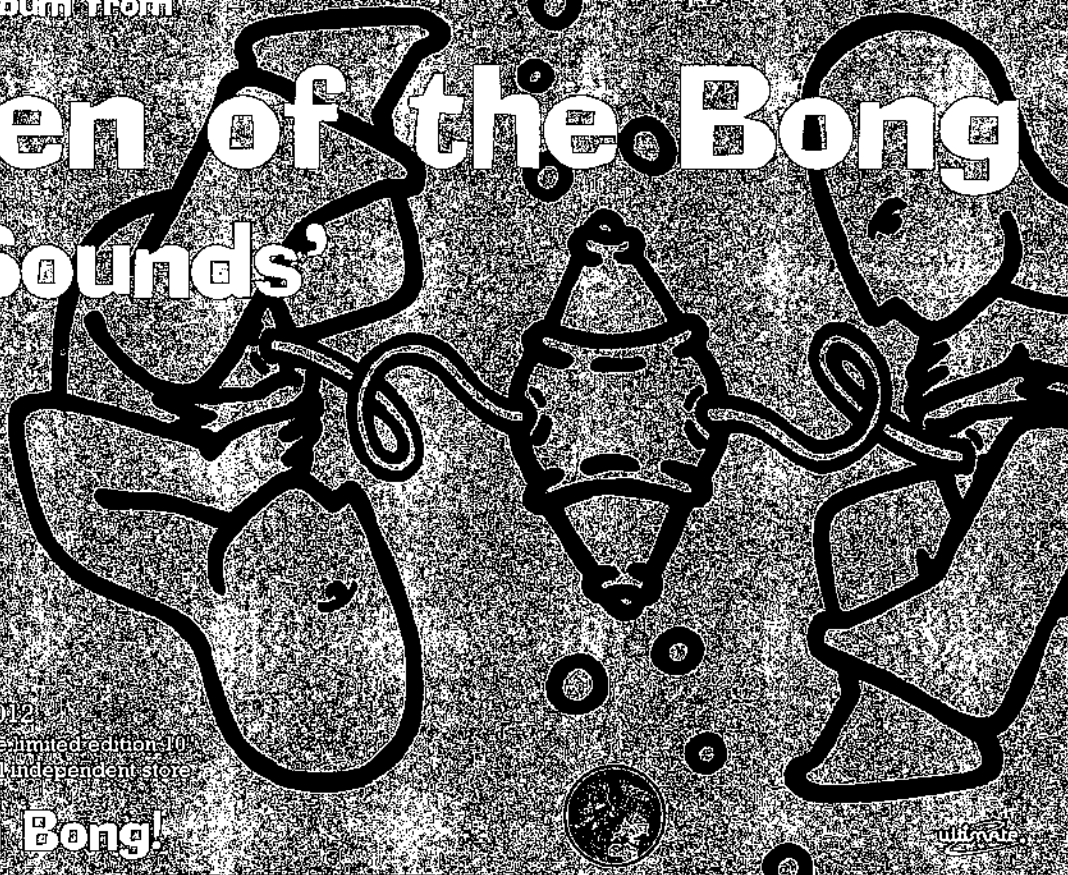


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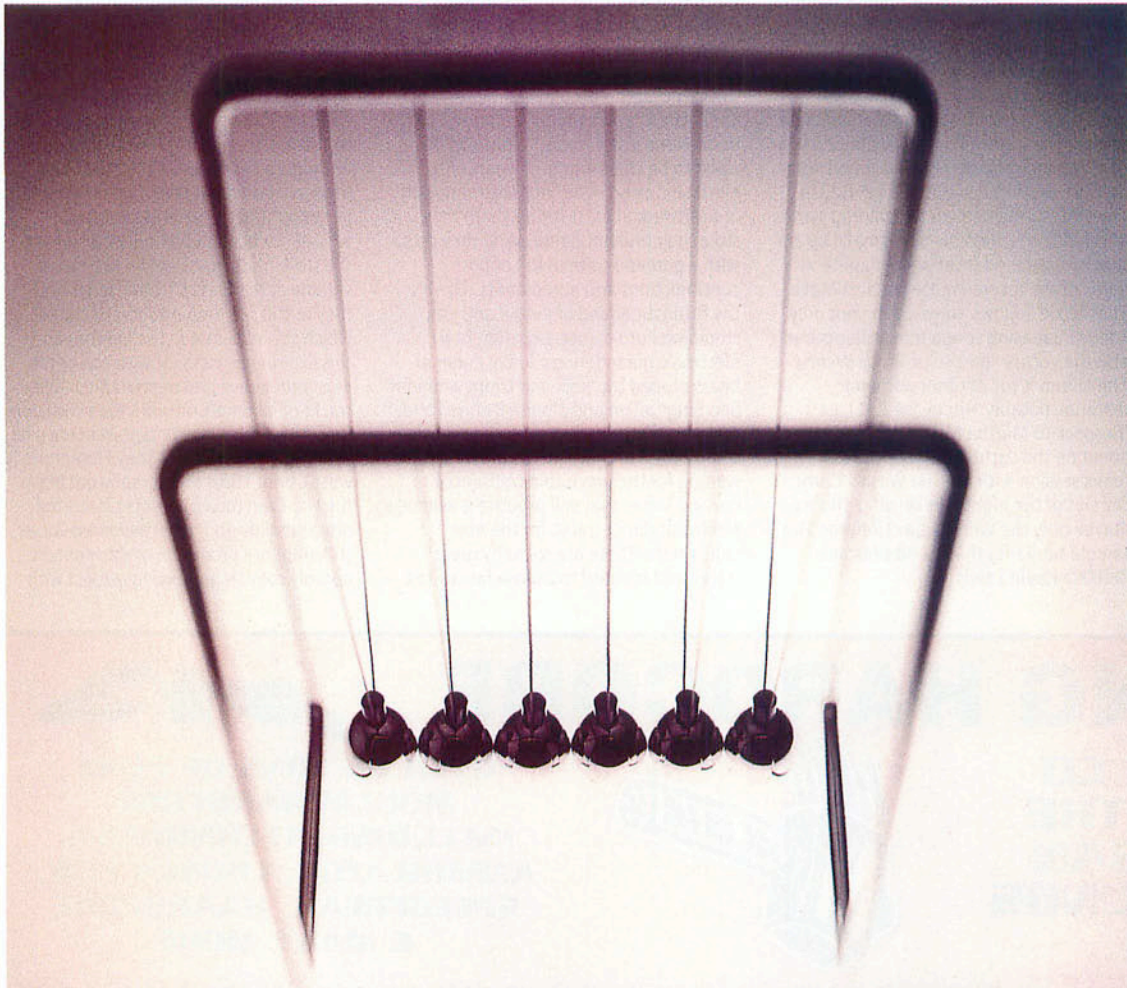


# reviews

## the verdict on this month's releases August 1995

### Albums and Singles

## Albums



### FLUKE

Oto  
(Circa)

Fluke have built a career on doing the unexpected. But 'Oto' must surely rank as one of their most surprising moves yet. From the fluttering sequences of 'Bullet' to the sparse atmospherics of 'Setback', this is a record which bristles with originality. Gone are the progressive overtones and overwrought production touches of old, and in their place lies a smooth, sophisticated sound full of space and tripped-out atmospherics. This time around, on tracks like the airy dub of 'Freak', there's a brooding maturity which sounds like a band at the peak of their powers.

Kicking an album off with a hit single can often be a risky proposition. All too often, that instant rush of familiarity gives way to the terminal ennui of also-ran tracks. But 'Oto' is way different. And though 'Bullet', in all its variants, is a fine track it's a measure of this album's worth that even finer things follow. 'Oto' unfolds its treasures slowly, through the biting sparkle of 'Tosh' and the sparse funk of 'Cut', and it's evident that Fluke have entered a whole new ball-game. It's difficult to gauge just how much of this development can be assigned to Barry Andrews, who was drafted in on the early stages of recording to lend an

objective production ear, and how much is down to the band's own self-propelled desire to improve. Some hints of the direction 'Oto' was likely to take were delivered on the Fluke remixes of Little Axe's 'Ride On' and Khaled's 'Kebou', but overall, the album is one of those unexpected surprises which is all the more welcome because of the stunning breadth on offer. Check 'Wobbler', for instance, where lazy rhythms are overlaid with electric violin and those finely detailed sequences which twist and weave through the mix.

One addition which Andrews definitely did contribute to, though, is the introduction of live percussion which adds a neat counterpoint to Fluke's already distinctive trademark groove. 'Oto' is full of great dynamics and a lot of them have to do with the way the beats allow the tracks to breathe.

This isn't an album which is instantly going to transform your living room into the centre of a peak-time dancefloor. There are no moments which deliver that recognisable adrenalin rush. Instead, 'Oto' traces across the landscape of modern music, pulling influences and Fluke's already extensive legacy into something which is full of atmosphere and hip-tugging longing. Time to switch on.

\*\*\*\*\* Stephen Cameron

### NUW IDOL

'Units of Potential Injury'  
(E.A.R)

Since his debut two years ago, with the self-financed 'Unite E.P.', Michel Speigal has carved a singular path through the fast-paced end of European techno. From the effortless acceleration of 'Wu Maze' to the delicate melancholy of his recent jungle revision of 'Agaraphobia', he's created a sound which is both individual and sharply pretty. The world of Nuw Idol is one in which the bpm's are cranked up high, but the effect is closer to the overwhelming serenity of, say, Jeff Mills rather than the punishing monotony of Rotterdam. 'Units of Potential Injury' steers a headlong course for those moments of dancefloor epiphany when the noise becomes joy and things start to slip away into an all-encompassing whirl of synthetic beats and sequences. Tracks like 'Rebuilding Babylon' or 'Acryd Ego' weave elaborate patterns of trickling acid and angular rhythms into a dense, deeply atmospheric, hybrid of Frankfurt trance and the kind of hard-nosed Detroit sound typified by Mills and Oldham. Elsewhere, there are moments, as on 'Vita Femina' for instance, where the pressure relaxes enough to allow Michel's deft touch with a melody to shine through. What's most special about 'Units...', though, is the fact that it displays a comprehensive fascination with all of techno's disparate threads, sewing them into the fabric of Nuw Idol's music with tenderness and care. It's an album which combines both the adrenalin rush and the dreamy otherworldliness of modern dance music. Make sure you don't miss out.

\*\*\*\*\* Steven Ash

### THEE MADKATT COURTSHIP II

'Alone In Thee Dark'

(Deep Distraxion)

Felix returns to Deep Distraxion with another Madkatt Courtship outing. It seems pretty incredible that this is his third long-player of the year - with Aphrohead's 'Thee Industry Made Me Do It' on Power Music and 'Thee Album' on his own Radical Fear label making up one and two. His last recording for this odd-ball label was the monstrous 'By Dawn's Early Light'. It was the first album to show Felix's skills as a vocal producer, nearly everything he'd done before had been more in the style of Wild Pitch, full of devious vocals and clonky synths. Not that the dark side was all he could do. He'd always had a penchant for beauty, early Nu-World outings showed that. It's just that 'By Dawns...' added that extra vocal string to his bow. Nevertheless, there had





**TODD TERRY**  
**'A Day In The Life'**  
(Ministry of Sound)

Todd Terry seems to be staging a bit of a comeback. It was only recently that every mix he was doing seemed to be a re-hash of his epic Bizarre Inc. workout. However, after the monstrous 'Bounce To The Beat' from his Sound Design project on Hard Times he certainly made us sit up and take notice, well, at least until the next batch of remixes by numbers. Thankfully, this long-player is all but filled with completely new material, the only major exception being the inclusion of 'Jumpin' from his 'Unreleased Project Volume Five'. Not necessarily a bad thing since it's been quite hard to get of late and it's been a bit of an anthem since its release about a year ago. The eight-tracker itself kicks off with the sure-fire single material of 'A Day In The Life', subtle scat vocals, swirling synths and Todd's irrepressible beats make up a slice of summer dancefloor dynamite. A remix of the recent Freeze cut 'Just Make That Move' follows, show-casing not only Todd's increasing songwriting talents but also the vocal expertise of Tonya Wynne. The album is full of other anthemic material, notably 'Honey Free At Last (Respect To Martha Mix)' with Todd raking about on the cutting room floor after a remix session with Martha Wash's 'Carry On'. Out of the eight cuts on offer, there's maybe only the Willy Ninja/Lifeforce 'Hot' sample similarity that's a bit tiresome.

★★★★ Kevin Lewis

always seemed to be something letting him down. The tracks on previous albums have been good, there was just never that feeling of completeness you get with a really great album. That is, until now. 'Alone In The Dark' shifts gently from the aching vocal delights of 'No Matter What' to the raw-edged power of 'Heaven Yes'. There's continuity of sound without the feeling of repetition and over-hard tracks. If you're looking for some Sharkimass style chaos, check the flanged-up thunder-grooves of the title track or if you're after a sliced of jazzed-out vocal bliss, look no further than 'Claire'. An album full of tears, joy and dancefloor rapture. Long live thee kat.

★★★★ Kevin Lewis

**VARIOUS**

**Trance Europe Express 4**  
(Volume)

Twenty-four tracks of electronic messages from some of Europe's finest artists – Underworld, Laurent Garnier, The Chemical Brothers, LFO, Move D, Depthcharge, Miss Djax, A Guy Called Gerald, Fluke, Coldcut, Acid Junkies, Skylab, Mark Broom, Dreadstock, Vulva, Redagain P, DJ Cryst... A bargain basement of an album, with its very own accompanying booklet, full of artist profiles, news, soundbites, and essential information. There are even some visual interpretations of the music – a strip from 2000AD artist, John Hinkleton (also a member of Dreadstock) and a photo-montage from underworld's Karl Hyde. Volume boldly claim to be celebrating 25 years of electronic music – or since the formation of Kraftwerk at least (from whom they stole their brilliant name). And they do so with a gorgeous album full of both contradictions and agreements. There's the futuristic sound of jungle and jazz, stomping Euro-trance, experimental electronic meanderings, funky minimal beats, stoned trip hop, and trippy ambient doodlings all on one album. Defined and in separate camps, but sharing so much in common, all of these artists are no doubt waiting for the inevitable collision of musical forces that will produce a wild new electronic dance music for the new millennium. There are so many great tracks that it's hard to choose favourites.

However, immediate pleasure-givers like 'When you Touch Me' by A Guy Called Gerald, 'Helen' by LFO, 'Synth Bit' by Fluke, and 'Sex, Sluts, And Heaven' by Depth Charge, have to be mentioned. Overall this corking album is a total winner and I have been playing it endlessly at home, in the car, on the walkman... everywhere basically.

★★★★ Oliver Swanton

**VARIOUS**

**'Classic House Mastercuts Vol. 3'**  
(Beechwood)

A compilation of classic house tracks is always going to be difficult to do, there are so many golden oldies out there which have been sampled to death that listening to them is like hearing twenty Italian anthems all at once. On the other hand, there are still great tracks which need to be brought to the attention of those who've not been in on house music from the start. Mastercuts are on their third volume of the Classic House series and they're still not running short of tracks which can still cut it in the nineties and this experience kicks off with one of the most innovative and memorable house tracks of all time, Cultural Vibe's 'Ma Foom Bey'. Although it was originally made nine years ago by a youthful Tony Humphries it wasn't until 1988 that it really got big in the UK. Even today, it's gutsy, distorted-disco bassline and tribal flavoured vocals still influence producers of the moment, notably Joey Negro paying respect with

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his mixes of KWS a couple of years back. Even Mr. Real to Reel, Eric Morillo, who claims that he never samples things, would be hard pushed to disagree that the original 'Unbe/Cover Ups' vocal originated from this track. Other well deserved blasts from the past include Rickster's 'Night Moves', one of the finest vocal tracks ever put to vinyl with Steve 'Silk' Hurley on top form behind the mixing desk. DJ Pierre appears along with Ralphie Rosario in another Chicago classic, Phortune's 'String Free' and for those looking for the origins of a harder sound, look no further than Reese & Santonios' 'The Sound', classic Detroit from KMS, one of the most innovative labels of all time. The whole package comes to an end with the unforgettable melodies of Larry 'Mr. Fingers' Heard and the bassline that changed people's lives on the immortal 'Can You Feel It'. All in, this is one hell of a trip down memory lane.

\*\*\*\*\* Kevin Lewis

#### VARIOUS

##### 'Kiss The Robot' (Network)

Network are one of a select band of labels who can put out a string of quality underground tracks and at the same time flirt with commercial success without dampening their credibility. Few would also have the skill and knowledge to release KWS one minute and a slice of Juan Atkins' vision of the future in another. Bearing that in mind however, I would have expected a compilation that featured some of their best works to sound at best just a little disjointed. Not so. The soundscape shifts with ease from the cool New Jersey garage of Donald 'O' through Carl Craig's awesome Naomi Daniel interpretation to infinite old skool Detroit mayhem. The reason for this is Network's choice of dj for the mix. Ashley Beedle has never stuck to one sound. He just likes good music. His sets can swing from New York to Detroit to London to Napoli. There's no format, just one recurring theme. Music with soul. The Reese Project's awesome 'Direct Me' kicks things off, unfortunately with the rather average Sasha mix. We pass by notable inclusions from Robin Breaks and Xen Mantra on the way to one of the major cuts on the album. Ashley's own much hyped mix of 'Strings of Life' which brought new-found vigour to Derrick May's classic. One last stop at Dave Clarke's mix of Inner City's 'Annongay' before heading on to the final two classic blasts from the past, Hashim's 'Al Naafiysh' and Nitro Deluxe's 'Let's Get Brutal'. All in all a rather nice way to spend an hour and a quarter.

\*\*\*\*\* Kevin Lewis

#### VARIOUS

##### 'The Future Sound Of Chicago' (Ministry of Sound)

It seems as if the whole world is grabbing out desperately for a piece of the Chicago renaissance. Felix Da Housecat has never been as popular, neither has his Radical Fear label. Spanky has been neglecting his job in one of the Windy City's more upmarket designer boutiques to hook up with former Phuture compadres Herb

Jackson and DJ Pierre. Pierre's own Wild Pitch baby, the mutant son of 'Acid Trax', has never seen such a widespread following with a host of labels from the vocal-centric Freetown to Oscar G's Kumba getting in on the distorted-disco action. The man at the centre of it all, Cajmere, and his league of labels, get a good shove into the limelight thanks to this handy 'Guide to Relief' from the Ministry. The sixteen tracker starts with a bang as Green Velvet's god-fearing 'Preacher Man' leads the way into a world of distorted kicks, hundred-mile-an-hour hi-hats and enough crazed mechanics to keep Kwik-Fit jumping for months. The usual much name-dropped massive are all present; Boo Williams, Glenn Underground, Gemini, Sneak and Paul Johnson, all adding their own unique hard-edge. As a listening experience however, it just doesn't compute. These tracks are raw, energetic club tracks - designed by groove maniacs to be programmed by djs with a stack of big fat bass-bins and a crowd of tripped-out rhythm junkies. With sixteen tracks all previously on import at around seven quid a throw, it's unbelievable value for money for those who'll put it on the 1200s. However, for those looking for the listening experience of the month, I'm not so sure.

\*\*\* Kevin Lewis

#### VARIOUS

##### 'Hardkiss - Delusions of Grandeur' (L'Attitude)

This is the sound of psychedelic San Francisco underground label, Hardkiss - the work of maverick trio, Gavin, Robbie, and Scott. Since their first release, 'Sound Of San Francisco' EP back in 1992, the trio have been sending out sonic blasts to the global trance community from Haight Street - the 60's centre of acid culture. Now they present a mellow, trippy trance-filled album that summarises it all. It opens with the original mix of 'Out Of Body Experience', which has some beautifully melodic female screams all over its dynamite peaks and troughs. 'Raincry' has a finger-clicking drum-line and plenty of ambient trappings. 'Daylight' is a blissed-out ambient trance expedition strictly for day-dreamers. The floor-stomping latin guitar breakdown of 'The Phoenix' is of course here - it recently had a long overdue outing on brilliant white vinyl, if you haven't already got one of the many bootlegs. Track title award goes to Hawke for '3 Nudes Having Sax On Acid', but it isn't as good as the stronger melodies and stoned beats of his original, 'Three Nudes In A Purple Garden', which is on the flip side. There are also two new and softer tracks, 'Thing' and 'Mercy', from the Softkiss imprint. But, overall, from this class selection of San Franciscan underground vibes the total favourite has to be 'Pacific Coast Highway no. 1', an aural acid journey along one of the most impressive roads in the world, full of sharp bends (acid stabs and piano chord changes) and panoramic views of the ocean (swirling electronic trance-outs). Great stuff, buy some.

\*\*\*\*\* Oliver Swanton

#### STARFISH POOL amplified tones

Koen Lybaert's search into the extremities of industrial/ambient-sounds as started with his 12"-vinyl-cyclis go deeper and further as presented on this album. Be aware that the cd & double lp are totally different !!!

NZ034 cd & 2xlp.

#### SHAOLIN WOODEN MEN the hungry forest

After the giant success of the first album last year, this Hong Kong cyber-outfit brings you their second story. 'The hungry forest' will most certainly confirm the talents of this unknown bunch, without relapsing into routine or déjà-entendu. Extra-terrestrial as well as ecological fringes hive together in a unique and alienating spectacle, surprisingly groovy and modest.

NZ038 cd & lp.

#### BRAIN PILOT mindfuel

Second album on Nova Zembla of the brothers Stefan and Dimitri van Elsen. Autechrian rhythmic experiments among descending veils of friendly surroundings; a well-considered creation, with mature compositions which raises Brain Pilot towards the zenithal areas of techno.

NZ037 cd only.

#### LASSIGUE BENDTHAUS overflow

Varying from an uptempo dance-groove to Ambient-oriented techno, 'Overflow' is featured in 5 versions, including remixes by Mark Bell (LFO / Speedjack) KK132 12" & cds

Expect a new album later this year, KK141 cd & lp.

#### RIOU to-to

From the industrial depths of Osaka (Japan) a stunning DIY-example is conquering our areas. Simple, chilly and steely beats with irritating vocal cuts and basicstructural approach: Riou whips it together and a fresh, inscrutable sound arises, already voted single of the month in DJ Magazine. KK133 12" & cds

Expect a new single and debut-album later on this year.

#### TEST DEPT totality 1

One of the biggest pioneers in the industrial music scene Test Dept. have developed lately into an underground dance-group, creating an intense rhythmic mix between trance-like percussion, various instrumentation, programmed and sequenced technology. 'Totality 1' is the first result of this transformation. KK135 12" & cds. New album on Kk records KK140 cd & lp scheduled for an october-release.

#### UPCOMING :

PWOG : record of breaks : KK118cd/2xlp

PWOG : kraak : KK130cds/12"

PWOG : kraak remix : KK131cds/12"

ELYSIUM : dance for the celestial : NZ039 cd/lp

URAWA : a dog called demolition : NZ040 mcd/mlp

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# Singles

## House/Garage

### CHUGGLES

#### 'I Remember Dance'

(US Prescription Underground)

There are labels in each division of the house movement which are unquestionably at the forefront, nu-soul has Suburban, and when you're looking for definitive deep house, it's Chez Damier and Ron Trent's Prescription Underground label that you turn to. Chuggles are Ralph Lawson and Chez Damier, turning in a take on the recent disco sample trend but, as is usual when such people are concerned, it has a twist. Think of Abacus and then think of Candido, throw in some pan pipes, a wicked arrangement in four variations, and heaven is about to hit.

\*\*\*\*\* Stephen Middleton

### CLUB ILLUSION

#### 'Illusions'

(Healing Effect Records)

'Illusions' is the essential summer sound of Amsterdam where deep groovy house beats interlock with funky echoes and euphoric waves of trance. 'Classic Transformation' maintains the groove as the sound heads in a tribal meets basic channel direction.

\*\*\*\*\* Barney York

### CRIME

#### 'Flight Into Fantasy'

(Junior Boy's Own)

After a short spell with DIY, Crispin Glover gets a free transfer over to Junior Boys Own, with the Crime moniker intact. 'Flight Into Fantasy' kicks things off with a nu-disco extravaganza in a similar style to Ashley Beedle's recent 'Sleaze Track' on Narcotic, but with twice the power. Booming bass and bongos make way for Salsoul strings and some slinky guitar as Crispin cranks it up live-style. On the flip-side, Harvey gets to grips with 'Rhythm Graffiti' and turns the siren-wailing anthem into a flanged-out hypno-groove. Two sides of real house music.

\*\*\*\*\* Kevin McKay

### FRANKIE DARK

#### 'Do It To Me'

(Platinum)

Fledgling label Platinum, drop their second release, with Frankie producing an old skool-sounding, sample cut-up affair which grows on you in both its 'Original' and 'Platinum Dub' versions. Frankie, uses Booker T style drums with deep pads to build a groove before the major disco sample is dropped in.

\*\*\* Stephen Middleton

### DEEP ZONE FEAT. CYBILL JEFFRIES

#### 'It's Gonna Be Alright'

(US Suburban)

If consistency in style and quality of releases was a more obvious selling proposition, Messrs Musto and Simonelli would be rich by now and quite rightly so. This is their nineteenth release in a long line of nu-soul masterpieces. This particular jaunt has an excellent vocal performance from Cybill and while the lyrical value is almost negligible, the music is good, with tight drum programming which shuffles along underneath 'up' piano lines and Ms Jeffries voice. Quality.

\*\*\*\*\* Stephen Middleton

### DENJER IN DUB

(Dutch Spiritual)

Denjer are Dennis Bune (aka Jaimy) and Jerry Hoover from the Outland shop in Amsterdam. Like Jaimy's previous vinyl outings, the A-side contains a couple of average Dutch house workouts with their collection of blatant hooks and general euro-disco appeal. However, lurking away on the B-side is 'Denjer In Dub' a monstrous tripped-out journey of a mix that sounds like Deep Dish squeezed through DJ Pierre's mangle. Classic Chicago strings and acidities aplenty. A bit of a groover.

\*\*\* Kevin McKay

### DJ PIERRE

#### 'Mindbomb'

(Strictly Rhythm)

This has been on my list of records which must be obtained at all costs after hearing the man himself play it during his floor-igniting set at Glasgow's Voodoo Room. For the 'Original Mix Da Bomb' Pierre loses his recent deep'n'groovy style in favour of some instant-hit old skool Chicago madness as his usual deep vocal hook meets a meandering menagerie of big

drops and scorching synth hooks. The b-side's 'Smooth Mix' also takes care of those still yearning for more of his Danell Dixon style tech-funk. A formidable package.

\*\*\*\*\* Kevin McKay

### DJ T. RICCIARDI

#### 'Don't Wait For Me'

(Tribal UK)

Another ultra-cool jazzed-up release which is perfect for the summer time. 'Don't Wait For Me' drives a swinging rhythm track underneath shimmering organs, a heavily-delayed piano and great, blasting horns. On the production front, there are some very neat things happening, like the warped guitar which threads through the main mix and the wild synths which track across DJ Vibe's version. Whatever you tastes, this is well-worth checking out!

\*\*\*\*\* Stephen Cameron

### DOPE DOG

#### 'Keep House Underground'

(Dutch Touché)

Orlando Voorn, the man behind Sterac, Basic Bastard, Infiniti and a host of other techno-house cuts gives Dobré and Jamez's epic label a much-needed breath of fresh air. Even though it may be a bit late in the day for the title track's worthy sentiments Orlando has still turned out a dark slice of hard-phunk which is worth a place in any self-respecting forward thinker's set. Play loud.

\*\*\*\*\* Kevin McKay

### FLOPPY SOUNDS

#### 'Ultrasong'

(US Wave)

From what I can gather, Floppy Sounds are a strange bunch of experimentalists, dipping their toes in the waters of techno and ambient, not really doing anything that exciting. Expect that's forgetting legendary dj and producer Francois Kevorkian who's got to grips with their lukewarm material Francois' Studio B mix of Ultrasong is a deep, dark journey into off-key hooks and odd-ball effects that works so well it's frightening. Well, the man who can make a computer generated voice sound funky is indeed a talent to be looked out for. File under strange but awesome.

\*\*\*\*\* Kevin McKay

### GLASGOW UNDERGROUND

#### 'The Festival EP'

(Jus' Trax)

Drop-dead gorgeous house music from the West Coast of Scotland. Opening with the sun-soaked grooves of 'Siesta', Glasgo Underground throw shapes around low-slung basslines and dreamy chords to create four tracks which are drenched in moods and atmospheres, yet still lock themselves firmly in the centre of the dancefloor. Check out 'Miami Jazz' for the mellow vibe or head to 'Jus' Livin' for the club adge. Perfect.

\*\*\*\*\* Stephen Cameron

### IDJUT BOYS & LAJ

#### 'Follin EO'

(U-Star)

U-Star follow up the unforgettable brilliance of the 'Quakerman EP' with a return to the just really quite good release. It's difficult after something that clever, not to be critical of the next outing if it doesn't go better still. Even though this ep doesn't, it still stands head and shoulders above most UK labels current mediocre output. The first three cuts are quite cool sounding Knuckles-style piano work-outs, however it's the freaked-out mayhem of 'Beatin' On Dave' that stands out here, warped guitars and subtle scat vocals over a warm Wild Pitch groove. There's even snippets of video's finest stoners, Cheech & Chong at the end Groovy.

\*\*\*\*\* Kevin McKay

### LEXX

#### 'Blue Panic'

(Beau Monde)

Scott Edward with a wildly-inspired groove which, along with the Glasgow Underground record, proves that the young guns this side of the Atlantic are rising to the challenge thrown down by Cajmere and the Relief crew. 'Blue Panic' motors along on a sassy bass-line to provide one of this month's most compelling house tracks. Backed with the mellow, jazzed-up groove of 'The Dark Area', this is another very special release from Beau Monde.

\*\*\*\*\* Stephen Cameron

### DERRICK CARTER

#### 'Limbo of Vanished Possibilities'

(Pink Plonk Blue)

Derrick Carter, fresh from his recent Sound Patrol and AM outings on Organico and his recent floor-killer on Communiqué gets some UK label action thanks to those pioneers of phuture-phunk at Pink Plonk.



Featuring Artists such as  
**Slipmatt • Stu Allan • DJ Vibes • Brisk • Jolly Roger**  
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Intro'd with an awesome piano groove, Derrick subtly shifts up through the gears into a land of heart-felt acidities and sublime digital key hooks. Breakdowns and truly soulful vocals follow. Monstrous stuff and look out for his forthcoming remix of Slam's 'Positive Education', it's one to die for. A groove-genius of the highest order.  
**★★★★ Kevin McKay**

**MASTERS AT WORK FEAT. INDIA**  
**'Can't Get No Sleep '95'**  
**(A&M)**

After the recent Morales mixes, the Masters were set to be out-done on this re-release of their classic vocal cut. So when it came to their own re-interpretations nothing less than a downright monster floor-filling piece of genius would do. Thankfully Ken and Lou have come up with the goods. The 'Main Underground Mix' kicks off with some River Ocean style percussive mayhem before a lengthy Bucketheads style build up leads into one of the best vocal breaks of the year. India takes over and the jazz bass kicks in. Unbelievable dancefloor mayhem. Get one.  
**★★★★ Kevin McKay**

**MATTSKI**  
**'Hey Mattski'**  
**(US Mephisto)**

Mattski has a wild imagination... and the sampler to prove it! This five-track outing veers crazily from old skool beats to abstract acid, stopping at all points in between. My guess is that Mattski was exposed to Double D and Steinski at a very early age. Figure out 'Live At The Brotherhood (9 Minutes of Funk)' and then check into the nearest rehab. centre. Dazed and brilliant. Maybe.  
**★★★★ Stephen Cameron**

**MILLENIUM**  
**'Volume One'**  
**(US Cutting Traxx)**

Three tracks of remarkably average house music and one piece of class of José Nunez's first solo ep for Cutting. 'Mell-Oh-Dee' is the cut, mixing subtle disco basslines with sublime organ hooks in an all-round-nice-groove kinda way. Nothing massively inventive or new here, it's just a bit of a hip-swing for the girls.  
**★★★ Kevin McKay**

**MONE**  
**We Can Make It**  
**(UK A +M)**

When records are hyped up like this one, when you actually receive it, disappointment is almost a certainty. However Jazz 'n' Groovers, Brian Tappert and Roy Grant for the second time this month have created a monster. Starting off as your average Nu-Soul extravaganza in the Jazz'N'Groove club mix the record breaks into a sexually charged groove that is guaranteed to rock it anytime anywhere with two dubs, also containing this groove for mixing shennangens or just for those who wish to avoid the vocal. Also in this package is two Tommy D excursions taking the tuffer British angle but still retaining the soul and Joe T Vanelli doing what Joe does in three mixes, satisfying the remaining floors not appeased to.  
**★★★★ Stephen Middleton**

**MOOD II SWING**  
**We Almost Got Married**  
**(Incredible Italian Nite Stuff)**

Mood II Swing seem to get better with every release, this track like many of their finer efforts having it's roots in the deeper side of things. Incredible goes for that beautiful mellow arrangement reminding me of 'that' Loni Clark mix. The unnamed vocalist sings in a laid back style over live latin percussion and sax in the vocal mix with the 12" TV track being an instrumental version of this. There is also a Boogie Balo dub from Louie Guzman who co-wrote the record, an atypical tuff tribal lick, with finally a radio edit thrown in to round off the package.  
**★★★★ Stephen Middleton**

**MOOD II SWING**  
**'Free To Live EP'**  
**(US Nitegrooves)**  
 Mood II Swing's output recently has been magnificent with the deep beauty of their 'Scenic Route ep' being matched by the rough power of their Chronic Sounds project. For this latest ep on Nitegrooves they do dark, with four tracks of uncompromising quality. 'Inhale' is moody, 'Got To Have It' speaks for itself and 'Driving Me Crazy' and 'On Your Knees' take us back to the warmth of their recent classic mixes of Loni Clark. Killer stuff.  
**★★★★ Kevin McKay**

**ANGEL MORALES FEAT. BASIL RODERICK**  
**'Heaven Knows (I Can't Quite Understand)'**  
**(EBU)**

Angel Morales follows up the anthemic 'Welcome To The Factory' with another monstrous vocal extravaganza. This release sees Angel's original worked into a surprisingly tough garage groove by Phil Faversham and Stuart Douglas. Fierce drums and subtle pianos are the backing for Basil's cool-as-you-like vocals on what is by far the best mix of the lot. Angel's vocal overload original is included as well as an average Greg Fenton outing. So, head straight for A1 and avoid the rest and you'll be OK.  
**★★★★ Kevin McKay**

**MR POTATO HEAD**  
**'Can Also Use Fruit' EP**  
**(Pork)**

As a point of interest, all future Pork releases will be appearing on the specially appointed 'Pork Page' as attempting to pigeon-hole their music is as difficult as guaranteeing a Liberal Democrats election win. In all seriousness though, this release is the closest to 'house' Pork have come. Mr Potato Head interlopes warm house beats with diverse funk samples. It's not as fruity as previous Pork excursions, but it's still weird and wacky in a wonderful way. Pig out on this one.  
**★★★★ Barney York**

**ORGANIK**  
**'EP'**  
**(Honeydipped)**

Live music. It's not something that happens that often within the bounds of our rigid 4/4 dance culture. There's the odd few like Ashley Beadle, Crispin Glover and the Idjut Boys but apart from that the UK's pretty devoid of people taking house music forward in this direction. With this extended player, Organik have gone one stage further with a record that is completely live from beginning to end. Look no further than 'Dillusions' or 'Mushroom' for some up-tempo slices of future-funk or check out 'Dillusions Dub' or the scorching 'I Can't Funkin' See Where I'm Going' for a piece of slo-disco action. Innovation you can dance to.  
**★★★★ Kevin McKay**

**QUAKERMAN**  
**'Quakerman EO'**  
**(U-Star)**

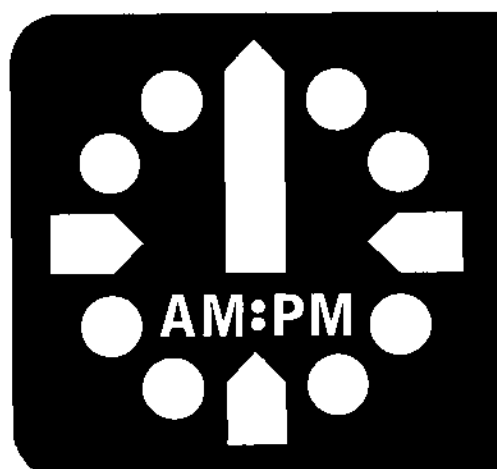
It's rare in the current climate of vinyl overload that any one twelve (and sometimes double-pack) has more than one decent mix. Rarer still are those states that are just a delight to play from start to finish. For this release on U-Star, one of the most promising British labels of the moment, the Idjut Boys and recording partners Ben and Laj have simply out-done themselves. There's six varied cuts in all ranging from the spaced-out disco-funk of 'Schlam Me' through the Moody Mood II Swing style of 'Turntable Turbulance' to the full-on dancefloor spectacular of 'Dainty Dish'. There's even 'Clive' a tribute to the late great Peter Cook. Humour, innovation and straight to the point dance-ability all on one record. Who could ask for more?  
**★★★★ Kevin Lewis**

**RUFFNECK**  
**'Everybody Be Somebody'**  
**(MAW)**

Masters at Work follow up the anthemic 'Moonshine & Hillbilly Song' with a rather strange second release from the Backroom Production boys. Sure it's interesting, the vocal's unusual and the beats and bass combination work well on the floor. It's just the blatant Yello sample that seems a bit OTT. Maybe it just takes a while to get used to. I hope so, because the rest of it is brilliant.  
**★★★★ Kevin McKay**

**EDDIE S & THE ROOSTER PRESENTS**

**'The Dark Sessions EP'**  
**(US Cutting Traxx)**  
 Eddie S. has always suffered from bad-sampling syndrome. That unfortunate condition that means that the quality of the music produced will be continually undermined by ridiculous sample choices. However, with the aid of the bizarrely-titled 'Rooster', Eddie S. seems to have got it together, for the A-side at least. 'Tell Me' blends rough tribal grooves with warm pads and (for once) a cool and collected vocal. Check it out if you get the chance - but don't go overboard for it.  
**★★★★ Kevin McKay**



# Masters At Work present India.

with the classic **I Can't Get No Sleep.**

Two 12s and a CD.  
 Mixes from **David Morales** and **Masters At Work.**





# 7TH MOVEMENT

'Odyssey'  
(Jus' Trax)

Jus' Trax latest signings are the extremely elusive and highly suspicious quartet of Morena, Fescati, Barrajo and Aquaviva. And, that's not Definitive's John Aquaviva we're talking about, but new watery kid on the block, Marco Aquaviva. The shouts out on the label include one to New York's master of mastering, Tom Moulton and as you would expect, the track is of a distinctly disco nature. A simple flute loop is warped and elongated with various assorted stabs and effects into one huge monster groove. It's like Pierre meets Sneak on acid. Get one.

★★★★ Kevin McKay

# RATCLIFFE/FELIX

'Bassment Jax Vol.2'  
(Bassment Jax)

An extremely imaginative four-track vinyl ep, which has already sold out in Chicago's underground shops. Not baad for a South London outfit!! Ranging from an ever-evolving deep vocal groove to very funky Todd Terry-style beats with harsh hi-hats and continually re-arranged drum patterns. The intense attention to detail is apparent from the silly game-show laughter during the intros to the unique building, flanged orchestral string loops. The outcome is totally unpretentious and unrestricted deep house music.

★★★★ Stephen Middleton

# STUNTS BLUNT'S AND BEATS

Vol 1  
(Fifth Freedom)

Twenty one year old Glaswegian, Paul Hunter, turns out a five tracker showing his formidable talents as a producer, crossing the boundaries of jazz, hip hop and dub in one fell swoop. 'Lost Not Found' is a jazz tinged adventure into nineties fusion. 'Drop Tha Joint' utilises hip-hop vocals over a bullet proof dub instrumentation with 'Ode to the M.I.C.' being a ragga-chanted jazzy hip-hop cut which could easily have emerged from the other side of the pond, the instrumental breaks wonderfully into a distorted bass hook. The final track is 'Dub Massacre' which describes it adequately. Watch out for this guy!

★★★★ Stephen Middleton

# MICHAEL TARONE

'Don't Let Life Get You Down'  
(Sucker's Need Bass)

Orin Walter's Suckers Need Bass imprint, turns out an old song given the remix for 95 with Phil Asher, Orin Walters, Sanza Digable and Bounce Productions taking on the duties. Walters goes for the 'nice' arrangement, a smattering of pianos, skippy percussion and Michael singing heartily about life and it's obstacles. Sanza Digable of Vice Versa fame turn out a deep affair with wondrous use of a double bass and quality sounds while on the flip Dom Moir in his bounce Storm Dub takes the pumping viewpoint with Caucasian Boy acid line and flanged sounds. The final mix comes from Phil Asher with his Nu Rom Antix mix going for the melodic feel with deep pads, tuff brass and a lovely flute solo. Wicked on all four counts.

★★★★ Stephen Middleton

# TODD TERRY

'Back From The Dead EP'  
(Hard Times)

Todd the God, as he's still known for some bizarre reason, follows up his anthemic Sound Design project with a double pack of mixed grooves. There's a lot of what you'd expect really. More versions of 'Bounce To The Beat' with 'So Everybody' cutting up the original and then Todd getting even with Grant Nelson with a straight copy of Nelson's G O D track that ripped off 'Bounce ...' during the import hype of Todd's original. There's some system crunching deep house with the quirky grooves of 'Don't Go' and 'Feel The Life' and then deep house with the quirky grooves of 'Don't Go' and 'Feel The Life' and then there's the mediocrity of 'Got To Keep Keepin' On' and 'Let Go'. Also included is the anthem from his SAX ep, 'This Will Be Mine'. Overall it's value for money if you're a fan, a hit'n'miss if you're not.

★★★★ Kevin McKay

'THE HORN RIDE'  
(Tribal UK)

The massively hyped and much awaited 'Horn Ride' finally makes it to the hands of someone other than Danny Tenaglia. For this latest release, Tribal get three of their most successful artists to get to grips with Ian Appell's unforgettable

original Danny does his elongated journey type thing that works well for the patient ones amongst us and Underground Sound of Lisbon try their hand at doing the same without quite the same results. However it's the Washington wonder-boys, Sharam and Dubfire that turn in the classic cut with Ian's wailing horn backed by the Dish's usual gorgeous strings and bumping bass. Cheeky.

★★★★ Kevin McKay

# TO-KA

'The Underwater EP'  
(Rubberneck)

Fresh from their releases on DIY, To-ka get fresh on Nottingham's latest deep house imprint, Rubberneck. 'Breathing Underwater' is a nice, laid-back Danell Dixon meets Oliver Barkovic style groover while 'Banana Shakedown' and 'Mutant House Freak' are a couple of tough tribal work-outs. The real killer here however is the strangely-titled 'Subacqueo' with its echoed vocal cuts, deep bass and monster Murk-style synths. Funky.

★★★★ Kevin McKay

# TREACLE PEOPLE

'T.S.O.F.P.K.'  
(Hot Feet)

The sound of Finsbury Park? Could well be, given the number of diverse influences shuffling about inside this four-tracker from Rob Aitken and Simon Mattocks. 'T.S.O.F.P.K.' features rasping saxes, sqelquy analogue synths and dreamy strings. And that's just for starters! For the definitive Treacle People sound, head straight for '5th Avenue' and hold on tight.

★★★★ Stephen Cameron

# TRI

'We Got The Love'  
(Epic/FXU)

The unsurpassable Masters at Work push on, developing new concepts in house, setting the dancefloor agenda for the future. This time they get to grips with the latest in R&B smoochers, TRI. The vocal version is O.K. as vocals go, better than most of the dross that's around at the moment, but it's the dubs and beats that really cut it on this twelve. As ever the Masters have been sonically innovative but it's the strength of the deep bass and live beats that give this release the edge. Quality.

★★★★ Kevin McKay

# TWA

'Nasty Girls'  
(Mercury)

Nick Raphael and Paul Fryer make their debut on Mercury with this chart-friendly Latin-house track. Spanish guitars, foot-stomping flamingo claps, and constant screaming vocal chants. Rollo et al check-in with a dance-floor killer kick-drum, but lose too much of the original Latin flavour. Meanwhile, Hardfloor bring 2 mixes full of 303 tweaks and machine-gun drum crescendos. But, hopefully, it's the full-on Spanish guitar work-out in the middle of TWA's Sonic Conditioning mix that you're going to hear dropped -

hyperactive strumming madness that's guaranteed to rip it up.

★★★★ Oliver Swanton

# UP YER RONSON

'Lost In Love'  
Urban Blues Project  
Deliver Me  
(UK Hott)

Alan Russell's Hott label have picked up the Suburban bod's, Jazz 'n' Groove, Miami music conference smash. Coming in four mixes, the Urban Blues Project Vocal mix goes for the classical garage feel, with a lovely keys and sax solo in the usual place, Michael Proctor's voice sitting beautifully in the mix with excellent harmonies to back him up, the radio version compacting these ingredients. 95 North add their Dub and beats to the package, with the dub going for that groovier feel led by saxophone and reminiscent of their Get Your Mind Together track on Large. Biggest and best track on Hott yet.

★★★★ Stephen Middleton

# URIEL

'Do Androids Dream Of Electric Jazz'  
(Beau Monde)

Scott Edwards is no mindless bedroom boffin. He talks of Alvin Toffler and enthuses about the existence of UFOs. He's left no stone unturned in his search for knowledge and his music betrays the same sort of desire for innovation. This twelve covers everything from the beautiful Navarre-esque jazz-techno of 'Around The Sun One More Time' through the speed-phunk of the little track tot he down-beat lesson in swing of 'Is It'. Different stuff.

★★★★ Kevin McKay

# WAMDUE KIDS # 2

'Just For The Night'  
(US Arcadia)

The Wamdue Kids return with one of those sneaky 'hidden at the back of the B-side' type records. And, sounding like a chilled Terrance Parker, Chris Brann and Chris 'X-Press' Udoh mix up lush, swinging beats and strange strings over a typical Parker-style Rhodes hook. Some fast cut'n'paste grooves and the subtle vocals on top make for a most pleasant deep'n'jazzy houser. Nice.

★★★★ Kevin McKay

# ZEE

Foundation  
(Blue Records)

The second release from the latest Robs Records subsidiary features the very soulful vocal talents of Dawn Zee, who use to sing with a reggae band and as session singer for Love To Infinity. The original track is a great piece of British R&B and gets a good street level work out from relative newcomers, Primetime. On the flip side Love To Infinity pack in tonnes of Jamiroquai-esque organs in the instrumental and deliver a great swing/garage vocal mix. Summer sunshine in every groove. Fans of the early eighties outfit featuring Dee Harress might find it confusing.

★★★★ Oliver Swanton





# Singles

## Techno/Jungle

### ABANDON

'Journey Through Your Mind'  
(Symbiosis Records)

I'm not normally a fan of much Goa-influenced trance, but this tasty slice comes from Israel and not from the already exhausted studios of Northern Europe. Devoid of any formulaic chopped pads and gated string pre-sets, this nine minute epic glides effortlessly from its percussive intro to bass-pumped grooves via an intriguingly circuitous path or two. Dance music for the vibe-driven spirit, not the speed-fuelled body.

★★★★ Rad Rice

### MIKKEL BETZER

'Absorption EP'  
(Subconscious)

This debut release by Danish producer, writer and engineer Mikkel Betzer is a feast of delights in a progressive, almost trancey outing. Betzer's own mix features a whispered female vocal, clinking breakbeats and a fog-horn-like synth riff. Peter Lazonby's mix is a sleek streamlined vehicle of the future, whilst Julez (Jata) Evans injects his own inimitable trance talent on the B-side. Excellent release for Subconscious.

★★★★★ Barney York

### BLACK SCORPION

'Empyrium'  
(ESP)

Renowned Dutch producer Steve Rachmad pulls out all the stops on this EP. Recognised for his work on housier projects such as the 'Rachmad Project' for Outland Records, Steve heads in a more forceful direction, cleverly combining hard house and silky techno on the title track. 'Teknitron' flows in a spacey yet dancefloor-friendly Detroit excursion. 'Natron', with its metallic piano and train-track percussion, is more Euro in content yet is equally desirable. Quality stuff from the man of the moment.

★★★★★ Barney York

### C.J. BOLLAND

'There Can Be Only One'  
(Internal)

A simple, but startlingly effective one-sider which pounds along with a (possibly over-familiar) rattling stab riff, made all the groovier by a straightforward organ-vibed bass. There's not an awful lot else to say about this apart from the occasional voice-over break-down from Sean Connery et al. Weird, wired, wild and wonderful. Check it out.

★★★★ Rad Rice

### LEE CAKEBREAD

'Riser'  
(Peaceman Records)

Out of Windsor's Mighty Atom Record shop comes this feisty, almost fisty, builder that

grooves onwards and upwards with all manner of percussive loops and familiar vocal whoops. The flip's 'Gabs Groove' also offers an oddly tilted wobble-board track that emulates Rolf Harris scratchin' and cuttin' like a good 'un.

★★★★ Rad Rice

### DEEP COVER

'The Guyver'  
(Reinforced)

Heavy dubbed-out bass, effortlessly pretty chords and crackling beats shimmer across the five tracks on offer here. Head straight for Manix's mix of 'I'm Comin' Alive' and 'Musical Flavour' for the real action but 'The Whip' throws shapes which will prove hard to beat on the dancefloor. More special grooves from Reinforced.

★★★★ Luke Howe

### THE DISCO SLUTS

'Kill All Hippies'  
(Dam Mad Records)

Rob Moses and Gary Gilroy steam in with another typically idiosyncratic outing on a housed-up, organ driven tip, exhorting us to murder hippies- and why not? JBO's Outsider Remix is where the real action is, however, with slamming beats and a few brutal noises thrown in around some interesting changes in direction, before a stupefyingly mis-timed fade - full version please!

★★★★ Rad Rice

### DJ MISJAH

'X-Trax Vol II'  
(Aura)

The second instalment licensed via Aura from the increasingly popular X-Trax label from Rotterdam. Don't let the location of this release put you off; this is not gabba or nose-bleed. It is an interesting fusion of harsh 303 and pounding house full of thrashing drum rolls and exasperating breakdowns. This is ideal fodder for the more discerning dance floors. The gem on this release is the aptly-named 'The Club', which has an incredible build-up eclipsed by a cheeky sample. Energy personified. Check.

★★★★ Barney York

### FORMAT HD

'Monoxind 10'  
(Single Vision)

There's a great moment in 'Monoxind 10' when the hard bleep techno breaks down to a fluttering arpeggio and rolling snares. It builds straight back into dense acid trance, but just for that single moment the funk looks set to hit the fan. Apart from that, this is straightforward, though highly competent, four in the morning stuff. Flip over and check out 'Tetradsodium' but be prepared to hit the pitch control.

★★★ Tim Barr

### FUMIYA TANAKA

'Micro EP'  
(Torema)

Japan's answer to Jeff Mills returns with more heavily percussive grooves. 'Micro One' is a speed-thrill epic built on dense rhythms and intense, clanking industria. The Flip-side's 'Micro Two', meanwhile, is soaked through with wildly acidic riffs and

a handful of samples which sound like they've been turned inside-out. Clocking in at 145bpm, this isn't for the faint-hearted.

★★★★ Stephen Cameron

### ANDI HART

'UNC Remixes'  
(Shakedown Records)

Hart reinterprets the unique UNC track from a few months ago, stripping it down to a bare skeleton and rewiring this eloquent track with subtle breakbeats and waves of melodic intensity. Not ideally suited as a roof-raiser, this record, when played at a loud volume, is intricate and interesting. It's neither tribal nor techno, just worthy.

★★★★ Barney York

### LA SYNTHESIS

'Frozen Tundra'  
(Plink Plonk)

With 'Agraphobia', LA Synthesis delivered one of the most violently pretty tracks of the last five years. And Plink Plonk, who've hit top form recently with a series of releases raging from the Kenny Larkin/Nüw Idol remixes to Derrick Carter's unstoppable outing, continue to do the damage with this follow-up. 'Frozen Tundra' is an irresistible blend of swirling synths and fucked-up beats but there's also the moodier 'If' and the stripped-down acid of 'Why Is My Mind' taking things towards tougher territory. Top Marks!

★★★★ Tim Barr

### LEMON D

'Feel It'  
(Conqueror)

Lemon D is attracting attention from all the right people. Shakermakers like Metalheads, Basement and V have all given him the nod and with an album planned for Conqueror that includes collaborations from the likes of DJ Krust and jungle's own wunderkind, Dillinja, he looks set to continue onwards and upwards. First up is 'Feel It' - an ambient intro is overtaken by a devastatingly heavy, hardstep whose bodyblow breakbeats and bad trip 'mother' vocal samples just scream apocalypse. You know, in times of extreme crisis even the bravest of men can be heard calling for their mother, there's no shame in it, the money's been spent and unless your mondx card's stacked high with credits you are (as the bishop said to the actress) fucked. 'Don't

Make Me Wait' keeps the vibe but it's 'Bad Man' that's doing the dancefloor damage. Upping the tempo to frenzy levels with some wicked rollin' breaks and dub samples, Lemon completes an E.P. of industrial blues for a post-industrial society.

★★★★ Hugo Fluendy

### LESTER FITZPATRICK

'Lester Fitzpatrick EP'  
(Relief)

Dark, moody techno from Mr Fitzpatrick as he kicks this EP in with the awesome 'Frantic Frenzy', a slab of truly schizoid techno that burrows its way into your brain with its rolling bassline and fucked-up frequencies. 'Tone Control' is as sleek as a Barracuda shark with its squelching acid and pile-driver drums. 'Mental Hardware' and 'Frequency Response' on the B-side are two more laid back numbers that are also designed to thrill and torment. Analogue angst.

★★★★ Barney York

### OMNI TRIO

'Nu Birth Of Cool'  
(Moving Shadow)

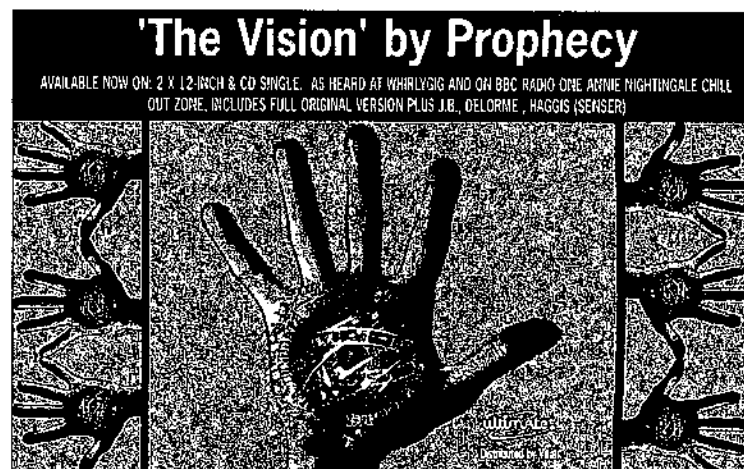
Omni Trio has been silent for too long but after listening to 'Nu Birth Of Cool' it's easy to forgive his absence. Moving like a cut snake toward a destination that only Rob Haigh has visited the track takes in some key Omni Trio trademarks - haunting melodies, honey-drenched vocals, echoes of Japanese sounding strings and the easy swing of his laidback breaks but adds some new elements to keep things fresh. Housey organ passages plucked straight from a sixties, TV theme tune a la 'Mission Impossible' or 'The Men From Uncle' vie with Haigh's soulful, psychedelic swirl in a typically enigmatic fashion. Mod Jungle? Maybe not but Miles Davis wannabees should take note.

★★★★ Hugo Fluendy

### IAN POOLEY

'Celtic Cross' (Remixes)  
(Force Inc.)

Four more-than-worthy versions here. On the obverse D.J. Sneak's 'Hardbanger' mix is just that, a tough, groovy wild-pitch affair, while the Subsonic 808 mix trundles along nicely with an almost Hardfloor-esque tom-tom groove and lovely funk-guitar lick. The B-side sees Dan Curtin delve into abstract, electro territory to great effect.





## reviews

and DJ. Tonka pulls a well-known Peter Fonda vocal sample out of the bag as he also travels into twisted electro-land.

★★★★ Rad Rice

### THE RIGHTEOUS MEN '87% Of Dissin' Germany' (Blak)

Radikal Fear's new sub-label debuts with this bizarrely-titled four-tracker of techno-funk minimalism. The Righteous Men apparently grew up listening to Front 242 and Depeche Mode, but don't let that put you off! This time around they opt for cash register samples and sweeping filters, over a phat kick drum and some wildly shuffling rhythms. The end result is well-worth checking out. Who knows what the title is supposed to mean, though?

★★★ Steven Ash

### SAKAN 'Time Fax' (GGS)

This twelve should already be floating around in your record shops. The follow-up release to the phenomenal 'Yeke Yeke' sees Belgian DJ Sander Kleinberg combine melodic, structured techno with an almost progressive house feel. Three mixes to choose from, all equally powerful and worthy of your attention. Kleinberg has an interesting cv that has seen him release tracks via Nova Zembla, Wonka and Superstition to much acclaim, and this release should boost his career even more.

★★★★ Barney York

### SLAB 'Atomsmasher' (Hydrogen Dukebox)

Nina Walsh and Lol Hammond turn in some moody, dubbed-out techno, full of rippling beats and an insistent, dreamy vocal sample. 'Atomsmasher' is backed with an equally atmospheric (and dubby) Weatherall mix which needs to be heard out before it reveals its considerable charms. Alternative mixes will be available on a limited edition 10".

★★★ Steven Ash

### TATA BOX INHIBITORS 'Protein' (Touché)

Jamez and Dobré return with the follow-up to last year's exceptional 'Plasmids'. Built on a quietly swinging bass groove, 'Protein' takes a much more subtle approach than 'Plasmids' but the good news is that it's just as outstanding. The flip-side's 'Stabilizer' heads back to the house/techno fusion that makes Touché releases so essential. And then there's the closer, '20 Amino Acids' – pure, tripped-out acid house for the now generation. Buy it!

★★★★ Steven Ash

### TAUCHER Infinity (German Dancepool)

Why anyone would want to cover a Guru Josh tune is beyond me, but these face-tattooed crazy Krauts have done just that. Before you reach for the sick bag/fire exit, rest assured that only trace vestiges of the hirsutely-challenged one's deranged rave

fromagery remain. There are seven mixes to choose from, but let your stylus travel no further than A1, a sixteen minute Hardfloor tempo-change epic which rocks. Big-time.

★★★★ Rad Rice

### VARIOUS '7.1/7.2' (A.R.T./B12)

Kirk De Giorgio's Applied Rhythmic Technology joins forces with B12 Records for the double-pack featuring Redcell, Esoterik, Blue Binay and Esoterik, who turn in the breath-takingly pretty 'Kwaidan'. Blue Binary's contribution, the elegaic 'Solaris', shifts gentle strings over deep abstract rhythms which are perfect for those introspective chill-out moments. Elsewhere, Redcell deliver four tracks of ambitious, delicately beautiful techno which make this release a must-have for those who prefer their music to be thought-provoking and forward-thinking. Excellent.

★★★★ Steven Ash

### V-TRACKS Mental Flow and Limits (Virtual Recordings)

A right fruity double-pack from Herr J.M. Verlieffen, the highlights of which are the Aqua Lite Remix of Mental Flow and the R-Damski interpretation of Limits. Fans of the much-played 'Subway 26', will be pleased to hear that these two tracks embody more of the same – outstandingly large yet mature, effective, European grooves that aren't too thick on the ground these days.

★★★★ Rad Rice

### YANTRA 'Purple Vicar' (Music Man)

An explosive new release from the ever-prolific Tim Taylor, who's making sure that this year goes down as the one with his name near the top of the honours list. Acidic trance and raw tribal grooves collide head-on on this dance essential. The A-side is led by some throbbing 303s with a blissful summery breakdown, whilst the B-side heads in a Pan-African direction with its pounding tribal drums and thumping grooves. A truly religious experience. Wake up, it's time to pray!

★★★★ Barney York

### YUM YUM 'Let Me Go' (Sperm)

Yum Yum are back in business again after their link up with Lazonby's 'Wave Speech', and they waste no time in pulling out all the stops on this one with a unique brand of progressive house meets acid meets trance. Head straight for the explosive acidic 'Metal Mix' which swings and loops like a roller coaster from hell, turning the dancefloor into a seething mass of ecstatic bodies. But that's not all. It appears that Sperm have lined-up some very special releases for the forthcoming months which fans of the label would do very well to watch out for. And you think I'm kidding?

★★★ Barney York

# Essential!



### JAMES NYLON & JAHKEY B.

'New York State of Mind'  
(U.S.Nylon)

Imagine a record which fuses tough, minimal house with sweeping synthetic strings and hard acid bleeps. Picture a sonic landscape full of orchestral moments and the tightest groove around. Throw in a deep, deep bassline and a jazzed-up piano build and you're halfway towards 'New York State of Mind'. Someone just threw a grenade at house music... And it worked.

★★★★ Tim Barr

### MANIX 'Intelligent Hoodlums EP' (Reinforced)

From the opening bars of 'Back To Burn' to the closing seconds of Tek 9's mix of 'Intelligent Hoodlums', this sounds like imagination hot-wired straight to the middle of the dancefloor. Check the subtle jazz tones of 'Break-In It Down For My Cru' or the cool breeze of 'Crystal Winds'. Elsewhere, 'True Mathematics' blisses out on summertime beats while 'A Jazz Bop' tracks towards the sound of a drum'n'bass Underground Resistance. Pure inspiration.

★★★★ Luke Howe

### SONIC PATROL 'Big Bang' (Frequency Records)

Russ Cox and Matt Clayden have banged their heads together and come up with this masterpiece. A dark, rolling monster overdosing on 303s is the order of the day, as Sex, Love and Motion meets Acorn Arts and throws Hardfloor off their acidic pedestal. Pure acid house heaven. Hold onto your hats.

★★★★ Barney York

### STEVE STOLL 'Perverved Truths EP' (Proper)

Sharply funky techno from Steve Stoll who weighs in with a four-tracker of undiluted and inspired grooves. And while others at the cutting-edge may have allowed the plot to escape them, Stoll has kept his eyes firmly focused on the dancefloor, winding things up to fever-pitch with a sure touch and a handful of tough beats. Check out all four cuts for that unique peak-time vibe.

★★★★ Tim Barr



live

# Elevatorman

Coliseum - Droylsden

Text Oliver Swanton Photography Marie-Luce Giordani

**E**levatorman having been constantly touring venues the length and breadth of the country, and beyond. The crowds they've played to have been about as diverse as you get - from the wild abandon of Heaven and Gay Pride in London to the obscure delights of the City of Swansea Show and JJ's in Sittingbourne. Tonight one of the hardest-working house PA's around paid a visit to the Coliseum in Droylsden. When you get a top forty cross-over hit with the potency of 'Funk and Drive', you're going to end up in the strangest of places.

Arriving at the Coliseum you could easily be forgiven for thinking you'd arrived at a shopping centre. However, step past the amazingly tight security and you get a better picture of what Droylsden has to offer. The carpet that covers the whole club is a garish blue chequered pattern and hurts your eyes when the house lights are turned on. There's nowhere to hide, as your reflection is everywhere, smiling back at you

in all the mirrors. The small dance-floor is right in the middle of venue and is only populated by dancing girls - the boys, beers in hand, hang in groups checking their surroundings.

Saturday night at the Coliseum is about the serious activity of boy meets girl and girl meets boy over smoky dance-floor. So, when the crowd are cleared off the floor for Elevatorman's entrance, they are a little less than happy. As Mary-Anne - Elevatorman's vocalist - tries desperately to greet everyone with a smile they scowl back at her with a vengeance. She's on her own, with nothing more than a radio microphone for support - her Elevator-studio-men, Will Goring, Rob Davis, Ed Goring, and Kevin Curran, it seems are not in town.

However, after her long and hard apprenticeship touring the clubs Mary-Anne isn't about to be put off. She immediately launches into the new Elevatorman release, 'Fired Up'. She croons into the mic. and tries

to catch the crowd's attention. She dances her way all over the dance-floor, stomping her Caterpillar boots decisively as she goes. The song lifts, breaks, lifts again, falls and then finishes. A few people in the club clap their hands. The rest get another drink.

Mary-Anne briefly engages some of the crowd in conversation as the men in the dj booth fiddle around with the DATs. She's given the thumbs up and announces that she's going to sing 'Funk and Drive'. The first bars of the song start and immediately the crowd transforms. They're dancing, waving their arms, and singing the chorus lines. They step up onto the dance-floor and dance next to Mary-Anne. Very soon she is surrounded and I can't see her small figure anymore. The Beastie Boys' "funk and drive" sample repeats a couple of times and then it's all over. Mary-Anne makes a quick exit and the dj takes over.

Welcome to the strange world of the two-hit wonder ●



# LA Synthesis

Vapourspace – London

**Text** Jane Travis **Photography** Brian Sweeney

The Fridge in Brixton has been transformed into a visually stunning techno paradise, bursting with talent for this month's blast off into Vapourspace. Heading the seriously hefty line-up alongside resident deckmeisters Mr C. and Colin Dale, are two of Detroit's finest contemporary artists, Kenny Larkin and Stacey Pullen, who spin wonderful combinations of infectious rhythms and electronic frequencies. Pullen is in particularly sizzling form tonight, expertly delivering the roughest of house sets which pushes the dripping crowd to the limit.

Wired up between them is the live attraction, LA Synthesis, who have already received much critical attention thanks to their debut on Plink Plonk with the effortlessly pretty 'Agraphobia'. Originally from Birmingham and Liverpool, Carl Grant and Tony Gallagher have worked together in London for over five years, developing an effective working partnership and an individual musical style. And though the promised onstage jam with 'Agraphobia' remixer Kenny Larkin fails to materialise, LA Synthesis deliver an enthralling half-hour set which fulfils all expectations.

Carl and Tony enter stage right to a sweating mass of expectant partygoers. A twisting bass synth introduces 'Do Androids Dream', which has been reworked for tonight to include an added rhythm track. Waves of melodic arpeggios wash over the crowd and the beats begin to connect with shuffling feet. Onstage, the duo relax visibly and it seems like they're starting to enjoy themselves.

All around, people's eyes are closing as they lose themselves in the groove. This is techno at its most thoughtful and contemplative sending minds deep in search of some kind of otherness. A hastily improvised drum pattern just manages to maintain the fluidity before the frenetic 'If' thunders across the dancefloor, casting darker, more intense images into the room. The crowd shift up a gear, soaking up the deftly-crafted mix of digital and analogue sounds pouring from the onstage machines. A beefed-up and heavily-extended version of 'Agraphobia' closes the set with its beautiful, swooping melodies and trippy counterpoints reinforced by dense, clanking beats.

Composers rather than performers are at the forefront of electronic music, though, and it seems somehow unnecessary for the former to be put on a stage. There were times during LA Synthesis' set when it seemed like the band would rather have been part of the audience than separated by the "them and us" demarcation of the stage set-up. With music of this calibre, they needed no added distractions to hold the audience's attention, since their fluid, beautiful music spoke articulately enough for itself.

It's an ongoing problem with the mechanics of translating the internalised landscapes of techno into a setting which has more to do with the myths of rock. But tonight LA Synthesis proved that their music works whatever the setting. They took Vapourspace on a wild trip, guided by dreamy sounds and drifting beats. With their debut album, 'Matrix Surfer', due for release soon, this could well be the beginning of something big for two of London's most talented artists.



live





live



## Starfish Pool

The Mars Bar – London

Text Siobhan Sullivan Photography Colin Hawkins

**Tripping the light fantastic?** Well no, not exactly. Despite all good intentions – a tiny stage overflowing with keyboards, mixers and a tangle of wires – Starfish Pool's showcase live performance failed to ignite any fireworks.

Unfortunately for the brave few who did manage to venture out on this chilly June night, the lure of a free bar offered little compensation for what turned out to be a decidedly damp squib of an evening. Even the pull of a special guest appearance by Darren Emerson couldn't draw the crowds.

For Antwerp's Koen Lybaert, the driving force behind Starfish Pool, the experience was, I'm sure, not the most memorable. But the will was there even if the crowds weren't and Lybaert took to the stage, accompanied by an unidentified keyboard player, with all the aplomb of a true professional, smiling and eager to deliver.

Launching into the electro-weirdness of 'Starzone', Lybaert delivered his own personal interpretation of ambient – sidestepping the delicate atmospherics of the genre in favour of a blunt, grindingly industrial sound. 'Full Section 5' followed, blurring hazy electronic emissions into a wall of noise which left the audience reeling.

During 'Mountain Land', the thin crowd grew thinner as a steady

trickle of people made their way towards the exits. And while Lybaert's records (like the 'Chill Out 'n' Confused' album on Nova Zembla, for instance) can make for interesting, even compelling, listening, it was obvious that in the context of a live performance the weird-out edginess of his music was on dangerous ground.

The soulful but jarring experimentation of 'Connexion' strained hard to establish some kind of coherence, but though Lybaert and his partner worked tirelessly all through the set they were unable to pull the sound into any recognisable shape. The music was formless and seemingly unfocused, lending the performance a ragged amateurism which began to look more and more futile with the passing of every minute.

There was a glimmer of hope that things might work out during 'Into Existence'. But the sparkle quickly dissolved into a sea of noise which was dense and painfully uncomfortable. While Lybaert struggled with the electronics, those left in the audience gave up on making sense of it all and became increasingly restless.

It wasn't until somebody yelled "Darren, play some records, please!" that some semblance of musical atmosphere was restored. A rather hesitant Emerson took to the decks, Starfish Pool's show was terminated and Lybaert reluctantly called it a day ●



## DJ MORPHEUS (Brussels)

- 1 'Jake Slazenger Makes A Racket'  
**Jake Slazenger** (Clear)
- 2 'Revisited E.P.'  
**Autorepeat** (SSR)
- 3 'Extreme Possibilities'  
**Various** (Lo)
- 4 'Rebuilt Kev'  
**Plug 2** (Rising High)
- 5 'Full Immersion'  
**Immersion** (Swim)
- 6 'Hey Mattski'  
**Mattski** (Mephisto)
- 7 'A Touch of Jazz'  
**Precious Materials** (Precious Materials)
- 8 'Stickleback'  
**Small Fish With Spine** (Oxygen Music Works)
- 9 'Hypnotizing'  
**PFM** (Looking Good)
- 10 'Grasp'  
**Urbanite** (Vault Productions)

## DJ BONE (Detroit)

- 1 'I Want To Leave My Body'  
**Green Velvet** (Relief)
- 2 'Amazon'  
**Underground Resistance** (UR)
- 3 'Hard Groovin'  
**Grooveyard** (E.C.)
- 4 'Changing Factors'  
**Claude Young** (Frictional)
- 5 'Interact'  
**Fresh & Low** (Bomba)
- 6 'Andromeda (Carl Craig Mix)'  
**Psyche** (Transmat)
- 7 'My Mind'  
**DJ Bone** (White)
- 8 'But It Really Doesn't Matter With Me Now'  
**DJ Rush** (Relief)
- 9 'Distant Voices (Part 1 Mix)'  
**Langston** (Field)
- 10 'Love Games (Claude Young/Bone Remix)'  
**K. Hand Project** (Acacia)

## PAUL TIBBS (London)

- 1 'Living In The Land Pt. II'  
**Gene Hunt** (Maad)
- 2 'Twelve Inches of Pleasure'  
**Psykofuk** (Matrix)
- 3 'In The Bag E.P.'  
**Blue Arsed Fly** (Ferox)
- 4 'Celtic Cross (Remixes)'  
**Ian Pooley** (Force Inc.)
- 5 'Future Funk Vol.1'  
**Russ Gabriel** (Input Neuron)
- 6 'Abduction E.P.'  
**Alienage** (Gargoyle)
- 7 'Void/Trapped'  
**Max 404** (Eevolute)
- 8 'Lift Me'  
**Dynamic** (Ovum)
- 9 'Lift (Reeperbahn Remix)'  
**Azukk** (Mantra)
- 10 'Claire'  
**Io** (Mo' Wax)

## BENJI CANDELARIO (New York)

- 1 'Life Will Make You Dance'  
**Marcus Life** (Suburban)
- 2 'I Appreciate'  
**Kathy Brown** (Cutting)
- 3 'Keep On'  
**Jay Ella Ruth** (Public Demand)
- 4 'Strength'  
**Octavia** (Smack)
- 5 'That Swing'  
**Jax** (Public Demand)
- 6 'Love Connection (Maurice Remix)'  
**Towa Tei** (Elektra)
- 7 'The Race For Survival'  
**Seamus** (White)
- 8 'The Joy U Bring'  
**Swing 52** (Cutting)
- 9 'Justify'  
**M&S Project** (White)
- 10 'Run To Me (Maurice Remix)'  
**Wall Of Sound** (Eight Ball)



# Back issues



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Banco de Gaia, Digit & EFX, Apollo 440

- 9 March 94  
Cosmic Baby, Damon Wild, Jungle Fever
- 10 April 94  
Aphex Twin, Junior Vasquez, Harri
- 11 May 94  
Laurent Garnier, Future Sound of London
- 12 June 94  
Orbital, Kenny Ken, Vapourspace, Moby
- 13 July/August 94  
Sex, Love & Motion, Josh Wink, Havana
- 14 September 94  
Lennie Dee, Masters at Work, Paul Van Dyk
- 15 October 94  
Luke Slater, Keoki, C & C Music Factory
- 16 November 94  
Marshall Jefferson, Murk, Todd Terry
- 17 December 94  
Farley & Heller, Dave Angel, Blu Peter
- 18 February 95  
Jeff Mills, Johnny Vicious, Omni Trio

- 19 March 95  
(Sold Out)
- 20 April 95  
(Sold Out)
- 21 May 95  
Derrick Carter, Finitribe, Tony Humphries
- 22 June 95  
Felix Da Housecat, Juan Atkins, Hardfloor
- 23 July 95  
Lil' Louis, Rejuvenation, Cajmere

**Issue No:**  
**Quantity:**

**Name:**

**Address:**

**Tel no:**

**Please make cheques payable to:**  
**Generator**



# listings

**Listings in Generator are free and should be sent to Anna Smith, fax 0171-454 7854. Deadline for September listings is Monday August 7th**

Like many British clubbers we're heading off to Ibiza this summer: Generator hosts a night on Thursday August 3rd at Space with the promoters of Club UK and the Leisure Lounge. The glittering line up includes Charlie Hall, Blu Peter, Chocci, Chris Powell and our very own Barney York, plus a PA from Sunscreen. It's going to be massive, starting at 7pm and going on all day, so if you're in Ibiza, come and join us! Of course, it's not all going on overseas: there's a lot to stay in the UK for this summer. Check out our special clubbing guide this month for details of some of the best nights on offer all over the UK. So whether you're at home or abroad, we've got the info if you've got the energy!

## SCOTLAND

### WEDNESDAY

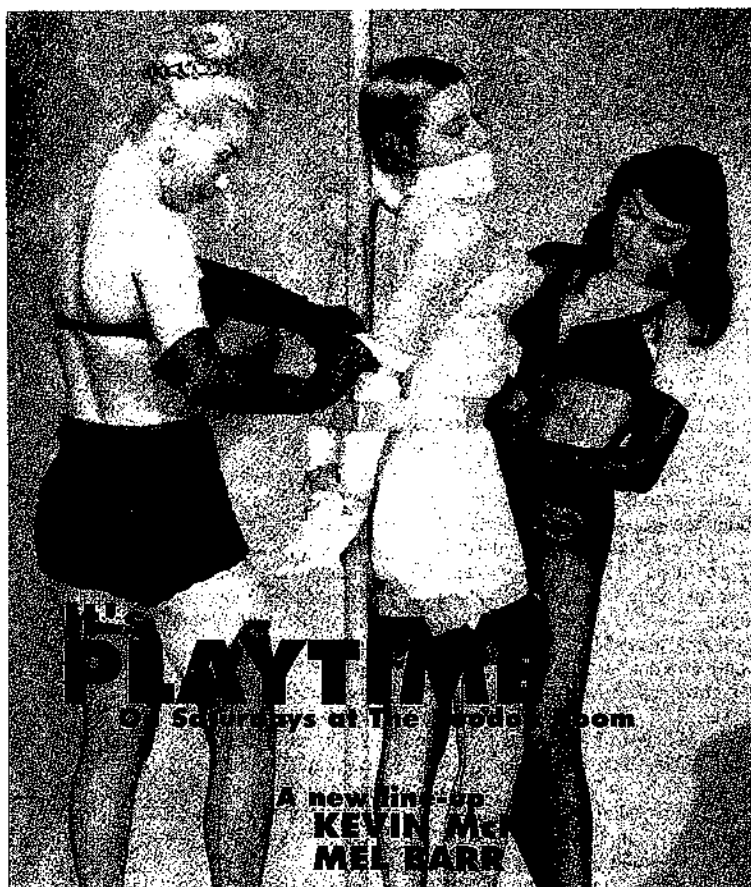
**Divine Inspiration** La Belle Angele £4 11 pm-4am

### THURSDAY

**Clubhouse** The Vaults £3.50/£2.50 concs 11 pm-4am  
**Eden Wilke House** £5 advance tickets from TOCTA 11 pm-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), Wolle  
**Silc 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** £2 Residents Mark Ryal & Martin Collins plus guests at Glasgow's best Thursday night extravaganza

### FRIDAY

**The Ark** The Tunnel £5/£3 NUS 10:30pm-3am residents Michael Kilkie, Scott MacKay, Duncan Reid & Simon Foy + guests  
**Better Than Life** Manor St, Falkirk fortnightly Domenic, Andy Ingles  
**Fetish** La Belle Angele fortnightly £5/£4 11 pm-3am (curfew 1:30am) DJs George T (Tribal Function) & Nicci. House, hip hop & dub



**Health Corporation** Music Gallery  
**Juicy Bond** Garage & classic house from Alasdair Hood & Brian McGarry  
**The Yard Sub Club** New weekly garage & house night with Gareth Somerville & Stuart McCorrison + guests  
**Pure** The Venue £5/£3 concs 10:30pm-3am Residents Twitch & Brainstorm + guests  
**Sateva** The Vaults £4-£6 (depending on DJs) 11 pm-4am  
**Secret Garden** Joy £5 9pm-2am 'Orgiastic house with home grown DJs'  
**Slam** The Arches £6 Residents Stuart Mcmillan & Orde Meikle + guests  
**Sukit Ricos** £4 curfew 11 pm  
**Swell Fiddlers** Residents Ian Livingstone & Kevin McKay  
**Think Again** The Pelican Club 9pm-2am Tich, Paz + guests  
**Voodoo Rooms** Voodoo Rooms £6 11 pm-3am Residents Mel & Nigel Hayes + guests  
**Wildlife** Ice Factory £7/£8 9:30pm New night from the promoters of Rhumba with residents Zammo, Mark Stuart & Gareth Somerville + guests

### SATURDAY

**Absolutely Fabulous** Bond Residents Scott Gibson & Billy Kiltie + guests  
**Bungalow Beatz** The Pelican Club 10pm-2am DJs Paz Pooba, Elvis, Vinyl Richie, Chris Cowie, Scotty Corbett + guests  
**Burger Queen** The Vaults £6 11 pm-4am  
**Celebrate** Life Joy £5 9pm-2am Resident Billy Davidson  
**Club 69** Rocksys Basement 9:30pm-2am Residents William Sandison & 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  
**Horny Monkey** Vaults (fortnightly) 10:30pm-3:30am August 5th opening party August 19th Parks & Wilson  
**Juicy Club** SG £5 9pm-2am (midnight curfew) DJs Fish Feathers McTeeth & Jazzy Jill  
**Pussy Power** Arena Alternate Saturdays £6/£4 11 pm-3:30am Terry & Jason

**Renaissance** The Tunnel Monthly £12 10pm-5am John Digweed, Allister Whitehead, Marc Auerbach  
**Triumph** Tunnel £6/£3 10:30pm-3am Colin Tevendale, Steven McCreedy, Kevin McFarlane August 5th £8/£6 Joe T Vanelli  
**Sexy Voodoo Room** 11 pm-3am Residents Kevin McKay & Mel Barr + guests  
**Skank** Neptune £8 Residents Michael Kilkie & Zammo  
**Source** Barrowlands B10 + fee 5pm-12am Under 18s night on first Saturday of the month. Loads of DJs and PAs For info call 01836-551 296  
**Super Sub Club** Saturday £8 Harri, Oscar, Domenic + guests

### SUNDAY

**Bootzilla** Ice Factory £1 NUS/£2/£3:50  
**The Subterranean** Crew  
**Juicy Club** SG £3 9pm-1 am (1 2am curfew) DJs Fish Feathers McTeeth & Jazzy Jill  
**Lush Voodoo Room** 11 pm-3am Oscar, Harri + guests  
**Sub club** Sub Club £5  
**The Blue Room** The Venue £2 Ambient night with live PAs  
**Taste** The Vaults £5 11 pm-4am

### ADDRESSES

**Arches** Glasgow 0141-221 8385  
**The Bond** Croft Street, Kilmarnock 01563-73600  
**Citrus Club** 4042 Grindly Street, Edinburgh 0131-229 6697  
**Club Metro** Queens Drive, Arbroath  
**Club SG** Kemper Avenue, Falkirk  
**Fat Sams** Dundee  
**Glasgow School of Art** 167 Renfrew Street, Glasgow 0141-353 4500  
**Fiddlers** Main St, Largs, Ayrshire  
**Ice Factory** Shore Road, Perth  
**Joy 1** Regent Quay, Aberdeen  
**La Belle Angele** 11 Hasties Close, 231 Cowgate, Edinburgh 0131-225 2774  
**Music Gallery** 53 Back Sneddon St, Paisley  
**Neptune** Aberdeen  
**Pavilion** Textile College, Galashiels 01 895 751 869  
**Ricos** Tobago St, Greenock  
**Rocksys** Basement Below Koo 1 Noor restaurant New Sneddon Street, Paisley 0141-889 7909  
**Royal Highland Centre** Edinburgh 0131-333 2843  
**Sub Club** 22 Jamaica Street, Glasgow 0141-248 4600  
**Tunnel** 84 Mitchell Street, Glasgow 0141-204 1000  
**Vaults** Niddry Street, Edinburgh 0131-556 0001



# listings

Venue Calton Road, Edinburgh 0131-557 3073  
**Voodoo Room** 22 Cambridge Street, Glasgow  
**Wilkie House** The Cowgate, Edinburgh 0131-225 2079

## SOUTH

### TUESDAY

**The Abduction Club** Pyramids Centre £1 9pm-2am  
**Elegance** The Venue £3 B4 10pm/£5 after 9pm-1 am Residents Simon G, Ian Elliot & Piers + guests **August 1st** Michael Killie **August 15th** Allister Whitehead **August 22nd** James Christian **August 29th** Lee Fisher & Jock Lee Info on 01637 875096  
**Exposure** Options, Kingston-Upon-Thames £5 B4 11pm/£6 after 9pm-2am Residents Simon Hill, DJ Bailey & MC Flux  
**Wonderland Academy** 2 7pm-11 pm Under 18s night £4/£5 adv Martin the Hat, DJ Dream, DJ Dance + guests. Info - 01202 290421

### WEDNESDAY

**House of Sutra** Odyssey (bi-weekly/monthly) £4/£3 B4 10:30pm £5/£4 after 9pm-2am Residents Figi, Greg Evans Hooker Alex, Locks, Noel Morrow + guests  
**Jazz Deuce** Frontier Post Free 7pm-11:30pm Residents Myles Davis & Kelly Scott + guests  
**Liberty** Madisons £2 Garage & House with Mark Kidd, Si Gracia/Seth Sanchez  
**Shake Yer Wig** The Jazz Place £2 10pm-2am Funk with Robert, Luis + guests  
**Volts** Volts 9pm-1 am Contact venue for details  
**Zap Zap** Multimedia every Wednesday, with drama, trapeze artists, live video mixing, Internet link ups, and techno DJs

### THURSDAY

**Checkpoint** Charlie After Dark Club (fortnightly) £5-6/mems £1 less 9pm-2am Residents Richard Ford Pierre & Stripe + guests **August 3rd** Laurent Garnier **August 17th** Billy Nasty **August 31st** Rad Rice  
**Diversity** Neros Nightspot Last Thursday of the month 9pm-1am No entry after 10:30pm  
**Euphoria** Lakota £5 Jungle night  
**The Kitchen** Simpsons £4 9pm-2am Techno/trance fortnightly Resident Toblerone + guests  
**Lust for Life** Henry's £5 9pm-2am Residents Norman Jay & Brian Jacobs + guests  
**Shakedown** Volts 9pm-1 am free before 10pm Acid Jazz night with Lord Louis, Ross Reynolds, Spider & Nigel  
**Spank Club** Loco Fetish evening accompanied by house music, promising lots of fun! Strict dress code. Tickets from Religion, Bristol  
**Suburbia** Frontier Post £1 8pm-1 2pm House & Garage  
**Sunny Side Up** Works 9pm-2am Monthly techno/happy hardcore night with residents Cloud, Danny B, Reka, Simon  
**Upstairs** Gino's Bar £2.50 8.30pm - late (2am licence) New regular night with local DJs playing 'a selection of dance

music with the accent firmly on quality house and garage.  
**Vive La Shaft** Zap £3/£2/£1 for first 100 people 10:30pm-2am Dan Inferno & Gordon Lovetrain. Uplifting music mixed with live percussion, digeridoos and visuals.  
**August 17th** Diversity Oasis £5/£6 9pm-1am DJs Jo & Paul Loud + guests Mark & Adrian LuvDup

### FRIDAY

**Banana Republic** Rhino Club £3/£4 10pm-2am Residents Conrad & Marcus Saunderson  
**Cabaret** Voltaire Face 2 Face £6 11:30pm-6am  
**Chill** Westcourt Arms Free 8pm-late House & garage night with residents Ruffian & Gary C + guests  
**Club Foot** The Warehouse Club £5 Fortnightly  
**Elegance** Club International £3/£6 9pm Residents Simon G, Ian Elliot, Piers + guests  
**Fair Shout** Club Loco £5 9.30pm-2am  
**The Fruit Club** The Brunel Rooms £4 B4 11 pm, £6 after 9pm-3am House & jungle. Residents KGB, Paulus, Peter Vee, DJ Lee, Intensity, Flashback + guests  
**August 4th** Judge Jules **August 11th** Tall Paul Newman **August 18th** Luke Neville **August 25th** 1 Love  
**Giddy** Simpsons £7/£4 after 3am 10pm-5am (fortnightly) Residents Richard Ford, Pierre, Stripe + guests  
**G.O.D.** Oscars £5 B4 10pm 9pm-2am Residents Andy Smith & Dave Williams + guests  
**Hard and Heavy** SE8 1 st Friday of the month £5 9pm-4am DJs Kenny Ken, Hype, Stix, Cukoo, Daydream, LIT + guests  
**Lick It!** Middlesex & Herts Country Club £8 with flyer/ more on the door DJs on rotation Michaela-Mae, Luke Neville, Dan Harrison & Barnaby Bervena, Huckleberry Finn, TY Holden + guests  
**Loveland** Raquels £4 with flyer B4 10:30pm/£5 after with flyer/£6 9pm-2am  
**Mad Tommys** Depot £5 10pm-4am Residents Jen Jen & Apollo + guests  
**Midnight** Mass Caligari £4/£5 9pm-late New fortnightly night. Residents Pedro & Rik Walker + guests  
**The Outer Limits** The G-Spot £3 B4 10pm/£4 B4 11 pm/£5 thereafter. Mems £1 cheaper 9pm-2am Residents Paul Edge + p.H.1  
**The Palace** from 9pm For info phone 01202 554034  
**Raw Bacon** Tuskers Free B4 9pm/£3 B4 10pm/£5 after/mems free B4 10pm  
**Garage & house** with Paul Slattery & Andy Van O + jazzy vibes upstairs with Chris Brown & Aud July guests include Smokin' Jo & Nancy Noise  
**Red 7** Zap £6/£5 mems + concs. 10:30pm-5am Resident Eric Powell + guests  
**Rise & Shine** Club Art Residents Tracks & Frenzic **August 4th** Micky Finn, Mixxy **August 11th** LTJ Bukem & Sy **August 18th** Grooverider **August 25th** AWO on tour with Micky Finn, Randall, Kenny Ken, MC GQ  
**Sensations** Club International £2/£4

9pm-late Residents only night with Simon G, Piers, Ian Elliot Info on 01637 875096  
**Sioux Soir** Madisons £5 9pm-2am House & garage night with residents Steve Moule, Si Garcia, Seth Sanchez + guests  
**Slinky** Legends £5/£8 10pm-6am  
**Solid State** Lakota £7/£5 mems 9:30pm-4am (Fortnightly over the summer) Residents Jody (Way Out West) & Ian Wilkie + guests **August 11th** Summer Allnighter til 6am with Carl Cox & Andrew Weatherall **August 25th** Blake Baxter  
**Southern Exposure** Atomics £6 9pm-2am Joint effort from The Leisure Lounge, Club UK and High Spirits With T. Brown Bongo Massive every week  
**Stressed** Volts 9pm-1am free before 10pm Andy Finnie, Lord Louis & Honey  
**Suit Yourself** Wierton Manor £3.50 Residents Eddie Lock & Chris Davis + guests  
**Sweet Sticky Thing** Tuskers £5/£3 before 10pm/free before 9pm/mems £3/free before 10pm 8pm-2am Jazzy vibes from Chris Brown & Aud upstairs + solid house from Johnny Walker & James Martin downstairs  
**WOK Club** Bojanglez Monthly £6 B4 11 pm 9pm-3am Residents Darren Norman, Joe Flannagan + guests **August 4th** Nick Dare, Mark Wilkinson, Rocky 7 Diesel  
**August 4th** AWOL Lakota  
**August 27th** Bank Holiday Special  
**Lakota** Hard Times Tour with Tony Humphries & Terry Farley

### SATURDAY

**Big Sexyland** Tube Club £3:50/£3 10pm-2am Funk, Hip Hop, Jazz, Disco-A-Go-Go with DJs Fat Paul, POD, Ludwig, Wigstar & Timber First Saturday of the month  
**Mood Latino**  
**Bingo Bongo** Shark Club 10:30pm-3am Tim Jeffery + guests (mems & regulars only)  
**Bump N Hustle** Showbar (twice monthly) from 8pm £8/£6 mems/NUS Residents Bob Povey, John Croomer, Simon Dunmore, Aydin + guests Info on 01202-31 7277  
**Chill** Westcourt Arms same as Friday  
**Cultural** Vibes Club Oz £6/£5 9pm-2am  
**Deja Vu** Academy £7 mems/£9 guests 9pm till late Residents Greg B, Wair Morrison, Tony Angus, Steve Oates, Miles Copeland, Murray + guests  
**Enough to Make You Come** Club Art Residents Simon Barry & Chris Powell play uplifting house + guests **August 5th** Steve Proctor, Adam Carter **August 12th** Nancy Noise, Gareth Cooke **August 19th** Chocci & Gary Dubbs **August 25th** Graham Gold, Bradley Carter  
**Free Style** Club Loco Alternate Sats 9:30pm-2:30am (Other Sats: DJ Matt plays house)  
**Frisky** The Brunel Rooms £5 B4 10pm/£6 after 9pm-2am Paul, Danny Hope + guests **August 5th** Chris & James **August 12th** Si Long **August 19th** Patrick Smoove **August 26th** Dominic Moir

**Future Funk** Loft Club £3:50/£4:50 9pm-2am  
**Golden Delicious** 76-78 High St, Sittingbourne £8 B4 midnight/£10 Residents Cris Davies, Richie Miller, Paul Cardosi, Jason Taylor, Charlie C  
**Hard & Fast** downstairs Madisons £8/£6 mems 9pm-2am with resident DJ Storm + guests **Juicy Fruit** upstairs with residents Steve Moule, Mark Kidd, Lee Mainwaring  
**It Zap** £7/£6 mems/concs 10:30pm-4am Resident Paulette (Flesh) + guests **Joy** Felbridge Hotel £6 9pm-2am House & garage  
**Koyanisquatsi** The Palace £4 doors 9pm info 01202 554034 Soul, jazz & funk  
**Natural Rhythm** Venue Monthly £4/£6 9pm-late Residents Simon G, Ian Elliot + guest Paul Gotel  
**Orbit** After Dark Club Check with venue for details  
**Perfect Virtue** Adlib £5 with flyer B4 10:30pm/£6 9pm-2am Dress: 'please make an effort!'  
**Planet Earth** Oscar's £4 B4 11 pm 9pm-2am Force & Styles, Steeve B, Busta + guests  
**Q.E.D.** Ragamuffine Nightclub £6/£4 before 10:30pm 9pm-2am  
**Revolution** Lakota £8/£7 mems 9.30pm-4am Residents Nick Warren, Ivor Wilson, Nathan Pope, Grayson Shipley + guests **August 5th** Judge Jules, Tom & Jerry Bouthier **August 12th** Norman Jay, Paul Harris **August 19th** Jon Pleased Wimmin, Jon Da Silva, Freshly Squeezed (feat. Digit & Max Mystery) **August 26th** Cleveland City  
**ROAR!** Club Loco £6/£5 mems/NUS 9pm-2:30am Residents Roni Size, Krust, Dazee, MC Megatron, MC Jakes + guests  
**Sensations** Club International, Falmouth £2/£4 9pm-late Simon G, Piers, Ian Elliot Info on 01637 875096  
**Soapbox** Bensons (monthly) £7 10pm-4am Residents Lee Cakebread, Sidney James, Nev  
**Strings Of Life** Club Xtreme £3/£4 B4 10pm/£4/£5 after 9pm-2am Greg B, Wain Morrison + Jungle DJs in room 1  
**Squelch** The Joint Fortnightly £5 n/a after 1 am 9pm-2am Resident Mark Titcombe  
**UK Ipswich** Hollywood £4/£5/£6 9pm-3am Residents John Martin, Jon Jules  
**August 5th** Pete Wardman, Biko, Conan, Pele, Tony Petchell, Matt Dyson, DJ Pants & Andy Burr **August 12th** Nigel Dawson, Scott Mac, Gem de la Vibe, Rochelle Delore, Chris Corbett, Julz, Iver B, Ashley K **August 19th** Alex Anderson, Jim Shaft Ryan, David Coulson, Boyce, Paul Christian, Marco Faccini, Andy T, Andy H  
**August 26th** Jungle with DJs Mai, SPD, Lenny G, Stuart Banks, DJ Rad, LTJ Bukem, Ray Keith, MC Conrad, Likka T, Andy Baker, Dutcuie, Andy Burr, Ju, Darren Addams & the Phat Bea t Record Crew  
**Up For It** Coven 11 £5 B4 11 pm 10pm-2am Fortnightly  
**WOK Club** Bojanglez Monthly £5 9pm-3am **August 4th** Nick Dare, Mark Wilkinson, Rocky & Diesel  
**August 5th** Pure Sex Galety Suite £8 mems/£10 Steve Conway & Stu Rising + Ashley Beedle, Rocky & Diesel



The Palace  
Hinton Road Bournemouth

*Bump 'n' Hustle*  
participants of quality grooves since 1992

**Friday 11th** August

**Bump**  
Presents

**Rob Acteson**  
(Feel Real, London)

**Leo**  
(House of Funk, Bang)

Plus Resident  
**Jon Coomer**  
(Bump'n'Hustle)

P.A.  
**Kim English**  
(Nightlife, Time for Love)

Admission £4.00 Before 10pm £6.00 After  
Doors open 8.30pm Respect yourself!

The Pavilion  
Ballroom &  
Luccullus suite  
Westover Rd Bournemouth

*Bump 'n' Hustle*  
participants of quality grooves since 1992

**Saturday 26th** August  
Bank Holiday

**Bump**  
**Hustle**  
Presents

Garage Session  
Room 1

**DJ Disiple**  
(New York)

**Larry Peña**  
(New York T.B.C.)

Plus Residents  
**Simon Dunmore**  
**Bob Povey**

The Funky Floor  
Room 2

**Bigger**  
(Rhythm & Bass)

**Ronnie Herel**  
(Kit-Kat-Klub)

Plus Resident  
**Jon Coomer**  
**Aydin**

£7.00 Members £9.00 Guests  
Doors open 8.30pm Dress for fun!

The Palace  
Hinton Road Bournemouth

*Bump 'n' Hustle*  
participants of quality grooves since 1992

**Friday 8th** September

**Bump**  
Presents

**DJ David**  
**Camacho**  
(USA)

**Seamus**  
(Satellite Club)

Plus Resident  
**Bob Povey**  
(Bump'n'Hustle)

P.A.  
**Andrea Mendez**

Admission £4.00 Before 10pm £6.00 After  
Doors open 8.30pm Respect yourself!

# SUGAR & SPICE

**RESIDENTS: MADAM ZU,  
FREEJAY D-STYLE, DREW.**

6th AUGUST PHEONIX RISING RECORD LAUNCH, LIVE  
P.A. THE DENTIST.

12th AUGUST RESIDENTS.

19th AUGUST NATRUAL RYTHMN, MARC AUERBACK +  
SIMON G.

20th AUGUST BRENDA RUSSELL,  
(PHUTURE TRAX, DEEP SPACE).

**THE VENUE, PENZANCE**

**MEMBERSHIP & INFO 01736 881211**



# listings

## SUNDAY

**Sky High** Simpsons £2 B4 10pm/£3 after 6pm-2am First Sunday of every month Hardstep/hardcore DJs: Poison, Jackie Chan, Smonnie, Mystery, Illusion, Enforcer. Techno DJs: Matt Carter, Hatch, Crazy G, Maniac, Trauma + guests  
**Club For Life** The Barn £6:50/£7:50 1 pm-10pm Resident Jeremy Healy + guests Free limousine service from railway station to the Barn  
**The Soul Base** The Frontier Post Free 7pm-11 pm Residents Marc Collins & Cloin Marin + guests  
**August 27th Destiny/The Cream & Malarky Allnighter** Hollywood 9pm-6am Graham Gold, Tall Paul, Marc Auerbach, Brandon Block, Alex P, Gareth Cooke, Tony Crimley, Si Barry, Chris Powell, Busta Brooker, Stevee B, Ian Wright, Norman H.

## ADDRESSES

**Academy** 570 Christchurch Road, Bournemouth, Dorset BH1 4BH 01202-399922  
**Adlib** Lucy Road Southend-On-Sea, Essex 01 702-469469  
**After Dark Club** 112 London Street, Reading 01 532-532649  
**Atomics** Unit A, Hart Street, Maidstone, Kent 0181 293 5355/01956 261732/01831 250812  
**The Barn** Stocks Green Road Hildenborough, Kent  
**The Base** King Street, East Grinstead, Sussex  
**Bensons** Remenham Hill, Henley on Thames 01491 575430  
**Bojanglez** Guildford 01483-304202  
**Bower** Ashton UWE, Clanage Road Bristol  
**Brunel Rooms** Havelock Square, Swindon 01793-531 384  
**Cabaret Club**, Holdenhurst Road, Bournemouth  
**Caligari** Cheapside, Luton  
**Club Art** 9 Elmer Approach, Southend-on-Sea, Essex 01702-333277  
**Club International** Church Street Falmouth, Cornwall  
**Club Loco** 84 Stokes Croft, Bristol 01179 4261 93  
**Club Oz** 36-38 Union Street, Plymouth 01 752-224200  
**Concorde** Brighton  
**Coven** 11 Oxpens Road, Oxford  
**Depot** Lawrence Hill, Bristol 01179-431313  
**Escape Club** Brighton  
**Face 2 Face** Torwood Gardens Road, Torquay 01295-25241 2  
**Felbridge Hotel** London Road, East Grinstead, Sussex 01342-326992  
**Frontier Post** Albion Road, Bexleyheath, Kent DA6 8DB 01322 350147  
**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 01753 643227  
**The Jazz Place** 10 Ship Street, Brighton  
**The Joint** West Street, Brighton

**Junction** Clifton Road, Cambridge 01 223-41 2600  
**Lakota** 6 Upper York Street, Bristol 01179 426208  
**Loft Club** Brighton  
**Madisons** The Square, Bournemouth 01 202-290247  
**Malcolm X Centre** 141 City Road, Bristol 011 79-554497  
**Mas Y Mas** 47 Fife Road, Kingston-on-Thames  
**Middlesex & Herts Country Club** Old Redding, Harrow Weald, Middlesex 0181 9547577  
**Mirage** William Street, Windsor 01753-856222  
**Neros Nightspot** 2 Market Street, Okehampton, Devon 01837 53888  
**New Trinity Hall** Trinity Road, Old Market, Bristol 01179-55065  
**Oasis** Pennygillam Industrial Estate, Launceston, Cornwall  
**Odyssey** Nelson Street, Bristol 01179-292658  
**Oscar's** The Pier, Clacton on Sea, Essex 01 255 424268  
**The Palace** Hinton Road, Bournemouth 01 202-550434  
**Pavilion** North Parade, Bath 01225-461111  
**Pavillion Ballroom** Bournemouth 01 202-5521 22  
**Ragamuffine Nightclub** Main Square Camberley, Surrey 01276-61404  
**Raquel's** Market Pavement, Basildon, Essex  
**The Rectory Nightclub** Aylesbury, Bucks (1 1/2 miles out of Aylesbury on the A413 towards Buckingham)

## THE GALLERY



**Rhino Club** Waterloo Terrace, Southampton  
**Rhythm Station** Station Road, Aldershot, Hants  
**SE8** Deptford Broadway  
**The Richmond** Brighton  
**Shark Club** Brighton  
**Showbar** Bournemouth Pier, Bournemouth 01202-551 685  
**Simpsons** The Ring, Bracknell Berkshire 01 344-427222  
**The Studios** Hendford, Yeovil, Somerset  
**Tube** Bristol  
**Tuskers** 221 Yorktown Road, Sandhurst, Camberley, Surrey 01252-878181  
**Upper Deck** 4-6 Woodbridge Road, Guildford 01 483-304202  
**UWE Students' Union** Frenchay

**Campus Bristol** 01179-656261 (day) 01179-75041 8 (night)  
**Venue** Bramwells Mill, Penzance, Cornwall  
**Vibe** 206 Old Christchurch Road Bournemouth  
**Volts** 4 The Quay, Exeter 01392-2111 347  
**Warehouse** Plymouth 01752-224200  
**The Warehouse Club** Brighton Westcourt Arms Canterbury Street, Gillingham 01634 851806  
**White Lion** 115 High Street, Egham, Surrey 0181-569 9449  
**Wierton Manor** Wierton Road Boughton Monchelsea, Nr Maidstone, Kent 01622-661 757  
**Works** Canterbury (opposite Canterbury East Station)  
**Zap** Old Ship Beach, Brighton 01273-821 588  
**Zen** Kent Road, Dartford, Kent 01322-222423

## LONDON

### MONDAY

**The Color Purple** Shuffles £2 10:30pm-3am Dr Zee, Lance, Chris + Guests. 'The Sounds Of Minneapolis'  
**Jazz Workout** Wag £4 B4 9:30pm/£5 after 8pm-1 a.m. Patrick Forge, Kevin Beadle & Snowboy + guests  
**The Monday Club** The Rose 11am-11pm New house & garage all-dayer  
**Safe n' Sound** Gardening Club £5/£3 10pm-3am Barry B, Mickey J, Han Sol Info on 0171 4973153  
**Salseros** Cuba £2 + dance class at 8:30 with Elli 9pm-2am DJ Ara playing Salsa  
**That's How It Is** Bar Rumba £310pm-3am Gilles Peterson, James Lavelle, Ben Wilcox & Debra + 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

### TUESDAY

**Break It Down** The Borderline £5/£3 NUS 11 :30pm-3am Funky rare grooves with resident DJs  
**The Lick** The Wag £5/£3 10pm-3am New Asian regular DJs Impact, X-ecutive, 187, Paranoia, Bass Frequency & Headrush  
**The Pinch** Gardening Club £4/£3 NUS 10pm-3am Resident Fabio Paras + guests  
**Salsa Pa' Ti** Bar Rumba £1 (dance class 7pm £6) DJs Ramiro, Dominique & Fernando 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  
**Club Music RAW** Free B4 11pm/£3 B44 11:30pm/£5 after 10:30pm-3:30am DJs Clipper, Ramsey, Special K, Touch,

**Operator**, Good Vibes, Chris Phillips, Aitch B + Confunktion, Matt White, Mickey D & D.Nice in rotation  
**Colors** Bar Rumba £5/£3 before 11 pm 10pm-3.30am Residents Kenny Hawkes & Luke Solomon (Girls FM) + guests  
**Deep Cover** Turnmills £4/£3 10pm-6am Andy, Dean, Doug & Neil + guests  
**Explicit Exposure** Icení £5/£7 10:30pm-3am Fionn, Oscar, Spry, Kofi, Dylan Howe, Jay Wordsworth, Andy, Rus & Bill  
**Fresh n' Funky** Icení £5/£2 before 11 pm 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  
**Get In Line** Bagleys alternate Wednesdays £7 6pm-1 am House skate disco with classes, roller disco & chill out. DJs Sir Eddie, DJ Magic, DJ Serge, DJ Thing  
**Happy Families** Grays £5 10pm-3am New happy house night with residents Tony Future, Andy K + guests **August** Nik-Sonix, Dr S. Gachet, Jimmy D, Kenny Ken, Jaspa  
**The Institute of Unpopular Music** St Moritz £3 10pm-3am The Bucket Sisters host an eclectic selection of music & cabaret  
**The Loft** HQ's 9pm-2am £5/£4 mems/NUS/MU/£3 before 11 pm Paul 'Trouble' Anderson, Norman Jay + guests  
**Maze Club** Ruby's £5/£3 before 10:30 9:30pm-late Soul, funk & reggae + live performances  
**Planet Earth** The Limelight £6/£4 with flyer/£2 with flyer before 11 10:30pm-3am Residents David, Jimbo, Russ + guests  
**Pleased** Velvet Underground £6 10:30pm-3am Jon Pleased Wimmin, Paul Woods + guests  
**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 10:3010pm-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

**! Fridge** 9pm-4am New night from the -ex Megatropolis crew  
**Above All** That Velvet Underground Hosted by Caroline & Elton + guests Luke Neville, Rob Sykes, Dave Dorrell, Dominic Moir  
**Alhambra** Emporium f7 10pm-4am Funk, acid jazz & hip hop with DJs Ben & Dan de Samaurez, Stix, Femi & Billy Perez  
**Animal House** The Gardening Club £5/£3 NUS All drinks £2 DJs Chris and James + guests  
**Baby Dolls** Icení £7 B4 midnight/£10 after 10:30pm-3am Vernon Lee, Spencer Broughton, JC  
**Box Energy** Plastic People £4 B4 11 pm/£6 after Residents Para & Phidget + guests Info on 0171 7370211



**Bug Dingwalls** Now fortnightly  
**Clear Circle** WKD Cafe £4/£6 9pm-2am  
 Experimental dub night  
**Club Intimate** HQs £5 8pm-2am New house & garage night showcasing DJs & artists

**Deepcover** Sids £6/£5 11:30pm-6am  
 New night with Andy, Dean & guests  
**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 11 pm 10pm-4am  
 Double Jay, Scorpio, Phreek Crew, Mickey Simms

**Leave My Wife Alone** The Wag £4 B4 11 pm + flyer/£6 after 10:30pm-3:30am  
 Jazz funk

**Malachite/XS** EC1 10pm-6am

**Megatripolis** 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 11 pm-3am  
 Joint venture between Quirky's own Spykid and former Dubology resident Roast Chicken

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

**R.E.W.<<** Turnmills £5/£3 10pm-6am  
 Fortnightly with residents Trevor Rockcliffe, Daz Saund

**Shake it Loose** Bar Rumba £4/£2 conc.  
 Bob Jones (Kiss), Clayeon & Clinton play funky jazz, rare grooves, soulful garage  
**Skizm** Turnmills £5/£4/£3 after 3am (every other Thursday) Residents Mark Broom, Richard Grey + guests  
**August 24th** Matthew B

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

**Solo** Velvet Underground £8 10pm-3am  
 All sets 5 hours  
**August 3rd** Rocky & Diesel  
**August 10th** Seb Fontaine  
**August 17th** John Kelly  
**August 24th** Judge Jules  
**August 31st** Keoki

**Soul Spectrum II** Beluga £6/£5 with flyer 9pm-2am  
 DJs Michaela-May, Pinky, Owen Washington

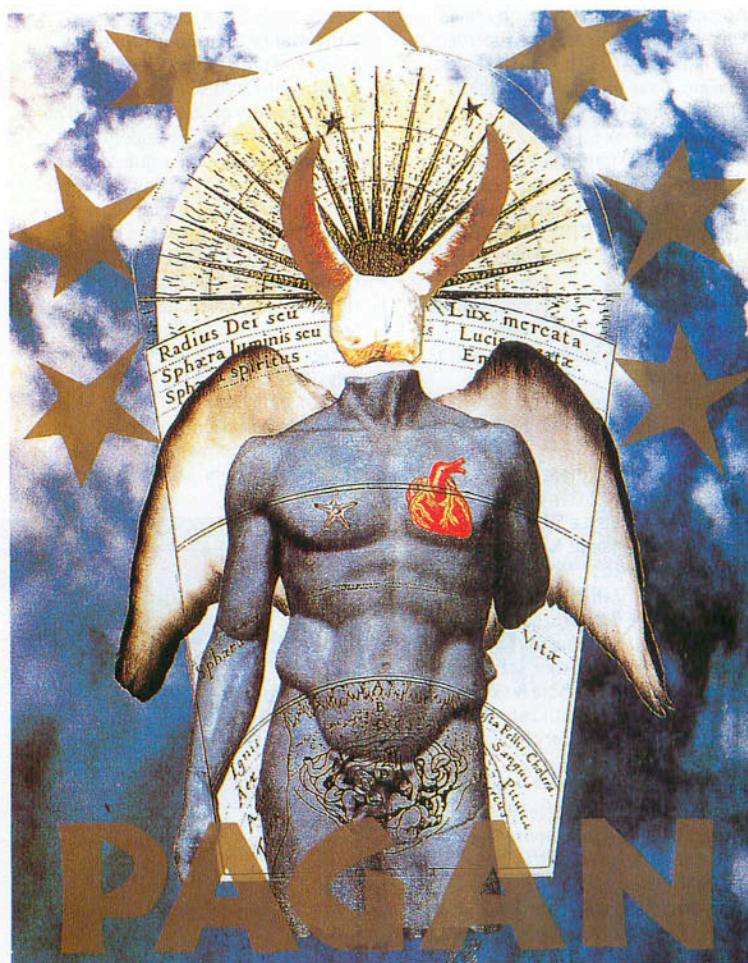
**Speed** The Mars Bar £4/£5 9.30pm-2am  
 Jungle night with resident LTJ Bukem

**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 Mamba,



Chacha & Bugalu alternates with Hi Ho Experience with Ray Whittard & Mellow Cee

**Who Loves Ya Baby!** Wag £3 B4 11 pm with leaflet £4 after/£6 without £3  
 NUS 10pm-3am Keb 7" Darge, Simon Two Beards Gunning, Russ Baby Face K playing deep funk & jazz

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

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

**August 3rd Sign of the Times** 6th Birthday Stringfellows 9pm-4:30am  
 Dubious venue, but a choice line up with The Dangerous Brothers, Luke Neville, Jon Pleased Wimmin, Chemical Brothers.  
 Theme: Gothic Horror

#### FRIDAY

**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

**Atomic Model** Icení £10 10pm-3am  
 Dom T, Ben Bellman, Miles, Guy Preston, Roberto Zazzi + guests with three floors of house, garage, reggae & Latin  
**Barcode** Gardening Club Residents Cisco Ferreira & Colin McBean's The Advent, Eddie Love Chocolate, Ben Willmott  
**Club Alien** Fridge (1st & 3rd Friday of the month) £7/£10 9pm-6am Tribal

Energy's new night

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

**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

**The Craze** Happy Jax £5 B4 12/£8 after 9pm-4am

**Do Scrapey Loops** Rock Garden 10pm-6am £8 (fortnightly)  
 Residents Ashley Marlowe, Andrew Weatherall, Curley + guests

**Double Dipped** Bagleys 10:30pm-6am EC1 EC1 10pm-6am  
**August 11th** Lick Friction with Nancy Noise, Roy the Roach, Scott Mac, Franky Cheesman, John Martin  
**August 18th** Jaberwocky with Lindon C, Roy the Roach, Rob Atkinson

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

**Final Frontier** Club UK £11/£9 mems after 11:30pm/£9/£7 mems before.  
 Membership £2 10pm-6am  
**August 4th** Laurent Garnier, Rog, Andy Morris, Paul Oakenfold, Eric Powell, Glen Wiseman, Tony Sapiano, Dave Angel, Mario de Bellis, Jane Travis, Phil Perry, Charlie Hall, Gayle San  
**August 18th** The Rproducer, Marc Spoon, Carl Cox, Tin Tin, Justin Robertson, Billy Nasty, DK. Pezz, Digs &

**Whoosh** August 25th Frank Lorber, Technology Park, DJ Dag, Jody, Steve Johnson, Fabio Paras, Gayle San  
**Fruity Legends** £8/£5 before 11 pm and after 3am 10pm-6am  
 Residents Spencer Broughton, Rob Blake, Bradley Jay, Mark Anthony + guests

**Full Colour** Colosseum 10pm-6am  
 New night with residents Andy Morris & Drew, Rob Campbell & DJ Tasha + Adrian & Mark LuvDup, Darren Pearce, Pete Wardman & Mrs Wood

**Future World** Market Tavern £4/£3 mems 11pm-5am  
 Hard & happy house with residents Shugz, DJ ugly + guests  
**The Gallery** Turnmills £8 B4 11:30pm/£10 after 10pm-7:30am

Residents Tall Paul Newman & Darren Stokes + 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

**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

**Itchy Feet** The Paradise Bar £2:50 B4 10pm/£5 after 8:30pm-2am  
 Resident Simeon + guests  
 Dress: smart but casual, no trainers  
 Info on 0181 311 2113/0181 692 1 530

**Jacks 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 11 pm 10pm-late  
 Residents Strictly Norton, Karl 'Tuff Enuf Brown, Matt 'Jam' Lamont + guests

**Kat Klub** Bar Rumba £6/£3 B4 11 pm 10pm-4am  
 Club classics from Ronnie Herel, Keiran B, Trevor Nelson & Wilber Wilberforce

**Kitty Lips** Mars £5 10pm-5am  
 Queen Maxine & Vikki Red playing house, NRG & Tribal for gay gals & their gay guys as guests

**Londinium** Browns 11 pm-4am  
 Strictly glamorous dress code!

**Open All Hours** Ministry Of Sound £12/£8 mems/£6 after 3am 11pm-7am

**Peach** Leisure Lounge £7 mems/B4 11 pm/£10 after/£5 after 4am for non-members 10pm-6am  
 Residents Graham Gold, Darren Pearce, Dave Lambert, Craig Dimech + guests

**The People's Party** Garage £5/£3 11pm-3am  
 resident Darren Poole + guests

**Planet Earth's Big Night Out** The Wag £9/£5 b4 11:30pm with flyer, £7 after with flyer

**The Purple Melting Pot** Fridge Every third Friday of the month £10/£8

**Quirky** Vox 10pm-6am £6/£5 concs/£4 mems/£4 before 11 pm & after 3am  
 Residents Nick The Record, Adam Domican, Edit, Lee Belford + guests  
**Rapture** Club Essence £8/£6 before 11 pm  
 Mems £5 & £7 10pm-4am  
**Moves on** August 11th from the Soundshaft with residents Jason B & Joe.



# listings

Steve Austin, Smartfing & Tony Price + Tim Larke on the bongos.

**Return To The Source** Fridge (second Friday of the month) £7 adv/ NUS/UB40/£10 Deep trance & ritual beats

**Rotation** Subterania £6 with flyer 10pm-3:30am On rotation Alex Baby, Dodge, Sam B, Femi Fem

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

**Sparkle** Le Scandale £8 10:30pm

**Spellbound** Club Koo £8/£5 after 3am 10pm-6am Residents Stacey Tough & Robin Ball + guests

**Stick Out Yer Tongue** Maximus £8 mems/£10/£7 happy blaggers/£5 after 3am 11pm-5am Residents Paul Trouble Anderson, Bobbi & Steve, Johnny No-Mates

**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

**Vapourspace** The Fridge First Friday of the month £10/£12 10pm-6am **August 4th** Mr C, Colin Dale, Derrick May, Lady Aida, Alpha Proxima, Richard Grey, Murf, Dave Mothersoul, Kendrix

**Velvet Underground** Velvet Underground £10/£8 10:30pm-4am Resident Nicky Holloway + guests **August 4th** Al

McKenzie **August 11th** John Digweed

**X-Change** SW1 £8/£5 after 3am 10pm

Residents Shane Johnson & Greg Dowling

**SATURDAY**  
**Bambi & Bo** The Cross (last Saturday of the month) New monthly mixed/gay night promising attractions such as dwarves, drag queens and fat old ladies painting their toenails (!)

**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

**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'

**Centrefold** Gardening Club The monthly **goes weekly** £12/£10 10:30pm-6am **Club 157** Roseberry's Last Saturday of the month £5/£3 cons DJs Andy M, Smiff-E & D-Light + guests

**Club Couture** The Site £10/£12 10pm-6am New house night with UK DJs

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

**Damn Funky** Jazz Cafe £6 11pm-2am Femi (Young Disciples), Dodge & IG EC1 EC1 10pm-6am **August 5th** Not Forgotten with Peter of the Pleased Wimmin, Fat Tony, Mark Felton, Paul Gardener, Dave Percy, Terry Luther

**August 12th** Shakavara with James Parker, Graham Gold, Steve Proctor, LuvDup **August 19th** Face the Music LuvDup, Dave Stuart, Nancy Noise, Graham Gold, Nick Dare

**Euphonia** Annex £2 9pm-2am

**Fathom** Club 9 (monthly) £6 B4 10.30pm/£7 after. Mems £5/£6 9pm-3am For housaholics & funkateers

**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.

**Big Kahuna Burger** Co Parkers £3/£2.50 B4 11.15pm & NUS 9:30pm-late

**GISM** Bar Rhumba monthly £12 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** 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

**Labrynth** 12 Dalston Lane £8 £10 mems/£6 NUS/NHS staff/£12 guests

**Leisure Lounge** Leisure Lounge £12 10pm-10am Residents Andy Morris & Arron + guests Terry Marks, Michael Andrews **August 5th** Graham Gold, Kjeld Tolstrup, Breeze, Carl Clarke, Jason

Menefly **August 12th** Lost weekend 11pm-1pm Sunday Danny Rampling, Fabio Paras, Nancy Noise, Dominic Moir, Matt Frost, Biko, Junior Perez, Mark French, Mickey Daley **August 19th** John Kelly, Mike-E-Bloc, Danny Hybrid, Sally D, James Parker, Oscar (Trax), Jo Mills, Dean Stratten **August 26th** Judge Jules, Phil Perry, Rad Rice, Phil Gifford, Steve Harvey, Dom T

**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'

**Malibu Stacey** Hanover Grand **August 5th** Smokin Jo, Seb Fontaine, Jeremy Healy, Ben & Andy **August 12th** Craig Richards, Seb Fontaine, Paul Oakenfold, Dizire Dubfire **August 19th** Craig Campbell, Luke Neville, John Kelly, Hugh

**August 26th** Norman Jay, Luke Neville, Angel

**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

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

**Release the Pressure** LA2 £10

mems/£12/£5 after 3:30

**Renaissance** Cross £15 10pm-6am

Monthly **August 19th** Claudio Cocoluto, Dimitri, Ian Ossia, Nigel Dawson

**Rulin'** Ministry of Sound £15/£10 mems 11pm-9am Over 21's. Residents CJ

Mackintosh & Harvey + guests

**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'

**Secret Garden** Chunnel Club Moves on July 29th following the closure of Linford Studios

**Sex, Love & Motion** Soundshaft £8/£5 before 11:30pm/mems £7/£4 before 11:30pm 10:30pm-3am Russ Cox, Keith

Maxine, Girls 2 Gether, Marc French, Jo Mills, Maurice, Cris Davis, Jason Kaye

**August 12th** Roy the Roach, Paul Kelly, Biko, Steve Harvey, Dean Thatcher, Andy Morris, Nick Denton, Danny Eke, Steve Johnson, Gareth Cooke, Rob Roar, Paul

Graham **August 19th** Nicky Holloway, Pete Heller, Marvin Connor, Simeon, Fabio Paras, Rad Rice, Nick Hook, Neil O'Reilly, Arron, Janeen, Darrin Parks, Simon Hill

**August 26th** Phil Gifford, Biko, Steve Harvey, Jack 'n' Daniels, Judge Jules, Dominic Moir, Fabulous Hutchinson

Brothers, Matt Tangent, Von, Sally Dee, Eddie Jones, Dave Wales

**Wonderland Avenue** Plastic People £8/£6 mems/£5 after 3am 10:30pm-6am Harvey, Des DooniQn & Val

O'Connor + guests

**Zilph** The Burlington Club £3 10pm-



Fielder, Paul Tibbs + guests

**Sherbet** The Warehouse £8 B4

11pm/£10 after/£5 after 3am 10pm-6am Residents Pete Wardman, Rachael Wuburn, Glenn Scott & Greg Nice

**Soul Saturday** Rock Garden £10 10pm-3am New night featuring soul DJs & a live soul act

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

**Strawberry Sundae** The Arches £7/£5 mems 12am-6am 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

**Top Banana** Astoria £10 adv/more on the door 10pm-6am Residents Rob Blake, Spencer Broughton

**United Kingdom** Club UK £10 mems/£12 10pm-9am **August 5th** Danny Rampling, Fat Tony, Steve

Goddard, Junior Perez, Tall Pall, Queen

2am New monthly (last Saturday of the month) concentrating on trance & techno

**Vanity Fayre** RAW £12 10:30pm-5am

**August 5th** K-Klass, Pete Heller, Rob Sykes, Mark Felton, Phil Mison, Ben & Andy **August 12th** Boy George, Fat Tony, Luke Neville, Mark Felton, Marky P, Saul & Adil **August 19th** Smokin' Joe, Craig

Jensen, Miss Barbie, Joe Fish, Ben & Andy, Von **August 26th** Fat Tony, Craig Jensen, Rob Sykes, Paul Harris, Marky P, Johnny

Rocca

**Velvet Underground** Velvet Underground £10/£8 mems 10:30pm-4am Nicky Holloway & Chris Good

**August 19th** A Helluva Party Club Circa £8 9pm-3am Danii B, Justin Tipper, Felix, Dave Martin, Warren King, Mister Eh!, Andy Sissons, Terry Green

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



**Cheeky Monkey** Beluga £5/f4 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 Coliseum** £6/£5 9am-4pm Residents Roy the Roach, Drew & Kelly Scillard, Rob Cockerton

**DTPM Bar Rumba** 2pm-10:30pm Mem's & guests only

**Gone Ga Ga** Velvet Underground £5

7pm-1am Joe Fish & Bongo + guests

**Phunky Sunday** EC1 8pm-2am £5

Bobby & Steve, Norris Windross, Graham Gold, Dominic, Steve Flight, Richie Fingers, Tony Trax, Ray Locke

**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 Essence** Club Essence £5 10am-6pm Happy house & garage

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

**Sunny Side Up** Chunnel Club

**Sunday Special** The Yacht Club £5 6pm-late

The Hermit, Feel Free, Karl Tuff Enuff Brown, Richie Fingers, The Stylus, Ray Hurley, Farid

**Strutt** The Cross £5 8pm-1 am Residents Nick James & Chris C + guests

**Tasty Mas Y Mas** Monthly Free admission 7pm-11pm Residents Lee

Davey & Jimi Sae

**Thunder & Joy** RAW £8/£4 before 12

10:30pm-8am Jungle night with DJs

such as Rap, Younghead, Ron

**August 27th Global Control** Leisure

Lounge Danny Rampling, Andy Morris,

Norman Jay, Gordon Kaye, Judge Jules,

Darren Emerson, Graham Gold

## ADDRESSES

414 414 Coldharbour Lane, Brixton SW9

**79 Club** 79 Oxford Street W1 0171-439

7250

**Annex Epping Forest Country Club**

**The Arches** 53 Southwark St, nr London

Bridge SE1

**Bagleys Studio** York Way, Kings Cross

N1 0171-278 4300/2777

**Bar Rumba** 36 Shaftesbury Avenue W1

0171-287 271 5

**Bass Clef** 35 Coronet Street N1 0171-

729 2476

**Beluga** 309 Finchley Road NW3 0171-

794 1267

**Borderline** Orange Yard, Manette Street,

Charing Cross Road W1 0171-734 2095

**Browns** 4 Great Queen Street, WC2

01374 117714

**Burlington Club** corner of King

Street/Beaver Lane, Hammersmith

**Cafe de Paris** 3 Coventry Street W1

0171-287 3602/3481

**Camden Palace** 1a Camden High Street

NW1 0171-387 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

0171-937 9403

**Club Circa** 59 Berkeley Square, W1

**Club Essence** 28 Hancock Road, Bow E3

**Club UK** The Arndale Centre, Buckhold

Road, Wandsworth, London SW18 0181

877 0110

**Colosseum** 1 Nine Elms Lane SW8

**The Cross Goods** Way Depot, off York

Way, Kings Cross 0171 837 0828

**Cuba** 11-13 Kensington High Street W8

0171-938 4137

**Dome** 178 Junction Road N19 0171-

281 2478/2195

**EC1 Basement** 29-35 Farringdon Road

0171 242 1571

**Electric Ballroom** 184 Camden High

Street NW1 0171-485 9006

**Emporium** 62 Kingly Street W1 0171-

734 3190

**Fridge** Town Hall Parade, Brixton Hill

SW2 0171-326 5100

**Garage** Highbury Corner N5 0171-607

1818

**Gardening Club** 4 The Piazza WC2

0171-497 3154

**Gass Club** Whitcomb Street WC2 0171-

839 3922

**Gossips** 69 Dean Street W1 0171-434

4480

**Grand St John's** Hill, Clapham

**Grays** 4 Grays Inn Road WC1 0171-430

1161

**Hanover Grand** Hanover Street, London

W1

**Happy Jax** London Bridge SE1 0171-

378 9828

**Heaven** Villiers Street Charing Cross

WC2 0171-839 3852

**HQ's** West Yard, Camden Lock NW1

0171 485 6044/9987

**Hubble & Co** 54 Charterhouse Street,

Smithfield Market, off Farringdon Road,

EC1 0171-253 1612

**Iceni** 11 White Horse Street W1 0171-

495 5333

**Jazz Cafe** 5 Parkway NW1 0171-916

6060

**Jingles** 95 Kingsland High Road E8

0171 2498152/0181 8060466

**Jongleurs** Comedy Club Battersea

Lavender Hill, Battersea SW1 0171-924

2766

**Junction** SW11 0171-738 9000

**Koo Club** 28 Leicester Square WC2

0171-839 2633

**LA2** 165 Charing Cross Road, London

WC2

**Legends** 29 Old Burlington Street W1

0171-437 9933

**Leisure Lounge** 121 Holborn EC1 0171-

242 1345

**Limelight** 136 Shaftesbury Avenue WC1

0171-434 0572

**London Central** 38 Kensington High

Street W8 0171-938 1078

**Loughborough Hotel** Evandale Roads,

Brixton SW9 0171-737 0157

**Market Tavern** 1 Nine Elms Lane,

Vauxhall SW8 0171-622 5655

**Marquee** 105 Charing Cross Road WC2

0171-437 6601 /6603

**Mars/Basement** (formerly the Milk Bar)

12 Sutton Row, London

**Maximus** 14 Leicester Square WC2

0171-734 4111

**Ministry Of Sound** 103 Gaunt Street

SE1 0171-3786528

**Ormond's** Ormond's Yard SW1 0171-930

2842

**Le Palais** 242 Shepherds Bush Road, W6

0181-748 2812

**Paradise Club** 1-5 Parkfield Street,

Islington N1 0171-3549993

**Parkers** 400 Seven Sisters Road N4

**The Pigeons** 120 Romford Road E15

**Plastic People** 37-39 Oxford Street W1

**Prohibition** 9 Rocket Hanover Street W1

0171-493 0689

**Raw** 112a Great Russel Street WC1

0171-637 3375

**Rock Garden** 6-7 The Piazza, Covent

Garden WC2 0171-836 4052

**Ronnie Scott's** 47 Frith Street, W1 0171-

439 0747

**The Rose** Edmund Street, Camberwell

SE5

**Roseberrys** Roseberry Place, off Dalston

Lane E8

**Ruby's** 49 Carnaby Street W1 0171-287

3957

**Le Scandale** 53-54 Berwick Street W1

0171-437 6830

**Shuffles** 3-5 Rathbone Place W1 0171-

255 1098

**Sids** 79 Oxford Street W1

**Soundshaft** Hungerford Lane WC2

0181-397 5249

**Starlight** Praed Street W2

**Subterania** 12 Aklam Road W10 0181-

960 4590

**SW1** 191 Victoria Street SW1 0171-828

7455

**Turnmills** 63 Clerkenwell Road EC1

0171-250 34090

**Underworld** 174 Camden High Street

0171-482 1 932

**Velvet Underground** 143 Charing Cross

Road WC2 0171-734 4687

**Venue** 2a Clifton Rise, New Cross SE14

0181-692 4077

**Vox** 9 Brighton Terrace, Brixton Hill SW9

0171-737 2095

**Wag Club** 35 Wardour Street W1 0171-

437 5534

**Warehouse** Harbet Road, Hastingwood

Trading Estate, Esmonton N18

**WKD Cafe** 18 Kentish Town Rd, NW1

**Woody's** 41-43 Woodfield Road W9

0171-286 5574

**Yacht Club** Temple Pier, Victoria

Embankment WC2

**Zeebrabar** 62 Frith Street, Soho

**Zombie Club** Euston Station Concourse

NW1 0171-388 2221

## MIDLANDS

### TUESDAY

**The Night** Formerly Known as Bounce

Beatroot £1 mems/£2 guests 10pm-

2am DJs Shotski & Cl + guests

### WEDNESDAY

**Decadence** Bakers £4 B4 10:30pm/£5

after 10pm-late

**Eargasm** Bellamys £2.50/£2 concs

8pm-11.30pm Fortnightly DJ 4 minutes

33 + guests

**Lust For Life** Newhalls E1 9pm-2am DJ

Mark & friends with happy house and

funk

**Moist Theatre Bar** Free 8pm-11 pm DJ

Chook-O playing garage & mellow

house

### THURSDAY

**Blagg** Sub Bar Free 8pm-late Right

across the board with Planck, Deep Joy

& Cl?

**Funky Innovation** Theatre Bar Free B4

11 pm/£2 after 10pm-2am Triksa &

Late

**Funky Lemon** Picassos £1.50 9pm-2am

Resident Adam Teecey in house & garage

room with guests

**Life's a Bitch** Backstage 10pm-2am

Residents Si Storer & Scott

**Loose** 42nd Street £2 B4 10:30pm/£3

after Errol Russell & Wish Fortnightly

**The Original One Night Stand** Kitsch

Club (monthly) £4 mems/NUS/£5

9:30pm

**Wild The House** £3/£2:50 10pm-2am

Residents Dave Grantham, Ged &

Damian (DIY)

### FRIDAY

**Absolutely Fabulous** Backstage £2 B4

11 pm £3 after Residents Errol Russell &

Adam Teecey + guests

**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

**Bounce** Deluxe Alternate Fridays

**Club TV** Sanctuary £6-£12 depending

on time Till 7am Could be the best



# listings

**House of God Dance Factory** (fortnightly) £5/£4 mems 9:30pm-2am Herbie, Paul Damage, Terry Donovan + guests **August 19th** Steve Bicknell **August 27th** All nighter with Blu Peter Alternate weeks: at the Venue, Walsall **August 12th** Colin Dale **August 26th** Baby Ford, Mark Broom **The House** House £8/£7 9pm-2:30am Residents Tony Clark, Dino & Jon of the Wicked Bitches + guests **August 4th** Love to be...tour with Danny Rampling, DJ Disciple, Tony Walker. Dress Code: Glam Pussies Cool Cats **IQ2 Sanctuary** £10/£8 mems/£6 before 10pm **Lick It!** Upstairs at Winter Gardens £8/£5 9pm-3am Residents Glen!Arrington, Stephan + guests **August 12th** Tom & Jerry, Smokin' Bert Le Cooper **August 26th** Phil Sagar, Julian James, Stephan, Ashley K **Miss Monneypenny's Bonds** £8.50 9:30pm-late Simon Owen, Russel Salisbury + guests **Mom I'm Only Dancing!** The Theatre Bar & Backstage £8/£7 mems 8pm-2am Residents Patrick Smoove & Mark Hughes + guests **Pandora's Box** Leicester Arena £5 9pm-2am Residents Perry & Alaric + Jon Bradley **Progress** The Conservatory £8 9pm-2am Residents Pete & Russell + guests **August 5th** Robert Owens, Princess Julia **August 12th** Boy George, Dave Lambert **August 19th** Dave Seaman, Jon Pleased Wimmin **August 26th** Kenny Carpenter, Daniele Davoli **Quest Paloma's (Picassos)** 8pm-2am £8 B4 10:30pm Monthly **Recognition Theatre Bar** Free B4 11 pm/£2 after 10pm-2am Resident Carlton + weekly up & coming guests - strictly no hardcore Phone 01836 744875 if you're a DJ interested in playing **Ripe The Yard** £4 **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 £7/£8 **August 5th** Graham Gold, Steve Lee, Tony Grimley, Danny Rampling, Billy Nasty, Ampo, Moonboots, Ashley James, Freddy **August 12th** Pete Heller, Tall Paul, Ryan Roach, Tony de Vit, Marcus Strong, Pete Kelly, Hutchinson Brothers, Guy DMC **August 19th** Claudio Coccoluto, Norman Jay, Keith Matthews, Francesca Farfa tbc, Phil Perry, Ashley James **August 26th** Seb Fontaine, Jo Mills, Noel Watson, Phil Asher, Colin Hudd, Adam Ark **Underground Club** Underground Club £5/£3 mems/NUS/free before 11 pm 10pm-late Resident Mark Parker. Info on 01831-211 869 **Wobble** Branstons 11pm-7am Residents Phil & Si Long + guests **August 5th** Laurent Garnier **August 12th** Farley & Heller & Justin Robertson **August 19th** 'Regressive' with Josh Wink **August 26th** Jon Da Silva & Al Mackenzie **WOW The Box** (fortnightly) £4 11:15pm-late DJs Frankie Valentine, Scov, Shine & Soy Gazette **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 **August 5th** Que Club all-nighter Que Club £10 Trevor Rockcliffe, Tony de Vit, John Dalby, Paul Damage, Herbie, Terry Donovan **Hot To Trot** Venue 44 £16 11pm-7:30am Mark Moore, Gordon Kaye, Tony de Vit, Craig Burger Queen, Pete & Russell

## SUNDAY

**Marco Polo** Marco Polo Bar £3 8pm-3am Resident Joseph **August 27th** Cream at Wobble Venue David Morales, Graeme Park, Paul Bleasdale, Si Long, Phil Gifford

## ADDRESSES

**1st Base** Worcester Street, Wolverhampton 01902 712 924/01902 716 762 **After Dark** Station Street Nottingham **Abigail's** Bartholomew Street, Dale End, Birmingham 0121-643 6371 **Backstage** 69 Lichfield Street, Wolverhampton 01902 22252 **Bakers** Broad Street, Birmingham 0121-633 3839 **Beatroot** 6-8 Broadway, The Lace Market, Nottingham 01159-240852 **Bellamys** 36 Houndsgate, Nottingham 01159-475823 **Blue Note Club** 14a Sadler Gate, Derby 01332-2951 55 **Bonds** Hampton Street, Hockley, Birmingham 0121-236 5503 **Branstons** Jewelry Quarter, Hockley, Birmingham 0121-236 0984 **Club Zen** 28 The Concourse, Bletchley, Milton Keynes 01908-366979 **Colliseum** Newport Road, Stafford 01785 42444/224965 **Conservatory** Willow Row, Derby 01782-71 4224/711 404 **Custard Factory** Gibb Street, Birmingham 0121-608 7900 **Dance Factory** Underneath the Digbeth Institute, Birmingham **The Fan Club** Leicester **The Holy Trinity** Willow Row, Derby **House** 169-173 Huntingdon Street, Nottingham 01159-587071 **The Institute** Digbeth High Street, Digbeth, Birmingham 0121-643 7788 **Kitsch Club** Nottingham **Leicester University** University Road, Leicester 01162 556282 **Lincoln Drill Hall** Broadgate, Lincoln **Lo Club** Willow Row, Derby **Marco Polo Bar** 30 Ladywell Walk, Birmingham 0121-666 7032 **Moseley Dance Centre** Alcester Road, Moseley, Birmingham 0121-449 0779 **Newhalls** Newhall St, Birmingham **Nottingham University** Byron House, Shakespeare Street, Nottingham **Old Joe's** Birmingham University Guild of Students Edgbaston Park Road, Birmingham 0121-472 1841 **Picassos** 34-36 Broad Street, Wolverhampton 01902-711619 **Que Club** Corporation Street, Birmingham 0121-212 0550 **Rockadero** Nottingham **Sanctuary** North Denbigh Leisure, Saxon Street, Bletchley, Milton Keynes 01908-368984

**Steering Wheel** Wrottesley Street, Birmingham 0121-622 5700 **Stone Manor Hotel** Nr Kidderminster **Theatre Bar** Lichfield Street, Wolverhampton **Toots** Hagley Road, Birmingham **UK Midlands** Foxes Lane, Wolverhampton **Underground** The Basement, 1 Wellington Street, Leicester 01162-360537 **Venue** Branton Street, Hockley, Birmingham **Venue 44** 44 Belvedere Street, Mansfield, Notts 01623-22648 **Waterfront** University of East Anglia, Norwich NR4 7TJ **Wherehouse** 110a Friargate, Derby 01332-3811 69 **Yard 61** Westgate, Mansfield, Nottinghamshire 01623-22230 **Zig Zags** Worcester

## WALES

### MONDAY

**August 28th** Wibble It! Summer Alldayer Benz 2pm - 2am Angel, Party Tribe, Simon + live PA from K.Klass

### THURSDAY

**Dance Odyssey** Cleopatra's £2 before 10pm Residents Big Al, Case, Simon W Juice Joint Club 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** Escape £5/£4 before 10:30 9pm-2am Resident Danny Slade + guests **August 4th** LuvDup, Rob Huntley, Tall Paul, Mike C, Nick Doyle **August 11th** Kelvin Anderson, Big Al, Billy Nasty, Martin Chambers, Dale **August 18th** Tony de Vit, John Hollis, Paul Gotel, Jamie Griffiths, Marcus Strong **August 25th** Sister Bliss, Delirium, Jim Shaft Ryan, Graig Bartlett, Dave Jones, Darren Price **Wibble It** Benz £5 9pm-2am Residents Lindsey & Eddie Taurus + guests **July 7th** Paul Bleasdale **July 14th** Andy Carroll **Wibble It!** Benz **August 4th** Matthew Roberts **August 11th** Residents Lindsey & Howie "S" **August 18th** Arron & Shaun **August 25th** Club classics 95

### SATURDAY

**Essence** Escape **August 5th** John Digweed, Nigel Dawson, Jamie Griffiths **August 12th** Love to be... tour with DJ Disciple, Tony Walker **August 19th** James Savage, Iain Wilkis, Mike Shawe, Princess Julia, Matt Frost **August 26th** Blu Peter, KGB, Jamie Griffith, Christian Woodyatt, Rob Huntley **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 **Blast Off** Rhondda Fach Sports Centre £6 adv/more on the door 9pm-2am

## ADDRESSES

**Benz** Tremains Road, Bridgend Town Centre **Cleopatra's** Bargoed, Mid Glamorgan 01443-821 500 **Clwb Ifor Bach** 11 Womanby Street, Cardiff 01222-232199 **DJ's Penally**, Nr Tenby, Dyfed 01834-8452779 **Escape** Northampton Lane, Swansea **Hip'po Club** 3-7 Penarth Road, Cardiff 01222-226168 **Patti Pavilion** Gors Lane, Swansea **Rhondda Fach Sports Centre** East Street, Tylorstown, Rhondda Valleys **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** Middlesborough Arena £3/£1.50 NUS 10pm-2am **Student Night** Paradise Factory £1 B4 11 pm/£2 after 10pm-2am DJ Huey with commercial dance, disco & trash

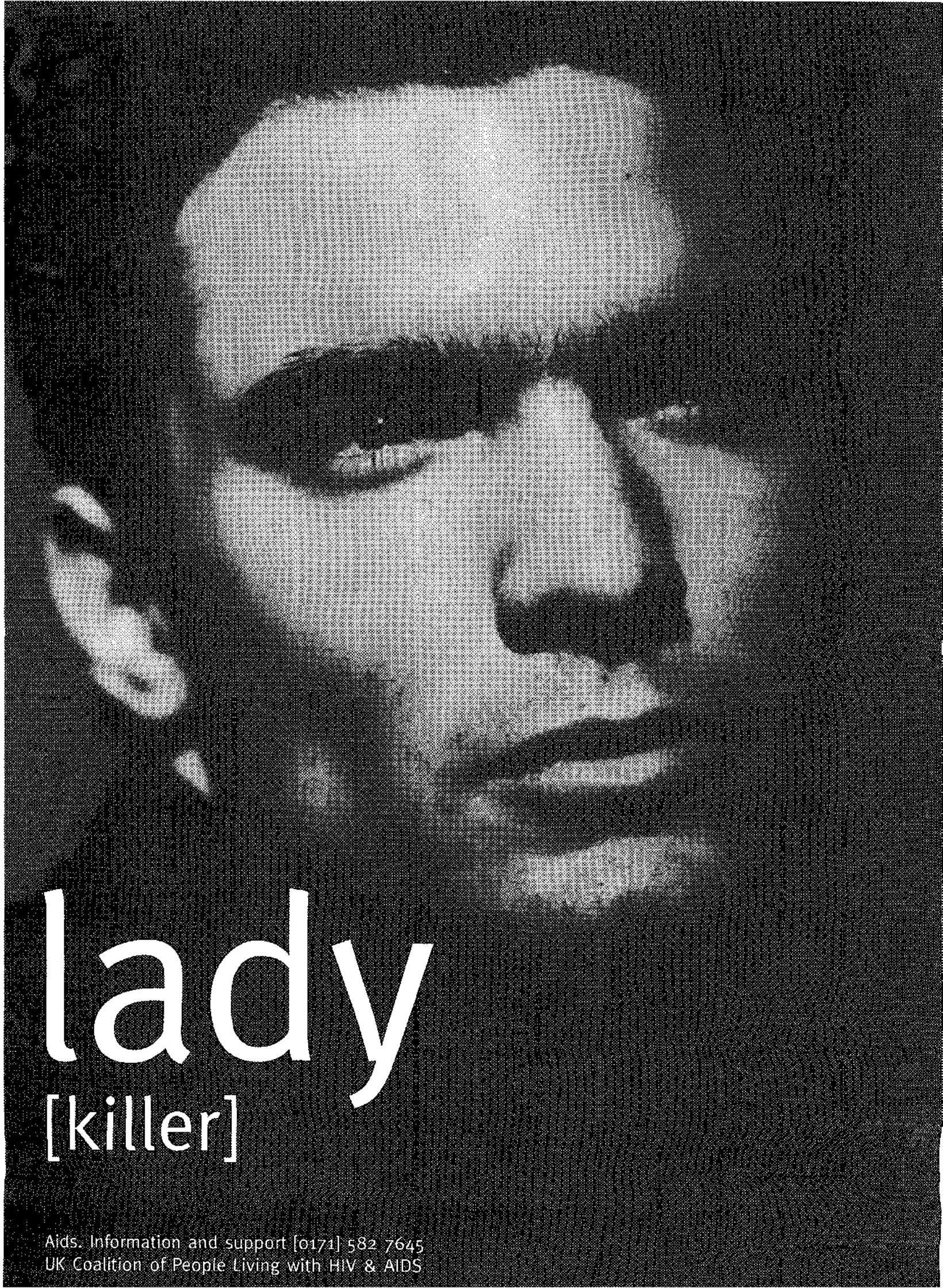
### TUESDAY

**Doncaster Warehouse** £10 9pm-8am **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 01589 442486 **Sound Education** 5th Man £3/£1:50 DJs Baz & Ben Davies **Str8-up** Hacienda £4 10pm-3am New soul/hip hop night **July** Owen D, Bizzy B, Semter, Boogie Bunch, Tuff DT & Delite, Jon & Fritz, Greg Wilson, Dave Rofe, Mr Scruff, Jam MCs + Hewan Clarke

### WEDNESDAY

**Bliss** The Venue Manchester (fortnightly) £4/£3 flyer/NUS/UB40. 'Ambience and intelligent techno' **Burger Queen** Hacienda £5/£4 NUS UB40 Edinburgh club night comes to the Hac with Craig, Huggy, Glyn Sheriston + guest PA TBA. **Dry 201** Dry 201 8pm-11 pm 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 0161-237 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





# lady

[killer]

Aids. Information and support [0171] 582 7645  
UK Coalition of People Living with HIV & AIDS



# listings

## THURSDAY

**2KINKY** Code/Generation X  
Third Thursday of every month £7/£5  
conc 10pm-3am Residents Paul Taylor,  
Big Danny, Mark Currie + guests  
**Big Bang JJZ** £2.50 9pm-1am Weekly  
house night  
**Born to Get Buzy** Upstairs at the  
Grafton £1 B4 10/£3 9pm-2am Tee  
Harris, Paul Myers Lee Greenwood, DJ K-  
D Lite, Simon S, DJ Olabeen  
**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  
**Domina Fifth Man** (Hacienda) £5/£4  
10pm-2am **August 17th** Andrew  
Weatherall  
**Go Wild Up My Aisle** Liverpool  
University Guild of Students £4 10pm-  
2am New (yes you guessed it) gay  
night, happening monthly  
**Herbal Tea Party** The New Ardri £6  
9pm-2am Resident Rob Fletcher  
**Kult The 5th Man** (Hacienda basement)  
New night in a new venue brought to  
you by the Hac that promises 'a fromage  
free evening for those who don't like  
their music dressed in silver and guest  
list' Residents Jon DaSilva, John  
McCready, 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  
Underground Metro, Wakefield  
**Up Uranus** Equinox boldly going again.  
Check with club for details  
**Wild Pitch** Paradise Factory £5/£3  
before 11 pm 10pm-2am Residents Dave  
Kendrick & Moonboots + guests with  
'the hippest heterosexual night in town!  
First Thursday of every month: Justin  
Robertson with **Sleuth** + guests Third  
Thursday sees Leeds' **Up Yer Ronson**  
Last Thursday of the month: LuvDup +  
guest

## FRIDAY

**Anythinggoes** Rio's £5/£4 10pm-2am.  
Resident Steve Shiels + guests  
**Aqua Booty** Music Factory, Leeds  
(middle floor) New night from the  
makers of Love to Be with residents  
Curtis & Darren Bouvier + guests  
**Bang The Box** Mardi Gras £3/£2  
10pm-2am Residents Joe McKechnie,  
Kath O'Toole + guests **August 4th**  
Cristian Vogel  
**Bugged Out!** Sankeys Soap £5/£6  
10pm-3am Resident James Holroyd +  
guests  
**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  
**Creation Warehouse** £6/£8 10pm-6am  
**Deja Vu Room** £7 mums/£8 NUS/£9  
guests Residents Terry, John Lancaster,  
Marianne & Richie + guests  
**Feel The Main Entrance** £5 **August 4th**  
Tom & Jerry Bouthier **August 11th** Jack  
Master Funk **August 18th** Paul Trouble  
Anderson **August 25th** Al McKenzie  
**Funky Mutha** The Man Alive £3 before  
11 pm 10pm-2am Hip hop & soul  
**H20 Music Factory** Sheffield Residents  
Maurice & Beaumont Hannant, joined  
once a fortnight by Darren Emerson  
and/or Laurent Garnier  
**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'  
**Mind Expansions** Angels £7/£6  
Nice Planet Earth £5 B4 10:30pm/£6  
after/£5 NUS Residents Hans & Skev +  
guests  
**Passion & Back to the Old Skool** Dance  
Factory £3:50 B4 10pm/£5 after  
Residents Stu Allen & Matt Bell + guests  
Info on 01589 442486  
**Phunk Konjunktion** Ten Cafe Bar 8pm-  
12midnight The Fat City Lads play jazz,  
funk & hip hop. Only £2 or £1 before  
10pm which includes a free veggie  
curry!  
**Rise Leadmill** £6/£5 mums 10pm-4am  
Residents Paul Chiswick & DJ Mike +  
guests **August 4th** £12/£10  
Renaissance with Danny Rampling,  
Allister Whitehead, Nigel Dawson **August**  
**11th** Paul Trouble Anderson, Steve  
Harvey, DJ Mike **August 18th** Wobble  
night with Jon da Silva, Phil Gifford, The  
Lovely Helen, Paul Harris **August 25th**  
Gordon Kaye, Chris & James  
**Sin City** The Academy, Stoke £4 B4  
10:30pm/NUS/£5 after 9:30pm-2am  
Residents Sanjay & John Taylor + guests  
**August 4th** Rob Tissera **August 11th**  
Alan Stevens **August 18th** Mike E Bloc  
**August 25th** Pete Bromley  
**Sunshine Hacienda** £4 B4 10:30pm/£5  
after for students/UB40/£5 B4  
10:30pm/£6 everyone else **August 11th**  
Love to be... tour with Dave Seaman, Dave  
Lambert, Tony Walker + Rhythm Source  
PA Dave Rofe in the 5th Man  
**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  
**Slick 50** Leeds Music Factory £5 B4  
11 pm/£6 after 10pm-3am New funk  
night with Jason Boardman & the  
Freestyle Groove Collective + guests  
**Thrust** The Underground Nick Hussey,  
Looney Tunes, Dr Sparks  
**Tickles Your Fancy** Caligary Fortnightly  
10pm-4am  
**Up Yer Ronson** Pleasure Rooms £8/£7  
10pm-3:30am Residents Marshall, Andy  
Ward, Neil Metzner, Lawrence Nelson &  
Paul Murray + guests  
**Viva Las Vegas** Garlands £4/£3

9pm-2am **August 4th** Tom & Jerry  
Bouthier **August 11th** Farley Jackmaster  
Funk **August 18th** Paul Trouble  
Anderson **August 25th** Al McKenzie  
**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.  
**Zone** Venue 8pm-2am Chris Baker, Andy  
Pendle, Dave Taylor, John J, Andrew  
Dean & Mc Breeze  
**August 25th** Love to be... tour Music  
Factory David Morales, Tony Walker, Scott  
Harris

## SATURDAY

**Angels** Angels £8/£7 mums Residents  
Paul Taylor (Loveland), Mark Currie &  
Rick B. Live percussion from Chris O'Brien  
**Back To Basics** Pleasure Rooms £10/£8  
mums 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 01925-659235/659235  
**Brahms & Liszt** Brahms & Liszt £4/£3  
before 11 pm/£2 before 10pm 9pm-2am  
DJ Phil with classic disco & ambient  
house  
**Club Avanti** Riverside (upstairs) £3/£2  
before 11 pm Carnival & guest DJs play  
Jazz, Latin, African & Reggae  
**Club Paradise** The Basement £5  
mums/£6 guest 2am-6am After hours  
club. Phone 01132 428589 or 01831  
303698 at least 48 hours before the  
night  
**Cream Nation** £7/£5 mums 9:30pm-  
2am  
**Damnation** Calistos New night  
**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  
**Dry 201** DJs Raj & Herbie warm you up  
for the Hac  
**Federation** Main Entrance £8/£5  
**August 5th** Glenn Gunner **August 12th**  
Gordon Kaye **August 19th** Lindon C  
**August 26th** Dave Kendrick, Billie  
Caldwell  
**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 11 pm Dave Haslam with  
'intelligent dance and underground  
house for liberated youth'  
**Gingerland** Equinox £5 10pm-4am From  
the makers of Flesh

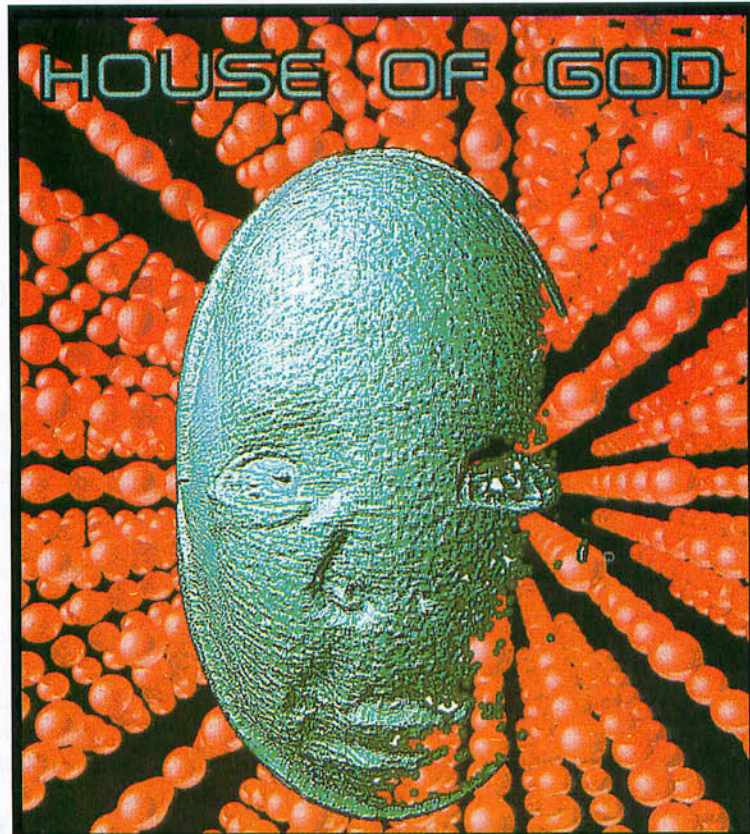
**Golden Academy** (Stoke-on-Trent)  
£10/£8 mem 9pm-2am  
**Hacienda** Hacienda £12 9:30pm-3am  
Graeme Park, Tom Wainwright & Bobby  
Langley (in the 5th Man) Catch Raj &  
Herbie playing pre-Hac house at Dry  
from 8pm-11 pm with free coach down to  
the club  
**Hallelujah** Paradise Factory £7/£5  
before 11:30pm/mums 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  
mums/£10 guests 9:30pm-3:30am  
Residents Elliot Eastwick, Miles Hollway  
& Jason Boardman + guests **August 5th**  
Second Birthday £20 till 9pm-6am with  
Frankie Knuckles, CJ Mackintosh, Justin  
Berkmann, Tom Wainwright, David  
Picconi, Miles Hollway, Elliot Eastwick,  
Jason Boardman, Jason Shaw, Ashley  
Beedle **August 12th** Robert Owens  
**August 19th** King St Records party with  
Nelson Rosado, Jon Ciafone, Ben Davis +  
Carolyn Harding **August 26th** Roger  
Sanchez  
**House Nation** Sankeys Soap £7  
mums/concs/£8 10pm-3am New night  
with resident Dean Wilson + guests  
**Horny** The Mill 9pm-late Resident Phil  
Morley + guests Info on 01253-  
7821 28/01 831 3211 96  
**Kick** Leisuredrome £10/£8 Resident  
Jymbo + guests  
**Life** Bowlers £10/£8 NUS before 10pm  
Residents Kenny Grogan, John  
Waddicker & Bow + guests  
**Love to be** Music Factory Sheffield  
£8/£10 9:30pm-3am Residents Greg  
Robinson & Scott Harris + guests  
**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  
mums & guests only (mem £1 per month  
or £5 per year) Residents Collin  
Patterson, Simon Gibb, Hooligan X, Tino  
& Edzy + guests  
**Orbit** Afterdark 8pm-2am £8 Techno,  
techno, techno.  
**Out in the Sticks** Bluenote £6 10pm-  
3am residents Russ & Craig + guests  
**Propaganda** The Cockpit £8 11 pm-6am  
Residents Jonni B, Mark Wilkinson, Andy  
& Ash + guests  
**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-4am £5 mums/£6  
NUS/£7 guests (£1 extra for 6am  
finishes). Residents Beige, Bliss, Patrick  
Garry, Jeff Ibbson + guests  
**Shindig** Riverside (downstairs) £6 B4  
10pm/NUS/£7 after 10:30 9pm-  
2:30am mums & guests only (mem £1  
per month or £5 per year) Scott  
Bradford, Scooby + guests **August 19th**  
Love to be... tour with Boy George, Tony  
Walker, Rhythm Source PA  
**The Tube** Tube £7 DJ Welly, Triple X,



**Guy**  
**Throb** Garlands £4 9pm-2am Residents  
 Dave & Huey from Paradise Factory.  
 Throbbing booties, peep shows,  
 humanariums 'and many other  
 stimulating surprises! Info 01374-  
 784673  
**Vague** The Warehouse, Leeds £6/£8  
 10pm-4am Info on 01132 461033  
**Voodoo** Le Bateau £5/£4  
 mems/NUS/UB40 10pm-2am

**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  
**Sunday Service** Cafe Mex From  
 £1.50/£2 7pm-11 pm Resident Simon  
 Scott + guests Dub, ambient + free  
 snacks & board games

**ADDRESSES**  
**5th Avenue** 121 Princess Street,  
 Manchester  
**Academy** Oxford Road, Manchester  
 0161 -275 4815  
**Academy** Glass Street, Hanley, Stoke-on-  
 Trent 01782 213838  
**After Dark Club** South Queen Street,  
 Morley 01132-523542/523649  
**Angels** Curzon Street, Burnley 01282-  
 35222  
**AI's Music Café** Oxford Street,  
 Manchester  
**Arches** Sheffield 01142-722900  
**Athenaem** 1 York Street, Manchester  
**Bar Kay** 4a South King Street,  
 Manchester 0161-737 9710  
**Barrister's** Tithebarn Street, Preston  
 01772-2577735  
**Basement** Leeds  
**Le Bateau** 52 Duke Street, Liverpool  
 0151-709 6508  
**Bel-Air** Queen Street, Huddersfield  
 01484-426055  
**Boardwalk** Little Peter Street,  
 Manchester 0161-228 3555  
**Bowlers** Longbridge Road, Trafford Park,  
 Manchester M13 (Enquiries to 0151-666  
 1667)  
**Brahms & Liszt** 43a Brown Street,  
 Manchester 0161-834 0561  
**Canal Café** Bar Whitworth Street West,  
 Manchester 0161-237 1819  
**Capitol** Matilda Street Sheffi eld  
 Ceasars Hull  
**The Cockpit** The Arches, Swinegate,  
 Leeds 01132 443446  
**Corn Exchange** Leeds 01132-340363  
**Dance Factory** (formerly The Mill)  
 Aqueduct Street, Preston 01831  
 321196/310969  
**Doncaster Warehouse** Marshgate,  
 Doncaster 01302 730111/322199  
**Drome** Henry Street, Birkenhead,  
 Merseyside  
**Dry 201** 28-30 Oldham Street,  
 Manchester 0161-236 5920



**THE HOUSE OF GOD:** Dance Factory at The Institute, Digbeth, Birmingham  
 9.30p.m - 2.00a.m Fornightly on Saturdays £5 (£4 Members)

One of the craziest club nights in the Midlands is guaranteed at The House Of God, where regulars are more than just 'up for it', they go absolutely looney-tunes. A posse of resident djs brew up some thumping, twisted techno which quickens the pulse and sends punters into delirium. Jester's hats, Orbital-style flashing headgear, and sordid silver clubwear are just some of the ways regulars dress up for fun, even though there's no dress code to worry about. Everyone's free to enjoy the full-on, freaked-out sounds.  
 Some of the wildest nights have been had when the resident djs simply battle it out amongst each other, with Surgeon, Sir Real, Paul Damage, Scampi, Gecko and Bigfoot taking it in turns to come out on top. Two and a half years old, the club's best guests are more like personal friends, with repeated visits from Ege Bam Yasi, Baby Ford, Dave Clarke, Terry Donovan and Orb dj Lewis Keogh.  
 It's only a small room, with new visual effects and luminous banners to peer at through the dry ice, but it's a rough and ready club to relish.

The House Of God is also on the Internet: <http://sun1.bham.ac.uk/taylomsj/hog/>

**Empire** Corporation Road,  
 Middlesbrough 01642-253553  
**Equinox** Bloom Street, Manchester  
 0161 -236 4445  
**Garlands** Eberle St, off Dale St, Liverpool  
 0151-236 3307  
**Granby's Cellar** Princess Street,  
 Manchester 0161-236 3786  
**Grafton** West Derby Road, Liverpool L6  
**Hacienda** 11-13 Whitworth Street,  
 Manchester 0161-236 5051  
**Hard Dock** Stanley Dock, Regent Road,  
 Liverpool 0151-298 2300  
**Home** Ducie House, Ducie Street,  
 Manchester 0161-228 1112  
**Inspirations** Church Way, Chesterfield  
**JJZ** 1 Normanby Road, Scunthorpe  
 01724-852593  
**Kiss** Liverpool Kirklevington Country  
 Club Kirklevington, Yarm, Cleveland  
 01642-790681  
**Leadmill** 6-7 Leadmill Road, Sheffield  
 01142-754500  
**Leeds University** Leeds 01132-439071  
**Liberty's** Barnsley 01226-249600  
**The Main Entrance** Palatine Buildings,  
 Central Promenade, Blackpool 01253  
 292335  
**Man Alive** Grosvenor Street East, All  
 Saints, Manchester M13 0161-273 4110  
**Manor House** Edge Lane, Liverpool  
 0151-263 8958  
**Manto** 46 Canal Street, Manchester  
 0161 -236 2667  
**Mardi Gras** Liverpool 0151 7085358  
**Maximes** 69 Standishgate, Wigan  
 01942-3971 7  
**Middlesbrough Arena** 208 Newport  
 Road, Middlesbrough 01642-251854  
**Music Factory** 174 Briggate, Leeds  
 01132-470480  
**Music Factory** Sheffield 01 142-799022  
**Nation** Wolstenholme Square, Liverpool  
 0151-709 1 693

**NIA Centre** Chichester Road, Hulme,  
 Manchester  
**Northumbria University** Kings Walk,  
 Newcastle 0191-232 8402  
**Paradise Factory** 112-116 Princess  
 Street, Manchester 0161-273 5422  
**Planet Earth** Newcastle-Upon-Tyne  
 01374-6661 60  
**Pleasure Rooms** 9 Merriion Street, Leeds  
 01132-450923  
**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 0191-261 4386  
**Room** 82-88 George Street, Hull 01482-  
 23154  
**Stage Court** Liverpool 0151-709 4321  
**Rude** Kings Street, Oldham  
**Sankey's Soap** Beehive Mill, Jersey  
 Street, Manchester 0161-237 5606  
**Sheffield University** Western Bank,  
 Sheffield 01142-724076  
**Silks** Picton Road, Wavertree 0151-734  
 4581  
**Stage Door** Brunswick Street, Hanley,  
 Stoke-On-Trent 01782-214991  
**Ten Cafe Bar** Tariff Street, Manchester  
 0161 -228 2938  
**Tube** Wigan Pier, Wigan 01942-30769  
**University of Central Lancashire** Fylde  
 Road, Preston 01772-258382  
**Venue** Whitworth Street West,  
 Manchester 0161-236 0026  
**Venue 37** Central Drive, Blackpool  
 01253-22525  
**Venue** 106 Mirfield, W Yorks  
**Warehouse** 19-21 Somers Street, Leeds  
 01132-468287  
**Wildlife** Bradford  
**Winter Gardens** Kingsway, Cleethorpes  
 01472-692925  
**World** Warrington

## IRELAND

### THURSDAY

**Sweat** Sir Henry's £5 9pm-2:30am Greg  
 Dowling & Shane Johnson Nailer,  
 Mickey Barry, Laim Dollard

### FRIDAY

**UFO** Columbia Mills £6/£5 11 pm-late  
 Resident DJ Francois + guests

### SATURDAY

**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  
 education  
**Wisdom** Network Club £6 B4 10pm/£7  
 after Residents Mark Jackson, Eamon  
 Beagon & Willie Newberry + guests

## ADDRESSES

**Columbia Mills**, Sir John Rogersons  
 Quay, Dublin  
**Metroland** Waterford, Southern Ireland  
**The Network Club** 11a Lower North  
 Street, Belfast 01232-310497  
**Roxy** Waterford, Southern Ireland  
**Sir Henry's** South Main Street, Cork City  
 (+353) 01 21 -274391 ●



# The World\*

\*According to Scanner

**The tables have been turned on Scanner. First he samples the general public - now Bjork has sampled him. Time for some Q&A.**

**What was your initial reaction when you first heard Bjork using one of your samples?**

I thought it worked really well. If it hadn't, I think I would have been a bit disappointed. I've actually been a fan of Bjork for years. I loved The Sugarcubes and I used to really like her about fifteen years ago when she was in this band Kukl. If anyone had to sample me, I'm glad it was her, whereas if it had been someone like George Michael...

People have said to me, Oh she's just ripping you off, but I think the whole thing was a genuine oversight. It was quite amusing at first but by the time a press conference was called I just felt like crying.

**And you're sure the whole thing wasn't some kind of mutual publicity stunt?**  
Absolutely not! Ironically though, there was something else I had planned as a stunt which, unfortunately, I now can't do. A few weeks ago I accidentally scanned a famous British rock band and was going to give some tapes of it to the music press to have a bit of fun with. Unfortunately, the Sunday papers picked up on it and started offering me thousands of pounds. A newspaper once offered me twenty grand for any tapes I might have of politicians or celebrities, but I'm not interested in the money, I think that's a really ugly way to approach things.

**You have been a bit of a media tart though, what's life like in the spotlight?**  
I actually asked for all the press to stop. I didn't want Melody Maker or the NME phoning me up, asking me for the latest exclusive and that's why I held a press conference to speak to everyone at once. I think Courtney Love must have been having a quiet week, so suddenly I was the news.

**Isn't someone using a sample without permission and someone sampling private phone calls without their permission much the same thing?**

Well I must admit, it does sound a bit hypocritical. However, I do feel that I've been put in a very compromising position, I just hope the whole episode blows over soon because I don't want to be remembered as the guy who nearly sued Bjork. A friend of mine thought it was amazing that I had caused all her albums to be deleted but I just felt embarrassed and depressed. It's funny though, the samples that did get cleared on Post are all by relatively well known people, so read into that what you will.



**What is it you do anyway?**

I'm basically interested in communication and the way sound changes situations. I use this intercepting device to listen in to ordinary people, what I like to call the raw material, then I try to incorporate that into a piece of music. I've tapped into all kinds of situations but the most common scenarios are couples having relationship problems. The men are always acting really cool but the girls are usually quite distressed.

**It's all a bit voyeuristic isn't it?**

Yes, of course, and sometimes I do feel guilty. In 1995 though, so much of our culture depends on voyeurism whether it's Hello magazine, Jeremy Beadle or police surveillance videos. To some degree everybody is a voyeur.

**Come on, own up, you're a trainspotter at heart aren't you?**

Well I consider trainspotters to be these young lads who like to know what the run out groove is on the latest Black Dog track. I find that a bit disturbing. Mind you, if they're happy I suppose it's pretty harmless.

**Electronica - interesting textural mood music or just a load of old twaddle.**

**Discuss.**

I think it's probably somewhere in the middle, but to be honest I think labels are better off in supermarkets.

**So, what happens when you bump into Bjork in Sainsburys?**

I'd love to meet her. I've heard through friends who know her that she's not upset with me, which is good because I hate making enemies.

I ended up giving her the sample for free but legally we still have to sort things out. I think I'd just be embarrassed.



Designed by Richie the Printer



(London Regd)

## THE HOUSE OF SOUTHERN EXPOSURE

**August 4th**

Nicky Holloway  
Nancy Noise  
Lucci  
Andy Colver  
Stuart Kirk

**August 11th**

Biko  
Gareth Cooke  
Paul Ryman  
Rich E-Miller

**August 18th**

Norman Jay  
Andy Morris  
Arron  
T.V.C. Party upstairs  
(Leisure Lounge)

**August 25th**

Dean Savonne  
Mark Rolfe  
Mark Detmar

THE HOUSE  
OF



(London Regd)

RESIDENTS

nick brown  
cris davis  
paul cardosi

**9pm - 2am**

**ADMISSION: £6**

ATOMICS

UNIT A, HART STREET,  
MAIDSTONE, KENT

INFO: 0181 293 5355,

0956 261 732,

0831 250812

**THE HOUSE OF  
SOUTHERN EXPOSURE**

(London Regd)

Will be  
appearing  
in

SAN ANTONIOS (Ibiza)

this summer  
(watch press for details)

sponsored by





Friday Nights at Hollywood, Romford

# malarky?



9pm - 3am  
admission  
members £5 before 10.30pm  
£7 thereafter  
non members £6 before 10.30pm  
£8 thereafter

hollywood,  
atlanta boulevard,  
romford,  
essex  
info lines 0860 548938  
0850 500537  
01708 742289  
01708 730406

## august

much records party 4

**main room:**  
**darren pearce, pete tyle, lee fischer**  
**pussy galore lounge:**  
**toney grimley & gareth cooke, keith mac**

kinky overdose party 11

**main room:**  
**jazzy m, nancy noise, jon da silva**  
**pussy galore lounge:**  
**toney grimley & gareth cooke**

independance party 18

**main room:**  
**tall paul, john kelly, spencer broughton**  
**pussy galore lounge:**  
**toney grimley & gareth cooke**

lockwork orange party 25

**main room:**  
**breeze, andy manston, toney grimley**  
**pussy galore lounge:**  
**austin wilde, gareth cooke, marc french**

## bank holiday sunday - 9pm - 6am

sunday aug 27  
9pm - 6am

**tall paul, graham gold, chris & james,**  
**alex p, brandon block**  
**toney grimley & gareth cooke,**  
**stevee b, ian wright, chris powell, simon barry**

DESTINY THE CREAM

malarky?



*"a right load of old nonsense!"*