

generator

The energy and culture of dance music



Dave Angel

Future Jazz

plus

Ken Ishii Kelli Hand
DJ Sneak DJ Ron

Plus all the essential record reviews and club listings



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"The Sound of Music." 26 rub yourselves
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22 people move
in mysterious ways.



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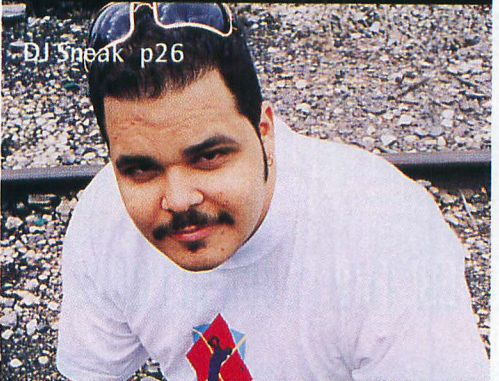
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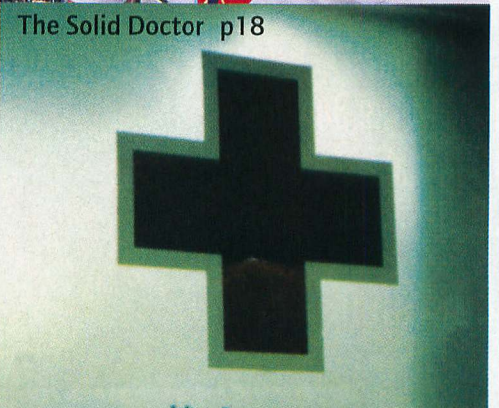
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this ain't trip hop part 2

this ain't trip hop part 2



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generator

Dear Generator,
When I first started hearing about jungle, I couldn't say anything bad enough about it. Now, I have to say my stubborn mind has been changed, by hearing some of the beautiful 'intelligent jungle' around. I realised jungle can be melodic and relaxing as well as fast and manic, and has something to offer people into all kinds of music. Thanks to those in the scene responsible for persuading a very reluctant listener!
Toni Harding
Purfleet

Dear Generator,
Hooray for the British! The country that contributed most to spreading the vibe of love and unity throughout rave culture has really shown its undoubted commitment to this cause in 1995. Congratulations to all the underpaid promoters who toiled so hard to set up such inexpensive nights out in Ibiza, and many thanks for keeping the price of a simple bottle of water so very reasonable. Likewise to the British djs with their boxes full of British house for playing such diverse and imaginative sets. And of course to the record companies for endlessly re-issuing remixes of their biggest selling tunes to enable the djs to play slightly different versions month after month.

But mostly to all the radio stations, record companies, club owners, promoters and blaggers for re-re-re-releasing all the same songs all over again on their 'Ibiza '95' compilations. Good to see that British dance music hasn't lost its sense of direction or priorities - the music and the punter are clearly the winners.

Cheesed Off
(Double) Gloucester Road

Dear Generator,
Your interview with Mike Paradinas of μ -Ziq in last month's edition revealed that he does not really think of his work primarily as dance music. Perhaps now after eight years of acid house the need for the music industry and magazines to classify all strains of electronic sequenced music as some form of dance music is holding back the development of even more exciting and creative sounds. One way to bring this forward is to break the connection with clubland. The Future Sound of London declared themselves bored with 4/4 beats, turned their back on producing clones of 'Papua New Guinea', and have creatively never looked back. Why should current innovators like Air Liquide, Beltram, DJ Crystl and 4-Hero be any different? While I'm not advocating that techno should become the province of the bedroom-bound trainspotter (yes I do actually enjoy clubbing!), I believe that this music deserves greater consideration than just having its bpm measured. On the X-103 LP 'Atlantis' Jeff Mills combined beatless weirdness

with the most incredibly danceable hard techno. When Derrick May dropped a track from it at *Lost* a couple of months ago the whole dancefloor went mad, but the thing comes together on a more intellectual level as well. Both rock and jazz in its various forms still attract people to nightclubs *but their new* sounds are not created exclusively for this market. Think of the dozens of mutant strains of jungle which could evolve if the music were to develop a following beyond the dancefloor and come up with some really head-fucking beats. Think of the new journeys that Detroit's current young innovators Hawtin, Craig and Larkin could take us on if they had the same creative freedom as rock musicians once did. The artists who inspired techno and the more experimental edge of house music like Front 242 and Kraftwerk never aimed for a club following. Why should their successors end up being placed in the same record rack as insipid ersatz white soul pretenders such as D-Real?
Yours,
Mo Valdermar

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, winter evenings when Ibiza seems just too far away for comfort. Address, as usual is Generator (Letters), 4-8 Peartree Street, London EC1V 3SB.

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Club UK Raided

At midnight on Saturday 14th October, 240 police raided Club UK in Wandsworth, South London, arresting five men who are now on bail awaiting trial. The police alleged that drugs worth an estimated £10,000 were found on the premises, including ecstasy, speed and cocaine. Following extensive searches of those in attendance, the club was evacuated and closed after the raid, to reopen as usual the following weekend.

Chief Inspector Frank Armstrong said the search was carried out as a result of complaints from people who had been to the club, and the local community. "Undercover officers worked in the club for a number of weeks and substantiated the complaints received," he explained. "We will be meeting with the club management to highlight any problems, as we see them, but we are confident of being able to work together to tackle them."

According to Club UK, the police had been monitoring the five arrested men for seven to eight weeks, believing them to be organised dealers. Marius Gorgallides, Chairman of First Continental, Club UK's owner company, reckons the decision to stage the raid in Club UK was a PR exercise. "They chose their moment to arrest them so they could get maximum press coverage," he commented. "But they don't realise the damage it does to the reputation of the company."

The presence of television cameras and the fact that mounted police officers had sealed off the area outside the venue led to further speculation that the raid was stage-managed.

According to Gorgallides, Club UK had an agreement with the police to notify them of any dealers found in the club. The police, in turn, were expected to inform them of any known dealers who gained access to the premises. "We assumed the police would co-operate with the management. Instead they invited the press and raided with 240 officers, some with dogs, sealing off the whole of Wandsworth to arrest five people they already knew were in there."

The club staff did as much as they could to prevent drugs from coming into the venue, he said. "But there's only so much we can do. We've been advised that the drugs were brought into the premises by girls... short of sniffer dogs, how can we do anything about that?" •



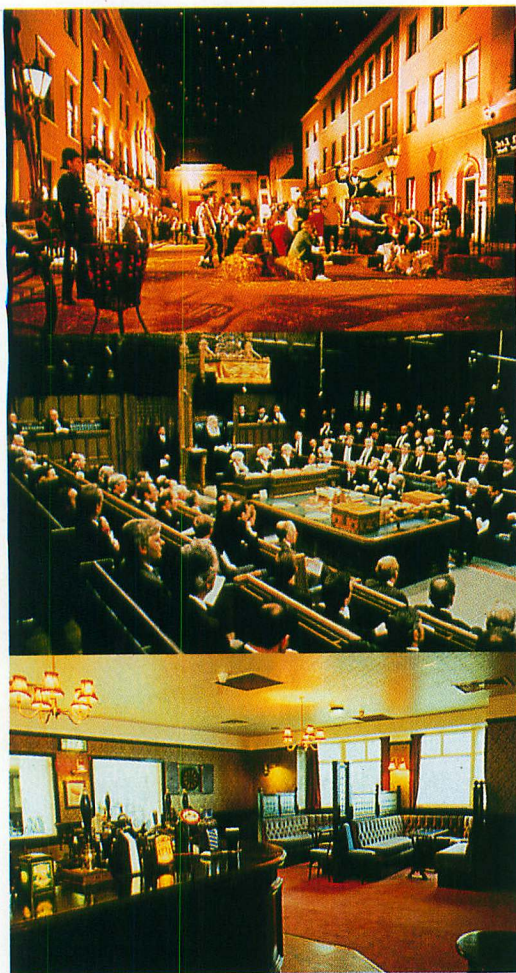
Ecstasy Death

Controversy over ecstasy use continues following the tragic death of 17-year old Daniel Ashton on 29th September. Daniel died after taking a 'brown dove' with amphetamines in Blackpool's Palace nightclub. His girlfriend Vanessa Watson and a friend, Andre Apsden, both collapsed after taking the drugs but have now recovered. Soon afterwards a Blackpool man was charged with possessing ecstasy with intent to supply.

Daniel's death has reinforced calls for Britain to follow the practice of testing tablets for purity in some Dutch nightclubs. Many believe that Britain has become a 'dumping ground' for tablets the more informed Dutch have rejected.

Manchester drugs advice agency Lifeline is cautious about advocating testing, however. They cite heatstroke as the most common problem. "I don't think we'll ever see drugs testing legalised," says Lifeline's Natalie Melton. "There are so many different ways of testing tablets - few are 100% accurate. Also there's a certain mentality in England that it doesn't make much difference what's in a tablet - people are dying and that doesn't stop others taking drugs."

More drug arrests continue throughout the UK: thirty-five people were arrested recently at a rave in Powys, Wales, with five detained for further questioning. And around one million pounds worth of ecstasy, amphetamines and other drugs were recovered from a house in Newcastle. Two men were arrested following the incident.



Manchester benefit goes ahead...

Following the problems which hit the planned United Clubs of Manchester benefit in aid of the city's homeless and The Big Issue, Basecamp 95 have secured a full alcohol and entertainments for their event at Granada Television Studios on October 26th. The organisers are planning to utilise a variety of the studio's sets, including the Rover's Return, the House of Commons and the planetarium for the night which will feature live sets from Plaid, 808 State and Autechre alongside contributions from Justin Robertson, Beaumont Hannant and Matt Thompson. MC Tunes' new outfit, The Dust Junkies will be hosting a 'free-for-all' chill-out area in the Rover's. The 3000 capacity venue will also house the cult cinema club Kino on the night, for those of a nervous disposition. Tickets are on sale now priced £15. As with United Clubs... all artists and djs will be giving their services free, with proceeds going towards The Big Issue itself and a new centre for the homeless.

The End is nigh...

The opening of London's super-club, The End, has been delayed until Friday, 8th December. The line-up has been confirmed, though, for three of the club's four nights a week. "What I'm doing with The End is unparalleled anywhere in the UK, and probably in Europe," explains Mr C. who, along with partner Layo Paskin, is behind the venture. "What we're hoping is that, after we open up, all the other clubs in London will upgrade. Our main policy is to improve the situation of nightclubbing in the capital. The club will have the best sound-system the world has ever heard - I defy anyone who's been to The Sound Factory in New York to say it's not better. There'll be totally intelligent lighting; golden scans, black spots and emulators. No shitty rave lighting. We're not having a smoke machine, we're using cracked oil and water which is amazing and doesn't affect your lungs. There'll be wooden-sprung dancefloors throughout the building so clubbers will have good legs in the morning. It's fully air-conditioned by the people who did Terminal 3 at Heathrow and the furniture's been designed by Phillipe Starck. No stone has been left unturned. We're talking Europe's premier venue!" The line-up so far includes Pushca who will be moving in on Thursdays to add a touch of super-glam while on Fridays the club will play host to Flavour, an experimental deep house and garage night. On Saturdays, the club intends to run a succession of once-a-month parties by the likes of Heart & Soul, Sub-Terrain, Deep Space and Cyclone.

THE END

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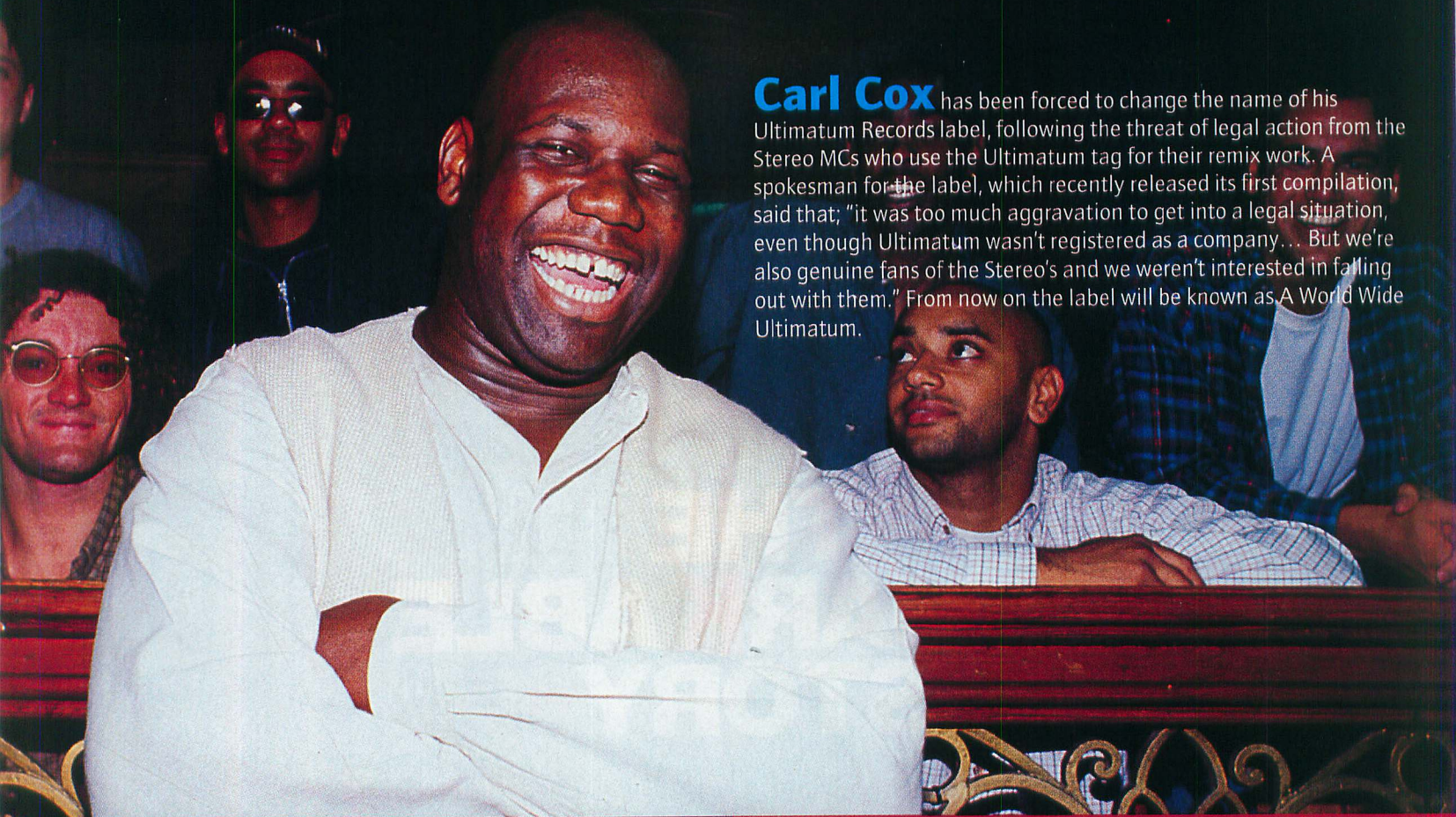
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Sat 09 Dec Angels Burnley



From the floor



Carl Cox has been forced to change the name of his Ultimatum Records label, following the threat of legal action from the Stereo MCs who use the Ultimatum tag for their remix work. A spokesman for the label, which recently released its first compilation, said that; "it was too much aggravation to get into a legal situation, even though Ultimatum wasn't registered as a company... But we're also genuine fans of the Stereo's and we weren't interested in falling out with them." From now on the label will be known as A World Wide Ultimatum.

WD
WORLD
DANCE

World Dance

Explosion

Anyone who managed to catch the recent A.W.O.L. tour, or has paid a visit to the SW1 club over the last two Saturdays will know that World Dance are firing on all cylinders at the moment – and they look set to turn up the heat even further at Lydd Airport on November 4th for their second 'Firework Spectacular'. Outside in the main hangar Mickey Finn, Kenny Ken, LTJ Bukem and, "the

scratchmaster", Sy will be setting the wheels of steel ablaze while the indoor warehouse will be pounding to the red-hot grooves of Phil Perry and Paul Daley, amongst others. World Dance have planned massive firework shows in both arenas, but watch out for those rockets!

For further information call World Dance on 0171 6134768

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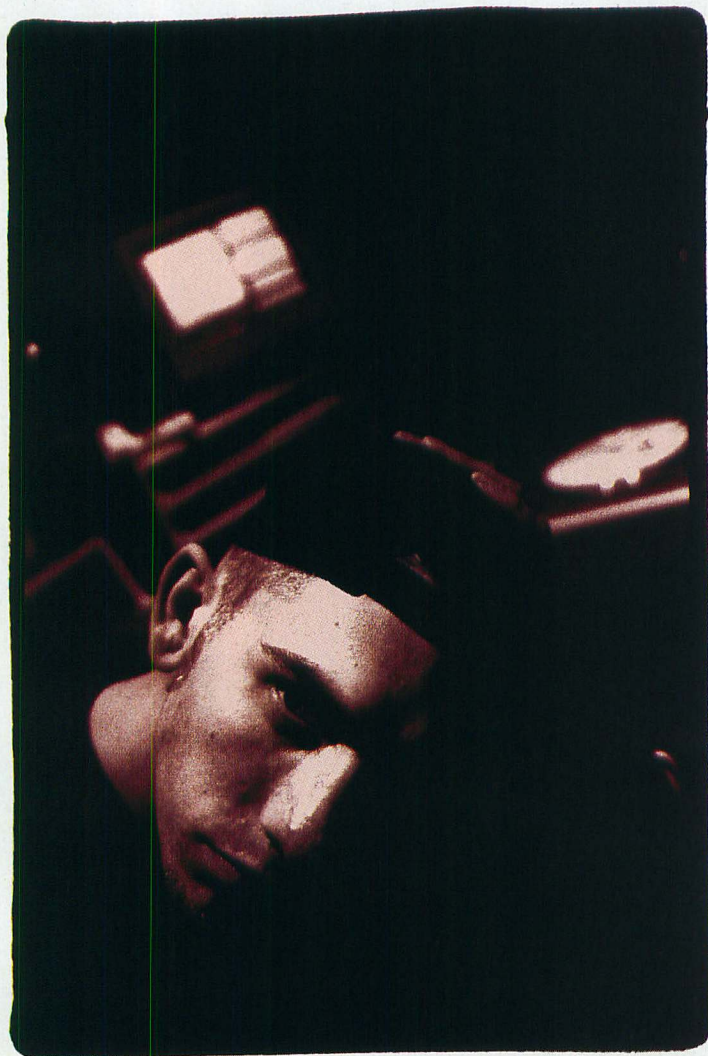
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From the floor



Dance music took first prize at last month's Music Business Charity Shield six-a-side tournament in aid of Shelter. Lining up to show off their ball skills at Mile End Stadium were Blur, Jamiroquai, Pulp, Shed Seven, and Apollo 440. Despite free drinks being handed round from ten in the morning and the appearance of a "well-proportioned" streaker, the Apollo's romped home in the final against Shed Seven, nailing five goals onto the scoresheet while the indie-kids managed a paltry single entry into the onion-bag. Reports that Apollo 440's Howard Gray marched through the current Brit Award-winners dressing room, holding the trophy aloft and chanting "Techno - 1, Indie - 0" were confirmed at press-time.

Techno 1 Brit Pop 0



Monday to Friday every week for the last year Matt Thompson has been pushing underground dance music through his 10pm-2am radio show on Manchester's Kiss 102FM. He has uncompromisingly stuck to specialist dance music and now has the satisfaction of knowing that not only do more people actually tune in for his show, but that, in Greater Manchester, he pulls in three times more listeners than Radio One.

"There isn't enough experimentation and individuality on British radio," he says of his rivals. "Too many people are getting told what to play by their management. But these figures prove that you don't have to play commercial music to be successful. It's a big one in the eye for commercial pop."

In the early hours of a Tuesday morning Matt is sitting in a small sound-proofed booth at the Kiss studios. He's been on the air for four hours and has worked his way through an eclectic mix of hard house,

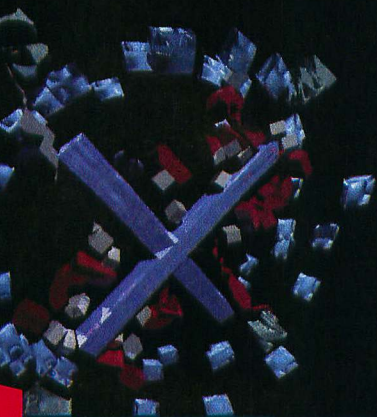
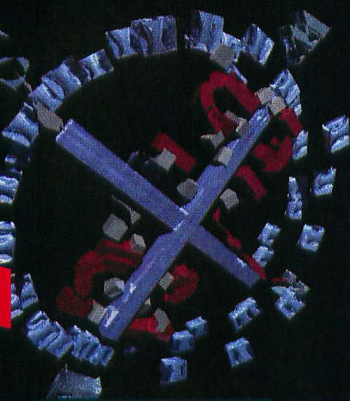
techno, jungle, down beat electronica, and abstract hip hop. "I find radio play liberating," he says, "because I'm not confined by having to make people dance." The Tribal, Metalheadz, MoWax, and Missile labels have all spun round on the decks. He introduces all the tracks and takes great delight in telling his audience all about the music he loves. RRS 1 talked about edutainment. Matt practices it.

"A real achievement," he says, "would be if, in three or four years time, a young musician from Lancashire starts making amazing dance music because he was influenced by the music I played on my show. If that happened it would make everything worthwhile."

Matt also runs his own monthly club night, Domina, together with Pete Robinson. He's the resident dj every other

Saturday at Kudos. And, with his friend Mark Godwin, has just started to write a soundtrack for a Channel 4 film called Escort, which will be broadcast next year.

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the sound and direction of magnetic north



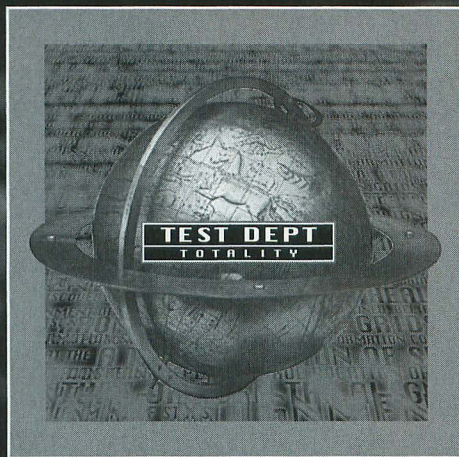
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Kelli Hand is Detroit's foremost female techno producer. Make that Detroit's *only* female techno producer...

Text Sarah Champion **Photography** Cody

"I used to play arcade games all the time," laughs Kelli Hand enthusiastically. "I still do! I was addicted to 'Pac Man', then 'Miss Pac Man', 'Galaga' and 'Millipede'..."

At the time Kelli Hand's ambition was to become a TV newscaster: her heroine? Carmen Harlen of Channel 4 Television. Yet by her place of birth, Detroit's Highland Park, and various coincidences, she was destined to be involved in dance music.

"At college, I spent most of my time in the video arcade. That was where I met Derrick May - he used to work behind the counter, handing out the chips for the machines..."

And so instead of presenting the early evening news, she became Detroit's sole female techno producer. Learning her trade by hanging-out in dj booths and bugging other djs with questions, she would spend her entire salary on plane tickets to New York to dance and buy records.

So Kelli Hand had no women producers as role models? So what! Ever since she danced on a weekly television show called 'The Scene' in her teens, she knew she could do whatever she wanted.

"If there weren't any women on this planet, the guys could not live!" she exclaims. "So I think there should be more respect for women in general - not just women in the music business. To be frank with you, if you look at it, women control everything..."

At 31 years old, Kelli Hand controls Acacia Records - as well as having remixed Paperclip People's 'Throw' and produced her own records for Global Cuts, Loriz Sounds, EC, Tresor and Warp. After five years of hard work, and a growing catalogue of her own material ('Deep Down', 'Ba Da Bing', 'Beat That Bitch With A Stick', 'Freak Them Hoes'), this year Acacia

became America's hippest new underground label.

After the huge import hit of the Wamdue Kids 'Deep Dreams', Acacia have signed a licensing deal with the Ministry of Sound's 'Open' imprint. This month, 'The Acacia EP', showcasing her own productions 'Street Knowledge' and 'I Can't Take You Leaving Me', plus two from more from the Wamdue Kids, 'Higher' and 'I Will', hits the shelves.

"Back in school, I never thought that I would be involved in music. I thought I would own a business cutting hair or something," she says. "Although when I was little I did try to write a song with my cousin. I told her 'I'll write the song and you can sing it'."

Gradually, the music she liked became more and more electronic - from Bananarama, Depeche Mode, Madonna, Grace Jones, she got into industrial, then house.

"What I really wanted to do when I went to college though, was become a famous tv newscaster," she confesses. "However, I found out that journalism involved too much writing, and writing really wasn't for me. I realised I was more into math and technical things."

She ended up working for the phone company in "loss detection", tracing stolen calling cards. "It was technical, so I really liked it..."

"I started to realise that I liked buttons and technical stuff. That's when I started getting interested in music. I guess that's unusual for a girl. I don't really know how it came about."

The phone job was her ticket to party. Still living with her parents, she would blow her entire wage cheque on \$200 round-trips to New York for the weekend.

"New York played the most vital role in my music. The first time I went there I went to The

Paradise Garage. Seeing people like Grace Jones and Robert Owens live was amazing for me. I bought a membership right away! We'd pay \$15, then dance from midnight until midday. By this time the stores would be open and we could go and buy the records that had been played. Then I'd have to get back to Detroit for work on Monday morning..."

She became a bedroom dj, making her own mix-tapes at home from the upfront vinyl she purchased in New York, and practised for years before she ever played in a club. "I believe in perseverance in everything I do..." she says.

From the beginning of the eighties she would hang-out at Leland House, an industrial club where Derrick May would spin Depeche Mode, Kraftwerk, B52s and Souldonic Force.

"Derrick used to say, 'Tell her to get out of the booth, she's asking too many questions!' He was so obnoxious! This was way before he got well known, but he really was on a mission to get well-known."

Then there was Todds, where she first heard house music. Later she would go to Chicago to party. "I saw Frankie Knuckles playing, way before he even had a record out and I just had to go up to him and introduce myself. If I went to a party, I always made a point of introducing myself to the dj - especially if they were good."

She never actually told the djs that she herself was a dj - it was her secret passion. "It was just a hobby. I really did my homework. For some reason I didn't want lots of people to know I was a dj. For a start, what do you do with all the records when they start piling up? I mean, there were so many coming out. How would I keep up? Where would I store them all?"

Only losing her job at the phone company, finally made her 'come out' and she began spinning at a Detroit club called Zippers. In the same year she launched her label and started putting out her own music, with the help of some extremely credible friends...

"When I wanted to get started, I went and bought a four-track, a drum machine, a keyboard and a sampler - those were the items Derrick May said I needed..."

Meantime, Underground Resistance inspired her label. "Mike Banks and Jeff Mills heard I wanted to put a record out and came by to help me get started."

The first release 'Think About It' by Etate Solide was on UK House Records (just re-released on the 'X-Mix 5' collection). The name soon changed when everyone presumed, naturally, that it was an English release. "As our market was overseas, I thought maybe the label should have UK in the title."

She changed it to Acacia Records, the north-west Detroit street on which she lived, "on the edge of the ghetto - not too good an area, it's like Crack Heights."

Launched in May 1990 with 'Ready For The Darkness' by Rhythm Formation, Acacia Records celebrates its 25th release this autumn. 1995 has been Kelli's year, with the huge club hit from The Wamdue Kids bringing her label heavy respect in Europe. Coming soon is a British act called The Party Crashers.

"In Detroit or Atlanta, people don't even know who I am. I only get respect when I go overseas," she says. "Unfortunately, people in Detroit clubs like to hear commercial, vocal dance. I get really frustrated. Everyone requests what they hear on the radio - I have to play Robin S and Ce Ce Peniston. I could never play Underground Resistance or anything like that 'cos everybody would run off the floor!"

Acacia Records is the bridge between the two - between house tunes and weirder, more minimal techno. The tough influence of Underground Resistance is more than apparent on wicked cuts like 'Detroit vs Atlanta'. A collaboration between Kelli and Chris Brann ('Underground Atlanta' and 'Made In Detroit' mixes), the artwork boldly thanks its influences, "Shout out to: Derrick May, Jeff Mills, Juan Atkins, Eddie Fowlkes, Mad Mike, Plus 8 and Kenny Larkin."

In Detroit, Kelli Hand's success hasn't been totally welcomed though. What with this and the city's escalating crime, in 1994 Kelli (plus parents, label and studio) all relocated to

Atlanta, Georgia.

"When I was born, Detroit was really nice, but as the years went on, the city just got worse and worse," she says. "People lost their jobs, started stealing and doing drugs. My truck was always getting broken into and it just seemed like I wasn't getting anywhere."

The final straw was the lack of respect for her music from other Detroit producers, who were particularly jealous of her 'Global Warning' album on Sheffield's Warp.

"It seemed like in Detroit, after 'Global Warning' came out on Warp, I just couldn't get ahead. 'Global Warning' raised a lot of eyebrows. I can't tell you names, but I guess certain people just didn't want to see me get ahead. I was just doing what I wanted to do. It could have been because I was female but you got a lot of egos to deal with in this business."

From the start, although helped by Derrick May and Underground Resistance, she had difficulty getting taken seriously. "They thought I was a joke," she says. "I only really realised this in the past year. That's why sometimes I have to be really feisty and foot-stomping. I don't like it when the guys in the business don't think I can do things. Frankly, I don't care what they think - I'm just gonna do what I want to!"

And so Acacia Records has a bold new manifesto, "To influence more women into developing new music..." It's needed. "Apart from Saskia, Miss D-Jax, I feel like I'm out on my own - I always did, unfortunately," says Kelli. "I'd love it if there were more women around the scene."

Kelli plans to work with the only other Detroit woman on vinyl - one Norma Jean Bell, who just released her first twelve-inch for Prescription, 'I Like The Things You Do To Me' - a deep, deep, deep house track, from the jazz singer who played sax for, of all people, Alexander O' Neal.

"A lot of women are interested in dj-ing, but they don't have the heart, guts or self-esteem to do it," Kelli says. "They take too much notice of men's opinions. If women want to do music, they shouldn't just talk about it, they should go ahead and do it."

Having taken her own advice, 1996 promises to be Kelli Hand's big year. To start with there's the 'On A Journey' album for Berlin's K7 (producers of the X-mix cyberdelic X-Mix videos); an Acacia compilation on Open; and many more releases on the label itself. Watch out too for the 'Groove EP' on Radical Fear ●



Acacia Records Discography

- 1 'Ready For the Darkness' - *Rhythm Formation*
- 2 'Serial Image' EP - *Rhythm Formation*
- 3 'Shon EP' - *D House*
- 4 'No Heartbreaks' - *Etat Solitude* - On release with *Diki Records*
- 5 'Cyclops EP' - *Sean Deason*
- 6 'Can't Live Without Your Love' - *Marie Divine*
- 7 'Deep Down' - *K.Hand*
- 8 'Ba Da Bing' - *K. Hand* - On release with *Global Cuts*
- 9 'Beat That Bitch with a Stick' - *K.Hand*
- 10 'Freak Them Hoes' - *K.Hand*
- 11 'Everybody' - *K.Hand* - On release with *EC Records*
- 12 'Rhythm is Back' - *Flashback* - *Rhythm Formation/K.Hand*
- 13 *K.Hand Project # 1*
- 14 'Ready For The Darkness' (*K.Hand Remixes*) - *Rhythm Formation*
- 15 *K.Hand Project # 2*
- 16 *K.Hand Project # 3*
- 17 *K.Hand Project # 4*
- 18 *Wamdue Kids Project #1* - *Various*
- 19 *Wamdue Kids EP Project #2*
- 20 'Detroit vs. Atlanta' - *Chris Brann* (*K.Hand remix*)

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SOLID DOCTOR

Words The Solid Doctor **Interview** Kevin Lewis

Steve Corby is 29 years old. Since he was 25 he's been The Solid Doctor, a musical missionary with Pork Recordings. He takes things quite seriously. Not in a way that makes him pretentious or arrogant but in a way that gives him an air of quiet confidence because, more than most in the dance music world he's been there, seen it and done it; the major label deal, the drugs, the clubs and the weekends of bedlam. The whole shebang. Thankfully, it's not like that anymore. Now he just makes music and has a laugh. Quality music and good times. He's not easy to pin-point and he's certainly not one for pigeon-holes. He doesn't do photos and he finds the media in general quite tiring. He's Hull's answer to Larry Heard. His album 'How About Some Ether' takes every conceivable genre in its stride and blows most contemporary dance music out of the water. Like Heard's 'Classic Fingers' it's the kind of record which, if someone said to you, 'So, what's this dance music all about then?', it'd be one of the albums you'd give them. It's like 'Fear and Loathing in Las Vegas' on vinyl. Each time you delve in, it's a completely different experience. His opinions are as unique as his music. So, without further ado, welcome to the first musical surgery of the Solid Doctor...'

Lip rugs & corporate clubs

For some reason, it's turned into tattoos and moustaches everywhere. Personally, I think it's time to get rid of the lip rugs in clubs. Anybody who's got an eyebrow which has come down for a drink - get 'em out. Out you go! They're the type who are there for no other reason than somebody's told them that it's the in place. A lot of the energy that clubs had has been completely dissipated by the mass market getting into the business. There are too many people making a serious living on the back of club culture. It's never going to change as long as djs

are regarded as gods and musicians don't even come into the equation. Every set that Pork and I have done, we've tried something a bit weird. Well, weird for want of a better term. I don't really think it's weird, it just gets perceived as weird because you're not doing a linear, two hour, four on the floor mix, showing off that arcane ability to sync two records. There's got to be more to it than that.

How fucked is the dj?

If you were 16 or 17 and you wanted to dj. What are you gonna do? Are you going to go out and play exactly what

you like? No. You're going to do exactly what the promoter wants you to do to get the floor packed and get your wedge at the end of the night. It's very difficult to expect anybody to take risks now because it's just a market. Where's all the fun and the danger gone? I don't mind clearing the dancefloor once in a while. Because, if you've got a locked-on crowd, it doesn't matter where you take it, tempo or mood-wise. You just treat everything you do in a dj-ing set like a song and songs don't just stick in the one groove and stay there. I like things which have a bit of dynamics.

Formula formula everywhere...

It's almost like creativity has taken a back seat and the creative people are the ones who are going to push it into another dimension. There should be an environment for creative people to blossom and, at the moment, there just isn't one. It's almost got to the stage where, if you don't do things a certain way, then they're wrong. It's like the tune's wrong if you don't adopt all the formulas that everyone else adopts. And, the formulaic music which is appearing is just depressing. Think about Beethoven. He needed a hundred musicians to do what he did then. Now, because of the sampler, you can have any sound you want on the planet and stick it with any other sound. It's just up to your imagination. That to me is really exciting. But, if it then turns into; "well, we're just going to do this since it's an obvious, simplistic, lowest common denominator thing which takes no risks because it's been proven to work" - then I'm just not interested.

How fucked is the system?

The problem is the way the system's set up. If you're in a band and you're signed up. They put you in a studio and you're watching the clock and shitting yourself.

You're never gonna take any risks. So, it's almost like, to do this music you've got to

Time for some self-analysis?

I've been doing music for about fourteen years and if you carry on doing it that long, you come to a point where self-investigation's got to kick in, otherwise you don't know where you're going. I think you have to be conscious of what you're doing or you're simply going to get lost. It can take something away from the naive excitement you had when you first got into it. But, if it still appeals to you and you're still in

love with the music then you decide what you want out of it and what you want to contribute. It's a constant questioning that goes on when you're looking to push things.

Don't sign...

Up to the point where we got signed to a fairly big label, I was still quite happy in the belief that you only made money out of music when you signed to a label. So we did it and suddenly, there was hell. And it was like; "No! I don't wanna go in there". It was just so full of the most depraved fucking twats that I've ever had to deal with. You

know, the money men that you deal with at labels, they give you all this fucking bullshit about being into your stuff and then they get back to you with shit like; "Oh, the hi-hats aren't loud enough in that second chorus", and, "Yeah, great band guys, not quite sure about the sound". Ultimately you just become a puppet. You're just there to sell some units because they don't give a shit. They don't really give a shit about music, they don't see it as anything that can move you. The only thing it's gonna

be self-sufficient. It's a really difficult point to get to but if you believe in what you're doing, you'll get there. We have. I think more people have got to be seen to be doing it. There's got to be another role model than just Jeremy fucking Healy. If it's left in the hands of people who are just out for a laugh then we're in trouble because there's got to be room for the dilettantes and troubadours. There's gotta be some room for people who don't want to tread the beaten path.

Solid Doctor

move as far as they're concerned is fucking UNITS. That really depressed me because I think it's kind of indicative of the entire business, because everyone I've dealt with who's been signed up has had the same stories to tell.

Don't sell out...

We've always stuck to what we believed in. We've never said; "Right this is getting desperate, let's put some big sellers out". After you've been working in studios for a while, it's pretty easy to put a pop tune together, you can mimic a successful sound easily. And, if you wanna do that then all well and good. May you sleep in your bed with a clear conscience. I can't. I have to do something that's different. It's difficult to describe, because on one hand, I'm trying to do something I haven't heard before while on the other it's bound to be just a composite of all the things I've loved. So, when it comes to getting in the studio, we're stood on the shoulders of giants in some respects but it's just not enough to imitate those giants, you've gotta do your own thing. It's a constant variable, it's not something that should stand still.

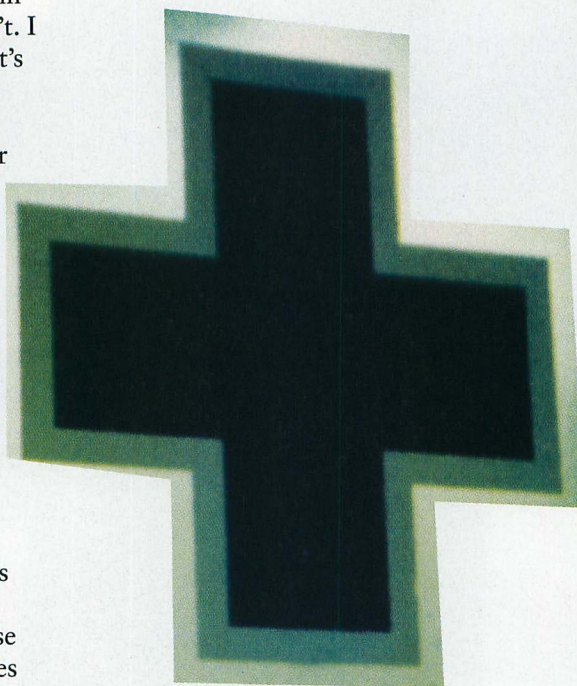
House music overload?

You can't freeze-frame music. That's what worries me, we've had eight years of 4/4 disco variance and, you know, thank God for jungle. It's not like house is shit, one thing's in and everything else is out or all that. That's just marketing bullshit. I'm not into that. I like what I like. There's a lot of jungle tunes I like, there's a fuck of a lot more I don't like. There's a lot of house tunes that I really dislike but there's a few that I like. But it's the people that are being inventive who are generally the people I'm drawn to and I don't think it takes much investigation to weed them out. You get tracks and you're just like; "Now, I like that" - you know, it just pricks your ears up because it's not obvious.

The world of marketing...

This idea that if people have seen your face, then you'll sell more records. It's got fuck all to do with the music. So let's just try and do something that takes it all back to the music, so it forces people

assess it properly - so that there's more scratching of heads rather than things being purely presented on a plate. So, no photos. But as well as that there's that thing where Mo Wax slapped trip-hop over everything and tried to define their music. It's up to other people to define your music, not you yourself. This idea of giving yourself slogans and banners it's like, "stop it - you're sucking the corporate dick". There must be other ways to do it. I know it's the nineties and it's a rotten market-led time that we're in but you have to try. I think we're this little fucking arm waving out the tide of



shit saying; "No, there's another way". Morals and scruples are a fucking rare thing in this business. They really are.

The fight...

We are anti-establishment but I'm also into the idea of pursuing other formats of establishment quietly and slowly. Peacefully. You cannot ram ideas down people's throats. For every action there's an opposite and equal reaction so you've got to be really patient, stick at it and, if the gods are smiling, somebody's going to bump into it and love it.

The present...

All the enjoyment for us is in the fact that we're independent. We're not actually into it for any other reasons. Here's the acid

test. Somebody comes up and says; "Here you are guys, 100 grand, let's license all your tunes". It'd be like; "woah!". Ultimately if we're not in control, we're fucked. Getting into bed with people, you lose control. I'd rather sell 3,000 records and be worried about people fucking me. It'd be lovely if someone gave us the money just for the good of music because 400 years ago, that's how Beethoven and Mozart and all the other chaps managed to make a living. They weren't shifting units, they just had altruistic sponsors who wedged up because they liked what they were doing. Where are they now? I'd love to see someone come and be a completely sleeping partner - but it just won't happen. People are frightened to death of what we do because it's just not that easy.

The guide...

The waiting's stopped. We're there now. We're making a living out of doing what we do. That's it. Period. With everything else after now, quality will lead the way. Quality is the rudder of the label as we perceive it and hopefully it'll guide us in some direction that's interesting and exciting. But we don't know, and that in itself is exciting. I don't want to turn it into business otherwise all the fun gets knocked out the window.

The future...

Until we get some new form of media we're fucked. Radio, television and all the rest of the media have been completely bought out by the money-men. Until there's another way to get the message out - we're fucked. How does somebody in the middle of nowhere know that we're doing what we're doing. Unless they really go out and forage, they just get fed the shit. There's not enough freedom to disseminate information. We'll never change anything under the current system. That kind of idealism's just been knocked out of me. However, I know that we're changing something - even if it's not something major. If you had a good-feelin-ometer attached to everybody and you put one of our tunes on and the thing goes up a couple of notches. then we have done something positive. This country's had a rich tradition of people being experimental and I hope that it's going to carry on ●



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DJ Ron

**North London's
underground hero
is boxing clever with
a remix of his classic
'Crackman' single.
Now he's promising
big things for the
future...**

Text Colin Steven **Photography** Brian Sweeney


It's been said before, but the parallels between jungle and hip-hop are striking. The dilemma currently facing many jungle producers is one which hip-hop artists confronted a decade ago: do they shun the mainstream and remain resolutely true to their underground roots or play ball with the major labels, and the media, in an attempt to fulfil their obvious global potential. By dictating its own terms, hip-hop has shown it's possible to achieve commercial success without losing underground credibility.

DJ Ron is one junglist who's managing

to reconcile underground credibility as an artist with legitimate success in business. When the media 'discovered' jungle last summer, Ron was one of the first to receive wider public recognition through his involvement (with Rebel MC) on Conquering Lion's classic 'Code Red'. This attention also coincided neatly with his steady rise to major 'name' status on jungle flyers. This journey began when he was a rap dj in the early eighties, with notable breaks being residencies with Roast and Kool FM. But compared to the recent hype surrounding some other jungle artists, it might appear

that Ron's career has stood still. The explanation behind this coverage shortage is probably his recent absence from vinyl, since producers seem to hog all the limelight. Although Ron would've preferred a shorter gap between releases, he's now about to rectify the situation and remains satisfied that his popularity behind the decks is undiminished.

Despite producing tunes for many years, Ron has only recently acquired his own studio and the knowledge to actually programme it all for himself. His involvement with Rebel MC ended after Island signed Conquering Lion. Now,



"We've had some hard times in the past... We had to learn how to make money to survive... You can't just rest on your laurels."

he's concentrating on solo releases for London Some'ting, the label he started last year. Aware that the label's name (taken from Tek 9's early Reinforced release 'A London Sum'tin') has often been misunderstood, Ron explains it's more of a concept than a statement. He also feels similarly misunderstood by being solely associated with playing and making records in a ragga style, and is keen to make sure this won't happen to the label. "I've spoken to other producers who call what they make 'UK breakbeat' rather than jungle," he says, "and I'm going to get some of them on

the label to show there's more than one way. Some people have separate labels for different styles, but I just want people to see the London Some'ting logo and know it's going to be a good song."

London Some'ting recently released their fifth single, a remix of Ron's classic 'Crackman' from a couple of years back. Ron's promising plenty of new material in the near future, and possibly an album with a major label. It's still at the negotiation stage, so Ron is hesitant to talk about it, but he hints that many people will be surprised with both its content and his choice of collaborators.

He's aware that the key to success with majors is often in the contract, and you can't help but get the feeling that he's as hungry for success in business as he is with music.

"Myself and other prominent members on the circuit had some hard times in the past," concludes Ron. "We had to learn how to make money to survive. We might have made some money now, but there's still the over-riding mentality that you can't just rest on your laurels."

Just like jungle's inexorable rise from, and beyond, the streets, DJ Ron's career looks set to run and run. ●

Mono Junk

"I think there's an Arctic groove," says Kim Rapatti of Mono Junk. "Something to do with the darkness and the coldness of Finland. It's something you feel inside. It makes my music minimal and dark and sad..."

Are you sad? "Yes," he sighs. "I think so." Why? "Maybe I know, but I don't want to say..."

From Trømsø to Reykjavik, from Helsinki to Oslo, a strange new Polar electronica is emerging, defined by its eerie minimalism and misery. And thus Mono Junk's debut album was titled 'Gloom'. It sneaked out of Helsinki on Kim's own Dum Records in July and it's one of the best atmospheric long-players of the year. It's music for contemplating the vastness of the world (and the smallness of your life) – a soundtrack of mental disorder and isolation

"My favourite kind of techno tracks are melancholic," says Kim. "They make me feel better..."

'Gloom' opens with the spooky Vapourspace-style siren of 'I Believe', and travels through freaky techno tempos and textures, before ending up with synth sounds almost as weird as Helsinki counterparts Panasonic (or the Clangers...) on 'The Place'.

"Minimal tracks are my favourite. And when it's minimal, the sounds must be so perfect. Doing minimal tracks is not so easy..." he reckons.

Empty space is something he grew up with – in a miniscule town called Imatra, near the Russian border. "There were no bands. No clubs. Nothing. It wasn't even possible to buy records there. You had to get them mail-order from Helsinki." Things have deteriorated even further – there's no longer even a vinyl pressing plant anywhere in Finland (it's been replaced by a compact disc factory).

Depressed by their homeland's bleakness, Finnish kids have always looked to America for their youth culture (unfortunately mainly dodgy rock music). Thus, the job that enabled Kim to move to Helsinki, involved selling 501s in a Levis store and his first excursion into music was via a mutant Finnish hip-hop culture.

"Finnish youth culture is totally influenced by America... I think that's a good thing!" he argues. "I have never been to America, but one day, I would like to go."

Kim came a third in the national hip-hop mixing championships and hung out in the subways under the streets of Helsinki painting skyline graffiti and leaving his tag "TIO" across

the city. His favourite track was Afrika Bambaataa's 'Planet Rock' and with a few sampling lessons from local hero Mixmaster K, he soon had his own hip-hop track out – B-Rock's 'My Mind Is Going'.

Discovering techno, he bought a Roland synth and drum machine, driven to produce by American dance imports he would listen to in his bedroom (rather than on the dancefloor) "I hate it that people take drugs and go dancing," he says, earnestly. "There was an acid house night in one club in Helsinki and it was very nice: there were no drugs that I knew of. Maybe people were taking them and I didn't understand..."

His label Dum Records, launched in 1991, was to be as far from hedonistic party music as could be.

Trainspotters will have to search far and wide for his early Mono Junk and Melody Boy 2000 vinyl like 'Eardrum' (his first techno track) and 'Suithead' (an electro-industrial fusion). There were just 200 copies of each, only available in Helsinki and only recorded on one-side. "I only had money for one-side..." he says. Making them slightly easier to find, they were re-released on Dum later and distributed here.

"I was never really interested in dancing or making dance records, although of course, when I took my records to the club in Helsinki, the dj would play them."

Kim's new EP on Dum is 'Moto-R' under the alias Detroit Diesel. "Detroit is known as 'moto-r city'," the press release explains. "This recording has a definite Chicago or New York influence. Dum is a Finnish label. No, Finland is not in Detroit..."

Maybe it's this strange, mis-interpretation of Detroit techno which makes Mono Junk so appealing – turning black urban party tunes into music for the mind. He namechecks his current heroes:

Juan Atkins, Derrick May, Derrick Carter and Claude Young. "The Detroit sound is so great because the rhythms are so hard and slamming; the strings so beautiful; and the drum-and-bass so schizophrenic..."

Coming soon: a strange collaboration between Kim and fellow Scandinavian eccentric Jimi Tenor – recorded in Glasgow and to be released on Kim's brand new label UPO (in conjunction with Sahko); and a single from Dum's latest Helsinki find, one Tomi Konkiaem. Yet more high weirdness from the Arctic border.

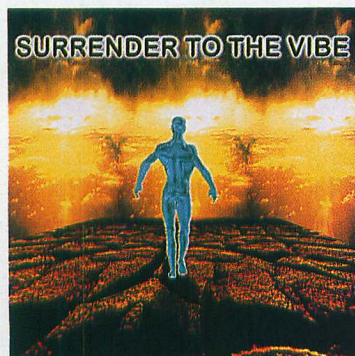
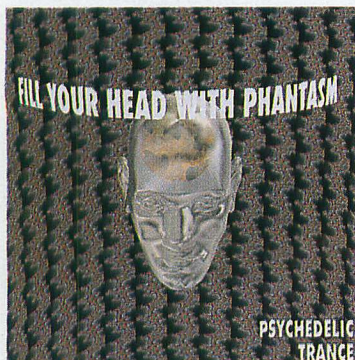
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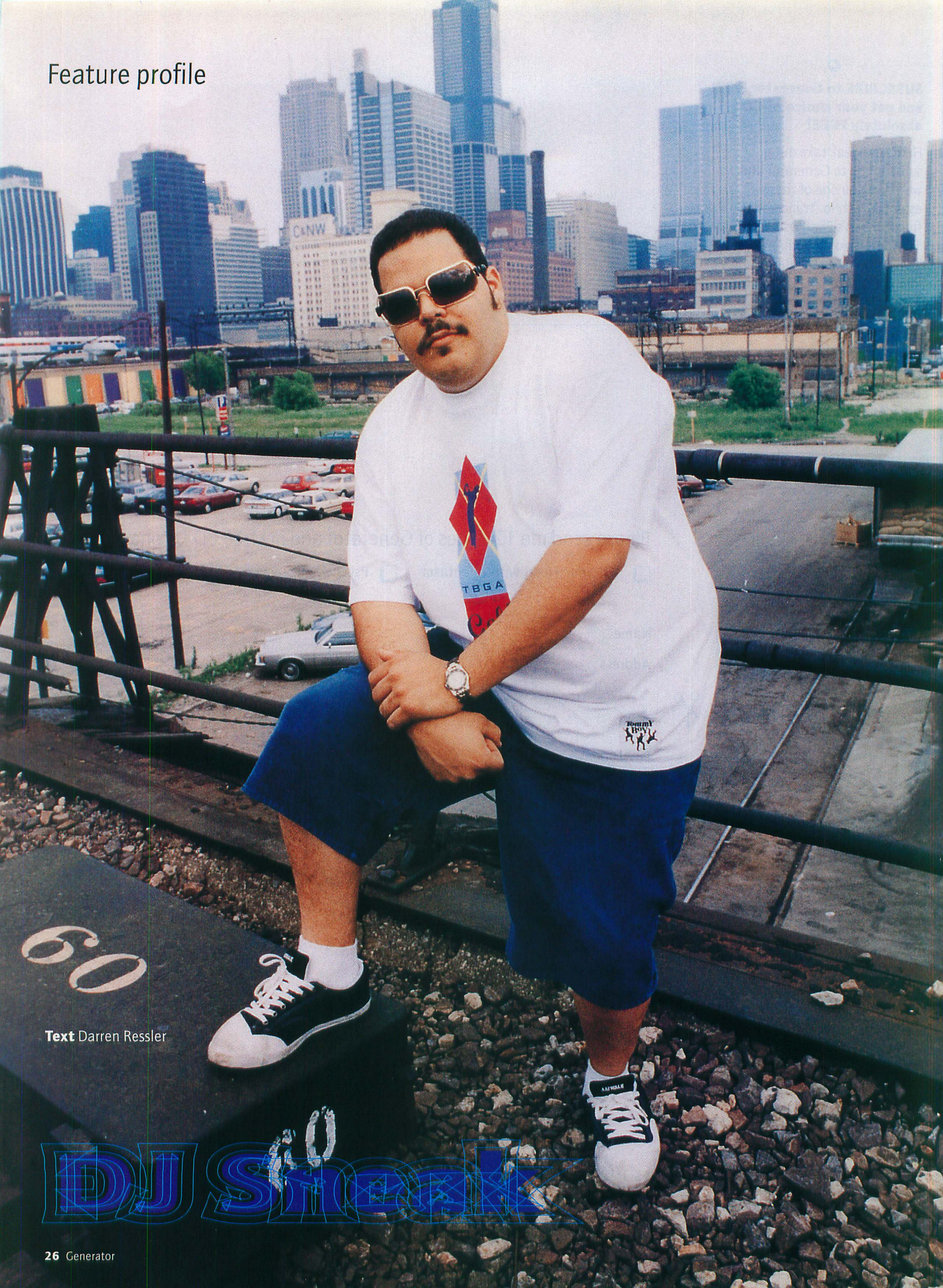
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Feature profile



Text Darren Ressler

DJ Sneak

Let's go way back. Years after Chicago-based djs and producers like Frankie Knuckles, Lil' Louis, Marshall Jefferson and Pierre all made their own indelible marks on house music (and then promptly fled east to New York and points beyond), a new breed has risen from the depths of the windy city's sleepy house underground. At the forefront of this musical renaissance is DJ Sneak whose funky disco loops for Cajmere's twin imprints, Cajual and Relief have been setting the world ablaze thanks to his talent for rekindling old gems and spicing 'em up Chicago style. With a clutch of raw releases already under his belt and several more yet to come, he's on a roll...

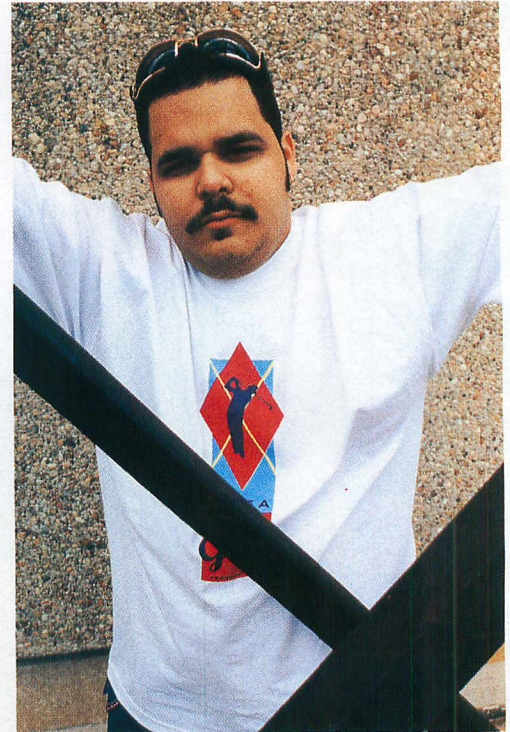
"I came to Chicago from Puerto Rico back in 1983," recalls Sneak, talking on the phone from his day job at Gramophone Records, one of the city's best twelve-inch shops situated on Clark Street. Music initially enabled Sneak to settle into American life, easing his feelings of alienation since he only spoke Spanish, when he arrived on the U.S. mainland.

"When I first came to Chicago, I didn't speak English, and the only thing that I could relate to was house music," he explains. "That's what kept me going. That was when the house movement was going on here. You know, people like Steve Hurley and Farley 'Jackmaster' Funk were doing their thing. Back then, I used to listen to those guys on the radio, and I didn't get into djing until late '86. It was mostly house parties and nothing major."

Though he's sometimes soft-spoken, DJ Sneak is genuinely gregarious. He'll field almost any question, and he won't flinch when he's posed a difficult one. Unlike some of his producer peers who live in the Big Apple, he'll even name names, simply because he's so in love with the music, conducting a full-scale turntable orchestra when he's behind the 1200s. However, Sneak does have one sore spot which dates back to his very first release.

The story goes something like this. A little over two years ago, Sneak started producing his own music for the sheer fun of it. It was a natural progression for him, considering that bells and whistles would regularly go off in his head every time he heard a loop-worthy disco classic. Not too long after, he issued his first record on a local indie, and more local djing gigs started coming his way as a result. "People are amazed when they hear me play," he offers. "Because I'm one of those dj/producers who can really spin. Me, I'm a dj first, and a producer second."

But Sneak's first foray into house proved to be a disappointing one. "The guys who ran the label I recorded for, told me afterwards that I wouldn't be anybody. They told me that straight to my face." At this point, Sneak decided that he'd go down fighting. He cleared out his savings account and adopted an underground, 'do it yourself' ethic. With little more than a prayer, he threw caution to the wind, and pressed up his own 'Sneaky Tracks Vol. 1'. Luckily, the release went on to sell over 7,000 copies locally, and it put his name on the map for good. Clearly, he



gambled and won. But, more importantly, his confidence in himself was renewed.

"I put everything I had into that release," he beams, gratefully. "I figured that if I failed, well, at least I tried. Luckily, I rolled the dice and I came up a winner. From that moment on, I knew that producing was for me. I'm still not where I want to be, but I know that I'm definitely growing."

A few weeks later, I'm hanging out with Sneak at the Shelter in Chicago on an unusually warm Saturday night in October. Cajual have commandeered the club tonight to celebrate the release of Dajae's new single, 'Day By Day'. Legends like Herbert J and Spanky from Phuture are milling about, alongside Boo Williams, Ron Trent, and Roy Davis Jr. Sneak spins here on Fridays, and he also has a Saturday gig at Red Dog just across the way.

Tonight, Sneak's gaining a lot of attention, but it isn't due to his mastery in the booth. Actually, it's the XXL black t-shirt he's wearing with thick white letters spelling out 'Fuck Jungle' emblazoned on it which is causing quite a commotion. Er, why? "Well, I saw a kid wearing this shirt that said 'Fuck House' and I was offended. I like to make my own shirts, so I just decided to make this one to answer his. I have nothing against jungle, so I guess that I was just buggin' out."

In person, Sneak is huge. A towering, larger than life figure, he could probably go a few rounds in the ring with Kenny 'Dope'

DJ Sneak



Gonzalez if he had to. As we chat, Chez Damier is working his magic in the booth, and when Sneak hears Damier mix into a song he likes, he unabashedly starts dancing and singing right along to the music.

"This is a thrill and this whole thing is like an adventure for me," says Sneak of his blossoming career. "Like I told you, I was told that I would never go anywhere." I ask him if he ever fears being stigmatized as merely a loop man, and he points to his recent, harder-edge work for Radical Fear (plus a forthcoming mix for Dave Clarke) as proof of his diverse talents.

"My style is versatile, and I've set myself up so that I can go in any direction," he says, firmly. "I like the harder beat, track stuff with a lot of nonsense going on in the mix, because it has a lot of energy. When I do the 'Polyester'-type stuff, that's the more soulful house with deep house samples. I get a lot of my ideas from listening to old mix show tapes. I work at a record store, and I've gotten some great records from people selling their collections. In the last two years, I've collected so much old disco - stuff that's original and impossible to find."

Okay, now we know how he gets his samples, but how does he find the time to be so prolific? Sneak laughs. "Well, I guess I hear so much music working in the store that I get

ideas. If I hear something and it sticks in my mind, I'll go home and start sampling it," he explains. "The reason why I have so much out now is because there was a time last summer that I got lost so to speak. I quit my other job I had with the guys I was working for, and I took five or six months off. I worked on five records, like the 'Polyester' and 'Moon Doggy' EPs."

Sneak's most recent release is his 'Platforms EP Vol.2' for 83 West. Recorded in Canada, it posed a fair enough challenge to Sneak since he was far removed from the security of his home studio and its encompassing well-stocked sample library. Though he was away from home, he still managed to rise to the occasion.

I was out in Toronto - man, can those kids party there - and Peter from 83 West and the Klub Kyzd asked me if I would do an EP for him if he got me some equipment," Sneak recalls with a chuckle. Like, who could refuse? "I was there for ten days, and I knocked the EP out in five days. I didn't even have any samples with me, so I went to an old disco and rock store and looked around. Before he knew it, he had an EP."

DJ Sneak knows that his star is on the rise, but he's well aware of the pitfalls of glutting the market with his tracks. Keeping that in mind, 1996 will see him slow down the pace

just enough so that he can continue to grow as an artist. But whether he likes it or not, there are some who'd argue that the only way for a producer to grow on a broader scale is to begin writing proper songs. Lil' Louis did that, so did Frankie Knuckles. Even DJ Pierre, who still bangs out top quality tracks like nobody's business, is delving deeper into R&B with his vocalist wife, Lavette.

Seeing the writing on the wall, Sneak is readying himself to work for the first time with a vocalist. Although he admits to having little technical musical talent, producing, like dj-ing, has always been about a feeling for him, so he's hoping that his innate vibe will help him persevere. "I don't see myself doing big productions or remixes, like a Masters at Work type of thing. If I do stuff, it'll be more dubby like Roger S. I've never worked a full vocal track yet, but I want to try it. I have a female singer who I'm going to be using soon. The world will hear Sneak do vocals for the first time pretty soon."

It's now dawn, and after dancing and talking the night away at the Shelter, the Cajual posse has regrouped back at the offices at 1229 N. North branch. The guy running the after-hours party a few blocks did a little too much nitrous oxide, so Cajmere and company has decided to hold court in his office. As we all stretch out on the floor, the sun starts burning through the high cirrus clouds in the eastern sky signaling that today is going to be a beautiful day. Sneak moves to the window, soaking up this natural wonder, and he beams with delight. As he takes in the majestic view, he digs into his coat pocket and fishes out a tape of Farley 'Jackmaster' Funk's radio show from 1984, which he promptly pops into the cassette deck.

As Farley's groovy sounds and soulful rhythms pump from the compact stereo system's speakers, Deep Dish's Dubfire and Sharam, who made their way up from Washington D.C. to spin at the Shelter, notice Sneak feeling the music a little too well, and they have a suspicion that he's up to something. "Hey Sneak, it looks like you just got an idea!" yells Sharam as his trusted partner, Dubfire, nods off on the floor beside him. "Are you gonna loop that shit up?"

Sneak turns around and winks his right eye. We'll take that as a yes ●

DJ Sneak's full-length debut is out now on Cajual with another album due to drop shortly on Relief.

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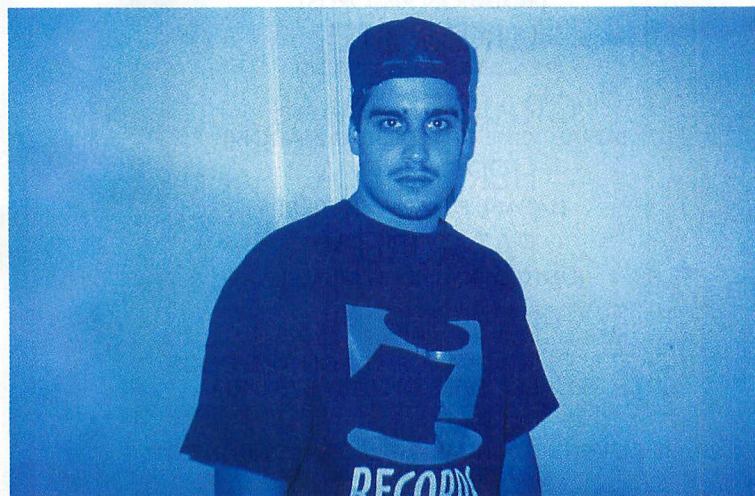
New Jersey's latest young gun has just taken time out from his university degree to rewire St. Germain's classic 'Alabama Blues'.

Kevin Lewis checks out the connections

These days in our fast-flowing, star-studded house culture, originals are hard to come by. Artists who punch their way into our lives with the kind of record which overshadows everything else just don't appear every day. Now and again it happens. DJ Pierre did it with his distorted-disco Wild Pitch interpretation of 'Generate Power' which ripped-up the rule book and hypnotised dancefloors the world over. MK had the same kind of effect. His bizarre cocktail of cut-ups and key clashes put the garage-by-numbers school in the shade and sent house-heads mad for anything he touched. Soon enough though, the innovators are followed by the next generation. Those who are turned on by the originals but remain hot with ideas of their own: people like X-Press 2 who took Pierre's Wild Pitch ethos and turned up the power, keeping the tripped-out feel while creating something completely new. Todd Edwards is one of those. Listening to his mixes of St Germain's classic 'Alabama Blues' you can hear MK's influence loud and clear, but Todd isn't just a copycat. While MK's work now sounds like a production line, Edwards has taken that crazed concept in sampling and lifted it to another dimension. The song. Stealing slices of classic tracks for the chorus he's turned the tables on Ludovic Navarre's deep house masterpiece and created a sun-kissed swinging garage groove.

"Whenever I'm doing a track," he explains, "I just try to create an original piece of music. I'll take little bits and pieces from different records and put them together to make something completely new, you know, like a collage. A lot of things sound so generic just now, it's like everyone copies each other so much. When I started getting into production I was determined to develop my own sound, my own signature. Like MK, he made it evident that it wasn't necessary to have a sample that said anything to sound good. He took vocals, cut 'em up and made a

Todd Edwards



groove out of it without actually saying anything. I didn't want to just copy him, that would be bogus, but his work was definitely an influence on me."

For someone as young as 22, he's had his fair share of props. He's already dipped into the major label remix pot with a dazzling interpretation of The Beloved's '1000 Years From Today' along with a couple of twelves for Nervous and a few projects on Joe Ventola and George Calle's i Records. However, music isn't all that's on his mind, at the moment he's right in the middle of a marketing degree at Montclair State University in New Jersey.

"I wanted something to fall back on," he offers, "It kinda relates as well, because you have to know how to market yourself in this business, so a lot of the stuff I'm learning is coming in useful. And, the older I get, the better I am at handling different situations. You know, when I first got into it, I was real naive and I didn't know my head from a hole in the ground, but, the older I get, the better I feel about dealing with labels and the industry in general."

Hopefully, this radical reworking of 'Alabama Blues' should see Todd Edwards getting more of the success he deserves as well as bringing his unique style to the attention of the world at large. However, unlike his mentor, Marc Kinchen, he understands the need to move on when the time comes. "I still enjoy producing records the way I do it just now," he concludes, "But there's only so long you can keep in the same groove. I'm very conscious of this and I'm doing something really different for Eightball to keep me sounding fresh. It's quite a hard track and although it won't have my name on it, if you look hard enough, you'll work it out that it's me." ●

St. Germain's 'Alabama Blues' is out now on F Communication while Todd Edwards 'Lonely Project' follows soon on i Records

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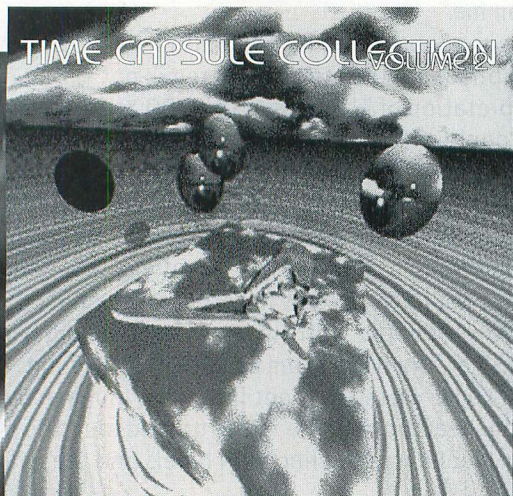
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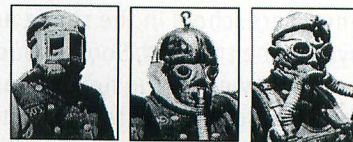
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The Generator Chart

- | | | | |
|-----------|--|-----------|--|
| 1 | 'Bounce/Gimme Groove'
Kenlou (Maw)
<i>Crossing over on all sides...</i> | 11 | 'Here Come the Drums'
Doc Scott (Metalheadz)
<i>Runnin' it hard</i> |
| 2 | 'FK EP'
François K (Wave)
<i>Kevorkian does it all over again</i> | 12 | 'Blair Necessities'
Vinyl Blair (Hard Hands)
<i>Nasty back with a vengeance</i> |
| 3 | 'Extra (Remixes)'
Ken Ishii (R&S)
<i>Dave Angel mix coming on strong...</i> | 13 | 'Freedom'
Black Magic (Strictly)
<i>Pure inspiration...</i> |
| 4 | 'The Original Playboys EP'
Alex Reece (R&S)
<i>Alex heads to Belgium and scores high</i> | 14 | 'Live in Unity'
Dangerous Minds (Strictly)
<i>Strictly on form</i> |
| 5 | 'Ultra Flava EP'
Lemon D (Metalheadz)
<i>Tearin'</i> | 15 | 'Flash (remixes)'
Green Velvet (Open)
<i>The Relief posse on a camped-up classic</i> |
| 6 | 'Erotic Illusions'
Abacus (Fragile)
<i>Spaced-out wobbly groover</i> | 16 | 'Psychotic Funk'
Silent Phase (Transmat)
<i>Musical bliss from Stacey Pullen</i> |
| 7 | 'Alabama Blues (Remix)'
St.Germain (F Communication)
<i>Todd Edwards on the mix</i> | 17 | 'Places'
Joey Beltram (Tresor)
<i>Heads down here we go stomp</i> |
| 8 | 'Zombie Dawn'
Tranquil Elephantiser (Matrix)
<i>Weird name - wonderful music</i> | 18 | 'This Time'
Johnny L (XL)
<i>Comin' on strong</i> |
| 9 | 'Day by Day'
Dajae (Cajual)
<i>Pure gospel soul</i> | 19 | 'Deep Dreams'
Wamdue Kids (Acacia)
<i>The kids are alright...</i> |
| 10 | 'No.6'
Red Planet (Red Planet)
<i>Red Planet do it again</i> | 20 | 'In Da Clouds'
Sneak Essentials (Strictly)
<i>Loops'n'grooves 'til you drop</i> |

The Generator Underground Music Chart was compiled from returns by the following djs and record shops: Dave Angel, Baby Ford, LTJ Bukem, Russ Cox, Carl Craig, Evil Eddie Richards, Andy Sherman, Colin Gate, Piers Hay, Conrad Kemp, Kemistry & Storm, DJ Trace, De Underground Records, Gary Marson, Richard Moonboots, Crispin Clover, Harri, Stuart McMillan, Donovan Bad Boy Smith, 95 North, Phil Asher, Alan Oldham, Roni Size, Dazee, DJ Krust, David Camacho, Tony Humphries, Ralph Lawson, Trevor Rockliffe, Stacey Pullen, Mark Broom, Brenda Russell, Scott & Scooby, Daft Punk, Jaymz Nylon, Digs & Woosh, Chris Liberator, Orde Meikle, Frankie Feliciano, CJ Macintosh, Tony Humphries, David Morales, Stephen Middleton, Tom Wainwright, Rad Rice, Paul Tibbs, Eastern Bloc, Phil Mison, Colin Dale, Dr. S Gachet, DJ Swift, Matt Thompson, Billy Nasty, The Advent, Mark Williams, Kenny Ken, Darren Jay, Rub A Dub Records, Keith Fielder, Ray Lock.

Please fax charts on 0171 454 7855

techno

- 1** 'Extra'
Ken Ishii (R&S)
Number One by miles - Dave Angel & Luke Slater doing the damage
- 2** 'Number Six'
Red Planet (Red Planet)
Detroit goes funky - massive with Dave Angel & Brenda Russell
- 3** 'Blair Necessities ep'
Vinyl Blair (Hard Hands)
Billy Nasty & co. on form - all over the UK dj's charts
- 4** 'Psychotic Funk'
Silent Phase (Transmat)
Stacey Pullen rocking it to the max. big with those rub-a-dub funksters
- 5** 'Places'
Joey Beltram (Tresor)
Last month's cover in no.5 shocker - no. 1 with The Advent duo however
- 6** 'Jack Me Off'
Funk D'Void (Soma)
Boo Williams meets Dan Bell as Glasgow's finest jocks the hoose
- 7** 'Flash (remixes)'
Green Velvet (Open)
Relief Crew work Cajmere's anthem to the max. double pack madness
- 8** 'A Moment of Insanity'
Gemini (Planet E)
Spenser Kinsey whipping up the dancefloor. Big at Sex, Love & Motion
- 9** 'Heart Of The Soul EP'
Envoy (Soma)
Hope's follow up for Soma. Luscious techno soul
- 10** 'Handle With Care'
Dave Angel (Blunted)
The man of the moment strikes again

Compiled with the help of Domenic, Daft Punk, Keith Fielder, Matt Thompson, Dave Angel, Trevor Rockcliffe, Brenda Russell, The Advent, Mark Williams, Billy Nasty, Radikal Rad Rice, Rub-A-Dub, Alan Oldham, Russ '12 Dex' Cox, Mark Broom, Colin Dale & Barney York

house

- 1** 'FK EP'
Francois (Wave)
Kevorkian returns with a new label and an unbelievably popular four-tracker
- 2** 'Erotic Illusions EP'
Abacus (Fragile)
Austin Bascom & Co. back with another slice of deep house heaven
- 3** 'Zombie Dawn'
Tranquil Elephantiser (Matrix)
DJ Shakra, Slowly & Crispin Glover all hook for this cool three-tracker
- 4** 'The Bounce/Gimme Groove'
Kenlou (Maw)
The Masters work it to the bone - check out both cuts
- 5** 'Alabama Blues'
St Germain (F Comm)
A divided nation - Todd Edwards's funky retake or the classic original?
- 6** 'House Inferno'
Roy Davis Jnr (Perspective)
Big with Harri and those Shindig boys
- 7** 'Give Me Luv'
Alcatraz (Yoshitoshi)
Pumping house from DC
- 8** 'Day By Day'
Dajae (Cajual)
Deep Dish, Chez'n'Ron, or Carl Craig's dub - take your pick
- 9** 'Deep Dreams EP'
Wamdue Kids (Arcacia)
Awesome five tracker from Atlanta - the new Deep Dish?
- 10** 'New York State of Mind'
Jaymz Nylon & Jahkey B. (Nylon)
Remember where you heard about it first?

Compiled with the help of Harri, Ralph Lawson, Crispin Glover, Scott & Scooby, DIY, Phil Mison & Jaymz Nylon

garage

- 1** 'Freedom'
Black Magic (Strictly)
Lil' Louis back on form
- 2** 'Live in Unity'
Dangerous Minds (Liquid Groove)
That man from 'Latino Way' - Mike Delgado - leading the change
- 3** 'Take Me Higher'
Lift (Suburban)
Big with the Glasgow garage mafia
- 4** 'In Da Clouds'
Sneak Essentials (Strictly)
Sneak's new cut'n'paster doing well with Mr Humphries & Mr Feliciano
- 5** 'Alabama Blues'
St Germain (F Comm)
Todd Edwards whipping up a storm across the board
- 6** 'Victim Of Loving You'
Colonel Abrahams (Strictly)
The Colonel is back!
- 7** 'Bounce/Gimme Groove'
Kenlou (Maw)
Ken & Lou in everybody's box this month
- 8** 'Better Love'
Deep Sensation (Yoshitoshi)
Colin Gate's latest project. Big in Nottingham
- 9** 'Let Yourself Go'
95 North (Kult)
Washington's next in line
- 10** 'Deep Inside (MAW remix)'
Hardrive (MOS)
Sneaked in there, no. 1 with the Ministry's maestro, CJ Mackintosh

Compiled with the help of Phil Asher, 95 North, Stepehn Middleton, Yogi Haughton, Camacho, Tony Humphries, CJ Mackintosh, Frankie Feliciano, Digs & Woosh, Stacey Pullen.

jungle

- 1** 'Ultra Flava ep'
Lemon D (Metalheadz)
Tearin' it up fine style
- 2** 'Atmospheric Funk'
The Wax Doctor (Talkin' Loud)
A blissed-out travelogue
- 3** 'Original Playboys EP'
Alex Reece (R&S)
Essential
- 4** 'Here Come The Drums'
Doc Scott (Metalheads)
Running it hard (again)
- 5** 'This Time'
Johnny L (XL)
Oh my gosh!
- 6** 'By Any Means Necessary'
DJ Trace (Deejay)
Whippin' up a storm
- 7** 'Motherfuckers'
Dillinja (Philly Blunt)
Dillinja does it again
- 8** 'This Style'
Shy FX (S.O.U.R.)
Running Fat
- 9** 'Who Are You'
Larceny (Nu-Phonic)
Comin' on strong
- 10** 'What's Up Fool'
DJ Ed Rush (Deejay)
Ed Rush delivers another power 4 da nu skool

Compiled with the help of LTJ Bukem, DJ Trace, Kemistry & Storm, De Underground, Dr S. Gachet, Dazee Ruffneck Ting, DJ Swift, Donovan BB Smith.

Harri

- 1** 'Outrageous'
DJ Sneak (Jinxx)
Useful 4 tracker from the cut'n'paste maestro
- 2** 'Money (Get Paid)'
Knight -Grooves (Strictly)
Sends the Sub Club crazy
- 3** 'Pass The Vibes'
Definition of Sound (Fontana)
Typical Todd Terry - works every time
- 4** 'Caj236'
Glenn Underground (Cajual)
Four excellent warm-up grooves
- 5** 'Erotic Illusions'
Abacus (Fragile)
More great warm-up vibes

Kemistry & Storm

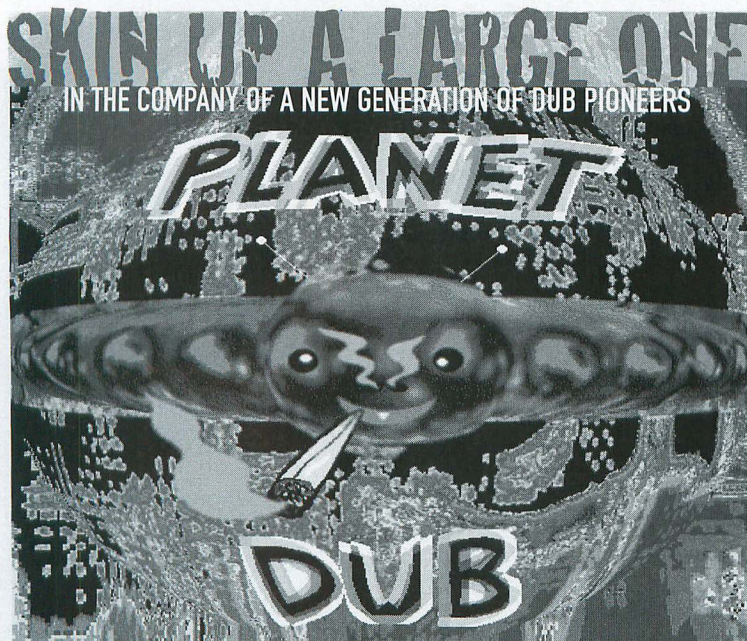
- 1** 'Drumz '95/Blue Skies'
Doc Scott (Running It Hard)
Running it hard
- 2** 'Made Up Sound/The Cult'
Source Direct (Metalheadz)
Stop that!
- 3** 'Urban Flava Pt 1'
Lemon D (Metalheadz)
Tearin'
- 4** 'Pressin' On/Get Carter'
Hidden Agenda (Metalhead Plate)
Extra...
- 5** 'Inner City Life (Remixes)'
Goldie (Metalheadz/ FFRR)
Bad Away!

Crispin Glover

- 1** 'Planet Jazz'
Various (Other)
Total quality, total music -deserves to be massive
- 2** 'Beard Law EP'
Idjut Boys & Laj (U-Star)
Who needs overpaid Yanks when there's talent like this in the UK?
- 3** 'The Bounce/Gimme Groove'
Kenlou (Strictly)
Progressive house in the true sense
- 4** 'Secret Codes/Slo Dive'
Century Falls (MCA)
What can I say?
- 5** 'Closer'
Kenny Charles (Tape)
That rude boy from Girls FM gets seriously dark & deep. Love it

Richard Moonboots

- 1** 'FK EP'
Francois K (Wave)
The master returns
- 2** 'Give Me Luv'
Alcatraz (Yoshitishi)
Pumping house from DC
- 3** 'A Taste of Electricity'
Mariopaint (Irdial)
Dirty, dark and dubby
- 4** '81141418'
Nu-Rom-Antics (Koldhouse)
Mr. Fingers for '95
- 5** 'Deep Dreams EP'
Wamdue Kids (Arcacia)
As deep as it gets



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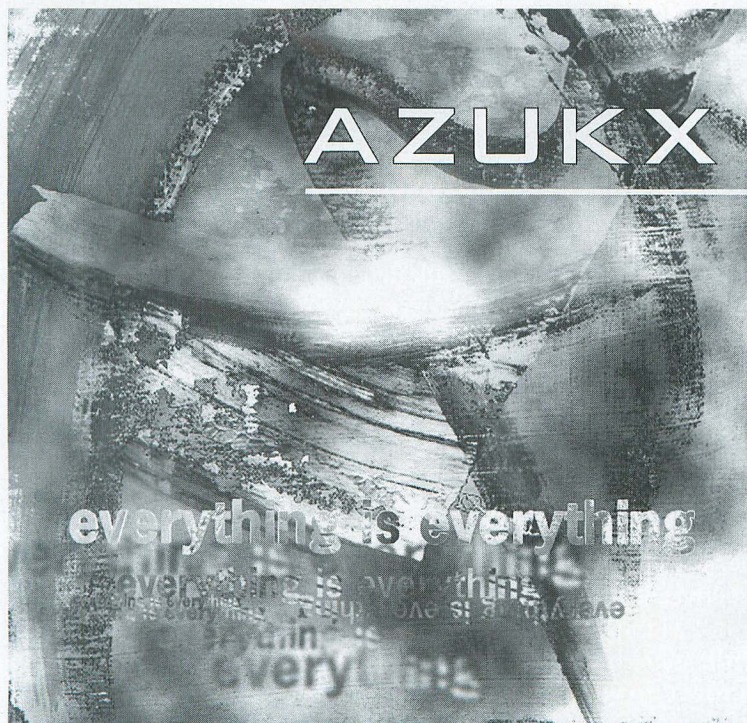
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Manga videos, fine art and advertising? Japan's most prominent exponent of sharp, abstract techno is back with a new album, 'Jelly Tones', and some new hobbies. But are radical dance music and fishing really compatible? This, after all, is supposed to be the future.

Sarah Champion investigates...

Ken Ishii

Translation Cathy Gilliat **Photography** Jamie Fry

"Welcome to the big, dirty metropolis, where law enforcement can no longer control the violence..."

The future is now. Like a Hollywood sci-fi epic, the video for Ken Ishii's 'Extra' single hooks into cyber culture. The apocalyptic, techno music he's been exporting from Tokyo, via R&S Records, finally starts to make sense, from last year's debut 'Innerelements' to his new album 'Jelly Tones'.

"I'm frightened by Japan," says 24 year old Ishii. "I'm frightened by the Ohm cult and I'm worried about earthquakes."

It all clicks into place. This is techno music coming from a city where commuters wear gas masks to protect themselves from poison attacks and where the air is so bad that there are 'oxygen bars'. This is a city where real life and science fiction become confused, as the everyday world becomes more and more like a manga cartoon. There's a millennium fever about Tokyo's music and visuals.

Accompanying Ken Ishii's 'Extra' single, is the best music video of 1995. His spiky techno is a soundtrack to four minutes of manic manga animation ("anime"). It's directed by Kouji Morimoto, one of the world's most daring animators, renowned for his work as artistic director of 'Akira'.

From perverted cartoon porn to kid's manga and manga Mills'n'Boon for office workers, cartoon films and comic books are consumed en masse in Japan. Ken Ishii is telling us about it over an international phone line, with a translator acting as go between, turning his Japanese into English. "Manga is something I grew up with, something everyone in Japan has grown up with," he explains. "It has been a major part of people's lives for a long time."

'Extra' is a scary future-world where knives are flashed in the neon-lit alleys of cyber cities. The streets flow with the blood, of 'Clockwork Orange' style violence. It's a kind of animated version of 'Blade Runner', in which a Virtual Reality game is going on, where you can

no longer tell what is real and what's not. A kid sits in a toilet cubicle, a monstrous VR mask on his head, waving his gun in an imaginary world. In this world, he guns down knife-wielding mad-women. Yet more blood flows...

Blood is very symbolic in manga. Apparently, bleeding out of the nose, as the virtual kid does in the video, is a "sign of affection". "My blood type?" giggles Ken Ishii. "I'm blood type B."

In eighties manga-pop, blood groups replaced horoscopes. Instead of judging a new friend by their star sign, characteristics can be defined by blood type ("ketsuekigata"). 'A' means "nervous, introverted, honest and loyal", while 'O' is "workaholic, insecure and emotional". And so what does it mean to be a 'B'? "Out-going, optimistic and adventurous," they say.

To European eyes, Ishii's childlike beam, mad energy and overall cuteness bear a striking resemblance to Akira, the manga character whom he says is his hero. In the 'Extra' video, Ishii makes a cameo appearance, footage of him eating



noodles is broadcast on a video screen high above the cartoon streets. With equal cyber-finesse, R&S Records gain maximum return on their investment – there's subliminal advertising for themselves and their sub-labels built into the story. Global Cuts, R&S and Apollo logos blur by on the sides of trains; are reflected on the tarmac; and appear on the characters clothing. Very cool. Very, very cool indeed.

"Nowadays, most pop videos just consist of flashing images and girls dancing," explains Ishii. "I wanted to do something much more original, something which nobody had done before."

Apocalyptic and violent visuals, have always been a big influence. His favourite films range from 'Pulp Fiction' and the seventies surrealist western 'Eltopo' to the Talking Heads' concert documentary 'Stop Making Sense'. Another obvious influence is the futuristic 'Koyaanisqatsi'. Produced in 1983 with time-lapse photography of skyscrapers, people and highways, its apocalyptic Philip Glass score is not

unlike Ishii's own moody symphonies.

And the irony of all this blood, suicide, murder, poison and cyber nonsense? Ken Ishii is not some blood-thirsty ninja, but a sweet, quite shy kind of guy, who only recently gave up his job in a top Tokyo advertising firm. His hobbies? Fine art and angling...

"I obviously like listening and making music more than anything, but just recently I've got into being in nature – exercising and fishing..."

Born on the Japanese island of Sapporo, he spent most of his childhood in Tokyo and from the age of 13, he would hang out in Shibuya, Tokyo's Camden, home to the cafes, record shops and clothes stores. He also spends a lot of time in Yoyogi Park, where Japanese teenagers parade their weird versions of Western 'youth culture': from punks with mohicans to rockabillies with giant quiffs. "There is little natural space in Tokyo, so I like to hang out there..."

Since Belgium's R&S discovered Ishii from demos he sent them, he has released four twelve-inches 'Garden Of The Palm', 'Pneuma', 'Deep Sleep', 'Tangled

Notes' and an album 'Innerelements' – released in Japan on Sublime. Other aliases have included Rising Sons on ESP and UTU on +8.

'Jelly Tones', is his second album for R&S and the one intended to launch him as a major artiste. "Jelly has no shape," he explains. "It can become any shape you want it to be. The music is meant to be fluid."

In fact, like 'Innerelements', 'Jelly Tones', is actually quite rigid – the percussion icy and brittle like stalagmites and stalactites. 'Frame Out' has a mechanical pulse like the life support machine which keeps William Gibson's





Count Zero alive, while he jacks into cyberspace. It's like the constant heartbeat in a nuclear power station that signals all is well. 'Extra' hisses – sinister pistons letting off steam – represented in the video by a gas mask. On 'Moved By Air', a drum booms like an automated rhythm in a car factory.

Sheffield '80: Tokyo '95. Ken Ishii's spiky, constructivist techno is nineties industrial – not like the 'industrial' metal-monster Nine Inch Nails made it, but like the electronic experimentation of Cabaret Voltaire. He admits to having been inspired by industrialists like Nitzer Ebb and D.A.F. Unsurprisingly, his foremost heroes were Yellow Magic Orchestra, the legendary Japanese synthesiser band of the seventies and early eighties. YMO are at the roots of all Japanese techno.

"When I was ten years old, I first heard Yellow Magic Orchestra. Listening to their electronic sounds, I just thought, 'I want to do that'."

In Europe, drugs made electronic music hedonistic and chill-out records

psychedelic. Although much of what Ken Ishii does could be defined as ambient, his music is clinical, crafted and definitely drug-free. "I don't need drugs to create," he states.

"I have no set way of composing. Basically, I look at a picture or see something in the street and I start to hear a track in my head. I go home to the studio and start trying to develop music to go with that image in my head..."

Ishii's contemporary heroes include Wagon Christ, Dave Angel and Luke Slater, who he chose to remix 'Extra'. Others are obvious when you hear his music – Derrick May, Dan Curtin, Carl Craig, Stacey Pullen.

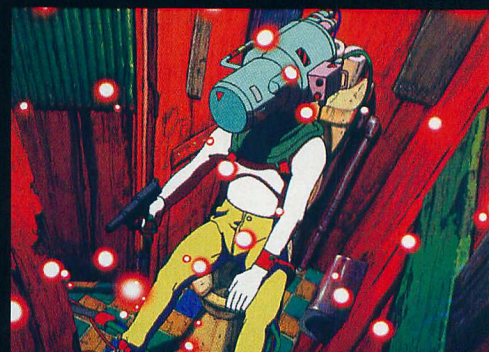
It's ironic that the country which manufactured much of the equipment to make house and techno music, has been the last to embrace it – maybe because one tab of ecstasy costs 8,000 yen (£50) and possession of a spliff incurs a three year jail sentence?

"It has been a very slow process," says Ken "In the last year or so it has started to happen. Maybe it has taken so long,

'cos the kids don't do drugs. Now they've really started to listen to the music and like it. I'm really excited by how it's growing."

In August, 7,000 people attended a huge outdoor techno event at the foot of the Fuji mountain. Meanwhile, the scene continues to expand – lead by the likes of Osaka's Fumiya Tanaka and his Torema label; Susumu Yokota; and Manabu Yamasaki of Sublime Records.

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Dave Angel

Future jazz... Miles Davis and Juan Atkins, John Coltrane and Kevin Saunderson. Derrick May and Thelonius Monk. Fusing the spirits of be-bop and techno, the one-time bad boy of London's acid house scene is back with a major record deal and a stunning debut album, 'Tales of The Unexpected'. And behind the decks, he's still cutting it tough. Has the time finally come for the prince of jazz-techno?

Text Tim Barr **Photography** Rankin

Sitting cross-legged on his studio floor, Dave Angel is in a reflective mood. "I was... a thief," he says, quietly. As the words tumble into the room, traces of half-remembered guilt, disarming honesty and the weight of countless hours spent in self-analysis edge their simplicity with a wonderland of meaning. It's a frank admission which seems curiously out of place in the cosily suburban surroundings of Angel's newly acquired home in Swindon. But this isn't just the kind of statement which currently passes for hard currency amongst those who are eager to invest dance music with the same risible street credibility, wild-side ethics which thread through rock music mythology. It's the truth. And Dave Angel has a whole different reason for telling it.

"I was caught up in the whole urban youth thing," he recalls. "It was all about trying to get more money, just trying to get ahead - I didn't want to go to work and slog for so many hours and get paid nothing. It seemed pointless. So, instead, I hustled and tried to make some money that way. I'd go to the West End and pick pockets. That's what I did. That's what I

got sent down for the first time I went away. And when I came out, it was just the same, only I was even deeper in it."

More spells in prison followed. And, amongst them, a sequence of life-altering events; the death of his beloved jazz musician father, the birth of his son, Daine, and acid house. "I was always in the record shops," he remembers. "At the time, I was buying funk and soul. But I was really into the jazz thing. I'd been dj-ing at home because it seemed like a natural extension of my interest in music and I picked up a slot on a pirate station, Phaze One. I was playing a lot of jazz on the radio when the first acid tracks started coming through. They were random and exciting, like Mingus or Coltrane or some of those cats. To me, it sounded like future jazz and I thought 'this is it - this is young people's music - this is for us'. And, of course, it developed from there. Little parties started up, parties with one strobelight going and meeting points, everyone dropping these pukka E's and about fifty djs all waiting to get a play. It was a real underground thing. And then, just before the Summer of Love, when the

whole scene was really taking off, I got put in jail for dealing weed. I missed the whole thing."

During his final nine-month stretch in Sussex's North Hige Prison, he began retracing the steps which had led him there. Even now, he cites it as a pivotal point in his career: "It changed my whole direction and put me back on the road I was supposed to be on. I just realised that the whole bad boy thing wasn't for me - it wasn't what my dad had trained me to do, it wasn't the way I'd been brought up. It wasn't anything to do with all the years I'd been interested in music. I had to get back to the music. I'd fallen in love with acid house and, the whole time I was in prison, I was thinking 'I've got to get back out there! - this kind of musical revolution only comes along once in a lifetime'. So I had to get myself together and make a contribution. When I came out, it was like a race to get myself back on track."

And this is what's special about Dave Angel. When he talks about the music, it's in terms of "making a contribution", "doing what he can" and "paying something back". At one point, as we're

talking, he says; "Everybody wants to be Underground Resistance!" But it'd be a better world if that were the case. Instead what his remarks underline is the fact that he's learnt the lessons of Mike Banks. This whole thing was never about money, or fame or taking what you could while the going was good. It's about contributing. It's about music. Most of all, it's about people.

Two weeks after being released from prison, Dave Angel made his first move. Armed with a cheap Casio keyboard, two turntables and a box of records, he spun a six-minute groove onto a couple of cassette decks and laid Eurythmic's 'Sweet Dreams (Are Made Of This)' over the top. The results were exceptional. He borrowed £500 from Black Market Records ("they knew I was fighting for a chance and I was hungry for it"), and pressed up some white labels. Picking up interest from major labels and Eurythmics themselves, the 'Nightmare Mix' eventually reached the charts and gained him a deal with Dave Dorrell's Polydor subsidiary, Love, in the process. With the advance from the deal, he paid off his debts and began buying studio equipment, turning out the highly-rated 'Never Leave' and 'Atmosphere' singles for the label. It was a remarkable change in his fortunes.

"If you're hungry for it, you can do anything you want to do in this world," he argues. "My father always used to say to me; 'if you wanna be anything you wanna be - it's there! It's yours.' So I've always had that attitude and it's still going now."

Within a year, he had a new deal with R&S, debuting with the first in a series of 'Voyage' EPs which took the trip as a theme and collided heavyweight, percussive grooves with the kind of wild, sonic adventurism which characterised the best of Detroit's output. It was a neat synthesis of the best elements of both European and American techno. Recorded in Belgium, with CJ Bolland providing engineering assistance, it gunned Angel's career into a new league where records could be both hard and sweet. But, back in Britain, his considerable talents behind the decks were being overlooked.

"I wasn't down with progressive house," he recalls. "In fact, I thought that calling it 'progressive' was an insult. There was nothing progressive about it. It was

regressive. But that seemed to be the thing back then. Promoters didn't much care about the people who were really going forward. And, if you were a dj playing real techno records, music with heart and soul, then you just didn't get any work in this country. There were a few people who supported me, like Dave Dorrell and Kris Needs, but no one else was interested. So I went to Europe. I'd rather play to people who understand and appreciate the music."

Playing huge gigs in Germany, he honed his style, tweaking the decks to give him a wider range of pitch control (he's still handy with a screwdriver to this day - at a recent event in Scotland, Dave began his set with one deck while making repairs to the other, he still managed to get the next record in on time), rewiring the harder'n'faster ethic with soaring melodics and, inevitably, heavy doses of funk. Effectively side-lined to the rave circuit, outside of the Home Counties champagne and cocaine set, he began turning his outsider status into an asset. Even now, he still maintains a loyalty to the people who supported him during those wilderness years. Travel to any big event across Europe and you'll find him sandwiched in between the gabber merchants and the nosebleed kings, doing his bit. "If those kids don't hear the music from me, who else are they gonna hear it from?" he asks, matter-of-factly.

And then there were the records. On R&S, he delivered a second 'Voyage' EP, the 'Outrageous Angel' set on Outrage and then the tellingly-titled 'Family EP' on Apollo. Records which set themselves down with Detroit, pushing fluttering, abstract rhythms with fluid jazz. Records which kept the faith, full of surprises, when back in Britain, lesser djs were making their names with rigid, lobotomised grooves and gated vocals. Traces of bitterness still rise to the surface when those times are mentioned, in stark contrast to his normal, upbeat outlook. "I just thought 'fuck them' y'know. If they weren't interested, it wasn't gonna stop me from doing what I wanted to do. I suppose it would have been easier for me just to do what everybody else was doing, go down the same road. I could've made a lot more money. But it wouldn't have been right. I'd still be doing what I do just for the love of



Dave Angel

it, even if there was no money in it. It's the music, man. It's just about the music."

There are two things which make Dave Angel's eyes light up. One is his family. The other is techno. Especially Detroit techno. "When I first heard Juan and Eddie 'Flashin' Fowlkes, their sound just took me..." he recalls with a wide grin. "It was music in a way I'd never heard before - played so beautifully, in a new way... with future sounds. I take music very seriously. It's a very emotional, and very personal, thing for me. And when I heard Detroit techno for the first time it was like; 'Fuck, man! This is where I want to be'. That's never left me. I still get excited when I hear those records. And that's a feeling I want to share. Being able to identify someone's sound from a few bars or the way a record was eq-ed. Just that feeling of being hit by something so powerful and emotional."

Listen to any of the records on Rotation, the label Dave set up, and paid for, with his dj-ing fees. Liquid, mellow records like

'Artech' which combine dancing and listening, or 'Royal Techno', and through the grooves threads a firm alliance with the sound of Detroit. "The label was something I'd wanted to do for a long time," he explains. "It's not a money-making exercise, in fact I lose money on it. But I'm a dj and I like having records to play. If one of my Rotation records ends up in a guy's box and gives him something different to play, then great. And it gives me the chance to help other artists out. I wouldn't be where I am today if other people hadn't given me a chance, so now it's my turn to help out."

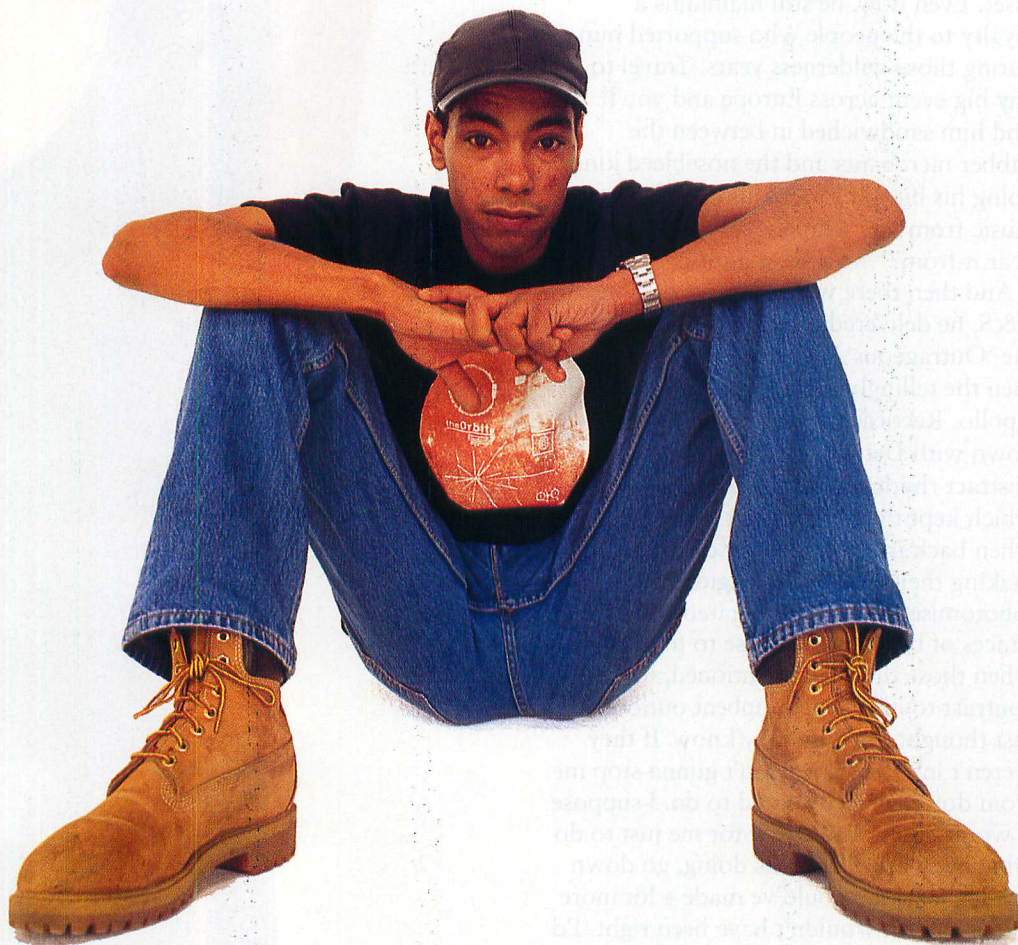
There it is again. The notion of "paying something back", giving and not taking. Pure acid house philosophy. Dave Angel may have missed the Summer of Love, but he's learnt its lessons. And throughout our conversations, in clubs, on the phone, in his studio, it's a concept which keeps recurring. There are others on the scene with more to be grateful about than he is - bigger reputations, bigger names, more

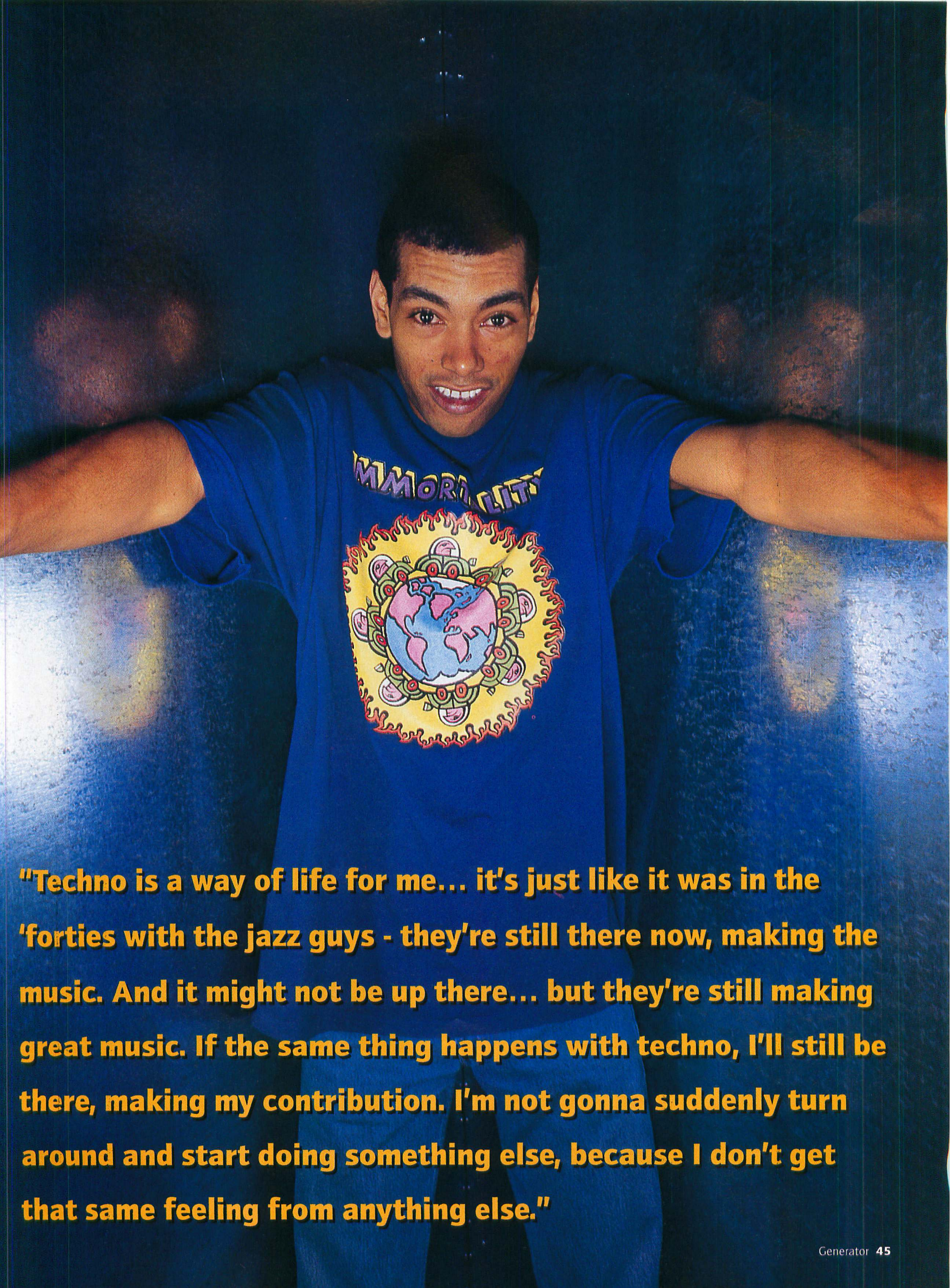
money - who don't care in that same, full-on acid house way. There are djs and producers and journalists who've tried desperately to return things to easily-reducible concepts like the rock'n'roll star system. Those who take *the kudos*, and the money, and pay back... What? A few clever records, some clinically-inspired sets behind the decks? And the certainty that, in a few year's time, they'll be jumping on whatever safe bet comes around the corner.

"Techno is a way of life for me," considers Angel. "It's just like it was in the 'forties with the jazz guys - they're still there now, making the music. And it might not be up there on TOTP, but they're still making great music. If the same thing happens with techno, I'll still be there, making my contribution. I'm not gonna suddenly turn around and start doing something else, because I don't get that same feeling from anything else."

Dave Angel's debut album is called 'Tales of The Unexpected'. It's an appropriate title. Because now, David Angel Nicholas Gooden ("I used to get a lot of stick for the name at school," he recalls, mirthfully) is signed to Island Records. "Ten years ago, if I'd told anyone I was going to get a major record deal, they'd never have believed me. Especially if I'd said it'd be with Island!" He chuckles with delight at the memory. But the history of major label techno is littered with fires that never quite burned so brightly afterwards, forward-thinking music which was diluted by the commercial imperative. "The way I see it, you've just got to be yourself," he says. "These guys signed me for me. And that's all I can give 'em. I'd rather break the deal than do anything which didn't fit with the way I am."

It's a strategy which seems to have succeeded. From the upbeat grooves of 'Bump' to the pure, dancefloor adrenalin of 'Over Here', the album is a remarkable debut, suffused with the kind of optimism which makes Angel himself so thoroughly likeable. "The music is really a reflection of my everyday life," he explains. "You know, I'll look at Daine (his son) or Pat (his wife) and the way I feel about both of them is so strong that it expresses itself in the music. When I'm in the studio, with the machines and the music, it's almost like meditation because you're inside of





"Techno is a way of life for me... it's just like it was in the 'forties with the jazz guys - they're still there now, making the music. And it might not be up there... but they're still making great music. If the same thing happens with techno, I'll still be there, making my contribution. I'm not gonna suddenly turn around and start doing something else, because I don't get that same feeling from anything else."



Dave Angel

yourself and your emotions. My family are very important for my creativity."

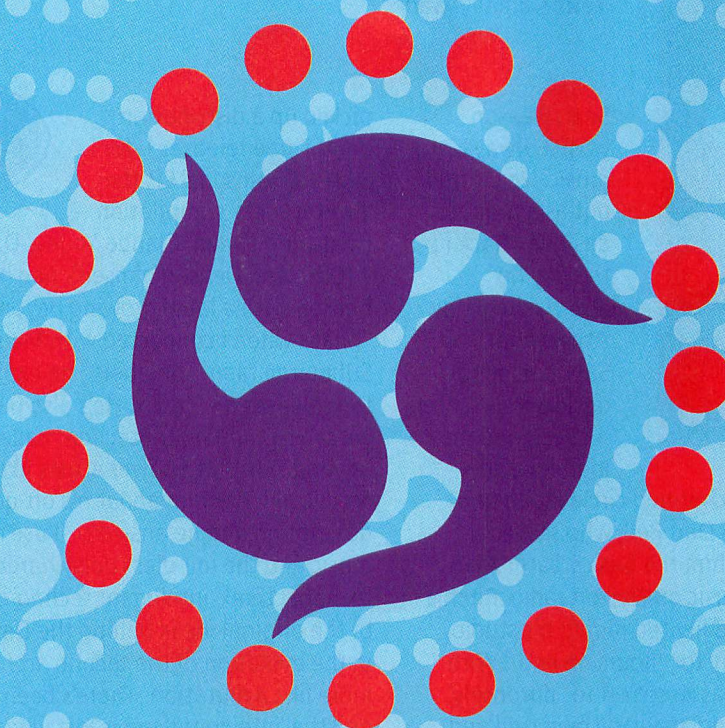
And it's important that this is music built on love. It courses through 'Tales of The Unexpected' like wild ecstasy. It's the kind of emotional rigour which makes dance music such a potent force, tracking back through acid house and healing the wounds of that "thrown into being" feeling which comes with the territory of modern life. On the inside cover of the album, there's a picture of Dave with his family and friends. It's a significant gesture. But in the top right hand corner of the photograph, there's a gap. Had his father still been alive, it's the position he would've occupied.

"My dad was very important to me," admits Dave. "Not just because of the music, but in a whole lot of ways. He's still an important part of my life. And if I've made a success of what I do, it's because of what he and my mum taught me. They gave me the confidence and the courage to do it. The one regret that I have is that he isn't around to see how well I learnt those lessons."

The last time I saw Dave Angel was at The Sub Club in Glasgow. After playing a blistering set, he was surrounded by eager admirers. He took time out to talk to every one of them as though they were old friends. Grinning broadly, he checked records, smiled "thank you"s, taking care to end his replies with names elicited in that same peak-time dancefloor way we all used to. Out of the corner of his eye, he saw a girl I knew, come up to me and exchange a few, brief words. Laughing hard, he tried to set the two of us up. It wasn't any kind of laddish behaviour. It was just Dave Angel doing what he does best. Bringing people together.

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Sean Deason

Text Gamall Awad

Sean Deason wasn't always into music. He started out as a graphic designer. Back in the day he approached May, Atkins and Saunderson for design work. Later he designed the

picked up a distribution deal. Three releases later - S.I.N.'s 'Doomsday' EP, the 'Digital Sects' compilation (featuring Larkin, Claude Young, DJ-T1000, and Deason himself), and his own self titled EP, he found himself with a label growing beyond his means.

"That's when I connected with Mad Mike of UR and joined the Submerge family of labels," he explains. Since then, he's had another ten releases on Matrix. He's also put out another compilation of (dare we say it) "intelligent techno" called 'Digital Sects 2' which looks beyond Detroit to newer artists like Morgan Geist and Haratuka Mochizuki. Ask him about his oft-quoted "intelligent techno" description and he answers; "I use it to make a distinction between my music and the mindless noisy hardcore rave stuff people like to call techno. I think 'intelligent techno' is a purer and truer interpretation of the original ideas behind the Detroit sound. It's a natural next step in the evolution of the techno art form, whereas rave/hardcore is more like a mutation. There's been too much in-breeding in techno and the 'intelligent' tag is just what I use to identify the stuff that's fresh and new."

Intelligent techno round two - are you up for it?

Gamall Awad



Craig's Retroactive label. Entry into this charmed circle led to him making his own tracks. Kenny Larkin and Dan Bell, who shared a studio at the time, taught him the basics. Later Alan Oldham played his music on Detroit radio. Ritchie Hawtin heard it and invited him to his studio, leaving him to play for "hours on end." With this schooling Deason set off to "purposely form my own sound, pave my own trail and follow in no-one's footsteps." Along the way, he ended up with his own label Matrix. After recording 'Code 3' for Kelli Hand's Acacia label



Dazee

Dazee originally moved to Bristol eight years ago for a Fine Art degree, and now the city of beats has become her adopted home. Heavily into music from an early age, Dazee's never made a conscious decision to quit sculpture for music; it just gradually happened that way (though, she's never looked back after the insurance money from a motorbike accident allowed her to buy her own decks). She first started playing out at illegal hardcore raves in 1992. When the urban raves died out, the free party scene moved to the countryside and became a middle-class, house affair. Ever the crusader, Dazee and her loyal Ledge crew tried in vain for a jungle slot, but were considered



'hardcore techno mutants'.

With nowhere to turn, the Ledge crew set up Ruffneck Ting in 1993 (Bristol's first regular exclusively junglist session) with Dazee as resident. This was the break that established her reputation as one of Bristol's leading djs, well-known for her smooth, flawless mixing and thorough preparation. "I like tunes with big drops, and anything with bollocks really," she explains. She manages to stay upfront through her review column in local junglist magazine Knowledge, and by making and swapping music with other djs on the dub-plate circuit. Shows on local pirate radio stations like Ragga and Passion have also increased her reputation, with recent high profile gigs at Dreamscape, Universe's Tribal Gathering and Jungle Fever proving exactly why it's a well-deserved one. Helping to compile and mix Replay's



Alongside other like-minded producers like the Idjut Boys, Crispin Glover and DIY, the Basement Jaxx duo of Simon Ratcliffe and dj Felix B are setting new standards at the front-line of the British house movement. Producing the kind of razor-edged deepness that's set Masters at Work up for life, they seem to have picked up the art of merging beauty and beats pretty near perfectly. And, even though their label, Atlantic Jaxx, is yet to see its first birthday, the accolades are already pouring in. Tony Humphries is a fan. So is Ashley Beedle. They've even had calls from the house-master himself, Lil' Louie Vega. So, they'll be quite pleased with themselves then? Well, not overly so, it seems.

"Some of the things we've done just weren't that special," says Felix, dismissively. "A couple of the tunes were good but the rest were quite ordinary, you know, not really breaking any barriers. And, when it comes down to it,

Basement Jaxx

jungle chart on Galaxy, the South West's independent radio station, hasn't done her any harm either.

Being a female dj in a male dominated industry can work both ways, and while Dazee has encountered prejudice, she plays down the problem, letting her spinning talents do the talking. Now her name is established as a dj, she wants to follow the same path as a musician. "I'm very lucky," she enthuses, "because I'm learning techniques in a professional reggae studio and writing my own tracks at the Ledge studio. I like straightforward dancefloor stuff, while my partners John and Mark come up with wicked experimental sounds and technical effects." Under the collective name of Substance, they've recently released their debut EP, 'Ledgible', on Ruffneck Ting Records.

Colin Steven

that's what we're trying to do. There's so much mediocore stuff around and it's so easy to put out an average record. We're just not into doing that."

"House music should always be something that you can listen back to in ten years time and it still sounds valid," agrees Simon. "That's the kind of music we're trying to do at the moment."

"I think there's a lot of house music out there that's completely void of any feeling," Felix adds. "It's really superficial, and it just sounds manufactured. With our music, hopefully people recognise there's a lot more to it and it does get a good positive vibe across. Take Mr Fingers for example. For years I used to listen to 'Can You Feel It'. Every day. And for me, it never aged. It's as good a track today as it was then. It's a shame that so many people today just look for a track to be instantly banging instead of purely looking for good music."

And, although they've yet to reach the dizzy heights of Larry Heard's classic, they're definitely on the right track. Check their recent 'Summer Daze' EP for a cool collection of latin jams, from the deep and blissful tones of 'Paradise' to the dancefloor dynamite of 'Samba Magic' or delve into their 'EP1' for the rough'n'tumble grooves of 'Undaground.' Combine all this with their classic vocal excursions which feature the amazing Corina Joseph and you'll understand that these guys are a couple of groove technicians who're well worth keeping an eye on.

Kevin Lewis



DJ Food

Text Carl Loben

"DJ Food was created as sustenance for djs, providing new data to muck around with for people who manipulate sound"

Matt Black and Jonathan More started putting out breakbeat albums under the name DJ Food whilst tied up in legal bullshit with their Coldcut name, but "we quickly realised that pure breakbeats weren't that inspiring, so we started developing them into actual tracks." Their loopy, sampladelic 'Jazz Brakes' series provided tools for aspiring trip-hop b-boys and gals - acting as a principle catalyst for the genre - but their quest for "taking it a little bit further" was far from satisfied.

The new album, 'A Recipe for Disaster', signals DJ Food's progress from garnish to complete dish. Moving from a smoke-filled bar with a disquieted Armenian jazz quartet as residents ('Dark River') to the, err, funky-junglist 'Fungle Junk', and with loads more jazzdubtricknology for pudding (and a horse), it's a veritable cornucopia of multifarious delicacies. Garçon!

The duo reckon that, with major labels clamping down on sampling - taking an eternity to clear or charging the earth -

the underground just gets more obscure or inventive. "They don't understand that using something in a track that a lot of people are going to hear can actually be a boost to their artist," points out Matt. "But taking licks from old records and stitching them together is pretty much in the past now." They've recruited "sorcerers' apprentice" Patrick (PC), scratchmeister Kevin and jazz muso Paul Brooke to create techno sounds as fresh as watermelon. "It's about still being able to derive some excitement and humour from it, bearing in mind it's very difficult to get something authentically new just from putting recipes of other things together."

Chock-full of obscure samples and groovy beats, they've taken to going out live as a four-deck posse. Scratching seems to be making a bit of a comeback from hip-hop days, and it's making them itch. "The timings you get with a good scratch dj moving vinyl about is pretty close to jazz," observes Jonathan. "There's no other instrument that gets played a lot nowadays that is as close as a dj with vinyl. You're playing with records, rather

than playing records."

Though the team are finally free to make music again as Coldcut, they're still denied access to their back catalogue (they were recently refused record company permission to remix their house classic 'People Hold On' using Lisa Stansfield's 'Stars In Their Eyes' impersonator!). They play me 'Atomic Moog 2000' ("we wanted to make a vague comment about the outrageous nuclear-testing programme") which they're just finishing for Mo'Wax's 'Headz 2' before swiftly returning to the business of running two record labels (Ninja and Ntone), preparing for their infamous Saturday night instant-ambient-tape now on Kiss ('Oldcut', they joke), and generally stepping away from auntie's trusted recipe and breaking rules to dream up some new tasty morsels. ●

'A Recipe For Disaster' is out now on Ninja Tunes. A limited-edition double-pack, 'A Dub-Plate of Food', will be released on 6th November. Coldcut's 'Journeys By DJ' mix album is available on Music Unites.

mixed by Nicky Holloway

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1995 was the year of the UK promoter in Ibiza: Cream and Manumission hosted nights at Ku; Love It (Havin' It); Back to Basics; Moondance at Pacha; Eden & Rude at Amnesia; Clockwork Orange, Bombay Pussy, Shakavara at Es Paradis; Up Your Ronson's fantastic one off party; Alex P and Brandon Block at Space every Sunday morning. What a year it has been. Every DJ was called upon to make an appearance, lots of different styles but the same tracks stood out every time,

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Profile

Lawrence

Text Kevin Lewis **Photography** Colin Hawkins

Lawrence Burden is on a roll. It's a wet Friday night in Aberdeen but neither he, nor the capacity crowd at the Pelican Club have got the weather on their mind. The only thing on the menu tonight is dancing. And lots of it. In between his cool blend of classy Detroit rhythms and tightly-bound techno grooves he drops Galaxy 2 Galaxy's 'Hi Tech Jazz.' The response is immediate. The crowd go wild. Hand-waving, cheering and generally bizarre behaviour are quite the norm this side of the border; but jumping off speakers? Man, this guy is good!

Later on the next day, we're in Paisley. Lounging around in Rocksy's basement, home of Rub-A-Dub's near legendary Club 69, waiting for the night to start. Lawrence is hovering around the decks, checking out the mixer and monitor set-up. The resident dj, Martin McKay kicks the sound system into action and Lawrence nods furiously in approval. "Man, this is cool", he shouts over the pulsating jazz-tinged rhythms. He seems to like it here. Finally, I manage to coax him into a quiet corner to pick his brains about Detroit, pop bands and that missing Transmat number 10. So, where did it all start?

"Jazz...", he grins. "Man, I was a jazz fiend. My mom made everyone play the piano. You know, whether you wanted to or not, you were takin' lessons! After that, you could get into any other instrument you wanted. So I took up the sax, then I played trumpet for a little while, then the clarinet - lots of different instruments. However, it was Leonard, my brother, who bought the first pieces of electronic gear. After that, I was hooked. The first time I heard those early instruments, I was like, 'Man, this is so cool.' I was used to blowin' into a horn and now I could beat on these pads and play keys, do the whole thing. We had a Kawai R-50 drum machine and a Korg DDD-1 and to this day I still have those pieces of kit. They sit up on my shelf like old antiques. A lot of my influences come

from jazz too, because I toured with a jazz pianist called Bob James and during that time I got introduced to the guys from Was (Not Was). They gave us a lot of our deepest instruments. We were always round their studios like; 'Hey man, let me have this. Pleease. Let me have it.' They were really cool guys 'cos they helped us get into it at the time. When we started buying equipment, we really couldn't afford what everyone else had. It was around the time that they started getting into pop music with 'Walk Like A Dinosaur' and all that kinda stuff, so they let us have all their old gear."

So, with his two younger brothers, Leonard and Linell, Lawrence created Transmat number 10, the Octave One masterpiece 'I Believe', a slice of future-jazz that still sounds as good today as it did in '89. However, disagreements with the label resulted in the record being shelved, and it was never re-pressed. The Burden brothers went on to set up 430 West Records, continuing to record as Octave One and recently picking up praise for both the awesome 'Foundations EP' and the varied 'X-Files' double-pack. However, as much as their material is loved abroad in their home town, techno seems to fall on deaf ears. Detroit, it seems, is all fired-up by the sound of electro, a sound represented by their Direct Beat label.

"Yeah, the main players are Will Webb and Aux 88", he explains. "We're kinda guiding those guys but they're electro man, solid electro. I just wanna see how far we can push 'em because that kinda scene has been in Detroit for quite some time. Since Kraftwerk and Juan Atkin's earlier Cybotron stuff, it's always been in Detroit. Even when the rest of the world kinda left it alone. You know, it's a massive scene over there. As a matter of fact the market for electro is probably bigger than the market for techno. With the techno scene in Detroit, they'll wait for it to come from Europe. That is they'll wait for a Detroit tune to get licensed to a European label before they

play it. So they're about two years behind everyone else. But with the electro scene, you can drop new electro and it doesn't sit in the store at all. We have a problem keeping all the Direct Beat releases in stores in Detroit. Everything's on back order. Everytime we put something in the stores, it's out. Sold out. We don't care if anyone gets into it, we just put it out because that's what we hear every day in the city."

With the kind of belated major label excitement over techno which has seen the likes of Carl Craig signing album deals, has he ever thought of bringing the Burden trio over to this side of the Atlantic and getting some corporate muscle behind the music? Their output lends itself perfectly to both album and single format, so why not?

"To be honest, I think I'd like to keep it underground," he states, bluntly. "I don't want to get involved with a big label. Don't get me wrong - I love letting people hear the material, and sparking new audiences, but I still think it should stay underground. If you get in with the bigger independent labels, it gets kinda political and kinda hypish. Next thing you know, you're wearing glittery suits on the cover of a shiny magazine and I'm just not into that. I'd rather keep it underground and let the deep underground people find out amongst themselves - because they all talk to each other. Don't think they don't. I'd much rather be known through word of mouth. Now, a lot of smaller places are starting to get into it. What happens is - they hear about it, then they start searching for it. Those are the people that I really look out for, because they're the true believers in what's going on. They're not trying to buy what's hot at the moment. We get people from tiny towns, in countries I've barely heard of, and they're really searching to find out where they can access the material. So, we're getting out there, we're just doing it a lot slower than we could if we were with R&S."

Time to get busy... ●

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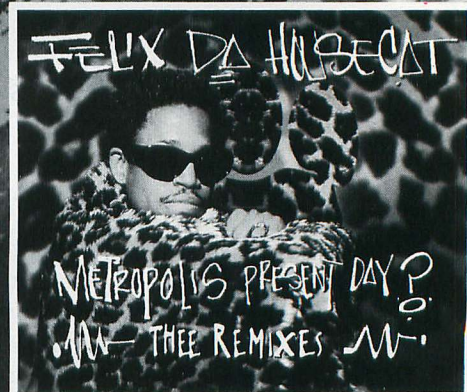
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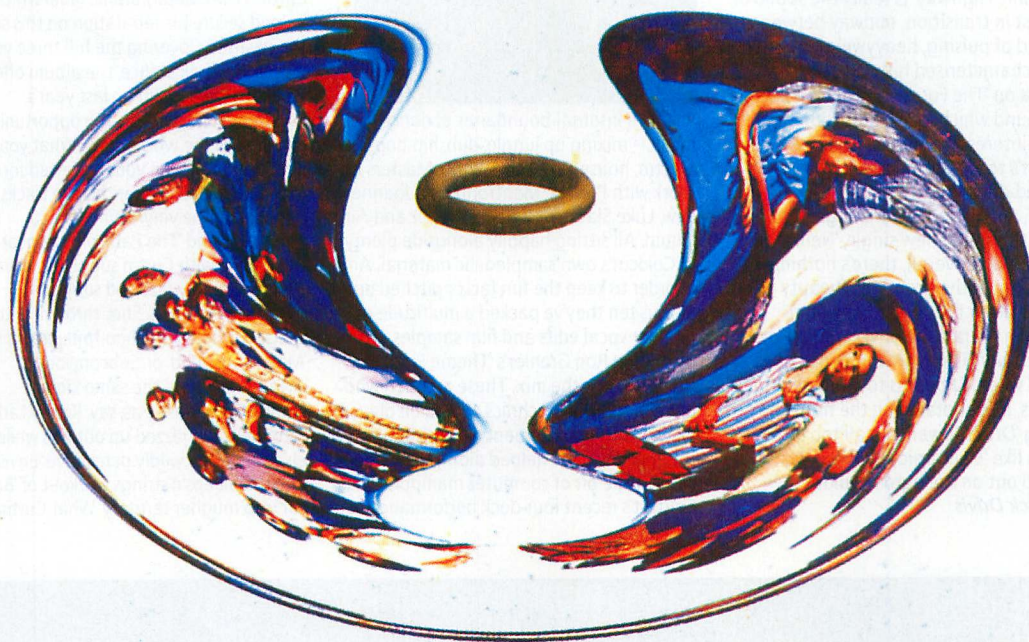
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reviews

the verdict on this month's releases November 1995

Albums and Singles

Albums



DAVE ANGEL
'Tales of The Unexpected'
(Blunted)

Dance music has the power to change people's lives. Look around you; the kids who lost themselves at the heart of the rave, and saw a brave new world opening up for them, are now DJs, journalists, musicians and promoters. Their lives are inextricably linked with a soundtrack which, only ten years previously, would have been unimaginable, impossible and undreamt. Dance music has changed our society and, for those who locked onto the dream, fantasy has become reality. It's almost as if the grooves of those strange, extraordinary records contained the genetic code of acid house culture alongside their vision of the future, all wrapped up and stuck together with a magical glue of analogue bleeps and quirky abstract rhythms.

When Dave Angel connected the abstract harmonics of acid house with the jazz soundtrack of his childhood it was the beginning of a remarkable turnaround in his fortunes which kicked his DJ-ing career into overdrive, landed him in the charts and led, eventually to the major label deal which has delivered this remarkable debut. In between times, he's set up a critically-acclaimed label, Rotation, produced records as diverse as the breathlessly beautiful 'New Orchestrations EP' on FNAC and the steroid-pumped jackhammer theatrics of Sound Enforcer's 'Re-enforcement'. Not bad for someone who, less than a decade ago, was on the fast track to Nowheresville.

So 'Tales of The Unexpected' is a pretty accurate title for this long-player. The fact that a kid from South London should be so effortlessly seduced by the music of Chicago and Detroit is just another one of those weird surprises which tracks through the history of house culture.

Opening with the epic jazz-techno shape-shifting of 'Arabian Nights', the album quickly establishes itself in the kind of territory which so neatly encapsulates Angel's influences. This is techno which takes Underground Resistance, Carl Craig and Kenny Larkin for its reference points. Grooves which thrive on offbeats, wildly swinging hi-hats and lush chords, melodies which twist and turn in a crazy aerobatic ballet. Music to dance to.

Check 'Over Here' with its exuberant, shimmering keyboard riffs, or the dreamy sequences of 'Timeless', the strutting funk of 'Scatman' or the sassy bump'n'grind of 'Be Bop'. This is an album which sets Coltrane up against Mike Banks, Charlie Mingus up against Juan Atkins, and then strains the results through the hot-house bliss of London's acid house summer-time.

And, for once, this is forward-thinking techno which wears a great big smile. Take a listen to the breezy, upbeat vibe which threads through 'Tales of The Unexpected' on tracks like 'Bump' or 'Big Tight Flares'. And where others might have headed to Big Tune Central, Angel keeps a cool head and keeps his feet firmly in the underground. Overall, this is a record which keeps the faith with all those wild nights and beautiful mornings. Check it out.

Steven Ash ★★★★★

THE BALLISTIC BROTHERS

'London Hooligan Soul'
(Junior Boy's Own)

After a couple of well-received players on Ashley Beedle's Black Sunshine imprint, the Ballistic Brothers follow up their recent drum'n'bass outing with an album full of diverse, and devastating, delights. These days the Ballistics are a fully-fledged band incorporating the X-Press 2 trio of Rocky, Diesel and Ashley Beedle alongside Nu-Phonic's head honcho Dave Hill and keyboard maestro Uschi Classen with additional help from engineer extraordinaire, 'Daddy' Marc Woolford. And, whereas on previous efforts the Brothers culled from the past and cut'n'pasted samples onto thundering beats'n'bass to create their succulent, slow-motion grooves, this time everything is for real with the rawness of those early sessions being replaced by a more natural live feel. Easing into action with the laid-back swing of 'Portobello Café', 'London Hooligan Soul' throws caution to the wind and rapidly flips through the dictionary of dance sub-genres, carving a full-on horn-blasting slice of samba magic one minute ('Sister Song') and a heavy dub-influenced excursion on the next ('Jah Jah Call You'). There's more jazz-jungling on offer, with 'Stepping Into Eden' sounding like a Jamie Lexton mix of Deep Dish, while special moments seem to thread through the whole length of this record. Like Ludovic Navarre's awesome 'Boulevard' album, 'London...' isn't just a collection of club goodies mashed together for the lucrative long-player market – it's a well thought out journey into dance culture which is as valid in the home as it is in the hot'n'sweaty environs of dancefloor central.

★★★★ Kevin Lewis

BLAKE BAXTER

'The Vault'
(Mix/Disko B)

The 'Prince of Techno' returns, this time with an album full of cool, late-nite grooves and stripped-down house. Kicking off with the swaying, sassy rhythms of 'I'm Given', things shift into gear almost immediately; tough kick drums, swinging percussion and basslines which sit firmly in the pocket of some seriously strutting funk workouts. Take 'Touch Me', for example, with its insistent four on the floor bass and dreamy Mike Perras-styled strings, or the fractured cut'n'paste of 'Just A Touch', where a handful of samples collide over a fluttering organ riff. Elsewhere, there's the brooding melancholy of 'Your All (V-Mix)' or the piano'n'strings workout of 'Techno Music Lifts You Up'. This is an album aimed



CJ BOLLAND
'Electronic Highway'
(R&S)

Despite having signed a major label deal with Internal, CJ Bolland still has contractual obligations to provide his former label R&S with another two albums. The first of these, 'Electronic Highway' is a mixed bag which combines brash, glossy synth textures with racing breakbeats in an awkward fusion of jungle and euro-trance. And on tracks like 'Ne Plus Ultra' or 'Zenith', the result is an uncomfortable no-mans land somewhere between the two. The problem is that 'Electronic Highway' is really the sound of an artist in transition, midway between the kind of pulsing, heavyweight grooves which characterised his work with Cisco Ferreira on 'The Fourth Sign' and a brand new sound which incorporates Bolland's recent interest in jungle. There are hints of what's to come, notably on the stripped-down drum'n'bass workout, 'Bones', and memories of things past, as on the thumping new single, 'Neural Paradox', but, overall, there's nothing here to equal the breathless beauty of 'Camargue' or the sheer dancefloor adrenalin of tracks like 'Nightbreed' or 'Horsepower'. There are moments, of course, when CJ begins to hit all the right buttons, most notably on the frantically pulsing 'Drum Tower', but all too often it sounds like 'Electronic Highway' has shorted out on the hard shoulder.

☆☆ Nick Davis

squarely at the dancefloor, there are no gentle, ambient interludes or ersatz soundtrack outings onboard to distract your attention from the real business of getting hot'n'bothered in the middle of the floor. So when the standout cuts like 'Deep Luv' or the exceptional 'Disko' come tumbling out of the speakers, you're already being swept along by the momentum of deep grooves, sexed-up chords and squawking vocal cut-ups. 'The Vault' may not appeal to those who prefer the adrenalin-surge of Baxter's hard-tracking techno output on Tresor, but if you regularly travel across dance music's invisible boundaries, then this is worth checking out.

☆☆☆ Stephen Cameron

COLDCUT
Journeys By DJ
(Music Unites)

Matt Black and Jonathon More have produced a truly beautiful master mix, which they say is inspired by classics like Double D & Steinski's 'Lessons (1-3)' and Grandmaster Flash's 'Adventures On The Wheels Of Steel'. They've lunged across the



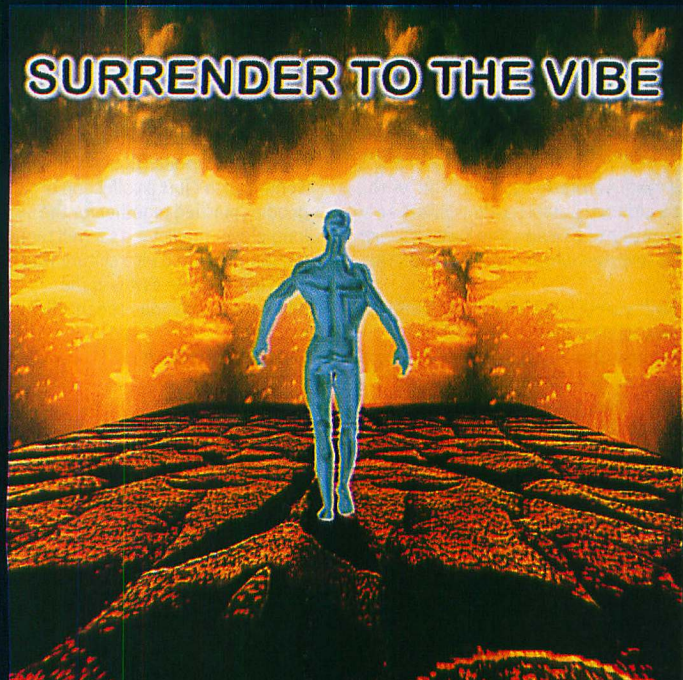
artificial internal-boundaries of dance music – mixing up jungle, dub, hip-hop, electro, house, jazz and techno, Masters at Work with PhoteK, Mantronix and Joanne Law, Luke Slater with Red Snapper and Air Liquid. All sitting happily alongside plenty of Coldcut's own sampledelic material. And in order to keep the fun factor pitched up at plus ten they've packed a multitude of familiar vocal edits and film samples (including Ron Granier's 'Theme From Dr Who') all over the mix. These are men who understand that Technics should be played like any other instrument. And although this mix has been helped along the way with a little bit of computer manipulation, Coldcut's recent four-deck performance at

the Ninja Tunes party proves that they can also cut it without the help of a silicon chip. This already sounds like one of the best Journeys By DJ albums so far and it stands a clear head and shoulders above many of the other dj mixes around this month.

☆☆☆ Oliver Swanton

DAN CURTIN
'The Web of Life'
(Peacefrog)

Not a new album as such, but perhaps the next best thing, 'The Web of Life' is a collection of those hard to find releases on Curtin's own Metamorphic label which helped secure his reputation on this side of the Atlantic. Covering the full three years of the label's existence, the album offers those who picked up on last year's essential 'Silicon Dawn' the opportunity to investigate the whole story. What you get depends largely on your preferred format (the compact disc offers fifteen tracks as opposed to the vinyl's nine – but 'Quantum' and 'The Path' only appear on the latter), with Curtin supplying equal parts of dreamy jazz and sublime dancefloor grooves. Shot through with the shades of Detroit techno-funk, tracks like 'Matter of Sound' or 'Subconscious Awareness' share the same kind of emotional intensity as, say, Kenny Larkin or John Beltran's jazzed-up outings while, elsewhere, the wildly percussive 'Envision' and the bleeps'n'strings workout of 'Biotic' cut into rougher territory. What Curtin



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brings to the party, however, is a uniquely individual edge, which combines elements from both house and techno, as on the compelling 'Out of Sight and Mind', with a blissful sense of melody. Overall, though there's nothing here which matches the gorgeous 'Time Undefined' release on Strictly Rhythm (though '3rd From the Sun' comes close...), 'The Web of Life' is a welcome trip through Dan Curtin's impressive back catalogue, offering enough outstanding moments to make this an album which should be close to the top of your shopping list.

★★★★ Steven Ash

DJ FOOD

'A Recipe For Disaster' (Ninja Tune)

Coldcut, the team behind the whole Ninja Tune experience, began their DJ Food project back in 1990. Their first few releases were the inimitable 'Jazz Brakes' albums which fused old loops and breaks into an unusual cocktail of grooves nouveau and cool dancing moments. While appealing to the slow-mo' djs for their high mixability factor they also caught the attention of the spliffed-out spacers with their high living-room listening factor. After the success of the first three volumes, they began to venture beyond the realm of the break and the beat and into the world of the track and in 1993, the first real DJ Food album, 'Jazz Brakes 4' was born. For this Matt Black and Jonathon Moore enlisted the help of fellow dj and graduate of the Manchester School of Sound Recording, Patrick Carpenter. 'Jazz Brakes 5' followed with the three groovemasters now effortlessly blending their various latin, dub and techno influences into their trademark instrumental jazzy hip-hop groove. Their latest selection of soundscapes, 'Recipe for Disaster' eases itself into action with the spacey jazz-bass groove of 'Dark River' before lurching into 'Inosan' and 'Scratch Yer Butt', a couple of full-on hipstrumentals that don't really live-up to DJ Food's usual standard. However all is not lost as the rest of this long-player unfolds into a thrilling concoction of jazzed-up jungle and latin-flavoured hip-hop jams, with only the ridiculous laughter in 'Scratch Yer Butt' spoiling the feel of this special adventure into the world of down-tempo. On the whole, well worth checking out.

★★★★

Kevin Lewis

KEN ISHII

'Jelly Tones' (R&S)

Last year's 'Innerelements' collection proved that Ken Ishii's peculiarly individual take on jagged electronic rhythms and spikily abstract sounds could blur all sorts of distinctions between techno and ambient. Sometimes awkward, often difficult, it confirmed Ishii's reputation as a maverick talent. Since then, there have been various sightings, most notably under his Rising Sons alter-ego, on the ESP series of compilations which traced a development in his sound from angular abstraction to quirky prettiness. 'Jelly Tones' marks another shift. Opening with

the current single, 'Extra', it demonstrates a breezy confidence and maturity which replaces the often hesitant but appealing naivete of 'Innerelements'. There are still anarchic moments of course, and the spikes are still there, but this time around it's an altogether more polished affair. Tracks like 'Cocoa Mousse', which gallops through rapid-fire breaks and a softly undulating soundscape, or 'Ethos 9' where Ishii bounces beats in and out of the frame, leave a trail of strange, inviting subtleties which always seem to be on the point of resolving but never quite do. Then there's the tribal rhythm of 'Moved By Air' or the repetitive horns of 'Pause In Herbs' where weird timings shooting around the soundfield add to the mystery. And when 'Endless Season' closes, with its sharp flutes and shrill brass, the only answer seems to be to listen through again. And again. Beautiful and seductive, like the rain...

★★★★ Nick Davis

SILENT PHASE

'The Theory of Silent Phase' (Transmat/R&S)

Recorded at a variety of studios around Detroit, Stacey Pullen's debut album has taken almost three years to put together, lending a fairly healthy vein of truth to the term 'long-awaited'. The results, however, speak for themselves. A close friend and admirer of Kenny Larkin's (parts of the album were done at Larkin's Art of Dance studio and both Derrick May and Kenny were called on to provide a critical ear when the final cut of 'The Theory of Silent Phase' was being put together), Pullen has opted for the same effortlessly crafted, jazz-tinged seam which made both 'Azimuth' and 'Metaphor' such beautiful listening experiences. Opening with the polished grooves of 'Waterdance', the album quickly shifts gear into tougher territory with the abstract funk of 'Body Rock' twisting chunky chords around fluttering percussion and swirling atmospheric with ease. Across the wide-screen format of an album, Pullen's flair for creating seductive rhythm patterns and deft melodies becomes apparent; check out the lush dynamics of 'Electric Relaxation', for example, or the exuberant programming which weaves through 'Forbidden Dance'. Elsewhere, on tracks like 'Air Puzzle' or the new single 'Psychotic Funk', Pullen confirms his reputation as one of Detroit's most under-rated talents with a neat combination of flash drum licks and non-linear arrangements which will guarantee this album a place near the decks for a long time to come.

★★★★★ Tim Barr

VARIOUS

'Demagnetized' (Magnetic North)

Dave Clarke's Magnetic North label breathed its last when its proprietor signed his major label deal with deConstruction. It lasted just two short years and released fifteen records. But the label's achievement speaks for itself on this excellent seventeen track collection. Magnetic North began as a vehicle for Clarke's own production talents, but quickly moved towards exposing the

INFONET

Label profile

Infonet was set up in the early part of 1992 by Chris Abbot and Bandulu. The label was originally funded by Creation, who released the excellent 'Area Code' compilations, compiled by Chris. As well as continuing in the quality compilation stakes (check '313 Detroit' or the latest Submerge UK collections for further evidence), Infonet have established Bandulu as one of the leading lights in British techno, and helped to further the careers of both Andrea Parker and Somerset's finest, Reload.

"It seemed to me at the time, that there was all this stuff going on in Detroit which really needed to be spotlighted a little bit more," Chris explains. "What I really wanted to do was to have a British label that could take in these guys and give them their first release in the UK. So we put out Carl Craig's 'Desire' and Kenny Larkin's 'War Of The Worlds' and stuff like that. At that time, you didn't have Fat Cat in the West End and you just couldn't sell Transmat records in this country. Recently however, with the whole techno explosion, things have changed. It has been good for some things, it's been good for Bandulu, particularly. But, musically, I hope to see some people actually getting back to being a lot more creative as far as the work they do in the studio is concerned. It's gone too much like 'bang, bang, bang' for me. To me, techno is about technology and music going hand in hand and I was much more into the kind of experimentation that went on with the music back then."

The Labels Which Influenced The Infonet Vibe...

Sunnyview
Sunnyview was a New York electro label which put out the Nucleus stuff and tracks like 'We're Cruising Outa Space'. They used to get Marvel Comics to do their sleeve designs. They were definitely on an intergalactic mission and we liked that.

Interactive Test

They went totally against the grain. The records had no information on them, not even the pink Italian publishing stamp. Very much like the Basic Channel thing now but back in '89 and '90.

Rockin' House

Run by a teacher from Chicago called Rodney Bakker, a very elusive character, who was the first guy Mike Banks ever saw cutting up records with 303s, 909s and 101s

Metroplex

Juan Atkin's flagship label and although we checked Transmat as well, Metroplex was the prototype - the blueprint for everyone else.

Retroactive

To us, what Carl Craig was doing at the time was probably more influential than anything else he's done to date. Top name. Top label.

The Tracks Which Influenced The Infonet Vibe...

MODEL 500 'Ocean 2 Ocean' (Metroplex)

A groundbreaking track. That was a guy who was on a mission - one hell of a funky-ass mission.

MATTO GROSSO 'EP' (Dance & Waves)

Brilliant Italian record that crossed over to the house djs in America.

CENTREFIELD ASSIGNMENT

'Mokassa' (Next Door Records)
Another brilliant instrumental house record with an outrageous feel. Big Humphries tune and, at the time, he was totally doing it for us.

FOUR PLAY 'Nastiness' (Big Shot)

A track by Alex Komis and another big Humphries tune.

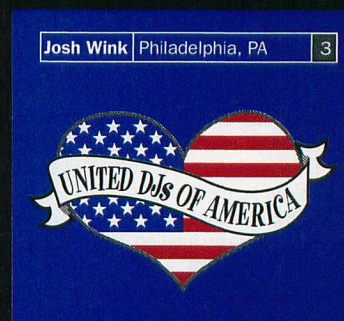
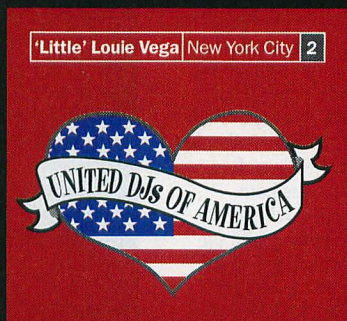
CODE 6 'CODE 6' (Nu Groove)

A brilliant Beltram outing before 'Energy Flash'. You just knew that the guy was going to come out with something absolutely brilliant.

The Eagles Have Landed...



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A DMC Production

talents of Russ Gabriel, Cristian Vogel, DJ Hell and, later, producers like Woody McBride and Roland Casper (all of whom are present here). For those who might have been disappointed by the long-awaited 'Red 3' check Clarke's work as Directional Force (ice-cold techno with a groove that rams itself straight to the heart), or as Graphite (relentless precision electronics with a passionate soul running right through it). Russ Gabriel's work for Magnetic, as VCF, is mesmerising, sweeping directly into the centre of an electronic dream world, full of bleeping synths and abstract rhythms. Elsewhere, there's wild, thumping, distorted analogue madness from Christian Vogel ('Subversion'), lo-frequency bass experimentation from Difficult Child ('Big Bang') and the incessant aural-assault of DJ Hell ('Like That' and 'Three Degrees Kelvin') Together these seventeen tracks open a window onto the current techno scene that should not be missed. Peer in and grab some of this essential listening. **★★★★ Oliver Swanton**

VARIOUS

'Havin' It Ibiza II' (21st Century)

Despite the problems Ibiza brought for promoters this summer, there were many who still came back to Britain glowing with enthusiasm for the island's clubscene. The inevitable onslaught of albums which attempt to revive the Ibiza spirit has begun, with Havin' It leading the way. What's good about this particular collection is that it was mixed live in Ibiza and features the tracks that always made the crowd go mental at the Havin' It night, 'Love It', or at the island's other notorious venues; Ku, Amnesia and Es Paradis. Ibiza kings Brandon Block and Alex P mix a selection of energising, elevating and spiritual house, with constant build-ups and climaxes. Most notable anthems are 'Hey Everybody' from Maltese Massive, Rise In Sin's 'Happy Days' and the beautiful 'Jazz From The Heart' (24 Hour Experience). It's almost a waste listening to this album at home, since it makes you feel like you should be in a club, on the stage, and... well, havin' it. Whether you went to Ibiza or not, this compilation makes a great club warm up that will have you itching to get on the dancefloor. Happy days.

★★★★ Anna Smith

REPEAT

'Repeats' (A13)

Those who had a slightly uncomfortable feeling about the idea of a techno super-group were pleasantly surprised earlier this year by Repeat's debut single 'Lilt A' The combination of deep, yet delicate, grooves and blissed-out atmospherics which announced this collaboration between Mark Broom, Plaid's Ed Handley and Andy Turner, and Mark's Midst of Tumult partner, Dave Hill, proved that, far from the kind of oblique, self-indulgence which might have been expected from a project like this, the results were pretty convincingly focused on the dancefloor. So the prospect of an album's worth of material is a fairly

promising one. Opening with the deep sequences of 'End Up', Repeat track into electro for 'G-Thing' before settling down into the kind of territory covered by Steve Pickton on his highly-rated Stasis debut earlier this year. This is Detroit techno strained through the meandering pastorate of rural England, fusing dreamy textures with perpetually evolving rhythms and the odd quirk or two. All of which, perhaps, makes 'Repeats' sound a bit daunting. Instead, it's a wonderland of compelling melodics and driving electronics, shifting from the aptly-titled 'Drifting Sounds of Waikiki' to the straightahead funk of 'Hurricane Felix'. More than special, this is one album which you should definitely own. **★★★★ Nick Davis**

VARIOUS

'Modern Electronics Vol. 1' (Subversive)

Nail's hard funk workout 'I Am Them' opens this aptly-titled collection from Subversive which includes contributions from the likes of DJ Skull, Cristian Vogel, Fumiya Tanaka and David Holmes. No prizes, then, for guessing that this album focuses firmly on the tougher end of the dancefloor. What you get is a neat mix of big tunes like Ian Pooley's 'Celtic Cross' alongside some less well-known underground gems like Transit of Tone's 'The Dawning', with its machine-gun percussion and speed-thrill dynamics. As you'd expect, minimalism is the order of the day here so that, in spite of exceptions like Sound Enforcer's upbeat 'Re-Enforcement 6' or DJ Sneak's dreamy 'Turbulence', things get pretty intense; 'Modern Electronics Vol. 1' is definitely not an album for the faint-hearted. Take Square's 'Skyway Tolls' for instance, which collides insistent, repetitive sequences with a heavy, punishing kick drum and not much else, or The Void's brooding 'Shock Treatment' where a two-note bassline snakes around a melody built out of phasing drum patterns. But if you're looking for an album to recreate that peak-time feeling, when hard tracks begin to throw unimaginable shapes, then this is for you.

★★★★ Steven Ash

VARIOUS

'Origins of A Sound' (Submerge)

It's a strange fact that in Detroit itself, the city which rewired European electronica to create the abstract futurism of techno, electro is currently outselling everything else. So this collection, subtitled 'The Electro Bass Sounds of Detroit' is a timely reminder of what's going on. Delivering eleven tracks from the likes of Underground Resistance, Aux 88, André Holland and Drexciya, 'Origins of A Sound' locks into the groove straightaway with the high-pressure rhythms of Audiotech's 'Phase 2'. Fusing fat, gritty analogue synths with cranked-up drum-boxes, the formula is overwhelmingly funky, as on Underground Resistance's manic 'Twista' or Aux 88's retro workout 'Bass Magnetic'. But, though the dancefloor is firmly in evidence here, this is music which is still shot through with the kind of emotional

Track by Track

Stacey Pullen

on his new album, 'The Theory of Silent Phase'



1 'Waterdance' This is a remix of the original track which had more of a Detroit/bedroom feel. It's like an overture for the rest of the album. I had this idea about what it would be like to dance on water, so I made the track with that title in mind.

2 'Body Rock' This is one of my favourite tracks on the album. More than anything, I like the fact that it's based around sounds. I get tired of predictable sounds - the regular 'dance' sounds like 808s and 909s - so this has different kick drums and so on. Body Rock was a club in Detroit around the time I originally did this. I came back from the club, one night, and felt like I wanted to make some music. This was the result.

3 'Air Puzzle' Just imagine yourself trying to fix a jigsaw puzzle in mid-air - there's no support, no way of holding things together. It's about being in contact with your spiritual side; we breathe air and life's a puzzle that we all have to solve. It also relates back to my days as a drummer in a marching band. 'Air Puzzle' was a very complicated, syncopated drum exercise and, man, it was difficult!

4 'Meditive Fusion' I recorded this three years ago at KMS in Detroit. Since then, I've listened to it maybe a hundred times and it still sounds fresh, so I decided to include it on the album. The title comes from a book I found in a bookstore which contrasted meditation with other things and then fused them to come up with a whole new way of thinking.

5 'Earth (Interlude)' This is like the intermission, which takes you into the more spiritual plane of the album, where there's more of that African feel. Before there was music, there was African drumming, and I think it can offer a different approach to the electronic side of things.

6 'Spirit of Sankofa' The title is taken from a movie about the African slave trade, which told you about a whole new side of things which you didn't learn at school. The word "sankofa" means "to return to the past, in order to go forward"...

7 'Spiritual Journey' Being a dj, I like taking people on musical journeys. This track still touches me so that when I listen to it, I can project my own thoughts into it and it takes me to different places.

8 'Fire (Prelude)' This is another intermission. Just like 'Earth (Interlude)' was the introduction to that phase of the album, this track is the conclusion.

9 'Psychotic Funk' This was the last track I recorded for the album. It was kind of the finishing touch. It's really abstract, but soulful. And, when you hear it in a club, you'll know what I meant by the title...

10 'Electronic Relaxation' Did you ever see the Memorex ad where Pete Murphy is sitting in a chair and the sounds are hitting him so hard his body's being pushed right back in the seat? That's what I was thinking about when I did this track.

11 'Love Comes And Goes' This is my romantic track. Too many people doing this music forget about that 'significant other'. I've been in relationships where you love someone deeply, and then suddenly you're not with them any more. Easy come, easy go - that's the nature of love.

12 'Forbidden Dance' I recorded this on the same day I did the remix of Kenny Larkin's 'Catatonic' and, if you listen carefully, you can hear the connections. For me, it's the most beautiful track on the album. I'm doing a lot of improvisation and soloing on it. And it's a song which could go no other place, but the end...

'The Theory of Silent Phase' is out now on Transmat/R&S

depth we've come to expect from Detroit's output. Mike Banks turns in the metal-machine disco of 'Deep Space Nine' and connects with both the hips and the heart while Red Planet's journey into the interior with '808 Surface Temperature' strips things down to basics and still manages to convincingly impersonate an alien orchestra kicking around inside of the electronics. It's often the case that to go forwards, sometimes you have to go backwards. And with techno currently suffering from the same bandwagon-jumping attentions which almost counted house out, 'Origins of A Sound' demonstrates that particular truth perfectly.

***** Stephen Cameron

VARIOUS

'Ruff'n'Ready' (Higher Limits)

Picking your way through the minefield of drum'n'bass compilations around at the moment isn't the easiest of tasks, but this latest selection from the team behind Lucky Spin and Dee Jay, should be high on your shopping list. Bringing together classics like Grooverider's 'Dreams of Heaven', Splash's 'Babylon' and Trace's 'Lost Entity' with some current favourites and some rarities (Crystl's rapid-fire remix of 'Let It Roll' for one), 'Ruff'n'Ready' slices neat breaks with dreamy chords and tearing beats with deep basslines to provide a compelling cross-section of the tunes which are doing the damage on the dancefloor. Psykis weigh in with the trippy menace of 'Pretend' which drives along on pure atmospheres and velvet textures, while other cuts by the likes of DJ Phantasy (who delivers the album's title track), Majistrate ('Big Tings' again) and Fokus (promising good things for their forthcoming album with 'I Want') ensure there's more than enough variety on offer to keep everyone happy. 'Ruff'n'Ready' also comes in a mixed format, featuring Kool FM's DJ Swift and MCGQ, so those who prefer to let others do the deck-work don't even need to worry about standing still between tracks. Nice one.

***** Luke Howe

VARIOUS

'Slip'n'Slide Volume Two' (Slip'n'Slide)

It was probably Roc & Kato's 'Jungle Kisses' which brought Slip'n'Slide to the attention of most people. It was a departure from their early, simplistic pounders and it took them towards a more mature, soulful sound. After that early milestone, Slip'n'Slide's mainmen Jim and Max began licensing tracks from labels like Emotive, Bottom Line and Eight Ball, capturing talents like Murk and Mr.Onester along the way. However, it's been Washington, and not New York, which has provided them with their most memorable achievements. After stunning the world with Elastic Reality, Quench DC and their own deep-but-so-damn-danceable form of house music Deep Dish gave the Slip'n'Slide roster that little spark it need. After moderate success with the DC Depressed twelve inch, the Iranian twosome, after much persuasion, set about the Blaze-

penned 'Hideaway'. The rest, as they say, is history. A world-wide smash later and Sharam and Dubfire are at it again. This time though, it's for the second Slip'n'Slide compilation and they've not at the helm of the recording console but at the pitch controls of the 1210s. Kicking off with 'Basic Soul', Phil Asher's slinky techno-house adventure, this sonic soundscape trips through contributions from Josh Wink, Mr. Onester and 95 North before De'Lacy's smash swoons in. There's extra back-up from Roc & Kato's Grand Central and with the inclusion of an unreleased De'Lacy dub, this is a compilation that's hard to ignore.

***** Kevin McKay



VARIOUS

'Soma II' (Soma)

It's been almost a year since Glasgow's Soma label launched their first collection of back catalogue highlights. Demonstrating both an unswerving loyalty to the dance music underground, and an unerring instinct for a good tune, the label's output has been consistently excellent, proving that it's possible to run an outfit built on principles and still succeed. Over the last six months, Soma have hit the target almost without fail, with releases by the likes of Maas, Envoy and Tracey Hudson joining the firmly established Glaswegian axis of Rejuvenation, Slam and Funk D'Void. This time around, things are evenly shared between the newcomers and the old hands, with the abstract melodics of Envoy's 'Leave This World Behind' sitting neatly back-to-back against the rough-house funk of Percy X's 'X-Trak1'. And, while contributions from Felix Da Housecat (in his Sharkimass guise), Daft Punk and Skinttrade fire up the 303's with tough beats and heavy basslines, there's still more than enough forward-thinking and innovation threading through the eleven tracks on offer to keep everyone happy. So if you still haven't succumbed to the charms of one of this country's leading independents, this is the perfect introduction.

***** Nick Davis

VARIOUS

'Strictly Rhythm Volume Five' (Strictly Rhythm)

With Strictly Rhythm releasing such a high volume of material at the moment these compilations act as something of a lifesaver for those who don't have the time and energy to sift through the mountains of material on offer. Now up to Volume Five in the series, the standard of cuts on

these compilations has never varied, all you get is the best of the bunch. When I say best, of course, I mean the biggest selling, most popular Strictly releases of the moment. So, if you're looking for the deep'n'funky Big Apple groove which the red-brick brigade built their reputation on, this isn't for you - you need to head for 'Deep, Down and Dark', 'Pride', or another of their dj-orientated packages. However, if you're after a host of big tunes that'll bring back Saturday night in a flash, then this one is for you. The whole shebang kicks off with Barbara Tucker's garage anthem, 'Stay Together' followed by Moné's Jazz'n'Groove produced killer 'We Can Make It'. Other massive entries on the list include Wink's system-shattering (and now chart-topping) acid bonanza 'Higher State of Consciousness', Armand Van Helden's brilliantly uncharacteristic 'Mole People' and Lil' Mo Yin Yang, the bizarre soundclash of Vega and Morillo with (presumably) Louie on the great sounds and Erick on the epic breakdowns. All in all, Strictly have put together yet another selection of stormers which is well-worth it for the clued-up clubber or the budding dj who just can't afford those import price tags. Nice one.

***** Kevin McKay

VARIOUS

'Who's Zoomin' Who?' (Zoom Records)

This sixteen track compilation celebrates the fifth birthday of London's Zoom record shop. Like a lot of other independent shops, three years ago Zoom spawned a record label. And it's here that owner, Dave Wesson, and his vinyl addicted friend, Billy Nasty, have really influenced the British



dance scene. Tracks like Herbal Infusion's 'The Hunter', The Delorme's 'Beatniks' and Moodswings 'Spiritual High' (which sadly isn't on the compilation) were huge hits on the underground, before having the kind of commercial success which makes the day to day running of an independent record label possible. This collection comes in two different formats - the usual dj-friendly double-pack vinyl and a compact disc version, expertly mixed by Billy Nasty. As you'd expect there are tracks from the Zoom back catalogue, which have since been deleted, together with previously unreleased mixes. The result is a tirelessly upbeat trawl through some pretty convincing dancefloor stormers like Vinyl Blair's 'Scratch'n'Sniff', Sourmash's exceptional 'Throwing Caution To The Wind' and, of course, the old trancefloor favourite, Shi-Take's 'In The Age of Perfect Virtue'. If you missed them the first time around, 'Who's Zoomin' Who?' provides the perfect opportunity to revisit a time when leather trousers were the only de rigueur fashion accessory.

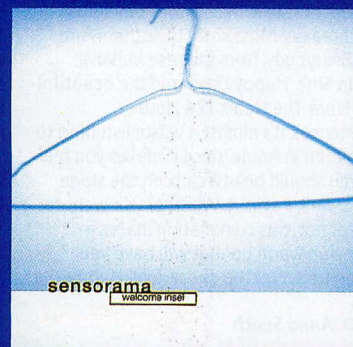
*** Oliver Swanton

SENSORAMA

'Welcome Insel' (Ladomat 2000)

From the opening bars of 'Harz', with its desperately seductive circular chord patterns, it's obvious that this album is about to deliver something very special indeed. And it does. Sensorama make music full of summer breezes, swaying sex and late-nite clubs; pure dreams, wrapped up in crisp hi-hats, gorgeous sounds and deep, muscular basslines. Music that's so pretty, it makes you want to laugh and cry at the same time. Check out the MDMA-fuelled bliss of 'Zone 30' or the crunching dancefloor funk of 'Quarzzzeit'. And when Roman Flügel and Jorn Elling weigh in with epics like 'Kondens' or 'Helgoland', the result is a spectacular mix of tripped-out voyages to the interior and wild, emotional landscapes. Tracking into the kind of territory explored by Ismistik on the exceptional 'Remain' album, or Eddie 'Flashin' Fowlkes at his most inspired, Sensorama push techno into warm, clean shapes aimed directly at the heart of the future. You could lose worlds in something as dreamily beautiful as 'Echtzeit' or 'Unbekannt Verzogen'. Or you could simply lose yourself in the hard bleep groove of 'Nagelbrett (Alternativ)'. Sensorama are from Frankfurt. In another life, they're known as Acid Jesus. More than anything else, they understand that techno is about dreaming. And the djs with enough guts to play music this good? Keith Fielder or Kevin McKay. Domenic and Mark Ryal at The Sub Club. And you, of course. Do the world a favour and buy this album because now it's official; techno is alive and well and living in Germany (for the time being...).

***** Tim Barr



Singles

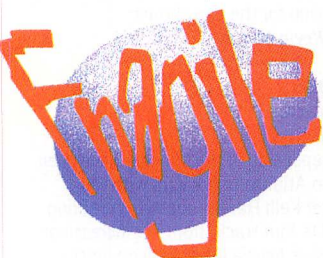
House/Garage

ABACUS

'Part Two'
(Prescription Underground)

After the dangerously good 'Relics EP' and a contribution on the equally amazing 'Foot Therapy', the rather mysterious Abacus return for an extended player of strangely housed-up grooves. Snippets of 'Michaels Prayer' layer the deep'n'funky A-side while the flip is more experimental in approach. Mr. Fingers style bass and Logic samples litter the first cut while minimal beats and cool keys form the second. Strong.

★★★★ Kevin McKay



ABACUS

'Erotic Illusion'
(Fragile)

The second Abacus twelve this month comes courtesy of Transmat's house division. 'Erotic Illusions' comes in three mixes, more in the style of the 'Relics' extended player from about a year ago than their current Prescription outing. Subtle jazz programming and careful attention to sounds is what Austin and the Abacus bunch have built their reputation on and this release is no different. Groovy.

★★★★ Kevin Lewis

ALCATRAZ

'Gimme Luv'
(Yoshitoshi)

Big tune alert from that extra-hot Deep Dish subsidiary, Yoshitoshi. After the monster vibe of Colin Gate and Paul Hunter's Deep Sensation killer, Jean-Phillippe Aviance heads for a no-nonsense Tenaglia style work-out. It's not that complex and it's far from a masterpiece but it sure as hell works on the floor. And, the bonus beats are pretty tasty too. More power to the DC massive.

★★★★ Kevin McKay

ALEX

'Le Turbo Personnel'
(Aspro)

Licensed from an unheard of Parisien imprint, Solid Records, this twelve comes with mixes from Touché's Jamez and Orlando Voorn alongside the Motorbass original. Orlando's mix is a touch tiresome and Jamez does his usual drawn-out trancey number and while that's pretty damn good, it pales in comparison to the original. Wild jazz drumming and gorgeous

bass'n'keys make this one of the most exciting releases of the month. Move over Ludovic Navarre!

★★★★ Kevin Lewis

APHRODISIAC

'Pressure Drop'
(Transmat/Fragile)

Alton Miller turns in a tribal workout, full of rattling percussion and sweeping synth sounds which duck and dive through the mix. Punctuated by a cut'n'paste vocal sample, this outing isn't likely to appeal to Transmat fans who yearn for the days of 'Nude Photo' of 'Crackdown', but it's likely to find its way into the boxes of a good few house djs. Completists will find it's worth tracking down, though.

★★★ Stephen Cameron

ATOM

'Atom 3'
(Suburbia)

Molecular mayhem from the Atom, whose previous outings have been snapped up by Tribal Records and Plastic City. Three tracks of driving hard funk, ideal for the house/techno brigade with all cuts aimed firmly at the dancefloor. The main track is a meandering chugger that lifts and dips in all the right places with some barrelling rhythms and swirling synth effects. Serious groove packer.

★★★ Barney York

NORMA JEAN BELL

'I Like The Things You Do To Me'
(Prescription Underground)

For this latest in the line of Prescription gear, newcomer Norman has teamed up with the Moodyman himself, Kenny Dixon Jr. The result is a laid-back nu-disco workout with a similar vibe to Glenn Gunner's excellent Street Corner Symphony which is doing the rounds on Open at the moment. Cool groove.

★★★ Kevin Lewis

JUNIOR BOY'S OWN

BLACK SCIENCE ORCHESTRA

'City Of Brotherly Love b/w
Heavy Gospel Morning'
(Junior Boy's Own)

Ashley Beedle, Marc Woolford and keyboard goddess Uschi Classen are at it again. Following up classics like 'New Jersey Deep' and 'Where Were You' was always going to be tough so, instead, they've gone for something completely different, a 110 bpm slow groover to add to their catalogue. And, if the thought of dropping below that 120bpm safety net is just all too much for you there's a cute house cut on the flip.

★★★★ Nick Davis

DAJAE

'Day By Day (Remixes)'
(Cajual)

Dajae's been a bit quiet since 'Brighter Days' but then again, after such a massive hit (it was one of the few house records to break the back of the American charts) that could happen to anyone. Now she's

back with remixes of 'Day By Day' reworked beautifully by Chez'n'Trent. Deep Dish's mixes take things onto a more accessible level while Carl Craig delivers a compressed dub which'll blow the top off most systems. Overall this is just one of those records you can't do without.

★★★★ Kevin Lewis

CHEZ DAMIER & STACEY PARKER

'Forever'
(Balance)

Prescription Underground's subsidiary skips from strength to strength with this latest deep-as-you-like groover. Four mixes of the same track on offer, each building with different elements in turn. As ever with a Chez Damier production the vibe is dreamy and the beats are punchy. Definitely a track for the locked-on dancefloor, although the mixes just ain't long enough.

★★★ Kevin McKay

DARK ANGEL

'Late'
(Kult)

I'm not sure how old this is because I found it in the back of a pile of older stuff. But, considering the current climate of Kevorkian-mania, I thought it deserved a mention. Created by Thomas Colon and Vince McClean, 'Late' takes the same slant as FK's remix of 'Floppy Sounds'. Deep jazzy Rhodes hooks, tough beats and subtle acidities all covered with breathy French vocals. Very sultry and very groovy.

★★★★ Kevin Lewis

ERASURE

'Stay With Me
(François Kevokian Remix)'
(Mute)

François Kevokian, follows up his latest work with ambient-techno-heads Floppy Sounds with a mix on the latest cut from Erasure and, though I've no idea what the original sounds like, I'm not sure it really matters. Kevorkian seems to have the ability to work wonders. His 'NY Mix' incorporates a very similar feel to his Floppy Sounds work although with perhaps a slightly more accessible slant. And, since it's being hammered by the likes of Simon DK and Ralph Lawson up and down the country, it's well worth checking.

★★★★ Nick Davis

TERENCE FM

'Stay Around'
(Cajual)

After guesting on Cajmere's 'Feelin' Kinda High', Terence FM, the vocalist behind the original Reese Project gets his own full release on Cajual. The song is good, not great, but what makes this track is the production. Haunting strings and beats that'd move the coldest dancefloor, combine in a heady cocktail of house mayhem. Terence's voice is great however, and hopefully Cajual can push him all the way.

★★★★ Kevin Lewis

FRANKIE FULTZ & THE AQUARIAN

'Deep Beats & Warm Excursions'
(Aquarhythms)

Another aptly-titled release from

Aquarhythms, this time courtesy of the mysterious Aquarian and Frankie C. Fultz who designs label artwork for Underground Resistance, Metroplex and Red Planet amongst others. 'Feel My Body' is a hot-wired groove full of deep beats and a rattling bassline while 'Done Fukt Me' is soaked in vocals and the kind of rhythms which suggest all kinds of unusual things. Check it out before it goes supernova.

★★★★ Stephen Cameron



GU FEATURING CEIBEI

'Take Me Back'
(Cajual)

Glenn Underground seems to be able to turn out killer cut after killer cut without any sign of the talent wavering. His 'GU' four trackers have been the staple diet of most house-heads over here for months while his CVO grooves are a definite hit with the deepsters amongst us. This four tracker is no exception. While the vocal itself doesn't really cut the mustard, despair not and head straight for the guitar-filled instrumental or the flip. Pure class on vinyl. If you liked CVO's 'Bonus' then you'll flip for this.

★★★★ Kevin McKay

JHELISA

'Friendly Pressure
(Ashley Beedle Remix)'
(Dorado)

Ashley Beedle in 'Chez'n'Trent' style shocker! For this remix for Dorado, the Black Scientist takes Jhelisa's sun-kissed vocals on a deep, almost techno journey. Double kicks and swishing hats are the dish of the day while Uschi's amazing-as-ever keys are the side-order to kill for. It's never going to set dancefloors alight but it sure is one hell of a track.

★★★★ Kevin Lewis

FRANÇOIS K

'The FK EP'
(Wave)

Not content with giving Erasure a handy cred-up and performing miracles with Floppy Sounds, François Kevorkian has decided to release his first solo outing for a long time. Co-written with Alan Friedman, the four tracks on offer range from the genius techno-house modulations of 'Mindspeak' to the brilliantly groovesome 'Move' where has this man been when we've needed him?

★★★★ Nick Davis

KARMA

'High Priestess'
(Mind The Gap)

Written and produced by Robert Nacken with additional production from Daniel Enderer, this funky house cut out of Cologne has been ripping up Glasgow's dancefloors for a while now. It's already a firm favourite of Deep Sensation's Colin Gate and Eastmen's Oscar Fullone. The bassline is unmistakable, the drums are full-on latin mayhem and the groove just doesn't stop. Big tune.

★★★★★ Kevin McKay

MAGPIEMAN

'Beak Beats Volume One'
(Bomba)

After the mammoth success of his last venture, Harri, Glasgow's godfather of house makes a welcome return to vinyl. Delving a bit deeper this time, 'Beak Beats' opts for a distinctive Touché style vibe. 'Sorrow' is definitely the best of the bunch with its strung-out, sexed-up groove filled with cool keys and subtle dub effects. It's dark but it's sure got the funk.

★★★★★ Kevin Lewis

MINDCHIME

'Disco Boogie'
(Equity)

Mindchime is the brain child of the rather funky Sanza Digabla Production team and while the A-side features the vocal talents of Isi Samuel, the dub on the flip is much better. It's the slick Masters-style beats which are the butt-movin' essentials here while the Sanza boys add a slightly obvious organ and assorted vocal snippets to spice up the groove. Cool.

★★★★★ Kevin McKay

ADRIAN MORRISON

'The Week/Cuttin Cream'
(Imperial)

This is the third release on Bomba's garage subdivision, Imperial, which is co-run by well-known Essex boy Joey Musaphia. Licensed from Looking Forward, Italy, 'The Week' gets the 2 Deep treatment with Musaphia (who always seems to produce his best work when he's working with his partner Gerald Elms), delivering tight and eager drums, a deep bassline and a well-looped, but obvious, Alexander O'Neal sample. The 'AM Disco' mix is a fairly blatant X-Press 2 steal which lays a phat bassline over the beats, while on the flip-side there's Joey's edit of the original

version, which starts off on fine disco form before heading towards darker and, needless to say, deeper territory.

★★★★★ Stephen Middleton

RATCLIFFE

'Ratcliffe EP'
(Atlantic Jaxx)

After the runaway success of the 'Summer Daze EP', Atlantic Jaxx serve up another platter of storming house monsters. This time Simon Ratcliffe, part-time Helicopter pilot and full-time producer extraordinaire, is flying solo. As a result, much of the deeper stuff found on the Bassment Jaxx EPs, isn't around. However, don't worry, 'Back To The City' and 'Lazy' are both excellent nu-disco extravaganzas and 'Grape Soda' is cool, if a touch kitsch. More power to the forces of real British house.

★★★★★ Kevin Lewis

MR SCRUFF

'The Frolic EP (Part 1)'
(Pleasure)

Mr Scruff returns with yet more disjointed beats. This three tracker follows hard on the heels of the critically-acclaimed 'Hocuspocus'. On the A-side abstract hip-hop beats rule, with 'Bass Baby' sliding unsteadily to humming climax and 'Scrough' funkling things to the max. Meanwhile on the flip-side Mr Scruff adds a new flavour to the recipe with the twittering flutes and bossa nova overtures which spice up 'Chicken In A Box'.

★★★★★ Oliver Swanton

TRIBAL UNITED KINGDOM

SEXTRAVAGANZA

'Sextravaganza'
(Tribal UK)

Fred Jorio follows up his recent Joi & Jorio outing for Tribal's UK division with this varied four-tracker which stretches from the slick grooves of 'I Am Your Master' to the brash, 'Get You High'. The real treasure here is the deeply groovy and compelling 'Sex With You' which locks into moodier territory, combining sultry, blowing chords with a twisting acid-line and the kind of beats which are guaranteed to move your hips as well as your feet.

★★★★★ Stephen Cameron

SNEAK ESSENTIALS VOLUME ONE

'In Da Clouds'
(Strictly Rhythm)

Sneak's last Strictly outing was the thumping acid house of 'Triple Fat Systems' which has been setting The Sub Club alight for some time now. However, with this latest twelve, he delivers a brace of the kind of disco cut-ups that he's become so well known for. Not quite on a par with the Donna Summer chop-up that he and Glenn Underground put together but it's still fairly strong. Big with Frankie Feliciano it seems.

★★★★★ Kevin McKay

TRANQUIL ELEPHANTISER

'Zombie Dawn'
(Matrix)

Crispin Glover's at it again, after the success of the latest Caucasian Boy and his Crime track for Junior, it's time for the latest release on his up and coming Matrix label. The Slowly team of Darius and Caspar Kedros have joined forces with Caucasian collaborator, DJ Shakra to form Tranquil Elephantiser and create the massive 'Zombie Dawn'. 'Zombie...' is best in its 'Saxmental Mix' while Crispin spices up the old 'Nu Slo Dub' in his usual deep'n'groovy way. Killer stuff.

★★★★★ Kevin Lewis

TWEAKER

'Tweaked'
(Jamm)

Jamm pick up this rather average piece of gear from LA's Smog Records and give it the remix once over. Mark Shimmon and Nick Wolfson's Mudmen mix merges the tough Chicago vibe with some cool pads and exotic vibes to excellent effect, but the real killer here is Frank O'Reilly's 'Does Your Mamma Know Mix'. Rough tribal flavours and swirling jazzy hooks make the former Eastman's cut one to head for. Cool.

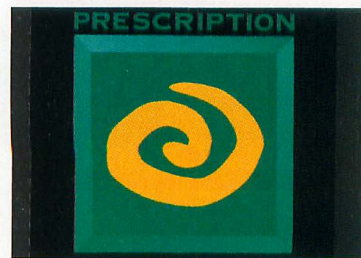
★★★★★ Kevin McKay

246

'Volume 2'
(Reel)

246 have an uncanny ability to catch a groove and work it to the bone. That's just what they do with all four tracks here. 'Escape' hammers fat percussion and thick rhythms, 'Deck Up' shifts the emphasis to a funk-up organ. On the flip-side, both 'Out of Body' and 'Clear Up' take things one step further. Made for dancing.

★★★★★ Stephen Cameron

**VARIOUS**

'The Nature of Retribution'
(Prescription Underground)

The unstoppable Prescription Underground rattles on with another one of their highly popular Various Artists extended players. First up is quite a cool cut from MK (I think), then (possibly) a rework of Chuggles' 'I Remember Dance'. However it's the gem tucked away at the end of the B-side which caught my attention. Rough'n'ready drums back up a swirling bass groove while guitar licks and assorted drum fills add a decidedly dubby effect. One for the early hours.

★★★★★ Kevin McKay

VARIOUS

'The Acacia EP'
(Open)

The deeper side of the Ministry have been down to Atlanta to hook up with top producer Kelli Hand. Together they bring to the UK four tracks from her increasingly impressive Acacia label. Kelli opens the precedings with 'Street Knowledge', a Tyree-sampling Relief-style stomper and closes with 'I Can't Take You Leaving Me', a Larry Heard-sampling houser in a similar vein. However the best cut from the twelve comes courtesy of the Wamdue Kids' Thurston Robb with the deeply sensual 'I Will'. Good stuff.

★★★★★ Kevin Lewis

WILD MEN

'Bush Dance'
(Strictly Rhythm)

The Wild Men are a bunch of Londoners relocated to Miami who bumped into Strictly's Phil Cheesman at the Music Seminar. A bit of smart talking and a couple of months later and here's their first release on the Big Apple's most prolific indie imprint. 'Bush Dance' is best in the 'Original Mix', a cocktail of tribal drums and booming bass with a saxophone chaser. Deep, hard and funky. Well worth a listen.

★★★★★ Nick Davis

NRK (TECHNO)

HOT LIZARD Theme (Mixes)
PAUL HAZEL Go
RED PLANET No 6
IAN POOLEY The Move
JOSH & AUBREY Cheap Knob Gags
BANDULU Now
MODEL 500 Untitled
MINIMAL MAN Coyote Flux
DAVE CLARKE Red 3
SPEAKING IN TOUNGES

Pacific
Rotation
Red Planet
Definitive
Knob
Infonet
Metropolis
Treluk
Deconstruction
Blunted

STEPHANIE COOKE Excuses
FRANKIE KNUCKLES Walkin' (G.Nelson Mix)
TUFF JAMES Vol One
MAORAE For Love & Peace
THE ABSOLUTE V.S I Believe
KEN LOU The Bounce / Gimme Groove
MATEO & MATOS Relapse
COLONEL ABRAHAMAS Quiet As Its Kept
DJ ANGEL feat MILA Again (L.Fontana Mix)
B.O.P We Can Make It

King Street Test
Virgin
NY Soundclash
Hot 'N' Spicy
Tribal Sampler
M.A.W
Nite Grooves
Music USA
Kult
Freetown

TANTRA

KEN ISHII Extra
THE MARTIAN Ghostdancer
SILENT PHASE Psyenotic Funk
WAVESCAPE Armed Intruders
SPEAKING IN TOUNGES Dave Angel Mixes
PAUL HAZEL Go
BUSHWAKA Stab
FAZE ACTION Full Motion
WAMDUKE KIDS Deep Dreams
VARIOUS Arcacia EP

R&S
Red Planet 6
Transmat / R&S
4th Wave
Blunted
Rotation
Plink Plunk
Nuphonic
Arcacia
Open

AIDY WEST

CHICAGO MOVEMENT Percussive Talk
ELEKTRIK DISKO Reonail Kids
KEN LOU The Bounce
THE MARTIAN Medicine Man
FRANCOIS K Moov
ALEXANDER HOPE Keep Ya Happy
BLAZE Moonwalk
SYNCHROJACK Between Women
MODEL 500 The Flow (Reece Mix)
JURYMAN 2 RP

Nuphonic
Sounds
MAW
Red Planet
Wave
Smack Promo
Funky People
DAT
R&S
ATL

Singles

Techno/Jungle

AETHERIUS

'Symphony Of Drums'

(Swank)

Oscar Falanga steps out from behind the counter at Trax Records, with partner Simon Clarke, to deliver this double-header on TLC subsidiary, Swank. As you'd expect, 'Symphony...' is a trance-up epic full of heavy, percussive dynamics which builds and drops in all the right places. 'Piano Impossibl ', meanwhile, adds liquid strings and a dreamy key-line to the blend. A fine follow-up to last year's Shiva Shanti debut.

★★★★★ Paul Mann

APHRODITE

'Bomber'

(Aphrodite)

Aphrodite, Amazon II, A-Zone, - no matter what you want to call him - the man's on fine form with this, the latest track to be released on his own label. A beautiful, nagging bassline and some sharp and fierce breakbeats combine perfectly to create a hardstep classic. Gachet loves this one, and no wonder.

★★★★ Julian Rolfe

AQUARIUS & TAYLA

'Bringing Me Down'

(Good Looking)

Punctuated by the same kind of deep-sea sonar which threaded through previous Aquarius releases, 'Bringing Me Down' covers familiar territory but still manages to pull off the trick of sounding fresh with its languid, phased chords and rapid-fire breaks. Don't miss out on the flip-side's 'Soul Searching', though, which combines a beautifully melancholic keyboard figure with sharp beats and a shimmering bassline.

★★★★★ Luke Howe

B.L.I.M.

Their Culture/Virtual Prayer

(Emotif)

S.O.U.R.'s new drum'n'bass subsidiary Emotif celebrate their launch with this classy double A-side from Manchester's B.L.I.M. Initially a dj around his hometown, he's now producing his own atmospheric drum'n'bass tracks. The breakbeat shuffles along at a nice pace, and the deep but subtle b-line keeps the energy flowing, while some tripped-out samples and gentle synths create a calmer vibe.

★★★★ Julian Rolfe

BOUNTY KILLAZ

'Do It Now (DJ Pulse Remixes)'

(Creative Wax)

Breaks sliced wafer-thin, floating strings and a softly modulating guitar chord build through this latest offering from Creative Wax, but it's the flip-side where Pulse really turns on the magic. Locked to some neat vocals'n'keys drops, the beats sound like they're touching skies with some

apocalyptic sound effects and strange, altered atmospheres. Worth searching out.

★★★★ Luke Howe

DETROIT DIESEL

'Moto-R EP'

(Dum)

Kim Rapatti gets all intense again on Dum 18 as 'Moto-R' heads for the intersection which connects techno, mid-eighties industria and the noise-nik concerns of Morton Subotnick and John Cage. In between all this, sits the stripped-down beauty of 'Dreams of Santiago' - a quietly reflective groove built on dreamy chords and a melancholy acid line. Is Kim aiming to become the Phil Spector of Finland? I think we should be told.

★★★★ Steven Ash

DRONE NO. 2

'Subvert'

(Kickin)

Techno rarely comes as clean and brutal as this, with three tracks of undiluted madness. The title track combines early Jeff Mills with gritty acidic Reload style washes. 'Morphist' is just as eclectic with its extra tough drum patterns and moody bass. 'Trauma', the final track, delivers a brief respite from the analogue onslaught with some structured synth stabs and streamlined riffs. Time to visit the doctor.

★★★★ Barney York

4E

'Don't F*** With Nails'

(Force Inc.)

Global Electronic Network's Khan turns in a lazily funky trip-hop odyssey which twists and morphs gently over fat beats and a languid bassline. The fun only really starts, though, when fluttering acid sequences begin to puncture the mix, tracing abstract shapes around the groove and lifting 'Don't F***...' above the rest of this month's tediously dope-beated bandwagon jumpers. Hot acid for super-freaks.

★★★★ Steven Ash

FUEL

'Solid Fuel EP'

(SCR)

Sights set firmly on the dancefloor, Fuel return with four hi-octane cuts which range from the muscular technoid grooves of 'Movin In' to the funk-up acid mayhem of 'Buggin'. Best of all, though, is the heavily percussive, Relief-styled 'Rigid', which drops snare rolls over a punchy, minimal backing with militaristic precision. Club cuts with class.

★★★★★ Steven Ash

MORGAN GEIST

'Premise EP'

(Environ)

Morgan Geist fuses shimmering electro rhythms with jazzed-up bleep techno on this debut release from the new Environ label. 'Sands' kicks things off with a heavyweight groove and a pirouetting synth-line, while 'Airpour' sounds like John Coltrane armed with a Moog. On the flip-side, Holland's Connection Machine rework 'Smear' into an ambient collage of pulsing noise which resolves beautifully into

another airborne melody. It's a winner.

★★★★ Steven Ash



GOLDIE

'Inner City Life (Remixes)'

(Metalheadz)

'Inner City Life' gets the once-over from 4 Hero on this limited edition vinyl release which strips things down to breaks'n'bass before shifting into gear on a minimal, tripped-out vibe. Also included is Doc Scott's mix of 'Kemistry' which steps it up with heavy atmospherics and huge strings.

★★★★ Luke Howe

PAUL HAZEL

'Skeleton Crew'

(Spiral Records)

Paul Hazel is one of the few British producers who can effortlessly combine deep and subtle electronic grooves with crisp and clear dance floor ingredients. His debut EP for the fledgling Spiral label, is just that. Head straight for 'Burning Groove', a track completely summed up by its title, as rich melodies and colourful textures flirt with elongated string sounds and stretched synth chords. 'Data Jungle' and 'Skeleton Crew' on the flip-side display the experimental side of Hazel's work and are less dancefloor-orientated yet just as infectious. Rattle thine bones!

★★★★ Barney York

DJ HMC

'Phreakin'/'Cum On'

(Juice)

A mention of 'platters', some talk of 'slabs', but there's few that can compare with the crashing monolith that is 'Phreakin'. This relentless, Zapp-sampling, solid planet of acidic, vocoder-funk crashes in like something pretty big. If you don't dance to this, you're already dead. 'Cum On' is acid house for those bored with air-303 wanking and endless cartoon drum rolls.

★★★★★ Rad Rice

DAVID HOLMES

'Smoked Oak'/'Slash The Seats'

(Go! Beat)

'Smoked Oak', which started life as a limited edition 7" on the cover of dance music fanzine, Jockey Slut, gets a well deserved airing on this, the second 12" to be taken from David Holmes debut solo album, 'This Film's Crap...!'. Alongside it is the album's opening track, 'No Man's Land' (all atmospheric bell tolls and brooding sythn sweeps), 'Slash The Seats' (slow and boring), 'Slash The Beats' (one for the Sabres fans) and 'This Time It's Personal' (a solid techno cut full of sonic blips). Little to offer anyone who already has the LP.

★★★★ Oliver Swanton

RAY KEITH & NOOKIE VS

STEVE GURLEY

'Express 95'

(Labello)

Rachel McFarlane steps in to do the vocal honours on this battle of the giants production which rewires 91's 'Express Yourself' with rolling breaks and a heavyweight b-line. Steve Gurley's mix, which fires on all four cylinders, gets the edge with beautiful melodies and a clutch of neat production tricks.

★★★★ Luke Howe

LAZONBY

'Song Without Words'

(Brainiak)

Apart from BCM and Le Boite, the best place to listen to music in Majorca is the beach at Es Trenc, which is one of only a few places to benefit from a clear view of the sunset. Happily, the sad local punters vacate the area as soon as dusk approaches, leaving you the beach to yourself. And, after a hard day's sunbathing you need a tune like this, creeping surreptitiously into your consciousness and then rocking like a bastard!

★★★★★ Rad Rice

LOW RES

'Thorn EP'

(Sublime)

Colliding oblique, alien atmospheres with lo-fi industria, Low Res twist dancefloor electronics into dark, abrasive shapes. The results are a compelling mix of strange and weird as on 'Speculative Reminiscing' where things don't sound like they should add up, but do anyway. Check out 'Amuk' with its insistent, angular groove or the avant-garde tribalisms of 'Reflective Black Debris'. File under experimental.

★★★★ Steven Ash

LS-DIEZAL

'Secret Mexican Trance'

(Delancey Mob)

Half-whispered vocals, racing percussion and deep, dubby basslines track through LS-Diezal's fractured techno/breakbeat fusion on this latest Delancey Mob release. 'Secret Mexican Trance' (in two versions) is a fairly workmanlike, but useful, outing while the real action takes place on the flip-side with 'Fuck Knows', a loose amalgam of sampled horns, breaks and dense, heavy atmospherics. Recorded on a ship in East Berlin, apparently.

★★★★ Steven Ash

THE MINDWINDER

'Bang The Fucking Box'

(Ochre)

'Bang The Fucking Box' is a corrosive, torrid techno affair, as pumped up analogue bass and distorted drums collide with rough stabs and a belting kick drum. This monster is due to be picked up by leading lady Kelli Hand for a forthcoming Acacia Records compilation. It's that good. There are three other tracks on this release, although disappointingly none of them come close to the power and enthusiasm of the title track. One for the teutonic techno tarts.

★★★★ Barney York

NU ERA

'Stars'
(SSR)

Deego and Mark Mac return to their techno alter-ego, Nu Era, for this three-track outing on SSR. Drenched in lush strings, abstract Detroit-style rhythms and cool jazz chords, 'Stars' ranges from the delicate melodies and meandering acid of 'Capricorn Sun' to the breathily gorgeous 'Pisces'. In between, there's 'Libra' with its drifting bass and dreamy atmospherics. Out in space, no one can hear you dream...

★★★★ Steven Ash

PA PRESENTS

'Entangled'
(Deviate)

You're on a blind date. You meet. Instant zero mutual-attraction. It gets worse. After five minutes, you hate each others guts. But you're too polite to just walk out. You make a go of it. Things level out. You're not having such a bad time, but still... Suddenly, things are looking up. You leave together, arm in arm, singing with glee. It doesn't last. It never does. Either that, or the pair of you get run over on the way home.

★★★★★ Rad Rice

PERCY X VS BLOODSUGAR

'Minus Three'
(Soma)

Percy X and Andy Weatherall go head to head over a dope beat epic and the results are stunning. Two mixes apiece, with Soma's mystery star licking the laid-back groove into shape and then some, with drifting vocals and smoke-soaked atmospherics. Meanwhile, Andy Weatherall and his new partner, On-U-Sound's David Harrow, rewire things in a dubbier vein but crank up the trip factor to create one of this month's most exceptional remixes. Top marks.

★★★★★ Steven Ash

PSYCHIK WARRIORS OV GAIA

'Kraak'
(KK Records)

Minimal and percussive are two words which immediately spring to mind on hearing the Warriors' latest opus. Ann orgy of brisk percussion and raw flanged sound effects float in and out of all three mixes. It's by no means original, bearing a considerable resemblance to Plastikman circa 'Spastik' or the recent Fawn track 'Bless' on NorvaMute. But all three cuts on offer here are definitely useful as mixing tools or set darkeners.

★★★ Barney York

SHOGUN

'Just For You'
(Renegade)

Hitting the high-spots around now on dub-plate, 'Just For You' blows hard and soft in all the right places with a fat saxophone and a laid-back break. Melting wired jazz, cool vibes and hot nights across two essential sides, Shogun do the dream business in style. Two sides of extra-special drum'n'bass. Waste no time and search it out as soon as possible.

★★★★ Luke Howe

A.J.SOUND

'Block E.P.'
(Decay)

Another top release from the London tech-funk new school. Two blissful tracks form this transatlantic style collage as Detroit minimalism and British funk battle it out for supremacy. No track names, but both mixes feature tight-knit percussion and unexplored analogue variations which fuse perfectly to create some deep and beautiful experimental rhythms. Ideal for a deep set intro or a 6am wind down. This is a very impressive beginning. Buy it, Jeremy Healy wouldn't.

★★★★ Barney York

TITONTON

'Embryonic EP'
(Metamorphic)

The four tracks on this latest release from Dan Curtin's Metamorphic label combine abstract electronics with cool, collected drum programmes and the usual array of dreamy, jazz strings. This time around, though, the feel veers closer to analogue classics like Fix's inspirational 'Flash' or Underground Resistance's jazz excursions. Which means you should beg, steal or borrow to get hold of this one. Highly recommended.

★★★★ Tim Barr

ELIZABETH TROY

'Let Me Be'
(S.O.U.R)

Elizabeth Troy follows up the success of her first release 'Greater Love' with four diverse takes on 'Let me Be'. The 'Full 12" Version' underlines her uncanny talent for creating beautiful R&B drum'n'bass fusion, laced with gorgeous vocals, a skittling breakbeat and some soaring strings. Meanwhile the remixes courtesy of L Double and label-mates Dependance and Ed Solo offer sparser, deeper versions with more emphasis on resounding b-lines and funky rhythms.

★★★ Julian Rolfe

VINYL BLAIR

'Blair Necessities EP'
(Hard Hands)

A long time in the making, this assortment of cuts highlights the versatility of Messrs Nastri and Jones, proving well worth the wait. 'Mazzoslamma' and the 'North Star'-tinged 'Wild Turkey' both deliver strong grooves, as does the Detroit-vibed 'Chill Filter'. Trip-hop territory is revisited in 'Snow White' while 'Dubble Bubble' and 'Space Bud 1995' skirt dangerously with breakbeats. And that's all you'll get out of me on this one...

★★★★ Rad Rice

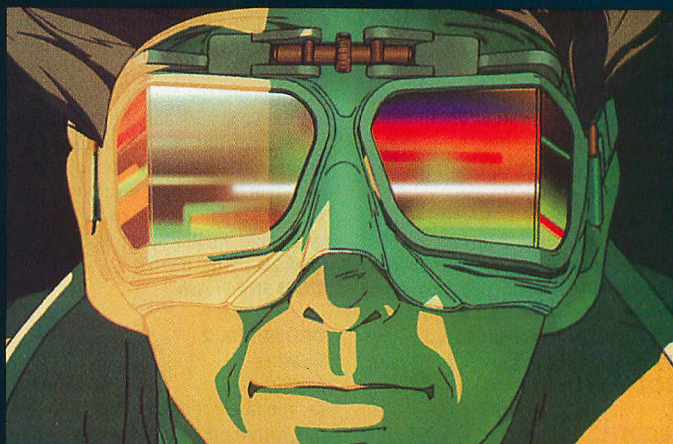
WAX DOCTOR

'Atmospheric Funk'
(Talkin Loud)

Already picking up plays from both Fabio and LTJ Bukem, 'Atmospheric Funk' is a blissed-out travelogue full of mellow jazz and tough breaks. Check out the flip-side's 'Never As Good' which samples Carl Craig's 'At Les' to deliver a kaleidoscope of shifting moods and atmospheres. Something special this way comes...

★★★★ Luke How

Essential!



KEN ISHII

'Extra'
(R&S)

Ken Ishii returns with a speed-thrill trip through the backstreets of Tokyo, built on glassy synth sounds and a racing organ riff. Rewired in three versions by Luke Slater, Dave Angel and Wagon Christ, 'Extra' is full of wild switchbacks and floating drop sections. Ishii's most concise dancefloor statement to date, it's certain to go far.

★★★★★ Steven Ash

ALEX REECE

'Playboys'
(R&S)

More deep, jazzed-up breakbeat from Alex Reece. 'Playboys' stretches out across spaced-out flexatones and a dub-pop bassline in epic style, but don't miss 'Summer Breeze' with its fluttering flute riffs and mournful saxophone. You'll believe drum'n'bass can fly!

★★★★★ Nick Davis

EARL GREY

'The Lick'
(Rugged Vinyl)

The prettiest promo around, no question. The Rugged Vinyl Crew do it again with this single-sided excursion into a pure dream soundtrack, full of dreamy breaks, gorgeous chords and weightless vocals. Earl Grey once scored film arrangements. And it shows: 'The Lick' is a technicolour trip into beautiful shapes and wonderful angles. Buy or die!

★★★★★ Luke Howe

WAMDUE KIDS

'Deep Dreams EP'
(Acacia)

The Wamdue Kids, Chris Brann and Chris 'X-Press' Udoh are back for another extended player of deep tranquility on Kelli Hand's formidable Acacia label. Throughout the five tracks on offer, the beats are sensational, the keys blow your mind and the basslines are killers. After the Wamdue Kids #1 and #2, we expected something good but this is outrageous. Get on one!

★★★★★ Kevin McKay

KID LOOPS

'Alien Resident'
(Filter)

Dorado's new subsidiary introduces itself with this stunning slice of ambient breakbeat, courtesy of Charlie Lexton's kid brother. 'Alien Resident' is full of drop-dead gorgeous riffs and slinky rhythms, shot through with acid bleeps and a long-legged bassline. And just wait 'til you hear the flip-side's 'Digital Beatdown'. Essential? Definitely.

★★★★★ Luke Howe



live

Disobey, Manchester

Text Oliver Swanton

Photography Marie-Luce Giordani

Panasonic

Before you start, the answer's no. Watching Panasonic perform did not involve staring through the plate-glass windows of Dixons (although the effect was much the same). For the uninitiated, Panasonic are a lo-fi electronic outfit from Finland (of Sähkö fame, of course). Sami Salo, Mika Vainio and Ilpo Vaisanen (who between them have also recorded as Ultra 3 and Sin Ø) had made the journey from their very small unpronounceable town, two hundred miles south of Helsinki, to play five gigs in the British Isles. They were here to promote their extraordinary debut album, 'Vakio', out here on Mute sister ship, Blast First, and (mainly because they speak more Russian than English) they wanted their performance to do the talking.

The three lads shyly stepped up onto the stage with their heads bowed and eyes down. On a long table in front of them was a smaller, more mobile version of their home-made studio – a whole array of old analogue equipment, customised boxes with a mess of wires hanging out the back, and numerous desks full of small knobs. As Disobey's fifty-year old resident dj, Bruce, finished his set they consulted what looked like a set of operating instructions and avoided eye contact with the hundred-strong audience.

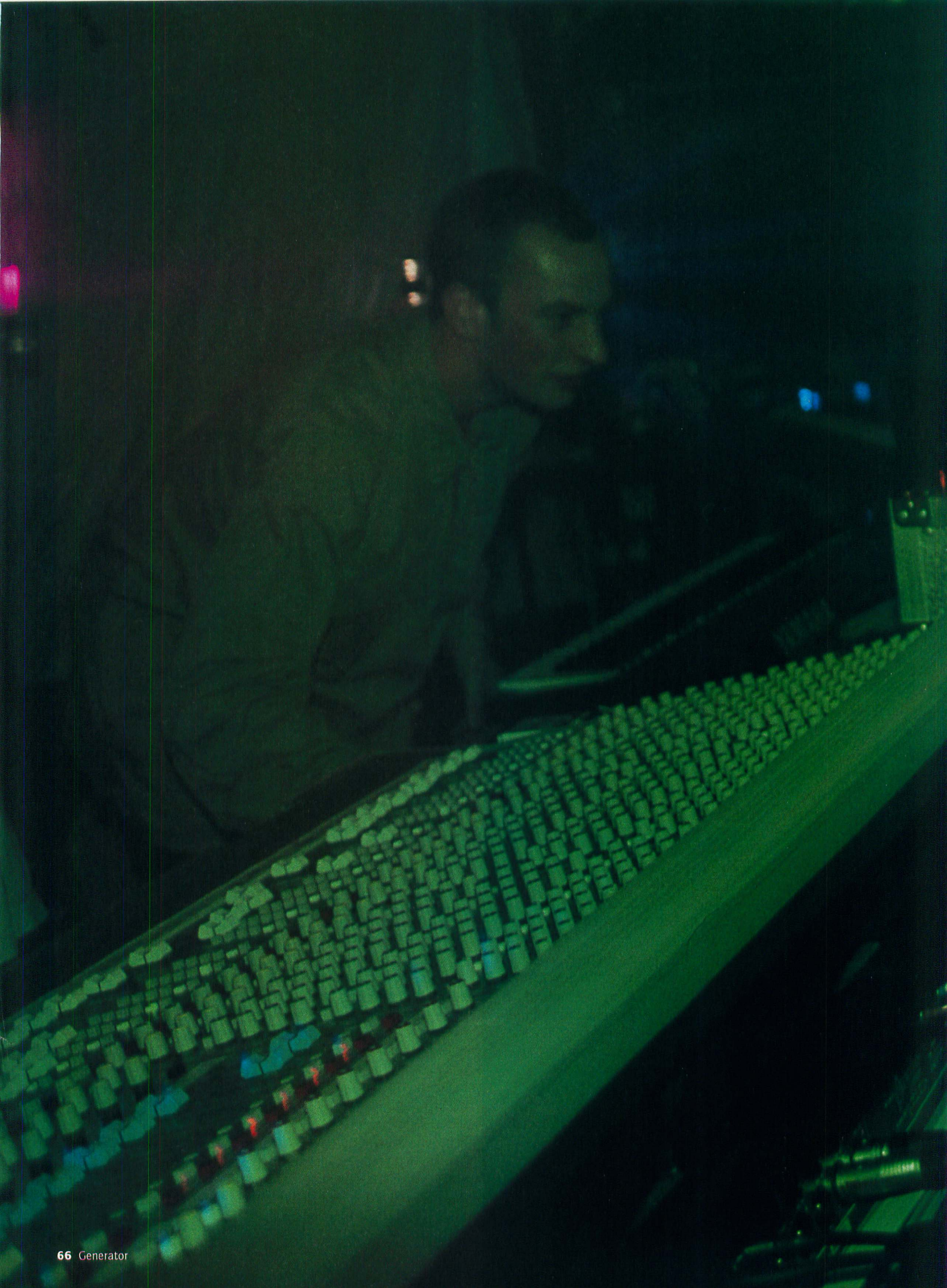
At either end of the table two television screens stared out at the audience blankly. A thick white line ran vertically down the middle of both screens and I found myself absent-mindedly gazing at them. Then, without warning, a scary sub-sonic bassline reverberated around the small basement club. My attention was quickly drawn to the two huge bass-bins as the band turned up the power and the vibrations resounded around the inside of my body. The two thick

white lines on the television screens vibrated a little, twitching from side to side. I looked across at the band to see them, heads still bowed, silhouetted against the ultra-violet lights.

After about five minutes of intermittently changing the frequency of their solitary bassline Panasonic stopped altogether. The deafening silence only lasted a few seconds, however, before the album track, 'Tela', exploded from the speakers. It's huge mass of distorted industrial bass lay heavily on top of a constant droning white noise and was only occasionally interspersed by short vibrating analogue stabs. From then on the aural onslaught was relentless and, although the different tracks were pretty much indistinguishable, I thought I recognised the roaring furnace sounds of 'Reso'.

While Panasonic performed their wired, minimalist music I was completely mesmerised by the dancing white lines on the two television screens; watching them change pace as the band pushed the frequencies up and down. Every time another analogue stab was tweaked out of their equipment the rhythmically oscillating lines shook violently. Despite all this activity, the band, however, remained completely still (if they've consumed enough vodka they've been known to nod their heads whilst adjusting the pitch, but tonight their mood was very sober).

Panasonic's avant-garde bass frequency experimentation was unlike anything I have ever witnessed. Their music owes more to an obsession with late-seventies industria than anything else, although you can be assured they're well aware of the current climate of four to the floor techno. File them under weird. ●





Area 51

Herbal Tea Party – Manchester

Text Oliver Swanton **Photography** Marie-Luce Giordani

There aren't many mid-week techno nights which are as consistent as Manchester's Herbal Tea Party. Every second Thursday for the last two years, Hulme's Irish club, The New Ardri, has been transformed into a smoke-filled temple dedicated to acid house. And regular as clockwork, the devoted, and usually wide-eyed, Tea Partiers pack themselves into the club to witness the centre-piece of the Tea Party experience, the live act. Very few clubs have done as much to push live techno. And very few crowds - as the men from Area 51 happily found out - are as easy to play to.

Mike Humphries and John Nuckle (Area 51, Drone, or Decontrol - depending on who they're recording for) positioned themselves onstage behind a white netting drape, looking suitably mysterious and distant. The ultra-violet lights, either side of them, and smoke billowing copiously from nearby machines completed the effect. To their left, resident dj (and club promoter), Rob Fletcher, played Psyche's 'Street Stomper', at 45 rather than 33, bringing the dancefloor to a blistering 150 beats per minute climax.

And into that sweaty climax the men from Area 51 punched their incredibly hard beats. The crowd moved almost automatically to the furious sound of the band's minimal opener, 'Wise Guy' and the dancefloor hummed along happily. However it took the heavy duty 909 workout of 'Ground Zero' to really hype the crowd up. The Beltram-styled harder'n'faster school of techno

is always a winner with the Tea Partiers and when the track's hooting samples burst through the speakers they responded with plenty of noise.

From that point, Area 51 kept the tempo kicking and the crowd happy. The growling riffs of 'Subvert' (their new Drone single) got arms waving and bodies jumping while the full-on aural assault of 'Shut Down' provided even more thrills'n'spills for an audience who were, by this time, firmly converted.

After a short break for applause, Area 51 launched into an unreleased remix of 'Space Invader' which was full of the kind of shrieking acid sounds Herbal Tea Partiers love to love. The band twisted their squelchy 303 samples and then threw them from speaker to speaker with a vengeance, while girls with wild, vacant eyes jumped up and down and sweaty lads stood on chairs and waved their hands manically. As the track quickly melted into another of their Mineral releases, 'Termite 4', I realised why I like this club so much - it's always 1989 at the Herbal Tea Party.

Area 51 played a good set, but it's difficult not to when you've got such an eager crowd. They're a very prolific band who seem to live in their studio. Whether it's as Drone, Decontrol, or Area 51, however, they always tag their signature sound onto their tracks - simplistic riffs woven around an omnipresent springy vibe. Good solid stuff. And a top night's entertainment into the bargain! ●



live

Boyd Rice

Disobey, Manchester

Text Oliver Swanton **Photography** Marie-Luce Giordani

Non mainman Boyd Rice is no stranger to controversy. It follows him everywhere he goes, or rather everywhere he publicly opens his mouth to let loose another well-rehearsed, but off-the-wall, opinion. Extremism is the name of the game here - as was more than evident from tonight's performance. To find him playing live at Disobey should have come as no surprise - the three minds behind the now increasingly infamous avant-garde club night like their experimental music extreme and their opinions free from restraint and censorship. What made me really feel uncomfortable, however, was the nature of Boyd Rice's fan-base.

Boyd Rice's imposing six foot plus (plenty more) frame appeared from the dressing room and glided through the crowd to the small stage up against the far wall of the basement club. Once he had climbed up onto the two foot high platform he well and truly towered over the crowd. Set up at chest height his 'instruments' looked every bit like a pulpit, from which he was about to deliver a sermon. Around the side of the pulpit black leather jodhpurs and jack boots peeped out and, to his left, a group of dubious-looking skinheads strained forward, eager for him to start.

Looking slightly comical with his shaved head and false moustache Rice proceeded to whistle loudly into the microphone. Between each of his long, piercing whistle blows the speakers hissed violently. By now the beer-bellied industria types and bikers, black lip-sticked Goths, and assorted geeky physics students had joined the skinheads. Boyd Rice, however, was having a few technical difficulties. He pushed buttons but nothing happened. He fiddled with plugs at the back of his equipment and pushed more buttons. Still nothing happened. As the crowd grew restless and started to heckle, a roadie dived in from the wings, grabbed an elusive plug and shoved it into an empty socket. (I had a feeling that I was going to wish the rogue plug had never been located.)

High-pitched, electronic screams ripped through the club. Rice intermittently yelled something unintelligible into the microphone. And I got instant headache and a bad case of tinitus. There was an overwhelming feeling of violence in the air and I began to feel sick. Sick of the noise, sick of the neo-nazi symbolism, and very sick of Boyd Rice. As I left the room, he let loose another uncontrolled sequence of electronic screeching and rolling distorted bass.

Boyd Rice's 'ironic' sentiments that the nation should be purified by fire (see his ballads collection 'Easy Listening For The Hard Of Hearing') sounds a little too familiar for comfort. And although he may indeed be inwardly laughing at the National Front types who swallow his extremism the point is that musically the man stinks. Why this sad left over from the early eighties is actually encouraged to continue remains a mystery. Disobey, for all their clever and humorous would-be avant-garde pranks (encouraging people to piss on a picture of Damon from Blur has got to be a favourite) have to be held responsible this time. ●

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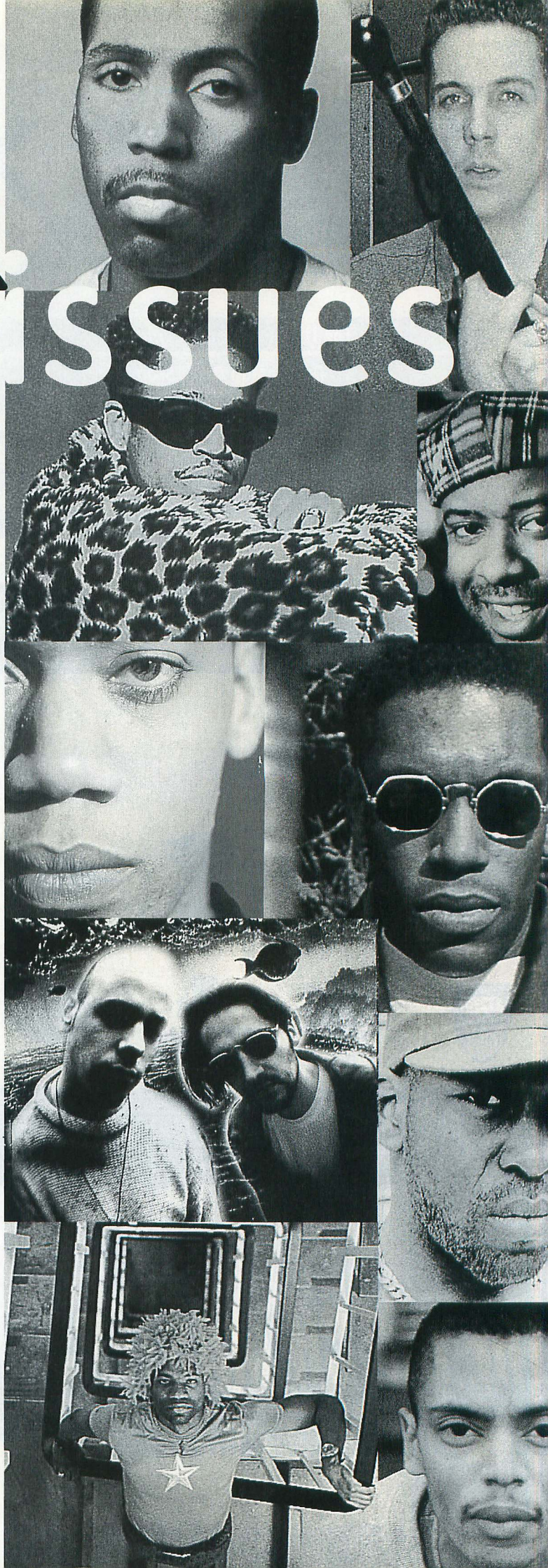
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listings

Listings in Generator are free and should be sent to Anna Smith, fax 0171-454 7854. Deadline for December listings is Monday November 6th

Contrary to rumours, Vapourspace at the Brixton Fringe is still going strong. Next one is November 3rd with Richard Grey and The Advent. On November 4th, World Dance present another of their mega bashes, a Firework Spectacular, at Lydd Airport. A more laid-back treat for mid-week London clubbers comes under the name of Sponge, a Wednesday nighter in Turnmills from the Yellow M records, kicking off on November 29th.

The saga of the superclubs continues: not to be outdone by the Ministry's Wembley extravaganza, Liverpool's Cream celebrated its third Birthday in suitably grand style recently with two nights of massive line-ups. They've also released a double album of classic anthems, mixed by regular Cream DJs David Morales and Paul Bleasdale. Don't forget we're teaming up with the guys at London's Sex, Love And Motion on Saturday November 18th. This Generator special will feature Barney York along with the regular residents, so join us for what's bound to be a top night out.

SCOTLAND

THURSDAY

UK Gold Sub Club £3 11 pm-3am
Residents Mark Ryal & Martin Collins plus guests

FRIDAY

Airport The Calton Multi-media event of Goa trance and deep house
Ark The Tunnel £5/£3 NUS 10:30pm-3am Residents Michael Kilkie, Scott MacKay + guests
Club Latino La Belle Angele Monthly
Fetish La Belle Angele DJs Nicci & the two Georges
Funkyard FA-side £3 8pm-1am DJs Chook, Matti & Ian Fairnie
Health Corporation Music Gallery
Juicy Bond Garage & classic house from Alasdair Hood & Brian McGarry
The Yard Sub Club US Garage with Gareth Somerville & Stuart McCorricken + guests *November 3rd* Nelson Rosado
November 24th DJ Dove
Pure The Venue £5/£3 concs 10:30pm-3/4 am Residents Twitch & Brainstorm + guests
Rhumba Club Metro £13:50 Residents Zammo, Wilson & Alan

UK GOLD

thursdays

RESIDENTS

MARTIN COLLINS & MARK RYAL

THE SUB CLUB

22 jamaica st. tel 0141 248 4600

ENTRY £3
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sponsored by

Secret Garden Joy £5 9pm-2am resident Alan Sadler & Chris Girvan
Slam The Arches £6 Residents Stuart Mcmillan & Orde Meikle + guests
Suk it Ricos £4 10pm-2am 11 pm Residents Kevin McKay & Paul Brooks
Swell Fiddlers Monthly £4 10pm-2am 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

SATURDAY

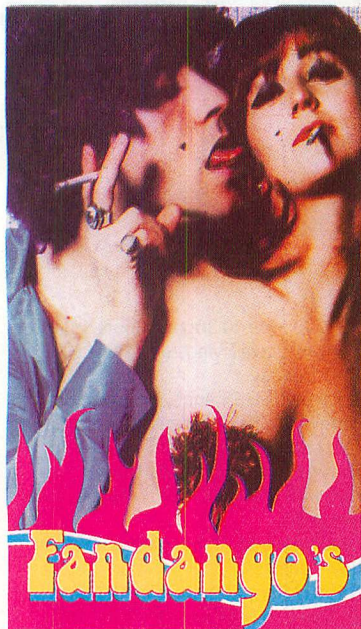
Absolutely Fabulous Bond Residents Scott Gibson & Billy Kiltie + guests
Bungalow Beatz The Pelican Club 10pm-2am DJs Paz Pooba, Elvis, Vinyl Richie, Chris Cowie, Scotty Corbett + guests
Cafe Loco The Arches DJs Bob & Nick

Peacock
Celebrate Life Joy £5 9pm-2am Resident Austyn Davidson + guests
Club 69 Rocks Basement 9:30pm-2am Residents William Sandison & Martin McKay + guests
Colours Vaults Fortnightly with Jon Mancini, Crosby, Harvey, Boney, Gareth Somerville + guests
Cool Lemon The Arches Monthly Residents Iain Patterson & Trevor Price
Deep Space The Arena £5/£7 Residents Strichnine & Kaos + guests
Disco Inferno The Venue alternate Saturdays £4 DJ Nick from Ripping Records
Flirt Fat Sams £5.50 11pm-2:30am Resident Dave Calikes
Fubar Stirling DJs Tom Wilson, Producer, Bass Generator, Ten Obsession, Technotrance
Horny Monkey Vaults (fortnightly) £8 B4

12/£10 after 10.30pm-3.30am Stuart Duncan, Steve Livingston, Colin Cook, Alan Dundas
Juicy Club SG £5 9pm-2am (midnight curfew) DJs Fish Feathers McTeeth & Jazzy Jill
Joy The Calton Scotland's biggest gay club with residents Alan & Maggie. Strict gay policy
Love Boutique Arches Monthly with DJ Roy + guests
Natural Born Clubbers Club X Change £6 Gay club with popular dance tunes played to a packed audience
Playtime Voodoo Room 11 pm-3am Residents Kevin McKay & Mel Barr + guests
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
Skank Neptune £8 Residents Michael Kilkie & Zammo
Strawberry Bizarre Club 5 £4 Old Chicago/Detroit with Mark Burns & Colin Hasson
Sub Club Sub Club £8 11pm-4am Harri, Oscar, Domenic + guests *November 4th*
Chez Damier *November 31st* Derrick May
Tribal Function The Venue Fortnightly House, tribal & hip hop
Triumph Tunnel £6/£3 10:30pm-3am Colin Tevendale, Steven McCreedy + guests
Voyager Cellar 35 Monthly £3 8pm-midnight Jungle
Yip Yap La Belle Angele Gareth Sommerville, David Brown

SUNDAY

Bootzilla Ice Factory £1 NUS/£2/£3:50 The Subterranean Crew
Cesare Sanctuary Residents Crosby & Gary MacAndrews + guests
Disco 2001 Sub Club
Juicy Club SG £3 9pm-1 am DJs Fish Feathers McTeeth & Jazzy Jill
Lis:en Venue fortnightly £3/£4 10pm-3am
Lush Voodoo Rooms 11 pm-3am Oscar, Harri + guests
Quench Nico's Resident Colin Cook playing club classics & real deal house
Resolution Palace, Aberdeen First Sunday of the month £10 8pm-2am Jon Da Silva, Tony de Vit, Matthew Roberts, Jacqui Morrison, Col Hamilton *November 5th* Marc Aurbach, Chris & James, Zammo, Ronnie Pacitti, Jim Graham
The Blue Room The Venue £2 Ambient night with live PAs
Taste The Vaults £5 11 pm-4am Fisher & Price + Ian Ossia monthly



ADDRESSES

Arena 15-27 Oswald St, Glasgow 0141 221 3010
Arches Midland St, Glasgow 0141-221 8385
The Bond Croft Street, Kilmarnock 01563-73600
The Calton Edinburgh
Citrus Club 4042 Grindly Street, Edinburgh 0131-229 6697
Club 5 Perth
Club Metro Queens Drive, Arbroath
Club SG Kemper Avenue, Falkirk
Club X-Change Glasgow
FA-Side Wallyford
Fat Sams 31 Southward Road, Dundee DD1 1PU 01382 228181
Fiddlers Main St, Largs, Ayrshire
Glasgow School of Art 167 Renfrew Street, Glasgow 0141-353 4500
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 York St, Aberdeen 011 24 582861
Nico's Dunfermline, Fife
Pavilion Textile College, Galashiels 01 896 751 869
Ricos Tobago St, Greenock 01475 721327
Rocksyz Basement Below Koo I Noor restaurant New Sneddon Street, Paisley 0141-889 7909
Royal Highland Centre Edinburgh 0131-333 2843
Sanctuary Kirkcaldy
Sub Club 22 Jamaica Street, Glasgow 0141-248 4600
Tunnel 84 Mitchell Street, Glasgow 0141-204 1000
Vaults Niddry Street, Edinburgh 0131-556 0001
Venue Calton Road, Edinburgh 0131-557 3073
Voodoo Room 22 Cambridge Street, Glasgow 0141 3323437
Wilkie House The Cowgate, Edinburgh 0131-225 2079

SOUTH

MONDAY

S.P.Q.R. Zap £3 Monthly gay night £3:50/£4:50 10pm-3am *November 13th* Benji Candelario, Princess Julia, Geoffrey Hinton

TUESDAY

Elegance The Venue £3 B4 10pm/£5 after 9pm-1 am Residents Simon G, Ian Elliot & Piers + guests Info on 01637 875096
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
Jungle Jam present **Watch The Ride** Mirage Fortnightly £3 B4 10pm/£4 B4 11pm/£5 after/£3 mems all night 9pm-3am
Liberty Madisons £2 Mark Kidd, Steve Moule, The Spanish Inquisition

THURSDAY

Checkpoint Charlie After Dark Club (fortnightly) £5-6/mems £1 less 9pm-2am Residents Richard Ford, Pierre & Stripe + guests
Diversity Neros Nightspot Last Thursday of the month 9pm-1 am 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
Suburbia Frontier Post £1 8pm-1 2pm House & Garage
Sunny Side Up Works 9pm-2am Monthly with residents Cloud, Danny B, Reka, Simon
Vive La Shaft Zap £2:50/£3:50 for first 100 people 10:30pm-2am Dan Inferno & Gordon Lovetrain

FRIDAY

Banana Republic Rhino Club £3/£4 10pm-2am Residents Conrad & Marcus Saunderson
Bimba Forum 400
Chill Westcourt Arms Free 8pm-late House & garage night with residents Ruffian & Gary C + guests
Club Foot The Warehouse Club £5 Fortnightly
Dangerous Hastings Pier *November 24th* 10pm-7am 1st Birthday with Grooverider, LTJ Bukem, Ronni Size, JJ Frost, Mickey Finn, Kenny Ken, DJ SS, Ray Keith Info on 01424 424188/01233 664554
Decompression Pendulum Rooms £5 9pm-4am *November 3rd* Evolution, PA by Polyploid *November 17th* DJ Paul, DJ Moody + PAs by Alien Race & Mydriasis
Elegance Club International £3/£6 9pm Residents Simon G, Ian Elliot, Piers + guests
Fair Shout Club Loco £5 9.30pm-2am

Fandangos The Manor £5 mems/£6 9pm-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
Fandangos Manor 9pm-2am Residents Wain Morrison & Gaz White + guests
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
Juicy Fruit Upstairs Madisons £6 mems 9pm-2am Residents Steve Moule, Lee Mainwaring, Matt Charge + 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
Malarky Hollywood, Romford 9pm-3am Mems: £5 B4 10:30pm/£7 thereafter Non mems:£6 B4 10:30pm/£8 after
Midnight Mass Caligari £4/£5 9pm-late Fortnightly with 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
Positive Sounds The Loft Club £3 mems/£3.50/£4 10pm-2am House & Garage with Camarad, Neil, Funk & disco with Shreds & Dee Tel 01273 208678/325491
Raw Bacon Tuskers Free B4 9pm/£3 B4 10pm/£5 after/mems free B4 10pm Garage & house with Paul Slattery & Andy Van O
Rise & Shine Club Art Residents Tracks & Frenzic
Sensations Club International £2/£4 9pm-late Residents only night with Simon G, Piers, Ian Elliot Info on 01637 875096
Smokin Fosters Club £3/£4 9pm-1am Residents Simon G, Piers, Elliot
Southern Exposure Atomics £6 9pm-2am
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 + solid house from Johnny Walker & James Martin
Temptation Lakota 9:30pm-4am New night replacing Solid State with residents Jody, Ian Wilkie & Leon Alexander + guests *November 3rd* 6am special Deconstruction tour with Billy Nasty, Dave Clarke, Justin Robertson *November 10th* Fabi Paras, Ian Pooley *November 17th* Blu Peter, Gayle San *November 24th* Dave Angel, Tasha
Tuff Red 7 Zap £7:50/£6:50 mems + concs. 10:30pm-5am Resident Eric

Powell, Dave Randall + guests *November 3rd* Tall Paul *November 10th* Lisa Loud *November 17th* Ariel *November 24th* Tony de Vit
WOK Club Bojanglez Monthly 9pm-2am Residents Darren Norman, Joe Flannagan + guests

SATURDAY

As You Like It Phoenix Plaza *November 25th* £6/£10/£8 9pm-3am Scott Braithwaite
Big Nasty Dragon The Sound Factory *November 4th* £4 B4 10pm/mems/£5 after 9pm-2am DJs HMS, Gimp, Destruction, Radical, DJ Ravid
Bingo Bongo Shark Club 10:30pm-3am Tim Jeffery + guests (mems & regulars only)
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 Mems: £4 B4 10:30pm/£5 Non mems: £5 B4 10:30pm/£6 after Resident Si Barry playing uplifting house + guests *November 4th* Keoki *November 11th* Nick Warren *November 18th* Graham Gold *November 25th* Marc Auerbach
Escape Escape Club £6:50 10pm-2am
Firework Spectacular - World Dance Lydd International Airport *November 4th* 9pm-7am £19 mems from World Dance adv/£21 other outlets/£23 non-members Mickey Finn, Ellis Dee, LTJ Bukem, Swann E, DJ Hype, Kenny Ken, Dougal & Vibes, Pooch, Sy, Phantasy, Paul Daley, Fat Tony, Phil Perry, Tall Paul Newman, Jody
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
Go It Girl Zap £7:50/£6:50
Golden Delicious 76-78 High St, Sittingbourne, Maidstone, Kent £8 B4 midnight/£10
Residents Kris Davies, Richie Miller, Paul Cardosi, Jason Taylor, Charlie C
High Society Manor £7 mems/£9 9pm-2am
It Zap £7/£6 mems/concs 10pm-4am Resident Paulette (Flesh) + guests *November 4th* Rich B *November 11th* Roger Trinity *November 18th* Steve Lee *November 25th* Chris Coco
Joy Felbridge Hotel £6 9pm-2am House & garage
The Monastery The Monastery mems: £4 B4 midnight/£5 after/ others £7 11pm-7am Residents DJ Rach & Graham Eden Info on 01803 292929
Natural Rhythm Venue Monthly £4/£6 9pm-1am
Nu-NRG Downstairs Madisons Stuart Joseph, Craig X-ite, Jim Burch
Planet Earth Oscar's £4 B4 11 pm 9pm-2am Force & Styles, Stevee B, Busta + guests
Positive Education The Clarence Hotel, Teddington *November 4th* £4 8pm-1am (no entry after 11pm) DJ Jonathan More (Cold Out)

temptation

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3rd november* deconstruction presents the "no-one's driving" tour
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10th november fabi paras ian pooley

17th november gayle san blu peter

24th november dave angel tasha (killer pussies)



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S p o n g e . B e a b s o r b e d



Pure Batchwood Hall £4 B4 10:30pm/£8 after 9pm-4am Residents Ranijy Boy & Richard
Pure Science Pawlett Manor nr Bridgewater £5 B4 10pm/£6 after 8:30pm *November 4th* Trevor Rockcliffe *November 18th* Craig Walsh + PA by Cybernaut
ROAR! Club Loco £6/£5 mems/NUS 9pm-2:30am Residents Roni Size, Krust, Dazee, MC Megatron, MC Jakes + guests
Saturdays Lakota £8/£7 mems 9.30pm-4am Residents Ivor Wilson, Grayson Shipley + guests *November 4th* Rocky & Diesel, Doc Marten *November 11th* TWA, Paul Harris *November 18th* 6am special with CJ Mackintosh, Gordon Kaye, Jim Shaft Ryan *November 25th* K-Klass (Russ & Paul), Andy Carrol
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, Ipswich £4/£5/£6 9pm-3am Residents John Martin, Jon Jules
Up For It Coven 11 £5 B4 11 pm 10pm-2am Fortnightly
Venue Venue
WOK Club Bojanglez Monthly £5 9pm-2am

SUNDAY

Sky High Simpsons £2 B4 10pm/£3 after 6pm-2am First Sunday of every month *November 5th* Arena 1: Jester, Taylor, Illusion, Gee, Poison, Enforcer, Mr Wong Arena 2: Manic, Hatch, Star, Torrah, Simon Temple, Trauma

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 01342 300702

Bensons Remenham Hill, Henley on Thames 01491 575430

Bojanglez 4/6 Woodbridge Road, Guildford, Surrey GU1 4PU 01483-304202

Bower Ashton UWE, Clanage Road Bristol

Brunel Rooms Havelock Square, Swindon 01793-531 384

Cabaret Club, Holdenhurst Road, Bournemouth

Caligari 53 Cheapside, Luton 01582 36806

The Clarence Hotel Park Road, Teddington, Middlesex
Club Art 9 Elmer Approach, Southend-on-Sea, Essex 01702-333277

Club International Church Street, St George's Arches, Falmouth, Cornwall 01326 311284

Club Loco 84 Stokes Croft, Bristol 01179 4261 93

Club Oz 36-38 Union Street, Plymouth 01752-224200

Concorde Brighton

Coven 11 Oxpens Road, Oxford
Depot Lawrence Hill, Bristol 01179-431313

Escape Club Brighton

Felbridge Hotel London Road, East Grinstead, Sussex 01342-326992

Forum 400 The Crescent, Severalls Business Park, Colchester, Essex

Fosters Club Narrowcliff Road, Newquay, Cornwall

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

Hollywood Atlanta Boulevard, Romford, Essex RN1 1TB 01708 472289

Hollywood Princes Street, Ipswich, Suffolk 01473 230666

The Joint West Street, Brighton
Junction Clifton Road, Cambridge 01223-412600

Lakota 6 Upper York Street, Bristol 01179 426208

Loft Club Brighton

Madisons The Square, Bournemouth 01202-290247

Malcolm X Centre 141 City Road, Bristol 01179-554497

Manor 240 Hurn Road, Matchams, Ringwood, BH24 2BU, Hampshire

Mas Y Mas 47 Fife Road, Kingston-on-Thames

Middlesex & Herts Country Club Old Redding, Harrow Weald, Middlesex 0181 9547577

Millionaires Club Stapleton Road East, Bristol

Mirage William Street, Windsor 01753-856222

The Monastery Torwood Gardens Road, Torquay 01295-25241 2

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 01255 424268

The Palace Hinton Road, Bournemouth 01202-550434

Pawlette Manor Pawlette, nr Bridgewater 01278 683275

Pavilion North Parade, Bath 01225-461111

Pavillion Ballroom Bournemouth 01202-552122

Phoenix Plaza Wellington Road, Wokingham, Berkshire

Ragamuffine Nightclub Main Square Camberley, Surrey 01276-61404

Raquals Market Pavement, Basildon, Essex

The Rectory Nightclub Aylesbury, Bucks (1 1/2 miles out of Aylesbury on the A413 towards Buckingham)

Rhino Club Waterloo Terrace, Southampton

The Richmond Brighton

Shark Club Brighton

Showbar Bournemouth Pier, Bournemouth 01202-551 685

Simpsons The Ring, Bracknell Berkshire 01344-427222

Sound Factory Union Street, Plymouth

The Studios Hendford, Yeovil, Somerset

Tube Bristol

Tuskers 221 Yorktown Road, Sandhurst, Camberley, Surrey 01252-878181

Upper Deck 4-6 Woodbridge Road, Guildford 01483-304202

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 01392-2111347

Warehouse Plymouth 01752-224200

The Warehouse Club Brighton Westcourt Arms Canterbury Street, Gillingham 01634 851806

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

Club Tropicana Gardening Club £5/£3 mems 10:30pm-3am Phil Brill, DJ Alice

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

The Monday Club The Rose 11 am-11 pm New house & garage all-dayer

That's How It Is Bar Rumba £3 10pm-3am Gilles Peterson, James Lavelle, Ben Wilcox & Debra + live performances & guests

Queens Bear Street £6/£4 with flyer 10pm-4am New gay & lesbian night

W.O.R.L.D. R.E.C.E.S.S.I.O.N. Velvet

Underground £5/£4 NUS Paul Harris, Nicky Holloway

TUESDAY

Bitches Brew Venom £3 B4 11pm/£5 after 10pm-3am DJs Felix Parker, Ben & Pete, Tony D + guests *October 10th* Femi

October 31st Jasper the Vinyl Junkie

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

Exposure Options, Kingston-Upon-Thames £5 B4 11pm/£6 after 9pm-2am Residents Simon Hill, DJ Bailey & MC Flux

The Pinch Gardening Club £4/£3 10pm-3am Resident Fabio Paras + guests *November 7th* Jim Masters

November 14th Francesco Farfa

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, Keb Durbage, Ben & Pete Leslie O + guests

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

WEDNESDAY

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

Explicit Exposure Icení £5/£7 10:30pm-

3am

Fionn, Oscar, Spry, Kofi, Dylan Howe, Jay Wordsworth, Andy, Rus & Bill

Fruit Machine Heaven £1 B4 11:30pm/£4 without £6 after 10:30pm-late Rich B, Martin Confusion

Jeffrey Hinton + guests

Happy Families Grays £5 10pm-3am Happy house night with residents

Tony Future, Andy K + guests

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

Metamorphosis George IV *November 10th* £4/£3 8pm-2am DJs Lee, Sam Hocking, Saturn, S.A.L.

Performance Flamingo Bar £5/£2 with invite 10pm-3am Resident Andy Laidlow + guests

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

Space Bar Rumba £3 B4 11pm/£5 after /£3 NUS 10pm-3am Residents Kenny Hawkes & Luke Solomon + guests

November 1st Ron Trent, Chez Damier

November 8th Altom M *November 15th* Ashley Beedle *November 22nd* Nick Holder *November 29th* Residents night

Space Kitten Leisure Lounge Monthly *November 29th* £3/£4 B4 11pm/£5 after 10pm-3.30am Classic techno, deep space grooves
Sponge Turnmills *November 29th* £5/£4 10pm-4am New night with Pete Wardman, Tall Paul Newman, Spencer, Paul James
Starsky & Hutch Ronnie Scot's (Upstairs) £5/£3 NUS/£2 before 10:30 10pm-3am 70s & 80s disco and rare groove with Andy G, Kristos + guest DJ Femi (Young Disciples)
Technosis Gossips £2 B4 11pm/£4 mems & concs/£6 after
Venus Rising Fridge *November 1st* £3 B4 10pm-3am Vivki Edwards, MC Dri-Weave Lesbian Women only
Zest The Borderline £4/£3 flyer/£2 NUS/£2 first 100 people Starts 11:30pm The Balearic Boys

THURSDAY

Above All That Velvet Underground Hosted by Caroline & Elton + guests Luke Neville, Rob Sykes, Dave Dorrell, Dominic Moir
Animal House The Gardening Club £5/£4 NUS/mems 10:30pm-3:30am *November 2nd* Darren Stokes *November 9th* Tall Paul Newman *November 16th* 1st Birthday Party *November 23rd* Jon Nelson *November 30th* Brandon Block
Baby Dolls Icení £7 B4 midnight/£10 after 10:30pm-3am Vernon Lee, Spencer Broughton, JC
Back To The Old School Grays £4/£6 10pm-3am DJs K9, Miss Jamm, Andrew W
Box Energy Plastic People £4 B4 11pm/£6 after Residents Para & Phidget + guests Info on 01 71 7370211
Clear Circle WKD Cafe £4/£6 9pm-2am Experimental dub night
Club Intimate HQs £5 8pm-2am House & garage night showcasing DJs & artists
Continuum EC1 *November 23rd* £5/£7 Dave Angel, Luke Slater, Craig Thomas, Hero UDA, Pat Hurley
Deepcover Sids £6/£5 11:30pm-6am 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
Horny Legends £6/£4 mems (mems free before 11)/£2 before 11pm 10pm-4am Double Jay, Scorpio, Phreek Crew, Mickey Simms
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
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
Sex, Lies and Acetate Gardening Club 2

(formerly The Site) £4/£6 10:30pm-3:30am
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
Solenoid Club Koo 10pm-6am £5/£3 after 3am. Andy Noir & The Hideous Brothers with tranced out house.
Solo Velvet Underground £8 10pm-3am All sets 5 hours
Soul Spectrum II Beluga £6/£5 with flyer 9pm-2am DJs Michaela-May, Pinky, Owen Washington
Space Bar Garage Showcasing new material. Artists should contact Mark Lewczynski on 01 71 2500737
Speed The Mars Bar £4/£5 9.30pm-2am Jungle night with resident LTJ Bukem
Spirit World Upstairs at the Pigeons Alternate Thursdays £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
Zone Gass Club £6/£5 mems 9pm-3:30am Resident Lenny Dee

FRIDAY

A Club of Diversity Upstairs at the Garage (First Friday of the month) £5/£3:50 9pm-3am
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 £5/£7 11pm-6am Residents include Cisco Ferreira & Colin McBean's The Advent, Mark Broom, Ben Willmott, Sleep Walker *November 3rd* David Holmes
Bon Voyage Venom Last Friday of every month £12/£10 with cover of Generator Residents Ray Lock, Mark James, Raymondo, Stu Wright + guests
November 24th Graham Gold
Boo! Colosseum £5 with flyer/concs/£8 B4 12, £10 after 10pm-6am Residents Clive Anthony, Gary Collins + guests
CJA Birthday Bash Rocket *November 3rd* £7/£10 Proceeds to Wango Rilliey Stage and Squall magazine 8pm-6am Astralasia, Children of the Bong, Immersion, Joi, Liberator, Sunnyside, DIY, Indisfunction, Tribal Energy, Circosis, Pain, Manumaya, Tofu Love Frogs, Citizen Fish, Back to the Planet, Pashm, Bellyvision, DJs Nelson Dilation, Kai, The Other Brothers, DJ Seed, Gaby, Sexy Rubber Soul, Jonny Rocket, Mizbehavior, Caned Toad, Dice George, Fiona, Rosa
Club Alien Forum (1st & 3rd Friday of the month) £7/£10 9pm-6am Tribal Energy's
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
Digital Nation Bagleys Annex Studios Third Friday of each month *November 17th* £12 adv/£15 10pm-6am Claude Young, Adam X, Bam Bam, Ian Pooley, Craig Thomas, Terry Mitchell, Mark Broom, Dan Keeling, Robert Brand, Craig Thomas, Terry Mitchell
Dream-Mania Fridge *November 24th* £7 mems/£11 10pm-6am
EC1 EC1 10pm-6am
Escape from Samasara Fridge £10/£6 9pm-6am Uplifting trance & techno from the -ex Megatripolis crew
EXP SE8 £7 9pm-6am
Feel Real Raw Room one: The Full Crew & Mystic Aura. Room two: 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 *November 3rd* Steve Bicknell, David Holmes, Mr Oz, Jon Pleased Wimmin, Barbarella (Paris), Tony Sapiano *November 10th* The Advent, Gayle San, Jon Cooke, DJ Dag *November 17th* Dave Clarke, CJ Bolland, Dave Angel, Ben Wilmot, Phil Perry, Fabio Paras, Justin Robertson, Serotina *November 24th* Frank Lorber, Gayle San, Ribbz, Paul Oakenfold, Billy Nasty, Steve Johnson
Fruity Legends £8/£5 before 11pm and after 3am 10pm-6am Residents Spencer Broughton, Rob Blake, Bradley Jay, Mark



Anthony + guests
Full-On Nation £12/£11 10pm-6am Residents Jeremy Healy, Carl Cox, Paul Bleasdale, James Barton, Andy Carrol + guests
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 *November 3rd* LuvDup, Darren Stokes, Tall Paul, Danny Keith, Lottie *November 10th* Nancy Noise, Darren Stokes, Danny Keith, Jamie Bromfield, DJ Eazee *November 17th* Darren Stokes, Tall Paul, Steve Lee, Scorpio, Danny Keith *November 24th* Nicky Holloway, Tall Paul, Darren Stokes, Steve Lee, Lottie *December 1st* Brandon Block, Darren Stokes, Tall Paul, Lottie, Jamie Bromfield
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

Bon Voyage

AT

'VENOM'

(13-17 BEAR STREET, LONDON, WC2)

FRIDAY 24TH NOVEMBER

GRAHAM GOLD

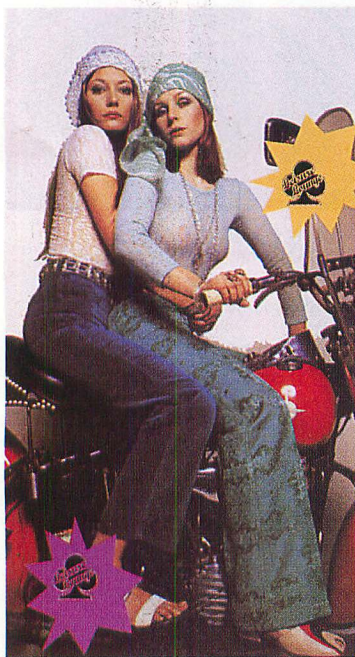
RAY LOCK RAYMONDO MARC JAMES

&

GUESTS

DRESS TO KILL
10PM TILL LATE

'BON VOYAGE' IS HELD AT 'VENOM'
THE LAST FRIDAY OF EACH MONTH
OUT NOW RAY LOCK PRESENTS
EFFECTIVE (GET YOUR LOVE) 'BON VOYAGE MIX'



10:30pm-4:30am **November 3rd** Cross 2nd Birthday party 10pm-6am £12 adv/£15 Jeremy Healy, Seb Fontaine, Luke Neville, Miss Jo Lively **November 10th** Debbie Does Dailas with Seb Fontaine, Ross Travill, Jon da Silva, Paul Gotel **November 17th** John Kelly, Luke Neville, Dave Lubin **November 24th** Seb Fontaine, Allister Whitehead, Conrad Blane

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 & Wilberforce

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

Labrynth Labrynth £6 mems/£10 guests/£6 NUS/NHS staff **November 3rd** Kenny Ken, Ellis Dee, Manic, Joey G **November 10th** Nicky Blackmarket, Kenny Ken, Miss Monday **November 17th** Emotion, Stevie Brinn, Star Tracker

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

Open All Hours Ministry Of Sound £12/£8 mems/£8 after 4am 11pm-8am Residents Darren Emerson & Jim Masters + guests **November 3rd** Kenny Larkin, Fabio Paras, Terry Farley, Paul Harris **November 10th** DJ Pierre, Ian Pooley, DJ Buck **November 17th** Cream - The Foundation Tour David Holmes, Paul Bleasdale, Norman Jay, Smokin Jo **November 24th** Dave Angel, Derrick May, The Advent, Bump 'n'Hustle

Peach Leisure Lounge £7 mems/B4 11 pm/£10 after/£5 after 4am for non-members 10pm-6am No trainers Residents Graham Gold, Darren Pearce, Dave Lambert, Craig Dimech + guests

Pendragon Fridge (monthly) £9/£7/£5 10pm-6am Fourth Friday of the month

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

Quirky Vox 10pm-6am £6/£5 concs/£4 mems/£4 before 11pm & after 3am Residents Nick The Record, Adam Domican, Edit, Lee Belford + guests

Rapture Club Essence £8/£6 before 11 pm Mems £5 & £7 10pm-4am Residents Jason B & Joe., 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 10pm-6am Deep trance & ritual beats

Risqué Gass Club £10/£8 10pm-5am residents Luis Paris & Hutchie

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, Freaky Reidy

Sparkle L'Equipe Anglaise £8 10:30pm

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

Squeeze The Broker Bar £5/£7 after 10:30pm 10pm-5am DJs Nicky Fingers, Dan Hart, Gary Aldridge, Cookie

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 Resident Colin Dale + guests **November 3rd** Richard Grey, The Advent, Shiva, Kendrix, Doug

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

Vital Force 414 Club Second Friday of the month £6/£4 10pm-6am Techno

Wild At Heart Emporium £12 10pm-4am

X-Change SW1 £8/£5 after 3am 10pm Residents Shane Johnson & Greg Dowling

SATURDAY

AWOL SW1 10pm-6am £10/£12 Return of the weekly Ministry jungle night at new venue

Bambi & Bo The Cross (last Saturday of the month) Glam mixed/gay night £15

Been There, Seen It, Done It Ormonds 10.30pm-3.30am

Best of British Chunnel Club £12/£8 before 11 pm/£8 mems 10pm-6am

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

Bliss Wag £10/£12 10pm-6am DJs Judge Jules, John Kelly, Jay Farrugia, Miss Barbie, Ben & Andy, Marky P & Phil Mison

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 + regular guest Richard O'Brien

Centrefold Gardening Club £12/£10 10:30pm-6am

Chungawok The Brix (Third Saturday of the month) £7 11pm Residents Para, Jon Mace, Chi, Jes + guests **November 18th** Paul Evolution, Tonic, Paul v, Children of the Bong, Spike, Wendy Douglas

Club for Life Gardening Club 2 £10 mems/£12 non-mems 10:30pm-6am Residents Jeremy Healy, Brandon Block, Laurence Nelson + guests **November 4th** Phil Perry, James Mac, Paul Gardner, Matt Frost **November 11th** Alex P, Tim Jeffery, The Lovely Helen, Steve Lee **November 18th** Keld Tholstrup, James Mac, Zammo **November 25th** Dave Seaman, Darren Stokes + guests

EC1 EC1 10pm-6am

Fathom Springs (monthly) £6 B4 10.30pm/£7 after. Mems £5/£6 9pm-3am **November 11th** Rob Wood, Matt Munday, BJ Carr

Felicita Hubble & Co First Saturday of every month £10 10pm-6am (early arrival advised) Residents Steve Chapman, Dan Hart + guests

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

Flipside Icení £10/£7 before 10pm & for mems. Residents Chris Checkly, Dezzie D, Dodge, Patrick Forge, Torro, Paul Martin.

GISM Bar Rumba monthly £12 10pm-6am Graham Gold, Darren Pearce, Rob Jeffrey, Mark Mills, Le DJ Roy, Rob Parrish, Darren Poole, Sabs & Shiv

Hazardous Waist Hubble & Co £8 10pm onwards on every fourth Saturday 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

House Bar University of Westminster Students Union FREE 6pm-11 pm Pre-club pub, everyone welcome. Residents Spacemann & Chris Ingram + guests Nick Doyle, Chris H, Danny J, Alex Payne, Barney York

Kettle of Fish Club 254 First Saturday of each month £4:50/£6 9pm-3am DJs Blacks, Massimo, Will Da Beest + guests **November 4th** Unique

Labrynth Labrynth £10

mems/£6 NUS/NHS staff/£12 guests 11pm-6am **November 4th** Nicky Blackmarket, Steve Sloane, Skie

November 11th Elle, Miss Monday, Rob Vanden **November 18th** Kat, Unity's House, Matt Maurice

La Verita Powerhouse £10 mems/£12 10pm-6am New house night. Free coaches from Trafalgar Square. Call 0956 315358/0973 156981 for info

Leisure Lounge Leisure Lounge £12 10pm-10am Residents Andy Morris & Arron + guests **November 4th** Billy Nasty, Steve Proctor, Roy the Roach, Jason Griffiths, Steve M **November 11th** LuvDup, Paul Gotel, Rob Tissera, Mark Williams, John Warren, Darrin Parks **November 18th** Norman Jay, Rad Rice, Chris Coco, Biko, Ricky Stone, Steve Johnson

November 25th Judge Jules, Phil Perry, Paul Kelly, Breeze, James White

Love Muscle Fridge £10/£8 before 12 with flyer/£7 after 3am 10pm-3am Residents Marc Andrews & Gareth Ivan

Malibu Stacey Hanover Grand £12 10:3pm-4:30am **November 4th** Seb Fontaine, Smokin Jo, Luke Neville

November 11th John Kelly, Luke Neville, Paul Harris **November 18th** Seb Fontaine, Brandon Block, Luke Neville

November 25th 1st Birthday with Jeremy Healy, John Kelly, Seb Fontaine, Smokin Jo Info on 0181 96491

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

Passion Emporium £6 B4 10:30pm

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

Pleasure Camden Palace £8 mems/£10 non mems/£6 after 3:30am 10pm-8am

November 18th Victor Simonelli, Benji Candelario, Jazzy M, Ricky Morrison, Gareth Cooke, Danny Foster

The Pressure Zone Mars £8 mems/£10 10pm-6am **November 4th** Rob Acteson, Tee Harris, Gareth Cooke, Chris Corbett

November 11th Benji Candelario, Jazzy M, Micky Simms, Marcus Anthony

November 18th "The Cheeky Crew," Eric Miller, Tony Montana, Danny Lobo, Chester

November 25th Ricky Morrison, Dean Stavonne, Tee Smith, Gary A

Renaissance Cross £15 10pm-6am Monthly

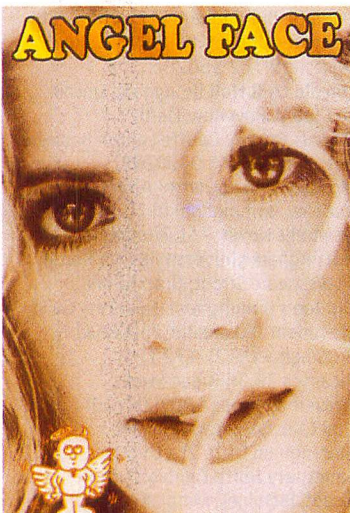


FOXGLOVE

THE DJ AGENCY WITH A TOUCH OF CLASS

Contact us for bookings between 12 & 1 PM
weekdays or call Ian after office hours/weekends on
(0374) 838620

the gremlins got us last month. apologies to those who tried to call and couldn't get through



Return to the Source Brixton Academy
£10 9pm-6am

Rulin' Ministry of Sound £15/£10 mems
11pm-9am Over 21's. Residents CJ
Mackintosh & Harvey + guests *November*
4th Birthday with Harvey, Kerry Chandler,
Terry Hunter, live performance by Dajae,
Jazzy M, Ricky Morrison, Patrick Smooth
November 11th Roger Sanchez, Brian,
Tommy D, Nancy Noise *November 18th*
Ricky Montinari, Harvey, Smokin' Jo,
Manet live, Julian Johna, Justin
Berkmann, Tom Wainwright *November*
25th Billy Carroll, Jazzy M, Linden C, Kid
Batchelor, Roy the Roach + Carwash in
the VIP with DJs Deckster, Miss Jo Lively
& Richard O'Brien

Satellite Club Colosseum £12/£10
before 12/£8 before 11 pm 10pm-6am
Craig Dimech, Nancy Noise, Andy Morris,
Seamus, Bobby & Steve, Paul Trouble
Anderson, Kiki Mojo + guests

Sex, Love & Motion Soundshaft £8/£6
before 11:30pm/mems £7/£5 before
11:30pm 10:30pm-3am Russ Cox, Keith
Fielder, Paul Tibbs + guests *November*
18th Generator night with Barney York
Sherbet The Warehouse £8 B4

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

Supernature The Amaca *November 4th*
£10 adv. 10pm LTJ Bukem, Jack (DIY),
Gilles Peterson, Choci, Superfly, Miss
Jools, Mr Hyde, Dubweiser
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 *November 4th*
Danny Rampling, Pete Heller, Lofty, Fabio
Paras, DOP, Mark Williams, Scott Mac,
Dave Stewart, Bubba Haymes *November*
11th Terry Farley, UFG Sound System,
Biko, Rad Rice, Steve Harvey, Terry Marks,
The Lovely Helen, Jo Mills, Sally Dee

November 18th Luv Dup, Jon Marsh,
Nancy Noise, Phil Perry, Mrs Woods, The
Fabulous Hutchinson Brothers, Von
Danny Slade, Rory O'More *November*
25th Fat Tony, Paul Kelly, Arron, Dean
Thatcher, Clive Henry, Andy Morris, Eddie
Lock, Tony Grimley, Keith Matthews
Wonderland Avenue Plastic People
£8/£6 mems/£5 after 3am 10:30pm-
6am Harvey, Des Doonican & Val
O'Connor + guests

Zilph The Burlington Club £3 10pm-
2am Trance/techno on the last Saturday
of the month

Vanity Fayre RAW £12 10:30pm-5am
Velvet Underground Velvet

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

Voodoo Magic Equinox £12 adv/more
on door 4am-12 noon

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

Dance Works Leisure Lounge 5pm-
midnight Resident N.J. Williams + guests

November 5th Ricki Morrison *November*
12th Rob Acteson tbc

DTPM Bar Rumba 2pm-10:30pm Mems
& guests only

Fire Cricketers 6pm-10:30pm Free Jungle
with DJs Stone, MC Chasie, ECT, The
Moocher, Mr Lee, Simon

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

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

Sunny Side Up Chunnel Club £5 B4
11am/£7 after/£5 after 6pm Members

£5 all day Starts 7am Residents Pete
Wardman, Darren Pearce, Drew & M.C. K
+ guests *November 5th* Trixta, Simon Hill,
Vivien Markey *November 12th* Paul &

Kate, Tony Price, Skol *November 19th* Le
Roy, Chris Martin, Martin Sharp *November*
26th Mazey, C. Smooth, DJ Kenny

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 + guests

Thunder & Joy RAW £10/£8 mems/£5
before 12 10:30pm-6am Jungle night
with DJs on rotation Darren Jay, Randall,
Nicky Blackmarket, DJ Rap

ADDRESSES

414 414 Coldharbour Lane, Brixton SW9

The Amaca Battersea Park Road, London
SW11

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

Brix St Matthews, Brixton Hill, London
SW2 1JF

Broker Bar Byward Street, London EC3
Browns 4 Great Queen Street, WC2

01374 117714

Burlington Club corner of King
Street/Beavor 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 254 under The Kings Arms, 254

Edgware Road, W2
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
Cricketers Kennington, Oval SE11

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

Flamingo Bar Hanover St, London

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

Gardening Club 2 (formerly The Site)
196 Piccadilly

Gass Club Whitcomb Street WC2 0171-
839 3922

Gossips 69 Dean Street W1 0171-434
4480

Grand St John's Hill, Clapham

Hanover Grand Hanover Street, London
W1

Happy Jax London Bridge SE1 0171-
3789828

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

Jingles 95 Kingsland High Road E8
0171 2498152/0181 8060466

Junction SW11 0171-738 9000

Koo Club 28 Leicester Square WC2
0171-839 2633

LA2 165 Charing Cross Road, London
WC2

Labrynth 12 Dalston Lane E8

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

L'Equipe Anglaise 21 Duke Street, W1
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

Paradise Club 1-5 Parkfield Street,
Islington N1 0171-3549993

Plastic People 37-39 Oxford Street W1
Powerhouse Waterden Road, London

E15
Prohibition 9 Rocket Hanover Street W1

0171-493 0689
Raw 112a Great Russel Street WC1

0171-637 3375
Rocket 160 Holloway Road, N7

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

SE8 Deptford Broadway

Soundshaft Hungerford Lane WC2
0181-397 5249

Springs 330 Kennington Lane SE11
Starlight Praed Street W2

Subterania 12 Aklam Road W10 0181-
960 4590

SW1 191 Victoria Street SW1 0171-630
8980

Turnmills 63 Clerkenwell Road EC1
0171-250 34090



listings

Underworld 174 Camden High Street 0171-482 1 932
University of Westminster Students Union 104-108 Bolsover St, nr Great Portland St tube
Velvet Underground 143 Charing Cross Road WC2 0171-734 4687
Venom Bear Street, WC2 nr Leicester Square 0171 839 4188
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

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-0 playing garage & mellow house

THURSDAY

Full Of Beans Directors, Milton Keynes £2/£3 9pm-2am Resident Nick Norman Info on 0973 142403
Funky Innovation Theatre Bar Free B4 11 pm/£2 after 10pm-2am Triksta & Late
Funky Lemon Picassos £1.50 9pm-2am Resident Adam Teecy in house & garage room with guests
Life's a Bitch Backstage 10pm-2am Residents Si Storer & Scott
Wild The House £3/£2:50 10pm-2am Residents Dave Grantham, Ged & Damian (DIY)

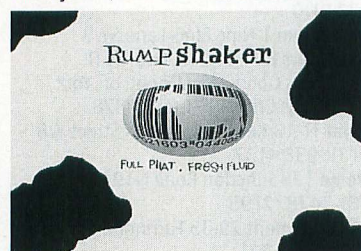
FRIDAY

Absolutely Fabulous Backstage £2 B4 11 pm £3 after Residents Errol Russell & Adam Teecy + guests
Bare The Capitol Club £5 mems/£7 9pm-3am Residents John Graham, Wayne Richardson, Danny Mills & Jeff Parris
Club TV Sanctuary £6-£12 depending on time Till 7am
Disco 2000 Deluxe, Monthly £5 10pm-2am November 17th Darren Price, James Holroyd
Flying Circus Stone Manor Hotel £4 B4 10:30pm/£5 after
Fur & Feathers Toots £4 NUS/£3 men in skirts/girls in wigs Others £6 Resident Mark Hughes
Garage Grooves Theatre Bar £2/free before 11 pm 8pm-2am DJ Kiddo
Innertrance Marcus Garvey Centre November 3rd £8 10pm-6am Bandulu,

Darren Emerson, Stuart Macmillan, Spaced DJs- Infonet Records, Mexican And The Bandit, Robert Love, Deep Joy, Tarantella
Miciti & ROAR After Dark £6 Fortnightly Info on 01850 093535/0973 32304
Pimp Picasso's £3 B4 11 pm/£4 after 9:30pm-2am
Ripe The Yard £4 9pm-2am Residents Nick Rodgers & Duncan + guests
S.L.A.G. Steering Wheel £5/£6 adv/NUS 10pm-late
Spacehopper Que Club £7/£8 adv 10pm-6:30am n/a after 1am November 17th Universal Sound, Man Made Man, Tsuyoshi, Hayden For info tel 0121 212 0770
Swoon Colosseum £7/£5 before 11 pm/mems/NUS £1 off 9:30pm-2am Residents Angel, Mark Rowley + guests
Underground Club Underground Club £5 10pm-6am House night
Vinyl Maniacs Conservatory £7 9pm-2am

SATURDAY

Amazon 1st Base £8 B4 11pm 9.30pm-2am
Dance Paradise Great Yarmouth Sea Front November 25th £12:50 7pm-2am Four club extavaganza, one ticket for all venues. Rushtria @ Main Arena, Tiffanys: Vibes V Dougal, Clarkee V HMS, Sy, Masterville, Sharkey, Slipmatt, Billy Bunter, Majika, Stixman, Matrix, Starky. The Ride @ The Piazza, Marina Centre: Mickey Finn, Groove Rider, LTJ Bukem V



Peshay, Darren Jay, Kenny Ken, Kemistry & Storm, MCGQ, Conrad, Fearless. Irresistable @ Scruples, Marina Centre Mike C Pele, Louie Gaston, Paul Christien. Inner Space @ The Cattacombs, Tiffanys: Offyerface + guests Jaydee, Clarkee, Warp, Vodka, Tonic, Louie, CJ, X-Cite, McTosh Info on 01502 511913
House of God Dance Factory (fortnightly) £5/£4 mems 9:30pm-2am Surgeon, Sir Real, Paul Damage, Terry Donovan + guests November 11th Neil Landstrum live November 25th Trevor Rockcliffe
The House House £8/£7 9pm-2:30am Residents Tony Clark, Dino & Jon of the Wicked Bitches + guests November 4th Andy Carol, The Lovely Helen November 11th Nicky Holloway November 18th Cleveland City, Dino
Hot To Trot Venue 44 £16 11pm-7:30am Mark Moore, Gordon Kaye, Tony de Vit, Craig Burger Queen, Pete & Russell Lick It! Upstairs at Winter Gardens £8/£5 9pm-3am Residents GlenL'Arrington, Stephan + guests
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 £9 9pm-2am Residents Pete & Russell + guests November 4th Jon Pleased Wimmin, Lisa Loud November 11th Benji Candelario, Gordon Kaye November 18th Farley Jackmaster Funk, Jon Pleased Wimmin November 25th Mark Moore, Tom & Jerry Bouthier
Quest Paloma's (Picassos) 8pm-2am £8 B4 10:30pm Now fortnightly
Recognition Theatre Bar Free B4 11 pm/£2 after 10pm-2am Resident Carlton + guests
Rumpshaker The Box £3/£2 11pm-2am November 4th Nail, Pork Chop November 11th Deep Joy, D? C.I? November 18th Planck, D?C.I? November 25th DJ Pee J Cee, Mixmasta SLO, Red X + Pork Chop
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
Underground Club Underground Club £5/£3 mems/NUS/free before 11pm 10pm-late Resident Mark Parker. Info on 01831-211 869
Wobble Branstons 11pm-7am Residents Phil & Si Long + guests
WOW The Box (fortnightly) £4 11:15pm-late DJs Frankie Valentine, Scov, Shine & Soy Gazette

ADDRESSES

1st Base Worcester Street, Wolverhampton 01902 712 924/01902 716 762
 After Dark Station Street Nottingham
 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
 Box Goldsmith Street, Nottingham 0115 9410455
 Branstons Jewelry Quarter, Hockley, Birmingham 0121-236 0984
 Chandlers Heathfield Leisure Complex, Heathfield Way, Kingsheath, Northampton
 Club Zen 28 The Concourse, Bletchley, Milton Keynes 01908-366979
 Colloseum Newport Road, Stafford 01785 42444/224965
 Conservatory Willow Row, Derby 01782-71 4224/711 404
 Dance Factory Underneath the Digbeth Institute, Birmingham
 Directors 600 Elder House, Elder Gate, Central Milton Keynes
 The Holy Trinity Willow Row, Derby
 House 169-173 Huntingdon Street, Nottingham 01159-587071
 The Institute Digbeth High Street,

Digbeth, Birmingham 0121-643 7788
 Leicester University University Road, Leicester 01162 556282
 Lincoln Drill Hall Broadgate, Lincoln
 Lo Club Willow Row, Derby
 Marcus Garvey Centre Lenton Boulevard, Nottingham 0115 9420297
 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 01902-711 619
 Que Club Corporation Street, Birmingham 0121-212 0550
 Sanctuary North Denbigh Leisure, Saxon Street, Bletchley, Milton Keynes 01908-368984
 Steering Wheel Wrotesley Street, Birmingham 0121-622 5700
 Stone Manor Hotel Nr Kidderminster
 Theatre Bar Lichfield Street, Wolverhampton
 UK Midlands Foxes Lane, Wolverhampton
 Underground The Basement, 1 Wellington Street, Leicester 01162-360537
 Venue Branston 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

WALES

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 Raczy 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
Shifting Gear Porkies £2 Resident Damage + guests 'Underground with no musical barriers' Info on 0585 766809
Wibble It Benz £5 9pm-2am Residents Lindsey & Eddie Taurus + guests

SATURDAY

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

CLUBZONE



For the time and the place watch this space • Need to know what's going on 24 hours a day, 7 days a week? • No problem!! • The most up to date guide to clubland plus the famous weekly draw for guest lists and more • LISTEN UP! for more details on Grolsch Clubzone tune into House Nation Kiss 100 FM • Tuesdays 7-10pm Steve Jackson • Fridays 7-10pm Judge Jules, 7-9pm Graham Gold, 9-11pm Paul "Trouble" Anderson, 11pm-1am Sarah H B • Saturdays 2-4pm Pete Wardman, 4-7pm Judge Jules, 7-10pm Judge Jules, 10pm-12 Bobby + Steve •



Central



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GROLSCH CLUBZONE THE CLUBBING CHANNEL

tune into ITV
and go to page

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Teletext

Don't Worry!!! If you haven't got access to Teletext - Or want to know what's going on in your region - We've got it covered Grolsch ClubZone Faxback -
Call 0800 200074 - Central 0800 200074 - London 0800 200074 - Birmingham 0800 200074 -

listings

Cardiff 01 222-2321 99
Hip'po Club 3-7 Penarth Road, Cardiff
 01 222-22611 68
Patti Pavilion Gors Lane, Swansea
Porkies Aberystwyth, Dyfed
Rhondda Fach Sports Centre East
 Street, Tylorstown, Rhondda Valleys
Tramps The Kingsway, Swansea

NORTH

MONDAY

Pepper Club Middlesborough Arena
 £3/£1.50 NUS 10pm-2am

TUESDAY

Doncaster Warehouse £10 9pm-8am
Release Paradise Factory £2:50 B4
 11pm/£3 after 10pm-2am Student night
Sound Education 5th Man £2:50 9pm-2am

WEDNESDAY

Bliss The Venue, Manchester
 (fortnightly) £4/£3 flyer/NUS/UB40.
 'Ambience and intelligent techno'
Discoogo at Paradise Factory loft £4
 9pm-2am
Essence Sankey's Soap November 15th
 £2/£3/£4 10pm-3am Launch of new
 techno night with Warlock, Intr,
 Scanneytronic

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
Domina Fifth Man (Hacienda) £5/£4
 10pm-2am Monthly with residents Matt
 Thompson & Pete Robinson + guests
 November 9th Derrick Carter
Es La Reoca 5th Man November 16th
 Residents Capper & Jake + The Mobeus
 Joy Equinox £3.50 adv Happy house
 downstairs/new DJ showcase upstairs
Go Wild Up My Aisle Liverpool
 University Guild of Students £4 10pm-
 2am Monthly gay night
Haywire Cafe Mex Last Thursday of the
 month £5/£4 9pm-2am Charlie Hall, Daz
 Quayle
Herbal Tea Party The New Ardri £6
 9pm-2am Resident Rob Fletcher
Kult The 5th Man (Hacienda basement)
 Residents Jon DaSilva, John
 McCreedy, Pete Robinson, Jason
 Boardman, Dave Rofo, Mark Ward, Rob

Bright, James Holroyd + guests
Pleasure Music Factory, Leeds £3 10pm-
 2am. Every fortnight. Residents Simon
 Frieze, JC, Andrew Sisters playing old &
 new house music
Room Room 10pm-2:30am £1.50-£5
 November 2nd Smokescreen November
 9th Roots with Autechre live + djs Paul
 Dundee, Murry November 16th New
 Horizons November 23rd album launch
 November 30th Rewind, Claire, Phil H,
 Fast
Skool Disco Keel University Student
 Union £5/£7 8pm-late November 2nd
 James Lavelle, Charlie Williams November
 16th Heavenly Night: John Carter, Jeff
 Barrett November 30th David Holmes,
 John McCreedy
Seconds Out Hacienda First Thursday of
 every month £6:50 adv 10pm-3am Ian
 Ossia, Greg Robinson, Rick Vlemmicks+
 guests
Tandoori Space Night Cockpit, Leeds
 Second Thursday of the month £5/more
 on door 9pm-2am Simon Scott, Nelson
 Dilation and The Rootsman + live
 Astralasia & Mandragora
Thursday Night Showcase Canal Cafe
 Bar 7:30pm-12 midnight Showcasing
 new DJs and PAs
Wild Pitch Paradise Factory £5/£3
 before 11 pm 10pm-2am Residents Dave
 Kendrick & Moonboots + guests
 First Thursday of every month: Justin
 Roberston with Sleuth + guests Third
 Thursday sees Leeds' **Up Yer Ronson**
 Last Thursday of the month: LuvDup +
 guest

FRIDAY

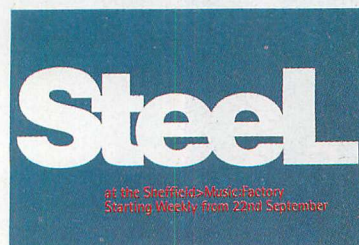
Anythinggoes Rio's £5/£4 10pm-2am.
 Resident Steve Shiels + guests
Bang The Box Mardi Gras £3/£2
 10pm-2am Residents Joe McKechnie,
 Kath O'Toole + guests
Bugged Out! Sankeys Soap £5/£6
 10pm-3am Resident James Holroyd +
 guests
Cactus Club (upstairs) Middlesborough
 Arena Spunkadelic (downstairs)
 £3.50/£2.50 before 10:30pm 9pm-2am
Carry on... Garlands 10pm-6am Heath,
 Laydee & Mickey. Different theme each
 week
Creation Warehouse £6/£8 10pm-6am
Deja Vu Room £7 mums/£7NUS/£8
 10pm-4am Residents Terry, John
 Lancaster,
 Marianne & Richie + guests November
 3rd Justin Berkman, Lee Wright
 November 17th Chris & James, Claudia
 Cocolutto November 24th Tom
 Wainwright, Christian Woodyatt
Feel The Main Entrance £5
Full-On Nation £12/£11 Residents
 Jeremy Healy, Carl Cox, Paul Bleasdale,
 James Barton, Andy Carroll + guests
Herbal Tea Party The Mardi Gras,
 Liverpool £6 10pm-3am
Jedi Nights Underground, Leicester £5
 10pm-2am Trip Hop
Just Get Up And Dance Holy City Zoo,
 Manchester Last Friday of the month.
 New night from Planet 24
Lick This! & Women's Own Paradise
 Factory £2 10:30pm-2:30am Hosted by
 Angel Valentine & Coco Laverne. DJs
 Dave Booth & Huey. Upstairs DJs Liz,

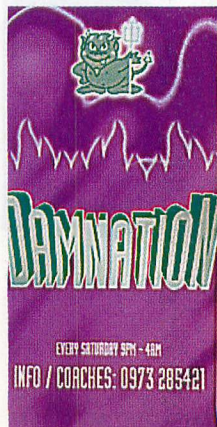
Susan, Tabs
Natural Rhythm Wigan Pier First
 Thursday of the month £6 Residents
 Damage & Barry Jay + guests
Nice Planet Earth £5 B4 10:30pm/£6
 after/£5 NUS 9:30pm-2am Residents
 Hans & Skev + guests November 3rd Mark
 Moore November 10th AT8 - residents
 retro night November 17th Jon Pleased
 Wimmin November 24th TWA (now
 monthly residents)
Passion & Back to the Old Skool Dance
 Factory £3:50 B4 10pm/£5 after
 Residents Stu Allen & Matt Bell + guests
 Info on 01 589 442486
Reach The Place, Barrow-in-Furness
 £4/£5 9pm-2am November 3rd Rob
 Tissera, Ewan Cawood November 17th
 Stu Allan, Bowa and John Waddicker
Rise Leadmill £6/£5 mums 10pm-4am
 Residents Paul Chiswick & DJ Mike +
 guests
Shine Hacienda £4 B4 10:30pm/£5
 after students/UB40/£5 B4
 10:30pm/£6 after others 10pm-3am
 November 3rd San Frandisko with DJ
 Digit, Ra Soul + PA by LZ Love November
 19th Cream tour with Judge Jules, John
 Kelly, Norman Jay, Paul Belasdale
 November 17th Danny Tenaglia
 November 24th Lil' Louis, DJ Duke
Sin City The Academy, Stoke £4 B4
 10:30pm/NUS/£5 after 9:30pm-2am
 Residents Sanjay & John Taylor + guests
 November 3rd Craig Campbell November
 10th Alan LuvDup November 17th Hippiie
 Torrales November 24th Mike E Bloc
Sugar Shack Empire £5 9:30pm-late
 Residents Phil Faversham, Alan
 Appleton & Junior Jones + guests
Steel Sheffield Music Factory
Thrust The Underground Nick Hussey,
 Looney Tunes, Dr Sparks
Trancefixt Shipmates Monthly £3
 adv/£3:50
Up Yer Ronson Pleasure Rooms £8/£7
 10pm-3:30am Residents Marshall, Andy
 Ward, Neil Metzner, Lawrence Nelson &
 Paul Murray + guests
Vital Force Changers Ring 01 604
 21969/ 580274 for free membership
Viva Las Vegas Garlands £4/£3
 9pm-2am
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
 01 61 236 5920. Resident compare &
 adjudicator Richard Croft.
Zone Venue 8pm-2am Chris Baker, Andy
 Pendle, Dave Taylor, John J, Andrew
 Dean & MC Breeze

SATURDAY

Alchemy Folly Hall, Hudds DJs Jamie
 Garry, Mark Bell, Nathan Ward and Kej
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
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 £8/£6 mums 9pm-
 2am Residents Paul Bleasdale, James
 Barton, Andy Carroll, Matthew Roberts +
 guests November 4th Boy George, Mark
 Moore, Dave Seaman, Norman Jay
 November 11th Danny Rampling, Order
 Meikle November 18th Paul Oakenfold,
 Justin Robertson November 25th Jon
 Pleased Wimmin, Judge Jules
Damnation Calistos, Hudds £6/£8
 9:30pm-4am November 4th Simon James
 + PA Freeflow November 11th KU revival
 with Jon MacReady, Antonio Alexis, Lewis
 November 18th Chris & James, Phil Sagar
 November 25th Allister Whitehead, Paul
 Chiswick Info on 0973 285421/01484
 514956
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 9pm-8am Residents M-
 Zone, 007, E-Spy, Noya, Speed + MCs Natz
 & Marcus + guests
Federation Main Entrance £8/£5
 November 4th £10/£8 1st Birthday Party
 with Daniele Davoli, Anthony Pappa, Rick
 Bonetti, Dean Bell, percussion by Chris
 O'Brien + free gift for every guest
 November 11th CJ Mackintosh, Rick
 Bonetti, Dean Bell November 18th
 Allister Whitehead, Rick Bonetti & Dean
 Bell November 25th £12/£10
 Renaissance tour with John Digweed, Ian
 Ossia, Nigel Dawson
Feel Preston Students Union 8pm-
 2am £6
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 Sankeys Soap £7
 mums/concs/£8 10pm-3am
Go On Be A Devil Code £8/£6 10pm-
 3am
Hacienda Hacienda £12 9:30pm-3am
 Graeme Park, Tom Wainwright, Bobby
 Langley & Dick Johnson
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
Holy City Zoo Holy City Zoo For info call
 01 61 2737467
Horny The Mill 9pm-late Resident Phil
 Morley + guests Info on 01 253-
 7821 28/01 831 3211 96
Kick Leisuredrome £10/£8 Resident
 Jymbo + guests
Kudos Club Underground, Umist Union
 £6/£4 mums 10pm-3am Andy & Darren
 (808 State), Matt Thompson (Kiss 102),
 Dr D + guests
Life Bowlers £10/£8 NUS before 10pm
 Residents Kenny Grogan, John
 Waddicker & Bowa + guests





Huddersfield can't be the easiest place to make a success of a dance club, but the Damnation crew has been giving it a seriously good shot since the refurbishment of Calistos in July. The Yorkshire town can now expect the likes of Marshall Jefferson and Farley Jackmaster Funk on a Saturday; the Hacienda's Tom Wainwright recently visited with a tuneful garage set. The decor may be hellish, but the atmosphere is far from diabolical: the enthusiastic, dressed-up (albeit a little naughty) crowd seems quite in contrast to the huge, glowing-eyed devil looming menacingly above the dancefloor. With a large, two-floored venue and room to expand even further, Damnation is turning into something of a godsend for local clubbers, and a welcome addition to the ever-expanding Northern scene.

Anna Smith

Damnation, Saturdays @ Calistos, 18-20 St George's Square, Huddersfield, West Yorkshire

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
Middlesbrough Arena Middlesbrough Arena £6-£8 9pm-2am mums & guests only 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
Pleasuredome Pleasuredome £10 7pm-2am *November 4th* Slipmatt, Dougal, DJ Force, Rush, Easy Groove, Kio Paul, M Zone, Kris King, Jon Lancaster, Fred Quimby, Cara G, Bogey *November 18th* Sy, Dougal, Ratty, Brisk, Rush, Darren Jay, Mastervibe, Stomp, John Hunter, Gordon Blyth, Christian Johnson, Cara G, Bogey
Propaganda The Cockpit £8 11pm-6am Residents Jonni B, Mark Wilkinson, Andy & Ash + guests
Room Room Mems £5/NUSE6/others £7 10pm-4am/6am *November 4th* Eat Your Words with Dean Wilson *November 11th* Quench with Nick Holder, Simon DK, Jeff Ibbson, Alfonso & Bliss *November 18th* Matra with DJs Kris Needs, Beige & Murry, Paul Dundee *November 25th* 10pm-6am Quench: Classic Records launch party with Chez Damier, Neil Macey, Jon Marsh (£1 extra)
Shindig Riverside (downstairs) £6 B4 10pm/NUSE/£7 after 10:30 9pm-2:30am Scott Bradford, Scooby + guests
The Tube Tube £7 DJ Welly, Triple X, Guy
Throb Garlands £4 9pm-2am Residents Dave & Huey from Paradise Factory. Info 01374-784673
Trance Mission Underground, Leicester £4 B4 11pm
Vague The Warehouse, Leeds £6/£8 10pm-4am Mixed gay night Info on 01132 461033
Voodoo Le Bateau £6 10pm-2am Residents Skitch, Andy Nicholson, Secret Weapon & Steve Shiels *November 4th* Luke Slater *November 11th* David Holmes *November 18th* Jeff Mills *November 25th* Mr C
Ritual and Creativity Holy Trinity Church, Boar Lane, Leeds 8pm-11:30pm Synergy album launch + DJs Ralph Lawson, Daisy & Havoc

SUNDAY

Energise The Manor House Free 9pm-12:15am Resident DJ Christian
Manto - The Breakfast Club Manto £1 2am-6am Resident Dave Booth with uptempo but chilled Balearic tunes
The Morning After Equinox from 9am. Mellow out upstairs in La Cage
Sunday Service Cafe Mex £4/£3 7pm-midnight Resident Simon Scott + guests

ADDRESSES

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
Arches Sheffield 01142-722900
Basement Leeds
Le Bateau 52 Duke Street, Liverpool 0151-709 6508
Bel-Air Queen Street, Huddersfield 01484-426055
Brahms & Liszt 43a Brown Street, Manchester 0161-834 0561
Calistos 18-20 St Georges Square, Huddersfield, W.Yorks (next to train station)
Capitol Matilda Street, Sheffi eld
The Cockpit The Arches, Swinegate, Leeds 01132 443446
Dance Factory 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
Empire Corporation Road, Middlesbrough 01642-253553
Equinox Bloom Street, Manchester 0161 -236 4445
Garlands Eberle St, off Dale St, Liverpool 0151-236 3307
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
Holy City Zoo Manchester
Keele University Student Union Keele, Newcastle Under Lyme 01782 711411
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 59 Bold St, Liverpool L1 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 Merrion Street, Leeds 01132-450923
Preston Students Union University of Central Lancashire, Fylde Road, Preston
Rio's 39 Fleet Street, Liverpool
Riverside 57-59 Melbourne Street, Newcastle 0191-261 4386
Rockshots Waterloo Street, Newcastle City Centre
Room 82-88 George Street, Hull 01482-23154
Sankey's Soap Beehive Mill, Jersey Street, Manchester 0161-237 5606
Sheffield University Western Bank, Sheffield 01142-724076
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
Underground 1 Wellington St, Leicester
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

MONDAY

Loungin' Temple of Sound £3 10:30pm - late DJs Glen Brady & Aoife Nic Canna

THURSDAY

Livin' Large Temple of Sound £5/£3 10:30pm-late DJs Mark Dixon & Stephen Mulhall
Sweat Sir Henry's £5 9pm-2:30am Greg Dowling & Shane Johnson Nailer, Mickey Barry, Laim Dollard

FRIDAY

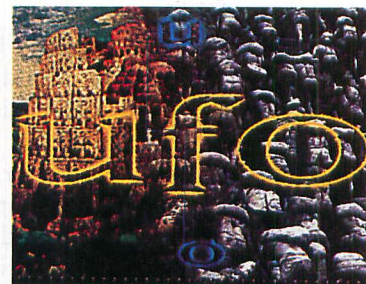
Man Friday's The Metroland 10.30pm-2am Residents Paul Forsey & Greg Dowling + regulars Nailer, Micky Barry
Temple of Sound Temple of Sound £6/£5 10:30pm-late DJs Johnny Moy, Billy Scurry
UFO Columbia Mills £6/£5 11 pm-late Resident DJ Francois + guests *November 17th* Francois

SATURDAY

Can't Stop The Roxy 10pm-2am Resident Lima Dollard + guests
Harmony at the Ormond Ormond Centre £8 9:30pm *November 11th* Positiva night with Judy Cheeks + Nick Halkes, Dave Lambert, Nigel H *November 25th* Scooter & friends with 4th Dimension, Mark Kavanagh, Hastis
Sweat Sir Henry's As Thursday
Temple of Sound Temple of Sound £8 10:30pm-late
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 9pm-1:30am Residents Mark Jackson, Eamon Beagon & Willie Newberry + guests

ADDRESSES

Columbia Mills Sir John Rogersons Quay, Dublin
The Network Club 11a Lower North Street, Belfast 01232-310497
Ormond Centre Ormond Quay, Dublin 01 8723500
Roxy Waterford, Southern Ireland
Sir Henry's South Main Street, Cork City (+353) 01 21 -274391
Temple of Sound Ormond Quay, Dublin 01 8721811 ●



The World

* According to Richard West

Plink Plonk boss and full-time member of The Shamen, Mr. C talks to Paul Tierney in this month's question and answer session...

What does the 'C' stand for?
C**t!

Oh! And there was me thinking it it might have been charisma.

Actually, before The Shamen, I always used different names for different projects. From my first tune in '87, which was 'Page 67' by Mr E on Bad records, through to stuff that came out as The Bass Bureau, The New Generation and The New Jacks, I did a lot of stuff which people don't realise was me.

We're going back a bit now aren't we?

Tell me about those early days

I used to do a bit of rapping at The Camden Palace back in the mid eighties. Colin Faver and Eddie Richards used to play really good music down there, so I asked them if I could chat over some tracks. Eddie was like, 'yeah, sweet, wait until I put some hip-hop on', but I was like, no, I want to do it over house. They looked at me as if I was mad and told me nobody did that. I said, 'well I do!' They put on 'Let's get Brutal' by Nitro Deluxe and off I went.

What makes you any different or better than anyone else?

I don't buy mainstream stuff, I leave it to others to play. I feel that it's a dj's job to promote new and exciting music and that's my attitude when I shop. If something's just straight up normal I won't bother buying it, unless it's got something quite obscure or odd on it. There's no point in me playing it if everyone else is.



They have to grab you then?

Yes they do, I'm very decisive. Because I know electronic music inside out - sequencing, production, filters, effects, shapes of sounds - when I go into a record shop and listen to something, if there's a little cheesy bit on it or one thing about it that I don't like, I won't buy it. I only listen to something once at home before I put it in my box because I'm decisive. I know exactly what I'm doing. I'm always correct.

So how do you get your head around all those poppy Shamen tunes?

We get The Beatmasters to do all the radio edits and I have to say they do a great job. We don't do them because my forte is experimental techno and house and Colin's is experimental ambient music. As far as getting other remixers are concerned, being one of the world's top dj's and spending £200 a week on vinyl, I know exactly who's doing what, everywhere.

Label owner, dj, musician, pop star. It's a bit schizophrenic isn't it, Don't you get confused?

It's all the same thing, there are no distinctions for me. I'm just making and promoting electronic music and pushing it into society in whatever format I can. Plink Plonk is underground and small-selling, but it's doing the same thing as The Shamen; making people question. My whole life is dedicated towards pushing, whether it's the band, the label or my new club The End. Like I said it's all the same thing.

Does any particular piece of criticism stick in your mind?

Simon Price, who's a fat, sad, beer swilling goth, once reviewed a Shamen concert at Brixton Academy. We played really well, it was very tight and the lighting was brilliant. He wrote that the venue was half empty, the lights were shit, my set previous to the show was boring. I couldn't rap, I couldn't dance and I resembled a gorilla on stage. You only seem to remember the bits that hurt you. I think it's all bollocks anyway.

Where do you see yourself in five years time?

I see The Shamen as an absolutely massive, mega supergroup, like Depeche Mode. I see us being a phenomenal pop stadium band. I see The End nightclub being the most successful in the world and I see others scattered across Europe. The label's going to explode and I see my studio, The Watershed developing and becoming more state of the art. I also see myself getting as many people as possible 'at it' for the rest of my life!

Phew! So what would you like to see etched on your gravestone?

Told you I was ill.

Wakey wakey...



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'1994' saw the release of "Havin' It in Ibiza Volume I". This album was the first of its kind to be released worldwide truly reflecting the tracks that made the summer of '94 unique for all those who visited Ibiza. Formulated by DJ's, and promoters who were there for the duration of the summer, it contained the best and most widely played tracks of '94 on the island. The idea for the vol.1, came to us whilst attending SPACE one Sunday morning (beaming smiles), the rest is history.

Now the summer of '95 Ibiza has exploded with more press, radio, television and public attention than it's ever received before. There were over 2,500,000 visitors to the island this year, most of them really let their hair down, and went for it in a big way, making Ibiza a showground of music, colour, glitter, dance and fun and we were there. The Havin'it weekly club night entitled 'LOVE IT' began at PACHA on the 11th of June - 24th of September, each and every Sunday we presented one of the

best DJ line ups of the summer. Throughout the season we noted the tracks that made the dancefloor heave with energy, not just at Pacha but Space, Ku, Amnesia and Es Paradis. Havin' It - Ibiza Vol.II was recorded live in Ibiza, this is the first album released this year that truly captures the dancefloor atmosphere of Ibicencan club-life.

'Havin' It - Ibiza Vol.II', is bursting with the atmospheric energy of a wild 'n' crazy summer, each track guaranteed to take you back to the dancefloors of some of the world's best nightclubs. This atmosphere is excentuated by the mixing of ALEX P and BRANDON BLOCK, two of the island's best known characters, they are renowned for playing the best sets at Space on Sunday mornings. The natural raw energy that is an essential part of a live set can be immediately felt on this album, bringing back memories of an exxxcellent summer. The tracks featured on this album speak for themselves - 'Echo Drop' by Taiko, has been a floor filler

for many years in Ibiza, so vol.II was a must. 'Jazz from the Heart' by 24hr Experience, is a cool 'n' funky number, that has the movers and groovers shuffling to the beat. 'Sister Sleazes 'Let's whip it up', had everyone on their feet and rocking their hearts out, everytime. 'Hold On' The Happy Clappers, is a storming track, took off big time as did Lovelands 'Dont make me wait'. Those already mentioned and the fulltrack list are all anthems from an unforgettable summer of "Fun in the Sun".

All in all the "Havin' It" name is synonymous with Ibiza, it instantly springs to the mind of anyone who has been out there. Even those who haven't still associate the two. The press have turned the name of "Havin' It" into a catchphrase that sums up the entire Ibiza experience. So out of all the Ibicencan orientated dance albums that have been, or will be released, this is the one album that will lift you from your everyday life and take you back to IBIZA's SUMMER OF '95.

TRANSIENT2



1 OVERLORDS NAKED PEOPLE (FULL MOON IN DISCO VALLEY MIX) 2 ART OF TRANCE OCTOPUS (MAN WITH NO NAME REMIX) 3 COSMOSIS DEUS 4 IN TRANCE SORCERESS FATE 5 UNION JACK RED HERRING (DISCO VOLANTE REMIX) 6 FAHRENHEIT THE FLAME 7 X-DREAM DO YOU BELIEVE 8 KOXBOX SPACE INTERFACE 9 RAZORS EDGE TRIBAL SUNRISE (ACID SUNSET MIX) 10 ADAM DON STATE OF MIND (METAL MIX) 11 ASTRAL PROJECTION MAHADEVA



Available mixed by Disco Volante on CD and MC and unmixed on Double Vinyl with a bonus track, the fabulous 'Man With No Name' remix of Moonraker by Disco Volante