

generator

The energy and culture of dance music

the best
albums of
the year

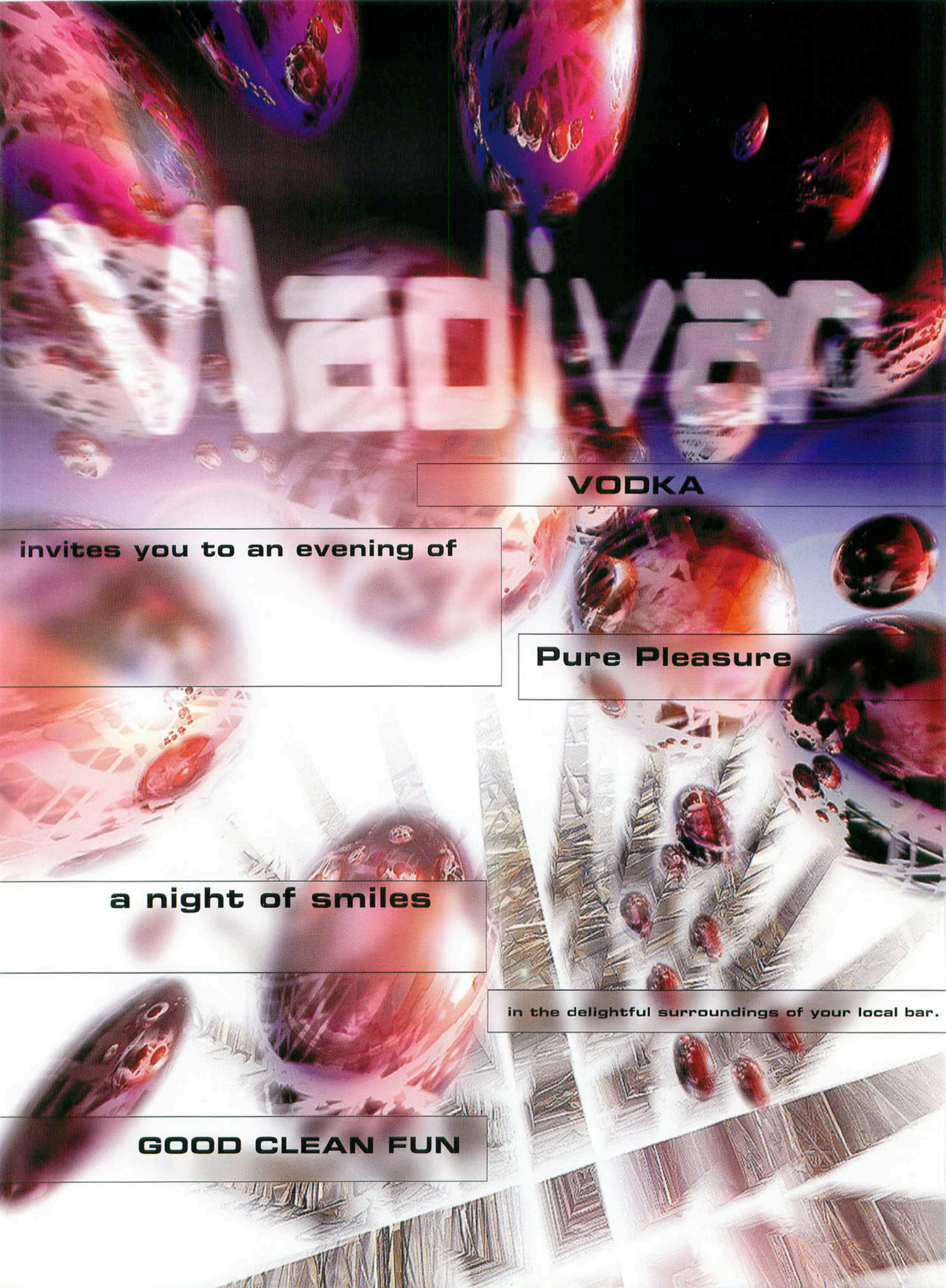
plus
Robert Hood
Alex Reece
Mood II Swing
Steve Stoll
Ashley Beedle
Fluke Live

Deep Dish

Into the
future with
house music's
odd couple...

Plus all the essential record reviews and club listings





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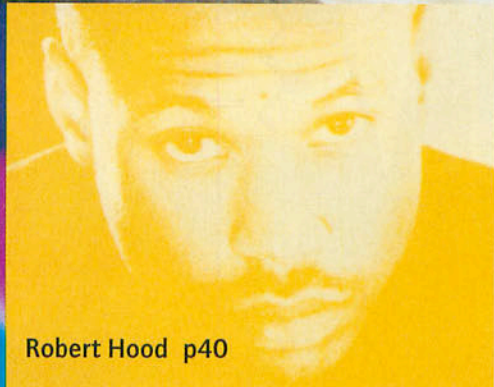
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Wack AKA Jeff Knopf is famed for his stencil technique and his enormous murals. Here he hits the superhero freestyle vibe with an ice man straight from the Cooler. Materials used: 5 packs of scalpel blades, 70 cans of car spray, 1 cutting mat, 10 bottles of Foster's Ice.





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"FILE BETWEEN MANTRONIX, JEDI KNIGHTS AND JEFF MILLS"

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"ANYONE STILL CHANTING THE 'TECHNO'S DEAD' MANTRA SHOULD
BE TIED TO A PAIR OF KILLER SPEAKERS WITH THIS COMING OUT"

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generator

Dear Generator,

My friends and I were struggling to contain our mirth upon reading the last issue of your fine publication. This was due to the fact that although we searched from cover to cover there was absolutely no sign of any kind of poll indicating who the very bestest disc jockey in the whole wide world was. As we know any chart of this nature is bound to bring out only the best talents and will completely disregard crowd-pleasing tossers who only play what is basically chart music. To this end I have submitted my top five disc jockeys for your poll. They are;

- 1) Those two sad, lonely, spotty boys from Byker Grove with the drills and things.
- 2) That sad bloke, from the Red Stripe advertisement, with the fake dreadlocks.
- 3) That sad bloke with the big lips from the Bacardi rum advert
- 4) The bloke with the pipe that used to do our primary school discos...
- 5) Jeremy Healy

Yours Poll-tastically,
Colonel Kevin J Brewett
Glasgow

P.S. Next month - David Morales in Chest Wig Shock!!!

Dear Generator,

DJ Hell pays homage to Jeff Mills but he is as good as him anyway. His latest track 'Der Tot Macher' really is first class, and who can forget his track 'Hot On The Heels of Love' which he remixed from the album track by Throbbing Gristle (who are Throbbing Gristle anyway?), which if you listen to it is a load of crap, but he just took one bit near the end of the track and turned it into a classic track. I really must check out the vibe in Germany. I mean, people who've been listening to techno since years back, just think of your ten favourite tracks and I bet more

than half of them are from Germany. I know people say it's a cold, industrial, harsh place, but that's why they make such good techno. "All art is a reflection of your environment."

Ernie Neil

West Sussex

Genesis P. Orridge is likely to be choking on his cornflakes over this one, Ernie. Throbbing Gristle were an avant-garde electronic outfit during the seventies. Alongside the somewhat eccentric Genesis, the soon-to-be Chris & Cosey twiddled the knobs on future classics like 'United' and 'Zyklon B Zombie'. With the departure of Chris & Cosey, the outfit mutated into Psychik TV, enlisting the services of Telephatic mainman Fred Gianelli on the Boston leg of a US tour. Genesis has since been in trouble with the authorities over some of his more outré activities. You can hear more of Chris & Cosey (remixed by Carl Craig, µ-Ziq and, of course, Fred himself) on the excellent 'Twist' album which is out now on T&B Vinyl.

Dear Generator,

Great magazine, interesting articles, well laid-out and good balanced reviews. Now I shall challenge you - the keenest

minds in the galaxy - to tell me whatever happened to djs Surreal and Subliminal who played on *Unity Radio* a couple of years back - they were absolutely brilliant but as usual with good pirate stations were crushed into nothingness by the DTI, Havering Council and the police. Have they given up? Did they ever produce any mixes on compact disc or tape? A mystery...

Eddie Preston

Romford

You've stumped us there, Eddie. If Surreal and Subliminal are out there, get in touch.

Dear Generator,

I find it rather amusing that so many djs are hailed as sex gods by clubbers and the media, when most of them look like the shy, swotty boys who got picked on at school (which is probably what many of them were!) Anyway, I'd like to say well done to Generator for showing the real side of djs in your articles, and not glamourising them as sex symbols like star-struck teenagers. Thanks for being down to earth!

Kate Gaunt
Manchester

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.

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

SMIRNOFF

...tribal



album of the year 1996?

featuring:
alcatraz
deep dish
hani and deep sensation

compilation of the year 1995

- muzik magazine

featuring:
deep dish
brian transeau



released:
january 22nd 1996
on tribal united kingdom

double vinyl sampler also available



Drugs: Latest police action

Fifty tablets, thought to be 'Super Es', which police claimed were three times the normal strength of Ecstasy, were seized in a raid at Glasgow's Arches club recently. Some thirty officers entered the venue and made three arrests.

A passive sniffer dog has been used in other Scottish raids to pick out people carrying drugs, as part of Strathclyde Police Force's 'Operation Eagle'. Operation Eagle was launched last June in response to the perceived drug problem in the region, which saw 97 drug-related deaths in 1994. As well as enforcement, they have employed advertising campaigns, leisure activity promotions and educational initiatives, in an effort to stop young people taking drugs.

And while police forces all over the UK are supporting the drugs education policy of organisations like the National Drugs Helpline, they're concerned about the misuse of information. "Some advice, if taken without full knowledge, can be harmful," says Superintendent Gavin Edwards of West Yorkshire Police. "It seems Leah Betts (who died, after taking Ecstasy, in November) picked up advice about drinking water and drank too much."

But though they're encouraging the provision of chill out rooms and free water, the police won't be supporting drug testing in clubs. "It's dangerous to give the message that drugs that have been tested are safe," says Edwards. "We wouldn't want to give any stamp of approval to drug-taking."



STRATHCLYDE POLICE

Below - An advert from the Operation Eagle Campaign

Below left - The Eagle Card gives young people reductions on leisure facilities

**Get hooked
on something better
than drugs**



OPERATION EAGLE. STRATHCLYDE POLICE DRUGS INITIATIVE

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0800 111 111

GET HOOKED ON SOMETHING BETTER THAN DRUGS



THE EAGLE CARD

STRATHCLYDE POLICE DRUGS INITIATIVE

Submerge to move...

Submerge the distribution company owned by Underground Resistance's Mike Banks is moving. Detroit authorities have unveiled plans for a brand new sports stadium which will provide a home for the Detroit Tigers, the city's baseball team. But the decision to build the stadium in downtown Detroit means that a number of properties, including Submerge's, will have to be demolished to make way for the development. The decision will also affect many of the city's musicians who live in the area. As well as distributing labels like Alan Oldham's Generator and Juan Atkins' Metroplex, Submerge formed the centre of Underground

Resistance's community operations and also housed Mike Bank's studio. Although new premises are currently being sought, no suitable location has yet been found for the company which was set up by Banks in 1992. It's thought likely that Submerge will continue to be based in the downtown area though it's unclear what effect the move will have on the organisation which has built up strong links with the surrounding community. Recent releases, including Octave One's 'Cymbolic' double-pack on the 430 West label and Underground Resistance's 'Electronic Warfare' (which is currently at the top of The Generator Chart) will be unaffected.

Berlin's Tresor club has joined forces with Blake Baxter to set up a new venue in Detroit. Situated near Woodward Avenue, the city's main thoroughfare, the club opens its doors for the first time with a special line-up featuring, amongst others, DJ Hell, Tyree Cooper and Blake Baxter. The club, which will be run by Blake, will close down for refurbishment for around eight weeks before reopening with a series of regular club nights. It's hoped that the club will help to revitalise Detroit's nightlife and become a meeting point for the city's underground musicians.



BELGIUM'S R&S label, in partnership with Creamy Groove Machine's Jon Sexton, have set up a new UK-based subsidiary. All Good Vinyl will concentrate on drum'n'bass with its first releases expected in late February. So far the label has three exclusive signings - DJ Pulse, Kid Loops and the Alex Reece-produced Original Playboy project. Reece will also be providing a '96 version of his Model 500 remix for the label and it's expected that his Lunafunk collaboration with Wax Doctor, 'Touch Me', will be released through All Good Vinyl sometime in the early Spring.



FUSE Belgium's renowned techno club kicks off 1996 in style with a stunning line-up which includes live sets by St. Germain, Gemini and Gene Farris. And over the coming months, residents Pierre, Trish and Marko will be joined by an impressive line-up of guest djs including Derrick Carter, DJ Skull, Mark Broom and Ian Pooley. Cheap Records supremo Patrick Pulsinger is also confirmed for later this month. Fuse has already earned itself a reputation for being one of Europe's leading clubs and plans for this year look like confirming that status. Expect more news soon. In the meantime, The Advent will be paying a visit on January 13th.

The adventures of DJ QUICKSILVER

BINGO BONGO

DJ QUICKSILVER QUEUED OVERNIGHT TO SEE HIS BELOVED PRODIGY IN CONCERT.

TOP OF THE GUEST LIST AGAIN QUICKSILVER.

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POW

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BOOM

WITH KEITH FRIZZLED AND UNABLE TO CONTINUE THE PRODIGY PUT OUT A DESPERATE PLEA FOR A REPLACEMENT.

I CAN DANCE

ME!

I CAN SING

ME!

THERE WAS ONLY ONE CANDIDATE.

BINGO

BONGO

BINGO

BONGO

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ALL NIGHTER FRI. 01 MAR. 8PM-4AM
LONDON FORUM
012 50 8/0 0171 344 0044

ALL NIGHTER SAT. 02 MAR. 8PM-7AM
MILTON KEYNES SANCTUARY
012 50 8/0 01222 337421

TUE. 05 MAR. 8PM-12AM
BRISTOL ANSON ROOM
010 8/0 0171 344 0044

WED. 06 MAR. 8PM-12AM
CARDIFF UNIVERSITY
010 8/0 01222 337421

THUR. 07 MAR. 8PM-12AM
SHEFFIELD OCTAGON
010 8/0 0114 275 3300

FRI. 08 MAR. 8PM-4AM
WOLVERHAMPTON CIVIC HALL
012 50 8/0 01222 312030

SAT. 09 MAR. 8PM-2AM
MANCHESTER ACADEMY
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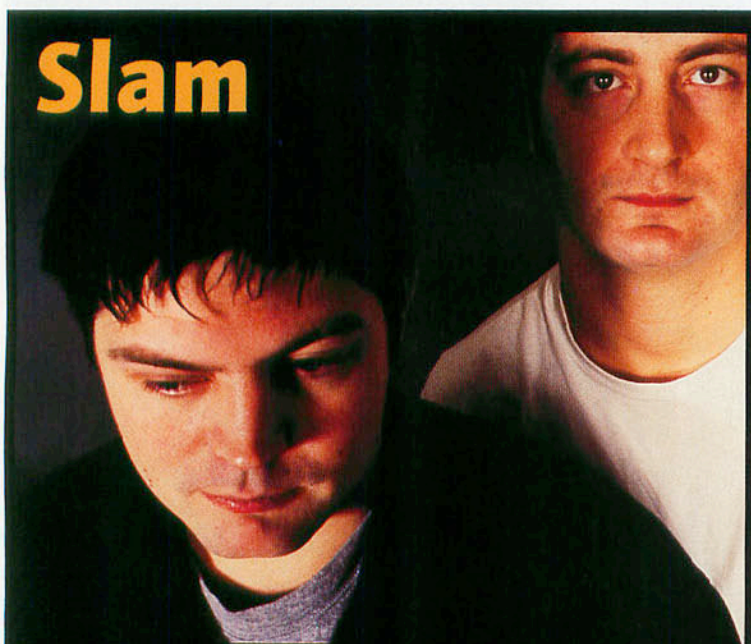


technology you can trust . . .



New album from Atkins

Juan Atkins is set to release a new album on Berlin's Tresor label. The ten-track 'Infinity Collection' is due out in March and will include new material alongside Atkins' 3MB collaboration with Basic Channel. Albums from Cristian Vogel, Claude Young, Bam Bam and Eddie 'Flashing' Fowlkes are also forthcoming. Meanwhile, Tresor's new house subsidiary KTM have scheduled a Marshall Jefferson album, 'The Day of The Onion' (with sleeve photography by Generator's notorious smudge Brian Sweeney) for April, following the highly-rated 'Jump On It' single.



Slam have remixed Phuture's classic acid house cut, 'We Are Phuture' for a forthcoming release on Primate. The duo have also reworked the recent Trancesters single, 'Fly', for Touché which is expected to reach the shops next month. But there's still no release date for Slam's mix of the Lil' Louis classic, 'Blackout'. The remix was completed some time ago and is, according to sources close to the band, "simply stunning". Meanwhile Stuart and Orde are continuing work on their debut album for Soma. Rumours that the album might reach the shops sometime in 2001 are said to be greatly exaggerated...

Comedown Cure?

Could comedowns be a thing of the past? The Feelgood Factory think so. They've launched a product which they claim reduces the after-effects of "ecstatic partying". 'Feelgood Party Vitamins' come in a pack of seven tablets designed to neutralise 'free radical' damage, which causes mood swings, fatigue, depression, mental slowness and vulnerability to illness. The pills are ideally taken in stages: before, during and after a night's indulgence.

It's a legal and harmless food supplement, says manufacturer Greg Bramford, who after finding out about the potential of the combination, bought all the components separately and got friends to try it out.

"The message came back that everybody felt better, they had no comedown and recovered quickly," says Greg. "Even if you go out and don't take drugs or drink alcohol, it can take a few days to get over a party from missing sleep and so on," he says. "Feelgood Party packs are effective for general body stress - I take six every day just for an improvement in my life."

Greg thinks everybody should have access to the vitamins. "I believe this information is so important that it should be widely available. I want everybody to know that they don't have to be mashed-up the day after. I want to get everybody to try it once, as they'll get a positive result."

Feelgood Party Vitamins are available for £4 a pack by mail order (call 01362 683689), and from selected clubs and record shops.

System 7 competition

To celebrate the release of their new album 'Power Of Seven', System 7 are holding a party on February 7th at The End, London. System 7 will be playing a special live experimental set from the centrally-located dj booth - djs on the night will be David Holmes and Doc Scott (who has remixed the new single, 'Interstate') along with Steve Hillage's current favourite, Carl Cox. Meanwhile the Orb's Alex Patterson and DJ Lewis will be providing chilled soundscapes in the VIP area. Tickets are £5, but Generator have ten pairs of VIP passes to give away. ►



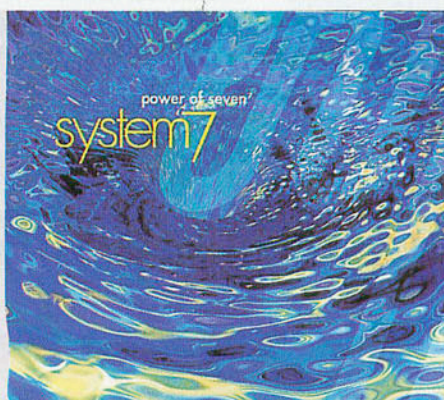
LFO

LFO, alias Mark Bell and Jez Varley, are set to release their first new album in five years. 'Advance' will be released next month on Sheffield's Warp label.

The album will include their most recent release, 'Tied Up'. In 1990, the duo were responsible for the first bleep techno chart entry with their 'LFO' single.

To enter, send your name, address and phone number on a postcard by January 31st 1996 to:

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The easy way

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Revolutionise the way you party

So next time you go for it, protect yourself and minimise the after-effects of the party with new FeelGood Party Vitamins.

They work, we've tested them, neck and check.

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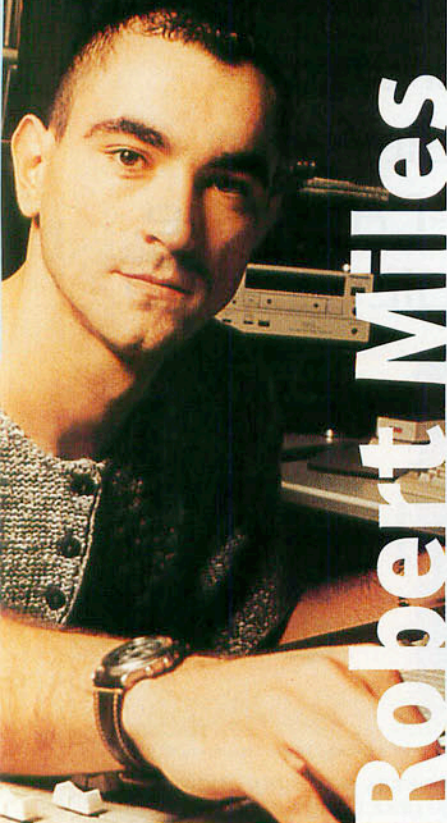
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Please make cheques/PDs out to The FeelGood Factory.



From the floor



I like the Italians; they play great football, make food to die for and rank house music up there with The Pope, Michelangelo and AC Milan - they get their priorities right. It's not a new obsession either. Back in the eighties, they had us dancing on the bar to their spaghetti-fuelled piano anthems, while today's crop of young hopefuls consistently release garage tracks to rival their Stateside allies. They're quite partial to a bit of hi-energy trance as well. So keen in fact, that they've gone and made one of the best examples of the genre you're ever likely to hear. Robert Miles' 'Children' is an exceptional record - take an urgent rhythm, add some simple hooks, sprinkle liberally with the kind of pianos and guitar that can only be described as celestial and you have the makings of a future classic. If you like your trance on the dreamy side and don't mind the fact that it rips off Orbital's 'Belfast' (the Italians are also renowned for their magpie qualities) then this could be the mantra for you.

Platipus first heard the track in Florida, where an acetate version was being played to great effect in a local club. A bidding war ensued, but it was the pioneering British label who fought hard and eventually brought the track to London.

And what of the man responsible? Twenty-five year old Miles has been dj-ing since he was sixteen. In 1994 he released 'Ghost' and the 'Oxygen EP' on the Microtraxx label and the following year he linked up with Joe.T. Vanelli for a series of well-received but fairly low-key EP's. Vanelli instantly fell for Miles' soothing, melodic style and is probably instrumental in making him Tribal Record's choice to remix E.N.'s 'The Horn Ride'.

Like most of his countrymen, Miles has the innate ability to take a blueprint and develop it into something unique and personal, to somehow make it his own. 'Children' is the sound of Italy shouting, "anything you can do we can do better," and the funny thing is, I think they just proved it.

Paul Tierney

Alcatraz

Four years is a long time to wait between records. But, for Jean-Phillipe Aviance, that's just the way it turned out.

Earlier on this year, at the Winter Music conference in Miami, Tony Humphries was hammering the hell out of Jean-Phillipe's 'Phantasy Tribe'. For many, it was the first time they'd heard of this shy, retiring dj from Washington DC. However, anybody who was out clubbing in the heady days of 1991 would know different and, if not by name, the minute they heard Ultraworld's anthemic 'Northern Piano' they'd surely remember. Those classic piano chords and pumping New York city bass made Strictly Rhythm's 55th release unmistakable. It was massive up and down the country from Slam in Glasgow to the Hacienda in Manchester.

However, after becoming disillusioned by the whole Strictly deal, Jean-Phillipe left recording for a while and only got back into it when Deep Dish started their Yoshitoshi imprint. Finally, he could work with people he respected (and vice versa, Dubfire refers to him as the Junior Vasquez of DC) as well as not having to go to the Big Apple for his recording contract. "I think the whole New York thing is played out right now," he offers. "There is a lot of good stuff coming out of there but, there's no reason why it has to *come out of there* to be hyped, you know."



True enough. His latest project, Alcatraz's 'Give Me Love' which he recorded with Victor Imbres came hot out of Washington as the biggest dance track, since the Bucketheads. In the end A&M pipped Deconstruction to the post with a cool £35,000 and now Victor and Jean-Phillipe are starting to get the kind of remix offers Deep Dish were getting six months ago.

First up for the Alcatraz once-over is the former Deep Dish collaborator, Brian Transeau with his recent pop smash 'Loving You More'. But, with mix titles like 'Don't Drop The Soap Mix' and the 'Behind Bars Dub', I'm beginning to think there's actually something sinister behind their seemingly harmless name. Is there something you're not telling us Victor? "Actually," he explains, "the name comes from when we were all down in Miami. This guy Sohail, who we were staying with, couldn't remember my name and for some reason started calling me Edgar Alcatraz. We found it so funny at the time, it just kinda stuck."

Kevin Lewis

The Alcatraz mixes of BT's 'Loving You More' are out at the end of January. Alcatraz's 'Give Me Love' with fresh mixes from Cajmere and Deep Dish themselves will be out at the same time.

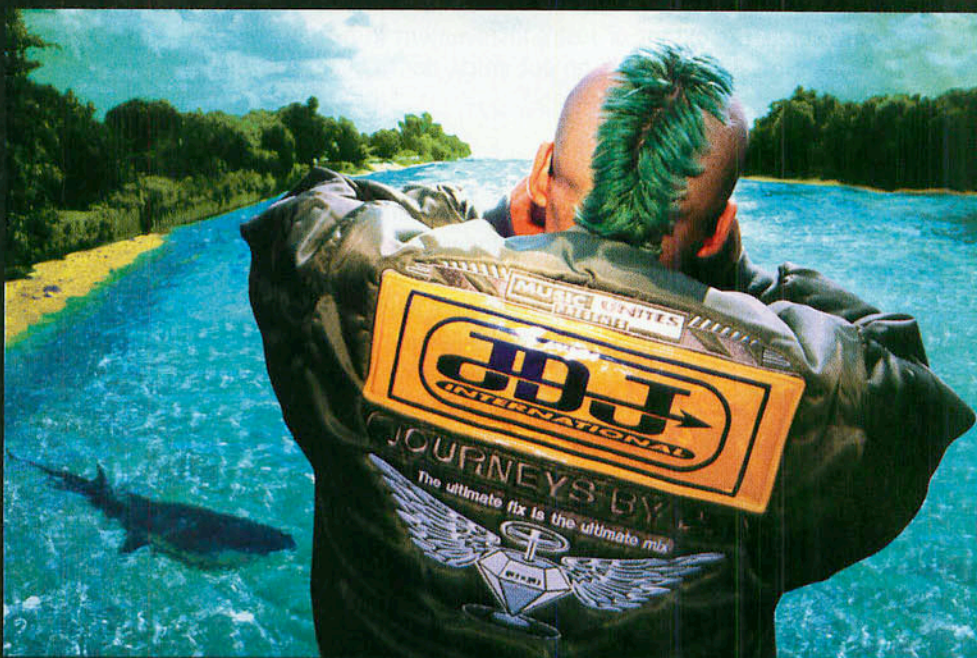
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Just answer the question below and send it to Generator together with your name, address and phone number and who knows? Stranger things have happened!

QUESTION: WHAT IS THE COCKNEY RHYMING SLANG FOR GENERATOR? IS IT?

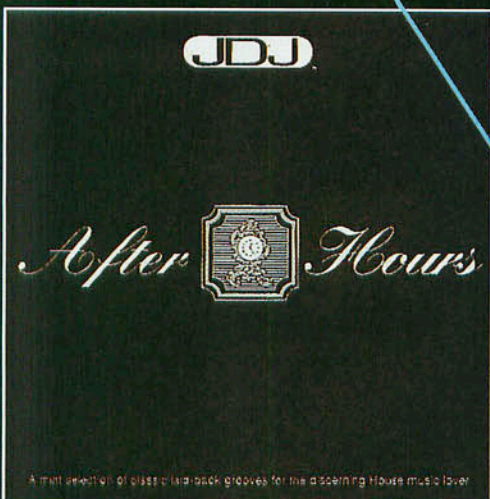
- A. SEE YOU LATER
- B. DID YOU RATE HER?
- C. FATAL DATA
- D. NONE OF THE ABOVE

ANSWERS ON A POSTCARD TO:

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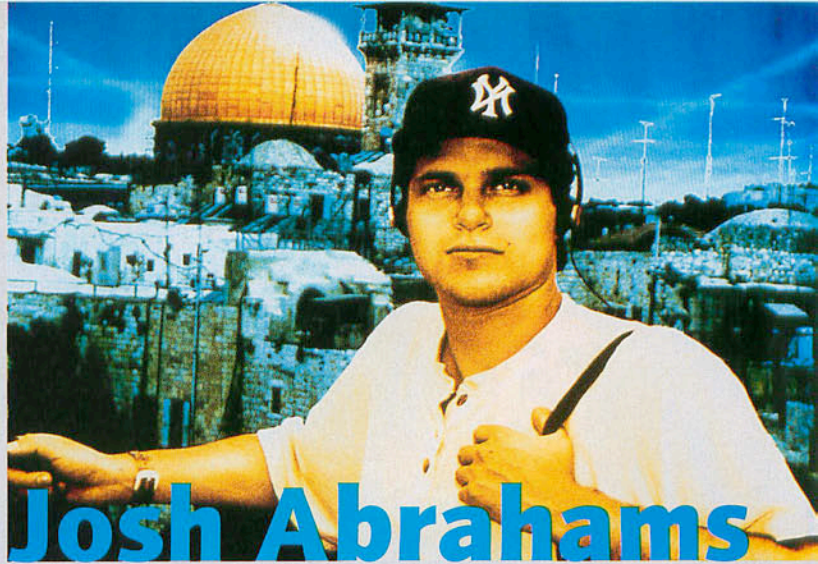


From the floor

"Imagine that this thing we all call dance music is actually a beautiful sculpture in the middle of a room," suggests Josh Abrahams. "You're currently standing in the corner nearest the door. My album is like looking at the sculpture from a different corner of the room."

'The Satyricon', is the first long-player to appear on Carl Cox's label A World Wide Ultimatum. It's a techno album that cheerfully flirts with world music ('Marakesh'), dabbles briefly with roots and reggae ('Post Dubermism'), pays homage to the king of funk James Brown ('Funkacidic'), and always remembers the debt it owes acid house ('The Mission'). At his best, as on 'Star Song', Abrahams paints the kind of complex and emotionally-charged electronic picture that Eno would recognise - in fact he firmly believes that "Eno is God".

Although this is Abrahams' debut solo album, his first foray into production came when he teamed up with Steve Robbins and Davide Carbone, two local djs from Melbourne, to set up FSOM (that's Future Sound Of Melbourne). He still works closely with them and together they play out live five or six times a year at raves around Australia. That, however, is the extent of Josh's involvement in his own native dance scene. He says he doesn't go out much, doesn't like Australian



djs, and dismisses the Australian dance labels as immature and weak. "They're lucky to sell three hundred copies of a record and thrilled if they manage to break even," he sniffs. "That and the fact that my music isn't in-your-face-obvious enough for them led me to look overseas for a deal." The decision to grace A World Wide Ultimatum with his presence was, he says, down to the excitement in Rachel Cox's voice when she left an enthusiastic message on his answer machine after hearing his demo. "I included it in my track 'Post Dubermism'," he points out as we wrap things up. Expect to hear much, much more.

Oliver Swanton

Once in a while a new artist emerges who overcomes the 'faceless monotony' tag. Ce Ce Rogers was the first, Michael Watford and Robert Owens arrived next and the most recent addition to this stellar cast is Theodore Gerideau. His voice is one that fits perfectly with the nu-soul ethic, raising spirits but delivering lyrics like they still mean something. 'I like to have people receive the message I have to give,' he says. "Fame and fortune is not what I'm aiming for, although it may come along in the whole package. I'm aiming to get out a positive message and be creative." He'll be working with MoodII Swing and Morales over the coming months and he's already completed work with Adamski. So if crossover is imminent why the house arena? "I left the navy and moved back to New Jersey to stay with my brother with a view to getting into the music business. The club scene was much more vibrant than it is now. I'd go out to the clubs and hear this new music. I had a really good friend who was a dj, he gave me some tapes and I noticed that there was a really positive message in the music. Not long after that I wrote 'Take a Stand'."

Ultimately licensed by FFRR, 'Take A Stand' marked an illustrious start to a career that has seen 'the voice' appear on numerous underground labels. But Gerideau wanted to take things further. Like his hero and voice-alike, Stevie Wonder, he's produced most of his own work and searched for a record deal that would give him the creative control he desired. "It's a dream to get picked up by a major and then have the finances to go and do what I want creatively," he says. "For instance, on the song with Adamski, we used live strings, a live drummer and all those things that you couldn't get on an independent label." Whilst the thought of such a phenomenal voice reaching the higher echelons of the charts with an Adamski production may have the nu-soul fraternity up in arms, it's worth looking back at Stevie Wonder who produced three concept albums, most notably 'Innervisions' that were far ahead of their time musically but still managed keep Berry Gordy's Motown happy. The answer as to whether Gerideau crossing over means a musical compromise, only time will tell.

Stephen Middleton





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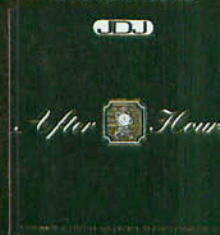
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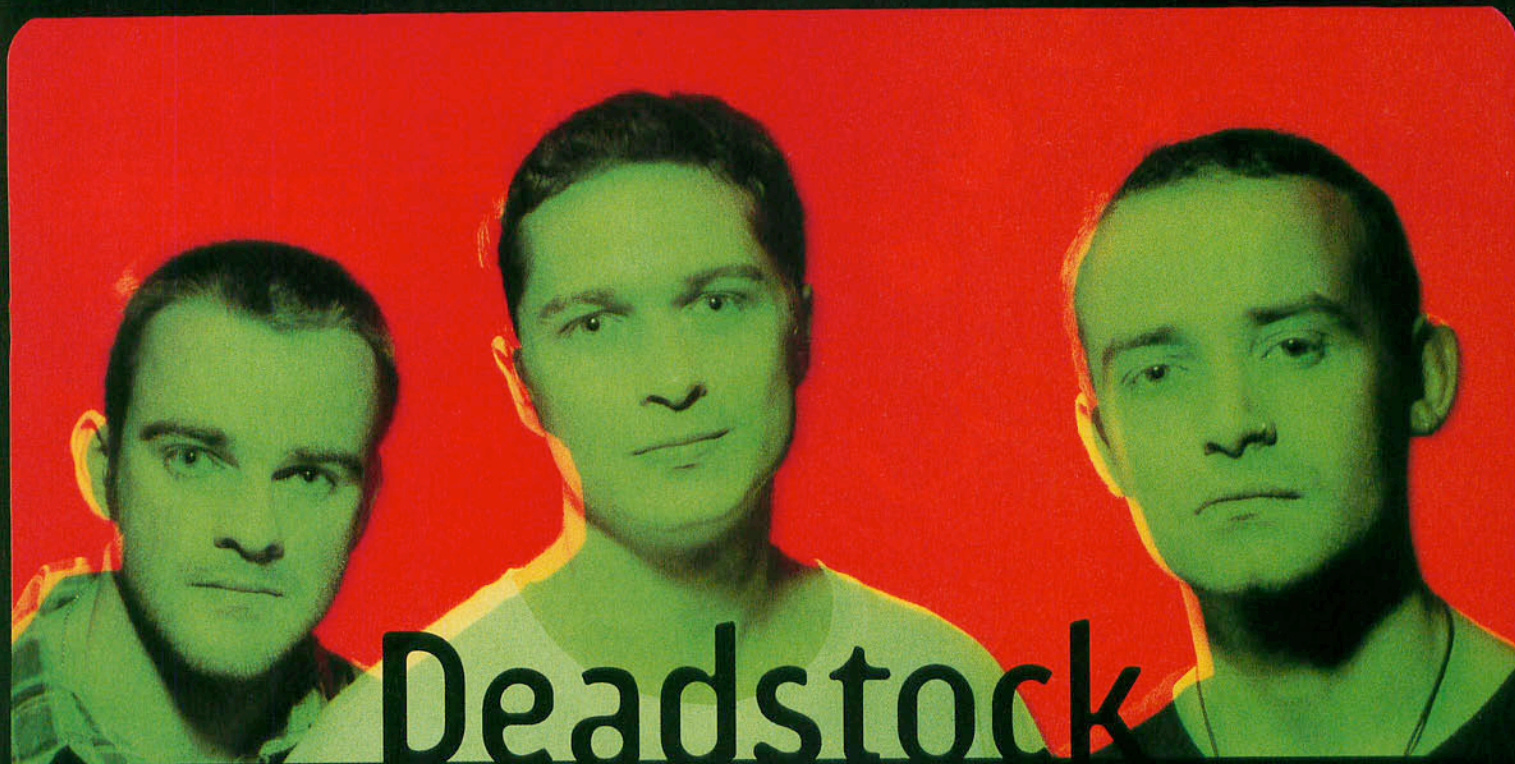
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Text: John André Holley

Deadstock are an intriguing lot. Their name suggests that they are a bunch of long-haired 'drug, sex and rock'n'roll' merchants who are just as happy smashing up hotel rooms as they are their guitars. The titles of their tracks hint at them being a trio of intellectual post-graduate indie-merchants. And then there are the visuals. Symbolic or what.

The truth is that Deadstock are none of these and all of these, at the same time. The trio represent a huge kaleidoscope of influences all of which come together in the eclectic mix of their records. More than anything, though, group members Ian Hicks, Sean Bailey and John Hick-Lenton are just a bunch of normal guys. Good mates actually.

"We all live in the Guildford area, down in the 'green belt', explains Ian. "We knew each other before we made music together. We're all good friends."

"We have widespread musical influences and our sound is also a combination of other things - films, books, art. I suppose, coming from where we do, we're detached from any kind of scene, so we've had a certain freedom to develop."

This development is continuing apace with the release of their brand new self-titled EP (produced in association with Steve 'Dub' Jones of Billy Nasty fame). It's the follow-up to the earth-shattering 'Six Sided Something' EP - a collection that owed its title to a Luke Rhinehart novel - which featured a Dennis Hopper sample alongside a ninety bpm electro groove. Question is, how do you follow that?

"Well, we just did what we felt like doing really," he says. "If we desperately try to predict what the audience want

we'll end up compromising and losing our distinctness. So we just do what feels right and interests us. The EP's got some interesting things going on."

For example, there's a track called 'Octerine' which is a reference to a Terry Pratchett novel, which uses octerine as a mythical eighth colour. "It's got kind of slow, distorted strings and a Mahalia Jackson sample from *Mississippi Burning*. We think it sounds great."

"Also we've got a track on there called 'Oedipus Sucks' which apart from the obvious tongue-in-cheek meaning is actually us giving the critical thumbsdown to Woody Allen's movie! I didn't like it much - though I'm actually a big Woody Allen fan."

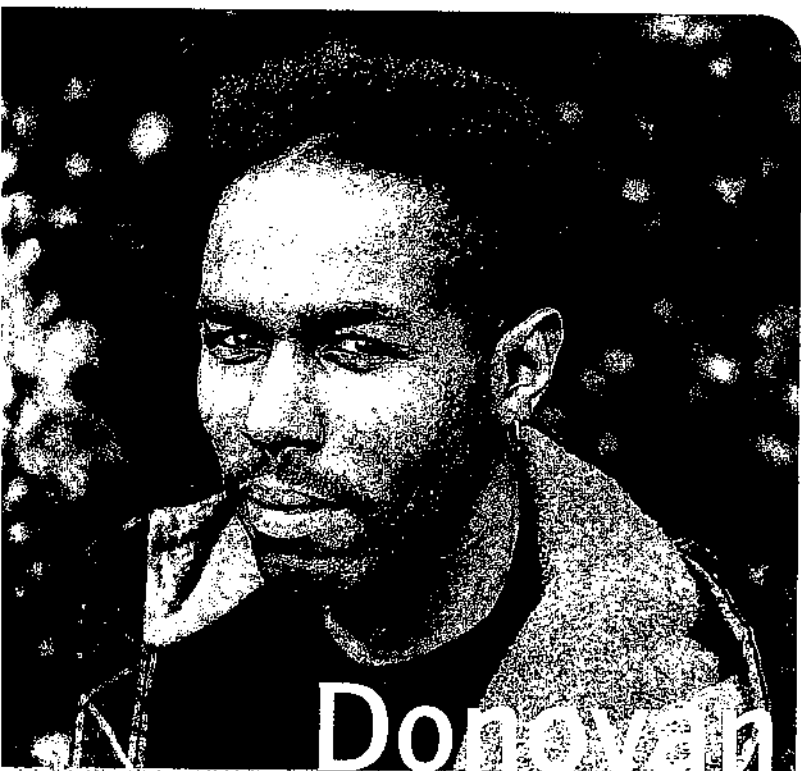
The name 'Deadstock' was pulled from a drawing of a pirate ship which John did for a 'TransEurope Express' compilation. The symbolism goes something like 'rock'n'roll' is over - now it's time for the music of the next century'. This is reflected by Deadstock's visual masterplan:

"The visuals are as much a part of us as our music. The video and visual element of Deadstock are things that we'll be looking to expand on in the future."

And expand they will, taking the good ship Deadstock boldly where no group has gone before. Deadstock are musical travellers in search of something new but they're determined to make the search a truly wonderful experience.

"We're not afraid to take risks. I mean everybody is so predictable. No disrespect to anyone, but wouldn't it be refreshing to hear Whigfield come out with an acid track?"

Now this I can't wait to hear!



Donovan Bad Boy Smith

Text: Colin Steven

Many current drum 'n' bass DJs and producers can claim to come from a hip hop background, and Donovan Smith is no exception, but he's one of the few who can also include reggae, soul, house, rave... if you can dance to it then he's probably played it! He could still play you an upfront set in most of them, but it's with breakbeat he's made his name.

Donovan has been spinning records for over fifteen years now, but his conversion to something resembling today's scene began in the mid-80s. Being from the relatively small town of Gloucester has always meant travelling, but it was only thirty miles down the road in Bristol where he met the now legendary Wild Bunch (whose members included Daddy G, now of Massive Attack, and Nellee Hooper, whose production credits include Madonna and Björk). "Seeing them scratching records just freaked me out," remembers Donovan, "and when their MCs came on I'd never seen that before. Previously it was just the DJ talking over the mic introducing records and I thought 'yes, I want some of that!'"

The next major influence came at the beginning of the 90s, when he was resident at the Brunel Rooms in Swindon. While Donovan was playing "Ruff house, reggae and soul," guests like Jumpin' Jack Frost, Bryan Gee and Carl Cox were dropping old school rave and hardcore with a difference. "I noticed them mixing in the odd reggae influenced track and the response they got made me think 'I want some of that as well!'"

Despite Donovan's lengthy profile, his talent has never been fully recognised. This is probably because he's never moved

from Gloucester to London and hasn't been as busy in the recording studio as some of his peers. While living in Gloucester might have had its downside, Donovan also points out living in the south west has been good overall. "Local organisations like Perception, Vision, Pandemonium, Obsession and Faritazia helped me gain worldwide recognition in the early days of rave," he says, "especially playing in front of 40,000 people on the main spot at Fantazia! No disrespect to London, but I'm happy where I am. I've always moaned about Gloucester not having a scene, but there's a good one just down the road in Bristol."

Donovan might not have as many DATS to trade in the dub plate wars as some, but this hasn't stopped him from receiving the freshest tunes around. He describes his preferred style as the smooth, hardcore style of drum 'n' bass, much like LTJ Bukem or Fabio, and his ability to mix and blend rolling beats and basslines has made him a favourite the world over. Unlike the Speed residents, however, he does compromise his style to suit the crowd and can roughen it with the best of them when he wants to.

What more is there to say about Donovan except he's one of the friendliest, enthusiastic characters on the circuit. He still gets visibly excited by good music and this also goes a long way explaining his previous success and why it's going to continue. If he channels it into finishing building his own studio and getting his own record label off the ground, there really will be no stopping him.



Alex Reece

Text Luke Howe **Photography** Spiro

In the corner of Alex Reece's minimally-equipped Acid Lab studio, lies a dusty silver box. Covered in small, flimsy switches and half-a-dozen tiny knobs, it looks weird, like it's been kidnapped from an alien space-ship. But it hasn't. It's a Roland TB303, progenitor of all those strange, liquid sounds which shifted England's musical landscape into a euphorically altered state during the late eighties. It's a small, but significant, clue to the kind of music Alex Reece makes.

Seven years ago, Alex Reece heard Dave Dorrell weave an oblique alchemy behind the decks. The records were raw, emotional free-form grooves laced with synthetic sound and deep funk. The sound of the Chicago underground. "I was like; 'What is this, man?'" and from then on that was it," he says, with a grin. "I went to Love at The Wag and it was just unreal. I couldn't understand why everyone was being so friendly to me. Then I discovered Ecstasy. I started going out every night to places like Legends in Burlington Street, Spectrum and The Astoria. And I was buying records all the time. That's when I decided I had to become a dj."

Around the same time, Alex met Jack Smooth ("we used to go out raving together") and by 1991, the pair had teamed up as Electronic Experience producing tracks full of heavy techno, dark strings and rhythms which fused four-on-the-floor with breakbeat. Alex started helping out in Basement Records studio, learning to engineer by messing around with his own material after sessions. To get more practice he began engineering tracks for the likes of

Loftgroover, and using the studio's down-time to collaborate with his brother Oscar on their Exodus project. When the studio upgraded, Alex inherited a hardware sequencer and a heavily worn mixing desk; the basics of his Acid Lab home studio.

Singles for Labworks and Sinister followed. Meanwhile Reece was engineering on material for Wax Doctor and DJ Pulse. "They used to come round every couple of weeks and make drum'n'bass tunes," he recalls. "It was really different and you could experiment. Working with them gave me the feeling that anything was possible. It didn't matter what you did as long as it was good. When hardcore had started coming in, I'd got so disillusioned because, for a long time, it seemed like there were no cool tunes coming out. But there was something really exciting and new about what they were doing."

The result was a series of collaborations with Wax Doctor, under names like Unit 1, Radioactive Kids and Fallen Angels. Intense, seductive records which stretched breakbeat across dreamy jazz voicings and deep bass grooves. Tracks which played tunes with beats through a raw-edged production, constructed with just a sampler and a couple of cheap effects boxes. Tracks made for dancing. And tracks which played subtly with the edges of Detroit techno and Chicago house. Like Jazz Juice's 'Detroit', for instance, which teases the fluid jazz of Juan Atkins and Kenny Larkin with exuberant, twisting breaks.

But there were darker, rougher outings too. With DJ Pulse he produced the

Feature profile

"A lot of what I do just comes out of my head. Or my record collection. I look back at all of those '88 and '89 things from the times when you'd go out and hear full-on acid Phuture tunes back to back with garage tunes. Over the years, it's all become separated, but I used to like the way you'd go out and you'd hear like 'Acid Trax' or something, and then Jibara, or something like that, straight after it. It didn't matter - you all danced to it and it fitted well together. I just felt that, in a way, I wanted to make colourful tunes that didn't all sound the same, using different sounds and different styles to make it more exciting. I like the thought that you could play some ragga tune and then mix in 'Pulp Fiction'..."

bruising rapid-fire atmospherics of 'Kudos' for Moving Shadow, which tracked through menacing strings and a frantic break that threatened to splinter into fragments at any second. 'Kudos' provided a stark contrast with the prettier side of Reece's productions, dropping hints about the breadth of a talent which has still to be explored fully.

"I try to keep my head clear of other people's stuff," he says about his productions. "I don't listen to a lot of records that are out there. But the things that I do like are things like Roni Size's 'The Calling' - that just has so much atmosphere. And Wax Doctor's stuff, of course."

It wasn't until the beginning of 1994 that he actually made his first solo cut, 'Basic Principles'. Completed in only four hours, the track was "just my interpretation of drum'n'bass," he claims. Locked to a cut-up break, 'Basic Principles' sewed together a lush dreamscape of grainy sounds and deep bass. Previewed by Fabio on dub-plate, it attracted the attention of Goldie, who was scouting material for the fledgling Metalheadz label. The result was a marriage made in heaven. Reece's fluid, jazzed-up breakbeat fitted perfectly with Goldie's vision of a label which would spin drum'n'bass into a whole new future. And the timing was perfect. As the scene began to go supernova at the beginning of last summer, Reece dropped 'Pulp Fiction', a weird amalgam of dense *atmospherics and breaks* which threw

cool patterns across dancefloors the length and breadth of the country. Suddenly, everyone was talking about Alex Reece.

And then there were the remixes. Tricky's 'Brand New You're Retro' came out of Acid Lab sounding like the B52's hot-wired to a lunatic speed freak. Or there was Cool Breeze who delivered the gently swaying 'Can't Deal With This' only to have it reworked by Reece into a trippy, stop-start workout full of insane acid house melodics and rapid-fire switchbacks which even the fastest reflexes couldn't match. Pure dancefloor adrenalin. By the end of the year, Reece had also provided remixes for Kenny Larkin ('Groove') and Juan Atkins ('The Flow'). "They're heroes to me," he says, with wide-eyed bemusement. "And here I am remixing their tunes!"

But all of Reece's productions have one thing in common. Even the roughest of his tunes are undeniably pretty. And running through all of them is that strange, abstract sense of melody. Shades of Larry Heard and Derrick May weave through his music, adding unexpected notes and rhythms to the seductive riffs which weave through every mix. This is drum'n'bass which foregrounds its roots in house and techno. It's easy, when you listen to Alex Reece, to draw parallels between Speed during the summer of 1995 and Troll or Future back in 1988.

"Possibly the prettiness and the melody is a reaction to the work I used to do," he offers, pensively. "I used to have to engineer all this really

aggressive, dark hardcore and I hated it. But a lot of what I do just comes out of my head. Or my record collection. I look back at all of those '88 and '89 things from the times when you'd go out and hear full-on acid Phuture tunes back to back with garage tunes. Over the years, it's all become separated, but I used to like the way you'd go out and you'd hear like 'Acid Trax' or something, and then Jibara, or something like that, straight after it. It didn't matter - you all danced to it and it fitted well together. I just felt that, in a way, I wanted to make colourful tunes that didn't all sound the same, using different sounds and different styles to make it more exciting. I like the thought that you could play some ragga tune and then mix in 'Pulp Fiction'. It just puts different colours, and life, into it. It's just different sides of jungle coming together. That's what's exciting. Everyone used to use the Amen Brothers break. I wanted to do the opposite, with simple drums, but at the same speed so it would all work together."

By the time 'Pulp Fiction' was firmly on its way to becoming Metalheadz' biggest seller, major record companies were beginning to declare an interest. In the end, thanks to the business acumen of his manager (and co-owner, with Alex, of the Creamy Groove Machine label), John Sexton, it was Island who signed Reece for a reportedly "huge" sum to their Blunted subsidiary:

"I was a bit like 'wow! - this is a fucking major company!', but I've been



working in music for a long time so I felt like I'd done a lot of preparation, over the years," he says. "Up until recently, I was living in a little box room at my mum's, surrounded by hard-up - my brother was sleeping on the settee downstairs and I was having to borrow money off everyone just to buy cigarettes. And I was thinking 'I'm 25 and I just can't go on like this' - so when the deal with Island came along I felt like I was finally getting paid back for all the years I had to struggle. I must have had five or six different sets of decks over the years, for instance, but I kept having to sell them because I needed the money."

Backed with the be-bop break masterpiece 'Jazz Master', last month's 'Feel The Sunshine' single marked Reece's debut for Island. Combining Deborah Anderson's breathless vocals with a stunning landscape of urgent string melodies, off-beat vibe patterns and a seductive bassline, it should have crossed over into the national charts without any difficulty. But record company delays pushed the single's release back from August (as originally planned), to December when an overcrowded Christmas market makes it notoriously difficult to break new acts.

The story should have been very different. 'Feel The Sunshine' should have sold truck-loads. Breathtakingly gorgeous drum'n'bass, which pulled off the neat trick of being accessible and hard-edged at the same time (thanks to Reece's stripped-down recording set-up which consists simply of a mixer, a

sampler and an out-dated hardware sequencer), it tracks back to Reece's wild nights at Spectrum with another of those trademark angular melodies that locates itself alongside 'Nude Photo', 'Can You Feel It' and Bam Bam's wildest workouts.

"I was so gutted after acid house," recalls Reece. "It was such a wicked scene and such a wicked way of life. The music was everything. I never thought I'd see anything like that ever again. The last few years have been like - 'were those the best years of my life?'. But the energy is there again. The jungle scene now is just as exciting as '87 or '88. The music is exciting and fresh. There's a whole new way of dancing, a whole new tempo. To me, drum'n'bass is new and there are so many possibilities - it's like hearing acid house for the first time."

His face lights up with enthusiasm as he's talking. It's not hard to pick up the feeling that, more than anything else, Alex Reece is in love with music. Especially music made for dancing. It's a passion which is evident in the twist'n'turn melodies and dreamscape grooves of tracks like 'Chill Pill' or 'I Want You'. And it's something which makes Alex Reece's future a compelling prospect. You get the sense that, so far, his is a talent which has only been partially explored. And there's more, much more, to come.

Currently finishing his debut album for Blunted, he's in an upbeat mood about the result. "I want to make the album diverse," he says. "I want to have something as nice as 'Jazz Master' next

to something as dark and weird as 'Pulp Fiction'." But, despite the influx of cash from Island, the album has still been recorded on his own, impossibly minimal, home set-up. "I like the rough edge," he explains. "Tunes which are done in big studios sound too polished, too glossy. It's like there's always something missing. The records that changed our lives, all those acid house classics - they were made on fuck all really. And I like that idea. I love the way those records sound. It's not about how much equipment you've got. It's about the music inside your head. That's why I haven't gone mad with the advance and spent it all on studio gear - I like the sound I've got already."

This month, Alex's Jazz Juice collaboration with Wax Doctor finally gets a full release on the Precious Materials label. 'Detroit' is further evidence, if any is needed, that something very special is going on with Alex Reece's music. He's already completed another mix of Model 500's 'The Flow' for R&S/Jon Sexton's new UK-based imprint and there's another link-up with Wax Doctor (this time under the name Lunafunk) already in the pipeline. Add his production duties on the forthcoming Original Playboy album and an increasingly hectic dj-ing schedule and it looks likely that 1996 will be his year. And then some...

'Feel The Sunshine' is still available on Blunted. 'Detroit' is out now on Precious Materials. Alex Reece's album will follow later this year on Blunted..

With the January release of The Brotherhood's "Elementalz," Britain at last has its own brand of hip-hop. Rap from the head and from the heart. Cuts which relate to what's going on outside the front door, not downtown Compton. **Dave Connolly** left his AK indoors to share a Ladbroke Grove spliff with "Dungeon Town" homies Shylock and Spice.

Brothers with a British accent...

"All for fucking one - one for fucking all. That's it."

With a family motto that's as focused as a bullet flying through the air, it's clear that The Brotherhood don't suffer the identity problems and insecurities that have plagued many of the mid-Atlantic hip-hop brigade over the years. Jewish, black, mixed - and British to a man - the brothers, whose past line-up you might accuse of being detrimentally elastic, are now sitting happily in the Bite It camp. An inspirational collective from which, with the guiding paw of producer The Underdog, they've crafted 'Elementalz', a fifteen track long-player which contains their finest music to date.

Rarely has Britain has been mirrored in such expert fashion. Through the uncompromising yet often darkly funny lyrics of outings like 'Clunk Click' or 'Punk Funk' and an omnipresent fusion of loops and samples that tip their hats to King Crimson, Brian Auger and Soft Machine, The Brotherhood's check on reality remains as firm as the meter of their rhyme. Evoked most frequently are the challenges of a uncemented society in the mixer, one whose inhabitants are faced with the very real problems of paying the bills, sorting their lives out ('You Gotta Life') and facing up to just who they are ('Pride'). As vivid a picture of the place we live in as that aerosoled by John Cooper-Clarke back at the dawn of punk. Except a hundred times funkier.

"Yeah, the only decision we made before making the

album," explains a Rizla-sucking Shylock, "is to be ourselves. We're not fakers, and this album is testament to that. We speak the way we do, think the way we do, and make the music we do because of where we're from. 'The Dungeon Town' (London) is what made us and that's exactly why we cut tracks like 'British Accent.' If we just imitated the vibe of American artists and MCs, we'd be putting nothing back into the music."

"Most of the samples are British-oriented, 'cos we really wanted to go our own way, and use things that other people haven't used before. That's where the progressive rock stuff comes in. Like the Atmosphere link on 'Mad Headz' - for a lot of people that sound sums up a whole era. Fantastic. It's a skating jam, it's a party jam."

But will the general record-buying public, more accustomed to the sensibilities of house and techno, be as appreciative as the natural hip-hop underground? Spice is certain. "Yeah, sure. Hip-hop itself is a culmination of a lot of different other types of music. You can live off that vibe, but live it the way it is in your country, man. Remember, whoever you are, whatever music you're into, you can get something out of it. Look at us... we're all different. We're three individuals bonded by the music; it's not a white thing it's not a black thing - it's an everybody thing. What you got here is the world how we see it, nothing less." ●



Steve Stoll

Text: John André Holley

The first impression you get from Steve Stoll is that he's a genuinely friendly guy. The second is that he's passionate about what he does and he won't allow anything to divert him from that. He makes damn fine techno records and plenty of 'em!

Since last summer's 'Hypereal' single, Stoll's creative output has been considerable and he looks set to continue his irresistible rise this year. His superb new album on New York's Smile Communications, 'Pacemaker', is already attracting attention, as is the new 'Asterism' single (as FM) on his own Proper label. Further down the pipeline is a compilation for Proper and numerous other projects under the many aliases of New York's busiest techno producer.

"I like to be busy," he explains. "I've signed a three album contract with Smile. 'Pacemaker' is the first album from that deal and I was very pleased with the result. Smile were brilliant. They just freed me up and trusted whatever I gave them. I've done the FM track as well, which I'm really happy with, and there's also a whole lot more stuff coming out on Proper. It's great having so many outlets because I can put out more tracks with a greater level of freedom."

'Pacemaker' is a brilliant collection of tough four-on-the-floor rhythms, and wired techno. Tracks like 'French Kill' or the exceptional 'Floor Control' strip things down to just the bare essentials. In fact, minimalism at its best.

"Yeah, a lot of people talk about this minimalist thing," he offers. "That's fine with me. I like to think that my music is tough, as opposed to hard. I don't wanna wimp out with layers

of sounds. I like people to hear my rhythms with lots of space and feel. Y'know, not like eight-hundred tracks going off at the same time - Jeff Mills is so good at getting that just right!

This musical philosophy carries over to the forthcoming Proper compilation. Featuring contributions from a wide range of artists from Oliver Bondzio and Hyperactive to Yugoslavian female singer Anorak - who Stoll reckons is "truly amazing".

"The material is all good quality. Not like so many compilations that have throwaway tracks. I never put fillers on anything I do. We're probably gonna call it 'Drop The Box' because, the high standard of quality apart, the only other criterion for the compilation is that there are no TB 303 sounds on it. That sound is just so overused now."

In the long-term, other projects include further collaborations with Damon Wild for Synewave and more heroics as The Blunted Boy Wonder on Proper which he promises will reflect his "deeper tendencies". The sky seems to be the limit for the ex-drummer who laid down his sticks and embraced the wonders of the 909-kick. There's something else about Steve Stoll. He's very optimistic about the future. And understandably so...

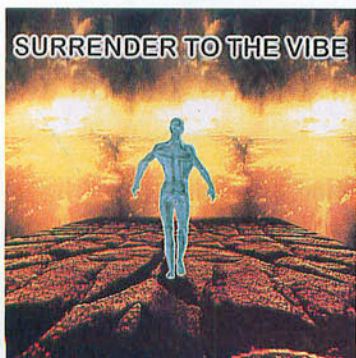
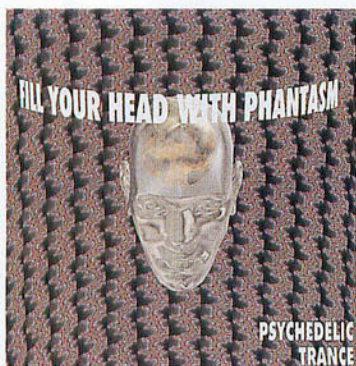
"I'm really very excited about the forthcoming year. Techno music has evolved faster than any other form in history and '96 is gonna be a big year for the music. It's the next progression. Techno is the future of music!"

Steve Stoll's 'Pacemaker' is out now on Smile.

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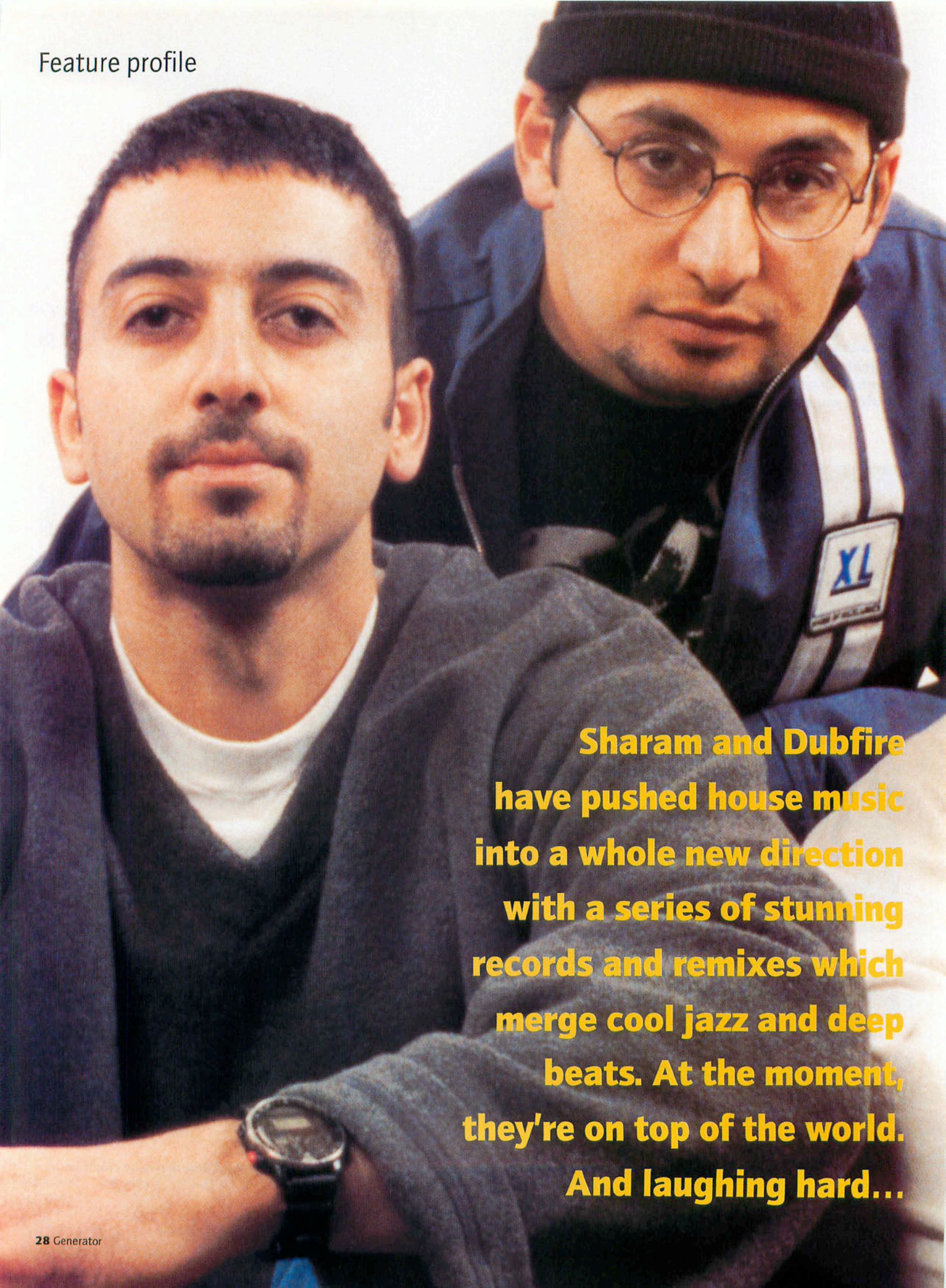
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**Sharam and Dubfire
have pushed house music
into a whole new direction
with a series of stunning
records and remixes which
merge cool jazz and deep
beats. At the moment,
they're on top of the world.
And laughing hard...**

Deep Dish

Text: Kevin Lewis

I'm in a strip club in Washington DC, and I'm stuck with two raving lunatics. They've been drinking since six o'clock. It's getting close to half three in the morning and something inside my head is saying "Go home!". But this is a Deep Dish drinking session and there is no closing time.

"Hey Ali, I think she likes me," squeals Arya, the rather rounded compadre of the Deep Dish supremo. Ali, or Dubfire as he's known to most of the world's record-buying public, is completely ignoring him. He's well occupied with his own femme fatale - a fistful of dollars in one hand and a firm hold of the knicker elastic in the other. I thought it was getting out of control two hours ago when we had a beer fight in the pool hall, but this is getting silly.

The next morning, I'm hanging out with Tony, the Dish's full-time minder

and the man who makes sure that things run smoothly when they're on tour.

There's still no sign of Sharam. He spent last night with his family, like the real party animal he is. Come to think of it, there's no sign of Ali either. Then again, with the hang-over he'll have, he should be out of action 'til tea-time.

I'm right. It's late afternoon before the bleary-eyed Dubfire manages to make his way into Georgetown, the leafy suburb where I'm staying. We arrange to meet at a small cafe around the corner from Tony's. For one, I've never tried a bagel and I'm slightly intrigued about this doughnut-shaped snack and, secondly, I should really start asking some questions.

So, first of all, what I really want to know is, what exactly were we doing trawling the bars and brasseries of Washington's West-End, when we should have been capital-city clubbing with the

best of them?

"It's like this," explains Ali, trying valiantly to cope with the thought of lunch. "DC's a conservative place. It's filled with rich middle-Eastern guys, rich Dutch girls and people who work for the government. The clubs play Euro-cheese. I mean, they still play KWS' 'Please Don't Go'. That's one of the biggest records in DC."

So, it seems that, though Deep Dish may be super-producers in the eyes of most of the world, back home in Washington, they're not that big a deal. It doesn't seem to bother them, they've known that right from the start. From clubs to labels, the city's never really been a dance music mecca. Detroit and Chicago, yes, but DC? I don't think so.

"Dance music has always been very territorial," offers Ali, "When we put out the first thing on Deep Dish - the Moods

Feature profile

record - we didn't want to say where we were from. We just put a phone number on it and most people thought we were outa New York, because there was no information on it. If we hadn't, people would have looked at that record and said; 'Shit, this record's from Washington? Fuck it. It must be go-go.'"

Considering the lack of any substantial scene in DC, what Sharam and Ali have achieved is pretty breathtaking. From that very first Moods twelve back at the tail-end of '92, with its deeply moving collage of subtle acidities and sun-kissed strings, it was obvious to most that something special was going down. Soon enough, when Carl Craig added his touch of genius to the Deep Dish and BT-penned 'Relativity,' things started to heat up and, when Watergate's outrageously cool 'Lonely Winter' appeared, it was only a matter of time before the Iranian twosome went supernova. But this was back in the summer of '94 and the world still had a lot of catching up to do.

As we leave the café and head off back to Tony's, Ali is talking about dj-ing. They don't get to do much of it in Washington, but from what I can gather, he's got the right attitude. He talks about dropping Masters at Work next to Carl Craig. Underground Resistance next to the Mad Professor. Back in 1991!

Just then, Sharam calls in on the mobile. He's round at Tony's, waiting for us. Together they make a crazy pair. While Ali will talk for hours about the intricacies of certain productions and spend time ensuring everything is perfect, whether it's in the studio or behind a pair of Technics, Sharam's more than likely to turn round and say "fuck that shit", and if it works, just vibe with it, whether it's supposed to happen or not. It's the type of partnership that shouldn't really work. But it does.

Ali attributes a lot of their success to Danny Tenaglia, who brought their work to the attention of the world at large, and more importantly, Tribal America. The singles that followed were simply stunning; Elastic Reality, Prana and Quench DC - three twelves that changed the nature of dance music in 1995, turning the establishment on its head with their not-exactly-techno, not-exactly-house grooves. What they did to dancefloors was incredible. They

revitalised djs and clubs in one fell swoop. The combination of turbo-powered drums, jazzed-up keys and all those essential tripped-out journeys into future funk. It was exactly what the scene needed. And when Jim Ingle at Slip'n'Slide was looking for a remixer to give that spaced-out feel to De'Lacy's vocal sleeper which he'd licensed from Easy Street, there was only one choice: Deep Dish.

Round at Tony's, Sharam's in overdrive at the mere mention of the record. "The day we did De'Lacy, we saw Brian's ass on that cover. Genius! We were like; 'fuck this!' and it was like, 'let's make a record to let everyone know what's up.' And, we did it. I don't want to blow my own horn or anything but that's why we did it."

Whatever the reason, De'Lacy was a runaway success. The bidding fever that followed Slip'n'Slide's limited release was unbelievable, with dance moguls Deconstruction pipping everyone else at the finishing post. The top ten chart position was inevitable and so was the amount of production work that went Deep Dish's way. Janet Jackson, Paula Abdul and The Shamen were all dying for the Washington wonder-touch. They even got offers from Haddaway and Ace of Base.

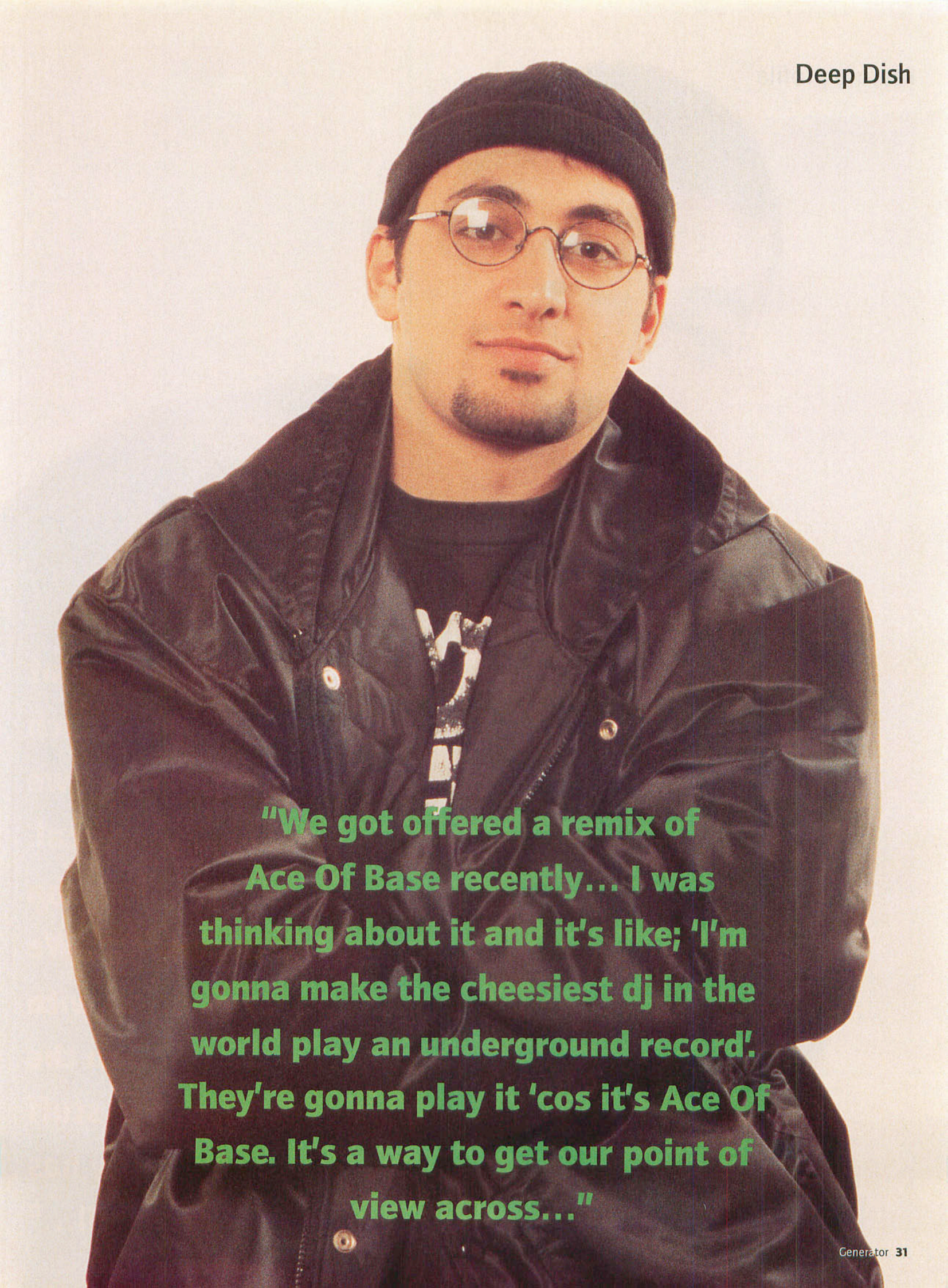
"It was crazy," Ali admits. "I used to be like, 'fuck major labels'. I wanted to be the Derrick May of my sound. But I'm not in the financial situation where I can turn down that kind of money. If I was rich, I'd be all fucking arty-farty. No information on my records, they'd come in the most extravagant sleeves and people would hail me as the god of deep house. I can't afford to do that man! Seriously though, there's a whole lot of people who'll sit there and talk about the underground and all that shit. They don't know what way is up, you know. They just don't know the whole picture. We gotta be able to take care of our families. Larry Heard, I'm sure talks about that stuff. There's a lot of issues that you have to consider. If someone's going to come to you and give you fifteen grand for what you know is going to be a day or two of your work, and you can do whatever you want then you're gonna take it. You're not gonna say, 'bye \$15,000!' because of the fucking underground!"

"Exactly," adds Sharam. "We don't

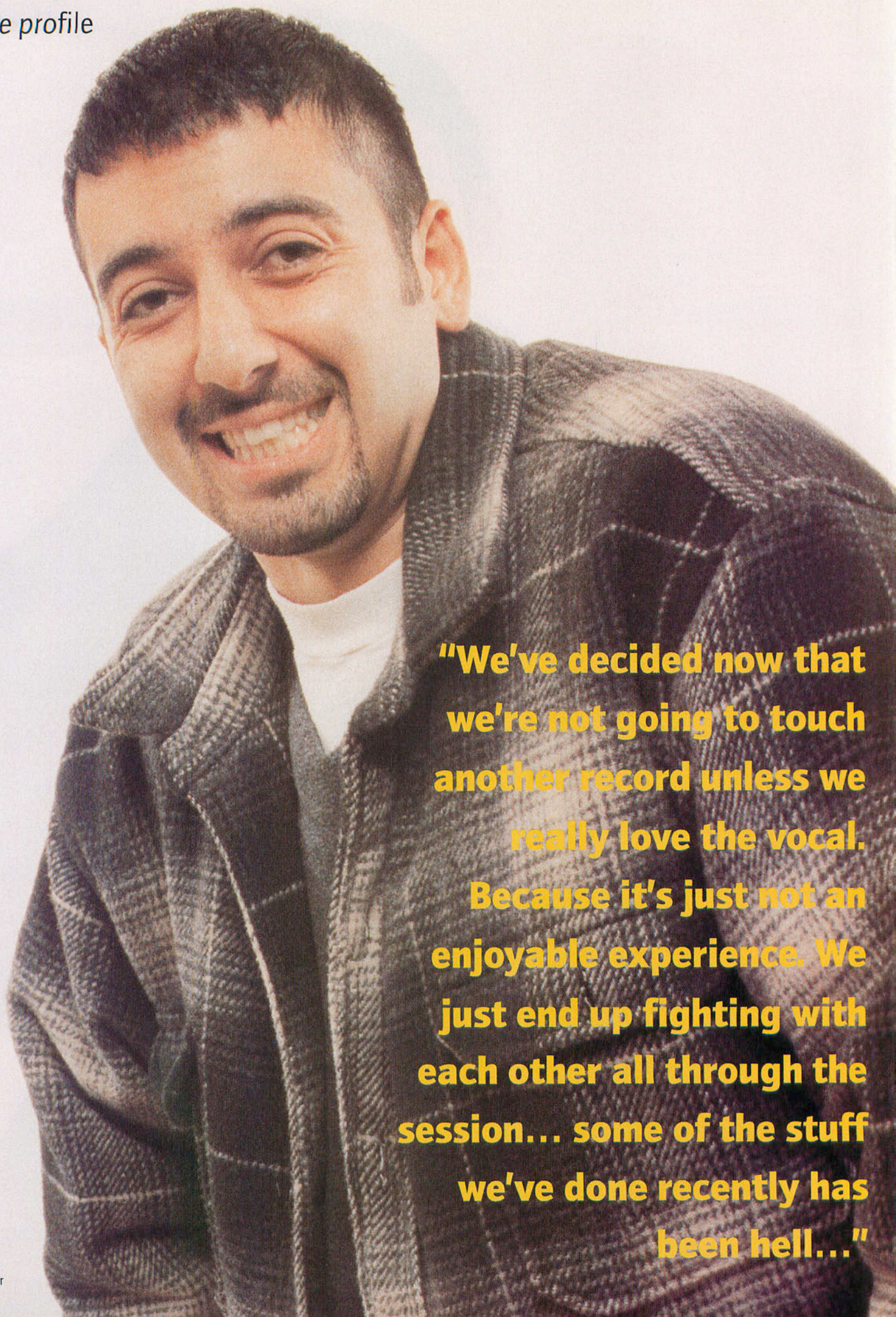
want to be known as the Larry Heard of the nineties, where everybody loves our music but were sitting eating fucking tomatoes to survive. We need to make money to be able to live our lives. We've got respect for the underground because we came from the underground, but we gotta make the dough, you know?"

"When you're dealing with the majors," Ali reckons, "it depends if you have them by the balls or if they have you by the balls. Most of the time - we've got them by the balls. We'll ask for an outrageous amount of money and have a good laugh about it and they either go for it or they don't. Most of the time they go for it. And then, we get that money and do something good with it like Alcatraz or whatever. I mean, we got offered Ace Of Base recently and at first it was like; 'No fucking way in hell'. Then I was thinking about it and it's like; 'I'm gonna make the cheesiest dj in the world play an underground record'. They're gonna play it 'cos it's Ace Of Base. It's a way to get our point of view across. Look at that De'Lacy shit. Cheesy djs were playing that. We didn't make it for them - that's for sure. Whether we get offers from a major or an independent, whatever we do is gonna be underground as we see it. And if it does cross over then it's gonna be by chance, like De'Lacy. Major labels are paying us to do a certain job. They're paying for a service and if we agree to do it, we gotta deliver. So, we'll give them what they want and we'll give them something that's relevant to us."

During the last few months, the amount of work they've been offered has been getting out of hand. And, even though it enables them to give up their day jobs, it wasn't necessarily the best thing for the music. Record companies were calling up with almost unrealistic demands and although some would say that recently the quality of their productions hasn't been up to their usual standard, when you check out the circumstances, it's quite an eye-opener. "Look at that Paula Abdul record," offers Ali as an example. "We got the dat on a Saturday. It had to be time-stretched from 89 bpm to 123 bpm and it had to be FedEx-ed to the label on Monday. The Shamen too; it was done in ten hours. We were dj-ing the night before and we got in at seven in the morning and the courier was coming to



**"We got offered a remix of
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"We've decided now that we're not going to touch another record unless we really love the vocal. Because it's just not an enjoyable experience. We just end up fighting with each other all through the session... some of the stuff we've done recently has been hell..."

pick it up at five. We took it in turns to sleep and it was done, all seventeen minutes, by five o'clock. Sometimes these things fall into place and sometimes it's chaos. The pressure builds with just me and him doing it, you know. We're dj-ing, we're running a record label, we're trying to produce music. And it's hard, producing music that fast, because music is like writing a book. People say to you things like; 'I need you to write this novel by next week and have it as slamming as your last best-seller'. It's really hard and a lot of people forget that."

"Definitely," agrees Sharam. "We've decided now that we're not going to touch another record unless we really love the vocal. Because it's just not an enjoyable experience. We just end up fighting with each other all through the session. When we look back at things like that Ashley Beedle record - man, that was fun. 'Hideway' was fun too. But some of the stuff we've done recently has been hell. We need to get back to doing mixes that we can really get into. 'The Horn Ride', for example. As far as we're concerned, that's one of the best remixes we've ever done. It was crazy, everyone hated it. But, we did it for a reason. We knew that Danny was gonna do his trademark house mixes, the one that every Joe Schmoe is gonna play, and Underground Sound Of Lisbon were gonna do their little dark-garage thing that everybody in Europe is gonna play. So we tried to give that track a different flavour. We tried to give the record a more rounded appeal by doing something that people might not expect. I mean, we used a fucking banjo on that record. A fucking banjo!"

Later on that day, we're driving out to the studio to meet Victor and JP, the Alcatraz team. In the tape deck is a recording of the Cajual party which the Dishes played at recently and we're right in the middle of Ali's set. You can tell he's a perfectionist; the long running mixes are never a beat out of place. There are no key clashes - just one solid groove. Fusing tracks like Kenlou's 'The Bounce' with cuts on Planet E before dropping Deep Sensation and some future Yoshitoshi projects on acetate. At one point, he layers Michael Watford's Sanchez produced 'Michael's Prayer' over Prana's 'The Dream'. It fits like a glove.

"I had to beg Roger for that acapella man," Ali recalls. "I was at him for months. That was his thing, you know. But these days, you really need those kind of records."

"I think so too," agrees Sharam. "If there's one thing I've learned, as far as dj-ing goes, it's that, if you've got the records that no-one else has, you're like God. Just look at Tony Humphries. I was talking to some guy at Cutting Records the other day and I was saying, 'dude, how come I didn't get the Kathy Brown?' and he was like; 'oh, we didn't have it here - we only pressed three copies; one for the artist, one for the label and one for Tony.' He gets the records three months in advance. And, if that record is the shit and you're out at a club when he drops it it's like; 'Hey Toneeeee! It's crazy. Just because that record is a good record, the dj gets the credit. But I think that the records make the dj, not the other way round."

"A lot of the time," says Ali, "I'll listen to a dj because he's playing nothing I've ever heard of before. I'm like; 'This guy's God', you know?"

"To me", insists Sharam, "Danny Tenaglia is the ultimate dj. Period. I've heard him play records that are God knows how old, and I've been like; 'What the fuck?' - and it's been a Reese Project album cut or some mad shit like that. Nobody can touch that motherfucker. He plays Front 242 in the middle of his set and stuff like that. He played 'Headhunter' one night. Hearing him on the Sound Factory sound system changed my fucking life man. He changed the way I dj. That motherfucker blew me away. There was this time he played in Miami back in '93. And, when we left the venue that night, it was like we were in shock. I couldn't function any more, it was like leaving the scene of an accident. When he stopped playing, people were screaming. I don't know, I've never been to the UK and apparently that happens quite a lot, but that kinda shit doesn't happen over here."

Playing in the UK is something the two of them are definitely looking forward to. With all the stories they've heard about the kind of clubland hedonism that goes on over here, they can't wait. Their reputation as America's most partied-up production team will certainly be put to

the test. And, there's something else that they're looking forward to getting into over here...

Jungle.

"Yeah", drawls Ali, "some of that jungle shit is dope, man. And, the thing that's really cool about it is that finally the British have something that they can call their own. You know, Britain has always looked to America and to African-American culture in particular for its inspiration. Right from hip-hop, they've been inspired by that culture and they've never made it their own. Look at British hip-hop. It's crap. It's never worked. Now they've found something that they've created. And, it's a good thing. I think that's really cool."

Jungle, house techno. Enough alcohol to kill a horse and some mad shit that doesn't bear thinking about. That's the Deep Dish cocktail. Who knows how the rest of the world will react to their eclectic spirit. Who really cares? As long as they keep making groundbreaking anthems like Chocolate City's 'Love Songs' which make those major label diva-disasters more interesting, I certainly don't.

The next morning, we're driving through DC at top speed. Ali couldn't get out his bed to say his good-byes, although he did phone up later to apologise. He was dreaming of being at the Sound Factory and handing Junior some acetates. Huh?

Anyway, Sharam's firmly in the driving seat, screaming at the traffic, as we try to get to the airport in record time. "Don't worry, dude," he laughs. "We're always fucking with those idiots at the airport. We turn up ten minutes before the flight, just to piss them off. And besides that, you're only going to New York."

"Easy for him to say," I'm thinking.

As we pull up at the airport, we realise we're in a restricted zone so, while he's messing about with a traffic cop, I grab my bags and head for the check-in desk. Sharam jumps back in his car and winds the window down. I can just hear him yell "later dude", as I enter the terminal. And, as I look round, it's just in time to see his two fingers firmly in the air and his license plate in a cloud of smoke as he speeds away. You know it. There's only one thing it could say.

Deep Dish! ●

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january 1996

friday 5th

Kevin McKay
(Muzique Tropicque)

friday 19th

The Idjut Boys
(U-Star Records, London)
Kevin McKay

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The Generator Chart

- | | | | |
|-----------|---|-----------|---|
| 1 | 'Electronic Warfare'
Underground Resistance
(Underground Resistance) | 11 | 'Club Trax EP'
Laurent Garnier
(F Communication) |
| 2 | 'Freedom'
Black Magic
(Strictly Rhythm) | 12 | 'Wear a Pair'
Derrick Carter & Chris Nazuka
(Jus'Trax) |
| 3 | 'Function'
Mood II Swing
(MFYE) | 13 | 'Live In Unity'
Dangerous Minds
(Liquid Groove) |
| 4 | 'Maintain/Guess'
DJ Krust
(V Recordings) | 14 | 'Higher Love'
Charles Dockins
(Shelter) |
| 5 | 'Issue One'
Paper Music
(Paper) | 15 | 'Our Love'
Gerideau
(Republic) |
| 6 | 'Mighty Power of Love'
Lee John
(Freetown) | 16 | 'Dream Come True'
Angela Lewis
(Groovelicious) |
| 7 | 'Bleu'
Scan X
(F Communications) | 17 | 'Emerge'
Scion
(Chain Reaction) |
| 8 | 'Trax On Da Rocks'
Thomas Bangalter
(Roulé) | 18 | 'This Time'
Johnny L
(XL) |
| 9 | 'DNA'
DNA
(Full Cycle) | 19 | 'City Dreams EP'
Ratcliffe
(Basement Jaxx) |
| 10 | 'Arabian Knights'
J Majik
(Metalheadz) | 20 | 'Raptures of the Deep'
Wulf'n'Bear
(20/20 vision) |

The Generator Underground Music Chart was compiled from returns by the following djs and record shops: Matt Thompson, Martin Rub-A-Dub, Russ '12 Dex' Cox, Ilana & Loivier Castor (POF Music), Oliver Way, Sean (Flash Faction), Riccardo Rocchi, Pure Groove, Paul Tibbs, Jason Roberts, Armand Van Helden, Ashley Beedle, George Thompson, Phil Mison, Felix Basement Jaxx, Pippa DiY, Crispin J Glover, Scott & Scooby, Esp, DJ Uovo, Flavio Vecchi, our Domenic fae the Sub, Danny Bukem, Kemistry & Storm, Damian Lazarus, Bryan Gee, Ellis D, Tim Hancock, DJ Krust, DJ Rap, Mr Reds, Nicky Blackmarket, Darren Jay, Bill Riley, Phil Asher, 95 north, Stephen Middleton, Yogi Haughton, Camacho, Dino & Terry (Crash), Sarah HB, Paul 'Trouble' Anderson, Hippiie Torrales, Mousse T, Kerri Cahndelr, Black MArket and Stephan Mandrax

Please fax charts on 0171 454 7854

Phil Asher

- 1 'Magic' Kenny Dope (Acetate)
Still No.1
- 2 'I Feel Joy' Moody Mann
(Moody Mann)
19121522520899721
- 3 'Trust' Romanthony
(Downtown 161)
Dancephloor phunk
- 4 'Higher Love' Charles Dockins
(Shelter)
214
- 5 'Hold On' Donnie Mark
(Submerge)
When Donnie is in the house - oh my God! - It's on...
- 6 'Time For Change' Any Nykee
(Simplex)
John Robinson . Oh yesssss!
- 7 'Good Love' Incognito
(Talkin Loud)
Beautiful vocal arrangements
- 8 'Jazzy J' Tahoe
(F Communication)*Pitch this Right down, right down, yes down*
- 9 'Race of Survival' Sonz Of Soul
(Rokstone)
12152120621311914 2091352
- 10 'Everything...' Carole Sylvan
(Kult Tape)
Every nite

Sarah HB

- 1 'Come' Janet Rushmore (test)
Sex on wax!
- 2 'You Are The Best' Arnold Jarvis & b Fonda Rae
(Freetown) *Garage at its best*
- 3 'I Hear That Sound' Chris Is Bliss (Berlin, US) *The real house shit with vocals*
- 4 'The Sound' X Press II (Test)
Hook track for '96
- 5 'Living In Ecstasy' Mood II Swing & Fonda Rae (Freetown Acetate)
!What an awesome sombination... ecstasy!!
- 6 'No Time - remixes' G-Dubs & Matt Wood (Groovin')
Very deep, beautifully orchestrated track
- 7 'Florida Fantasy' Love From San Fransisco (Subwoofer)
This is sexy. I like it!
- 8 'Learn to Love' Arnold Jarvis & Kerri Chandler (Freetown acetate)
Follow up to 'Inspiration' - massive
- 9 'Shoes' Derrick Carter (Jus'Trax)
Derrick the don! The man to watch!
- 10 'Ya' Nick Jones (Subwoofer)
For the deep house soldiers

DJ Krust

- 1 'One Time' Gang Related/Mask (Plate)
Brand new, dis one's a killer
- 2 'Angels' DJ Krust (V Records)
Break beat funk goes to the next step
- 3 'Dayz Dayz' Roni Size (V Records)
Hard step funk tripping the head
- 4 'Play It For Me' DJ Die (Plate)
Die goes one step further, future funk...
- 5 'Road' Brilliant Star (Dope Dragon)
New act on the label
- 6 'Static' Dillinja (Plate)
Mother fucker part ii : distortion time
- 7 'Box of Trix' Roni Size (Plate)
This one is bustin' up the dance hall
- 8 'Not Necessarily...' DJ Krust (V Records)
Taking breakbeat funk forward
- 9 'Lost Our Minds' Crazy Loop Head (Dope Dragon) *Also new on the label ,making a big noise*
- 10 'Live & Direkt' DJ Die (Full Cycle)
Die's first 12" on Full Cycle

DJ Rap

- 1 'Space Bar' Andy C (Ram)
Deep, hard step rolling bass
- 2 'Priority One EP' Godfather (Rampage)
Horns intro and manic drum edits
- 3 'Bonanza Kid' Roni Size (Philly Blunt)
Very tribal, rolling basslines
- 4 'Guess' DJ Krust (Philly Blunt)
Massive bassline. usual roller
- 5 'Chopsticks' Special & Ruffcut (Low Key)
Definitely one to start the set with
- 6 'DNA/Nasty' DNA (Full Cycle)
Wicked basslines and rolling beats
- 7 'Genetic Street' Area 34 (Aphrodite)
Hard step with a tough bassline
- 8 'Predator' Shimon (Ram)
Everything is stinging in this tune
- 9 'On Line' Fokus (Dee-Jay)
Rolling, wicked strings and jazz!
- 10 'I Can't Stop' DJ Rap (Proper Talent)
Very deep jungle, very intense

Martin (Rub-a-Dub)

- 1** 'Electronic Warfare'
Underground Resistance (UR)
Electronic masterpiece again
- 2** 'Race Riot' **Jay Denham**
(Black Nation)
Warped electronics from the D.
- 3** 'Melodious Thunk'
Andrea Parker (Mo Wax)
Chunk funk
- 4** 'See You On Monday?'
Herbert (Phono) *Don't miss this*
- 5** 'Hip Journey' **Lee Curtis**
Connection (Blind-side)
Killer hip-hop - all cuts
- 6** '005' **Robert Hood (M-Plant)**
Sounds from de Hood
- 7** 'Lovers' **Modal Project**
(Sounds)
Peak-time power
- 8** 'LP' **Paul Johnson (Peacefrog)**
Dance-mania style madness
- 9** 'Deepest' **Ron Van Zelst**
(Power)
Check it out!
- 10** '5' **Schatrax (White)**
The boys are back

Matt Thompson

- 1** 'Cotton Wool' **Lamb (Fontana)**
Late for my radio show! But ahead of the rest
- 2** 'Shirt Off' **Mpari (Pssst)**
Zki and Dobre downbeat
- 3** 'Arabian Knights' **J Majik**
(Metalheadz)
Perfect late night radio - take a trip
- 4** 'Strategic Manoeuvres' **Strata**
(Bush)
Double pack of mesmerising quality
- 5** 'Da Bomb' **Techfunkers**
(Sex Mania)
This is house, but it ain't four to the floor
- 6** 'Tiny Meat' **Ruby (Creation)**
Monkey Mafia mix - electronic funk
- 7** 'Melodius Thunk'
Andrea Parker (Mo Wax)
Mo Wax go techno? Deep & dark
- 8** 'Atmosphere' **007 (Odyssey)**
Gold fingers' eclectic beats. 'Atmosphere!'
- 9** 'All The Signals' **Boxsaga**
(Filter)
Awesome bassline - weird vocals - cool
- 10** 'Gezuten Dessert' **Morphid**
(Lucid)
The Dutch get better & better - brilliant 12"

George Thomson

- 1** 'Trust' **Romanthony**
(Downtown 161)
One of his finest to date...very funky tune!
- 2** 'Electronic Warfare'
Underground Resistance (UR)
Quality Detroit electro/techno!
- 3** 'Move Me/Call Me' **Mood II**
Swing (M.F.Y.E)
Deep, deeper and deepest from Mood II Swing
- 4** 'I Believe' **Octave 1 (White)**
Simply marvellous
- 5** 'Beans & Rice LP' **DJ Sneak**
(Cajual)
Sneak can do no wrong (almost)
- 6** 'Dream Come True' **Angela Lewis** (Groovealicious)
Moraes mix/dub is superb
- 7** 'Da Bomb' **Technofunkers (Sex Mania)**
Electro funk bliss from DJ Duke
- 8** 'Dreamdrop EP Part 2' **George Llanes Jnr (Dig It)**
Hard & trancey US style w/vox
- 9** 'Deep Trauma' **Groove Cartel**
(Freeze)
Mr Delgado on an intense tribal trip
- 10** 'Beardian Law EP' **Idjut Boys & Laj** (U-Star)
Another fine & funky release from U-Star

Ashley Beedle

- 1** 'In The Trees' **Faze Action**
(NuPhonic) *Tearin' Up the dancefloor. Eclectic nu school disco*
- 2** 'I've Known Rivers' **Courtney Pine** (Talkin' Loud) *This raises the hairs on the back of the neck*
- 3** 'Spacehopper' **Jaziaz Sunflower**
(Black on Block) *Uptempo breakbeats from Dr Bob Jones' label*
- 4** 'Love Me Now' **Secret Knowledge** (Decon. acetate)
Future disco with a portion of trance
- 5** 'Bitter Sweet' **The Aloof** (East West)
90s jazz funk breakbeat pressure
- 6** 'Future Talk/Quiz Show' **DJ Krust** (Full Cycle) *Some Bristol drum'n'bass rises to the top*
- 7** 'For the Love of Money' **Disco Dub Band** (Movement)
An oldie that comes like the new style
- 8** 'It's Music' **Crime (DAT)** *Sneak previes on this baby. Crispin J Glover turns out a true anthem*
- 9** 'I'll Fly Away' **Ballistic Brothers** (DAT) *New boys James Brown & Stevie Devastate do the hardest step*
- 10** 'Release The Pressure' **Leftfield** (Hard Hands) *Wicked remixes from Barnes and Daley. Step it*

techno

- 1** 'Electronic Warfare' **Underground Resistance** (UR) *Number one by miles - the invisible one strikes hard...*
- 2** 'Bleu' **Scan X** (F Communications) *Tough French techno - big at SL&M*
- 3** 'Club Traxx' **Laurent Garnier** (F Communication) *The King of the extended set is back with a cut for everyone*
- 4** 'Trax On Da Rocks' **Thomas Bangalter** (Roulé) *More gallic madness - it's daft but it ain't punk!*
- 5** 'Elements of Life' **The Advent** (Internal) *Last month's cover stars in no. 5 shocker!*
- 6** 'This Time' **Johnny L** (XL) *Carl Craig with the mixes everyone's trying to get their hands on*
- 7** 'Melodius Thunk' **Andrea Parker** (Mo Wax) *The Inky Blacknuss star goes funky. Melodious indeed*
- 8** 'LP' **Paul Johnson** (Peacefrog) *One of the Chicago veterans takes time out in the UK*
- 9** 'Volume Six' **Schatraxe** (Schatraxe) *Britain's answer to Basic Channel are at it again*
- 10** 'Emerge' **Scion** (Chain Reaction) *Change of name but sorry Mo - we all know it's you*

Compiled with the help of Matt Thompson, Martin Rub-A-Dub, Russ '12 Dex' Cox, Ilana & Loivier Castor (POF Music), Oliver Way, Sean (Flash Faction), Riccardo Rocchi, Pure Groove, Paul Tibbs, Jason Roberts and Armand Van Helden

house

- 1** 'Function' **Mood II Swing** (MFYE) *Lem and John out there with No.1 bassline of the year?*
- 2** 'Issue One' **Paper Music** (Paper) *Miles & Elliot strike deep with some powerful disco for the nineties*
- 3** 'Freedom' **Black Magic** (Strictly Rhythm) *Lil'Louis still knocking 'em dead*
- 4** 'Wear a Pair' **Derrick Carter & Chris Nazuka** (Jus'Trax) *Last month's essential single right up there at No.4*
- 5** 'Dream Come True' **Angela Lewis** (Groovilicious) *Angel Moraes rewires this hot vocal journey*
- 6** 'Electronic Warfare' **Underground Resistance** (UR) *Mike Banks et al getting everyone hot under the collar this month*
- 7** 'Higher' **Philip Ramirez** (Sweat) *Crispin J Glover and brother Dominic both licking Philip into shape*
- 8** 'It's Music' **Crime** (Jus'Trax) *Crispin J Glover again - and don't forget the J!*
- 9** 'Bitchin Out' **Defender** (Matrix) *Girls FM hot shot Kenny gets all deep and dark*
- 10** 'FK EP' **Francois K** (Wave) *Kevorkian still there. Incredible four tracker*

Compiled with the help of Ashley Beedle, George Thompson, Phil Mison, Felix Basement Jaxx, Pippa DiY, Crispin J Glover, Scott & Scooby, Esp, DJ Uovo, Flavio Vecchi and our Domenic fae the Sub

garage

- 1** 'Mighty Power of Love' **Lee John** (Freetown) *Mood II Swing topping the garage charts too. Can they do no wrong?*
- 2** 'Freedom' **Black Magic** (Strictly Rhythm) *Still...*
- 3** 'Live In Unity' **Dangerous Minds** (Liquid Groove) *That man from 'Latino Way' - Mike Delgado - leading the charge. Look for the remixes*
- 4** 'Higher Love' **Charles Dockins** (Shelter) *The very busy Mr Dockins turns in a classic*
- 5** 'Our Love' **Gerideau** (Republic) *Dave Lee and The Doc cooking up a storm for the blond bombshell*
- 6** 'Got Myself Together' **The Bucketheads** (Henry St) *Check the amazing 'Nord Lead' mix*
- 7** 'No Time' **Matt Wood** (Groovin) *G-dubs - New York's latest garage sensation strike again*
- 8** 'Spread Peace' **Philip Ramirez** (Crash) *Dino & Terry or 95 north - take your pick*
- 9** 'Baby Can You Reach' **Limelife** (Freeze) *Big with Mandrax & Camacho - Todd's label back on form*
- 10** 'Don't Fall In Love' **Byron Stingly** (Nervous) *Ten City's big man lets it all out*

Compiled with the help of Phil Asher, 95 north, Stephen Middleton, Yogi Haughton, Camacho, Dino & Terry (Crash), Sarah HB, Paul 'Trouble' Anderson, Hippie Torrales, Mousse T, Kerri Cahndelr, Black Market and Stephan Mandrax

jungle

- 1** 'Maintain/ Guess' **DJ Krust** (V Recordings) *Running hard & easily topping the chart. Krust on form*
- 2** 'DNA' **DNA** (Full Cycle) *Killer drum'n'bass. Accept no imitations*
- 3** 'Arabian Knights' **J Majik** (Metalheadz) *Ripping it up with Kemistry & Storm. Long live the Metalheadz*
- 4** 'Drums 95' **Doc Scott** (Metalheadz) *The dark drum'n'bass revival starts here. Check the flip-side*
- 5** 'Bonanza Kid' **Roni Size** (Philly Blunt) *Roni does it in style!*
- 6** 'Circles' **Adam F** (R&S) *Bob James inspired madness still doing the damage*
- 7** 'Days' **Roni Size** (V Recordings) *The man like Roni... again!*
- 8** 'Massive' **Dillinja** (Plate) *Dillinja proving that he can do it time and time again*
- 9** 'No Means Necessary' **DJ Krust** (V Recordings) *More superb quality breaks from Krust and V Records*
- 10** 'Angels' **DJ Krust** (V Recordings) *Definitely one to skip along to.*

Compiled with the help of Danny Bukem, Kemistry & Storm, Damian Lazarus, Bryan Gee, Ellis D, Tim Hancock, DJ Krust, DJ Rap, Mr Reds, Nicky Blackmarket, Darren Jay and Bill Riley



Ffwwoorrrh!!!

Laurent Garnier
Club Traxx EP

Out Now!

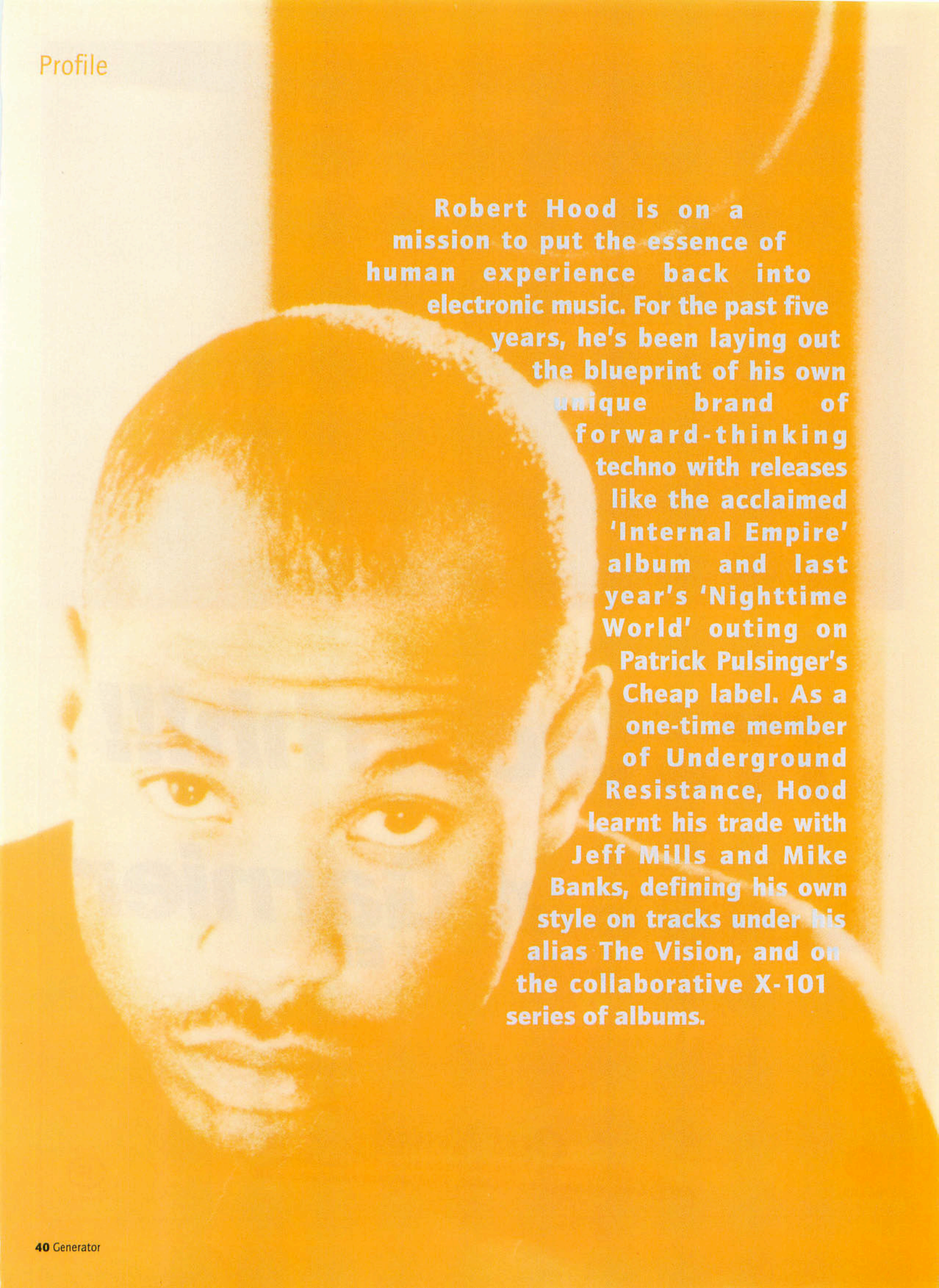
CD 137 0033 21 / Double Pack Vinyl 137 0033 36
All  back catalogue available. Distribution Charged/Vital.



PIAS UK



Communications



Robert Hood is on a mission to put the essence of human experience back into electronic music. For the past five years, he's been laying out the blueprint of his own unique brand of forward-thinking techno with releases like the acclaimed 'Internal Empire' album and last year's 'Nighttime World' outing on Patrick Pulsinger's Cheap label. As a one-time member of Underground Resistance, Hood learnt his trade with Jeff Mills and Mike Banks, defining his own style on tracks under his alias The Vision, and on the collaborative X-101 series of albums.

Electric Prophet

Text: Dan Keeling

We're sitting in the lounge in Manchester's Ramada hotel on a busy Saturday lunchtime. Last night, Robert played a brilliant set up the road at Bugged Out, one of the city's most popular clubs despite its location in one of the city's more run down areas. Weaving together an unpredictable mix of sound, he initiated the proceedings not with an instantly gratifying techno track as some might have expected, but a *Method Man* cut evoking an altogether different reaction. It seems this is what his dj-ing is all about. Bringing the atmosphere of his M-Plant studio at home in Detroit to wherever he's playing, Hood cares little for tailoring a specific set of records to the musical trends and fashions of the time, instead preferring to connect with the dancing crowd through the strength and substance of the music. Trying to make that essential link from one mind to another.

Today, however, he has something different on his mind, something he wants to get off his chest. We begin to talk about his label, M-Plant, and the conscientious responsibility put into its output, and the story begins to unfold.

"I think that licensing everything off your label to lots of different companies is just like selling yourself" he explains. "There's a hook in a song by the Pharcyde called 'Devil Music' that goes 'everytime I step up to the microphone I put my soul on two-inch reels that I don't even own'. I think that sums it all up. After I've worked on a track for weeks or months, it's hard for me to just sell it away. Even for great amounts of money. It's hard to sell what you did, sell your dreams away."

"I think that too many people look at it as a product - almost like selling silverware. In regards to all the cats who did this music - our predecessors, Derrick, Juan and everyone - they did wonderful things when they invented this music purely out of nothing, and we've got to learn a lot of lessons from them. From their mistakes too, things that they did with licensing. See that started a wave: the next generation said 'okay, well they did it, that is the normal thing to do'. And there is a problem with that. You have to be careful who you sell your soul to because you could sell it to the devil. I did a deal with a record

label for one of my albums and I was led to believe that I was entering into a licensing agreement for one album. What it turned out to be was an artist's contract, because I didn't fully understand what I was signing."

"To make a long story short, those things can come back to haunt you and I just wanted to share that with some people. It's just a business and politics thing and that's something that I never wanted to be a part of: the red tape - all the red tape with the legalities of money. I'm not a lawyer, I'm just an artist. I suppose I was a little naïve in thinking that the label were going to be fair with me. So anyone that's listening, look out! But I've told them that I can't go with that and if I breach contract they'll have to come over and see me. But as long as I've got life in my body, they will never receive another release."

After splitting from Underground Resistance, Hood stayed in close contact with Mills, collaborating on the 'Tranquilliser' and 'Drama' EPs on Axis. And when the release of his inspired 'Minimal Nation' set confirmed his reputation on the techno underground, the comparisons were obvious. He also set up his own highly-rated label, M-Plant. Its first release 'The Protein Valve' paved the way and laid the groundwork for what was to follow: "I just wanted to turn on the valve to M-Plant in people's minds. Remind them what this music is all about, and bring them back into thinking about what this music represents, what it means to us, and how important it is."

Hood's minimalistic cuts are full of intense passages of precise sound, working each track and relating the components into an evocative, futuristic frameworks. In much the same way that Kraftwerk's electronics conveyed so much through

excruciatingly selective sound and concepts, M-Plant pushed on. But there are still evident links with both Underground Resistance and Jeff Mills.

Concepts play a large part for Hood in the formulation of each release, the title of each track and the feel of the sound which give an indication of the message within. But, as Robert explains, it's not a side to creating that can be forced: "I don't like to sit down and say 'okay, I need a concept'. I like it to come to me naturally. But if I'm running around everywhere and doing interviews everytime somebody puts a microphone in front of my face, then I won't have time to dream. I'll be too worried about what's happening everywhere else and not worried about what's happening at M-Plant. M-Plant is its own universe and it has its own solar system that revolves around rhythm and so everything needs to be seen to and thought about, so that it all works hand in hand."

For the moment though, Robert has a clear picture of the way he wants his own work to progress. "I think the last time we spoke we talked about social commentary. That's where I want to go. You see, everybody is talking about fantasy, outer space and it's kind of like a uniform 'cyber-unicorn' sort of future. That's not real. The reality is that the world is going so mad that we might not even be listening to music like this in the future. We might be listening to it straight through a wire into our brains. All this might be outlawed. We don't know what. But the way things are going it's inevitable. Most techno titles are just that; techno titles. It's just a copycat thing. You see one person name their record 'The Dominator' EP or 'The Science Fiction' EP. What has that got to do with real life?"

"I want M-Plant to tell the story of a real life experience and I think that the sound of M-Plant does that. It conveys a story. People may not know exactly what the story is, but now I'm going to give them a title to the story as it pertains to real, everyday life. That's how I see M-Plant growing. Conveying thought to people about real things like racism, life and death, childhood experiences and love. You know, nobody talks about love. Everybody is 'speed this' and 'techno that'; catchy names and xerox djs and producers copying each other. Nobody talks

"I want M-Plant to tell the story of a real life experience... conveying thought to people about real things like racism, life and death, childhood experiences and love... nobody talks about love...everybody is 'speed this' and 'techno that'; catchy names and xerox djs and producers copying each other..."

about making a song for my grandfather or grandmother or mother. I guess that's because everybody says 'okay, that's not going to sell'. People have to think about that, but that's what I want to do with M-Plant."

With track titles like 'Color Of Skin; 'Electric Nigger Part I' and 'Stark Reality' you can tell that Hood has something other than just a gimmick to express. That social commentary comes into play. "I feel that some people think that 'Nighttime World' is about going out at night - y'know, Friday night, party night? But actually it is about being black in America. That's the world that I live in."

"For me, it's just a great chance to get things off my chest. Things that I want to say about the music business, because no-one else seems to. I know that there are people who care about it, but nobody seems to be saying anything except for someone like Jay Denham. He's bringing commentary into his Black Nation label. One of his latest releases is called 'Tensions' and people need to talk about things like that. I've noticed that in the UK and Europe nobody seems to bring those things up. They seem to shy away from it. Everybody has their opinions and we need to talk about it. For example, as I've travelled I've noticed that there are ghettos all around the world - Australia, England, Italy, wherever. All over America, there's a conspiracy. They build these housing projects; a project is basically an experiment. They got all the black people within certain boundaries. It's like a government-sanctioned concentration camp. As long as people do the crime there, it's okay. But cross the boundary and you're going to get fried."

Does most of middle-class America believe Black people commit most of the crime? "Yeah, just like the Japanese think that all the black people in America are nuts from what they've heard from white America over the years. It's just damage throughout the years. Black people are human just like everybody else, we don't have tails! Black men are not womanisers, all men are womanisers; nobody is above that. But we have to be honest with ourselves, we have to take a look at ourselves and see what evil is in the hearts of all men, black, white, whatever. So that's what 'Nighttime World' is pretty much about."

Talk continues about the state of American society, Robert relating the time he was shot by the owner of a record shop where he once worked. Wrongly accused of having slept with the owner's wife, things were looking pretty sticky for Robert as he was called into the back room of the premises, where a gun was pulled. Luckily, the bullet only slightly wounded the side of

his head and he was able to make a *hasty exit, covered in blood*. The owner got three years for attempted murder.

"I guess I was more angry than anything else," he recalls. "And, here's an example of America entering my mind; the first thing I could think about was retaliation. Going to get a gun and coming back to finish him off. Because the police aren't going to do anything about it. Some people ask, why are the black people so violent in America? But everybody in the US is violent. America was raised on John Wayne and the gun - the almighty six-shooter - with westerns and shit. You don't see other countries making movies about killing people. Y'know, you see Schwarzenegger on a poster with a big gun, Eddie Murphy standing there with a big gun. Man, they think that's good. But that's not good, that's evil. There are so many things. It's crazy but the kids just believe in the guns."

Sometimes it's easy to feel powerless in the face of odds like these. But does he ever see things changing? "They're going to have to, for the better or worse," he says. "I don't know, but things will change. The world will have to stop and say 'forget the television, forget the radio, forget the fashion shows and all the superficial things that don't matter' because, y'know, all these other bad things are going on. Sooner or later the world is going to have to stop and pay attention. You can't just go on holiday, keep doing that and pretend that there's nothing else going on. So, I think it will change, but into what, I don't know. Everybody is so concerned with technology and getting web sites and everything, which is cool, but I can kind of see it driving people apart in a way. The whole technology thing not being used for good."

Back with M-Plant, its fifth release by Erdam Tunakan and Patrick Pulsinger has just hit the shops. In keeping with the identity of past releases, the sound of M-Plant is continually developing without compromising. As for the future, does Robert see it growing into a much bigger operation?

"Not so much bigger," he explains. "But I'd like to see it grow and get better in the quality of music. That's what I'm really concerned about, first and foremost. I don't want it to become like an R&S or a Tresor. I think of M-Plant as more of a speciality label. I've come to the conclusion that the music we do is not meant for mass appeal. It's only meant for a select few people who understand and who are progressive and intelligent enough to understand what it means. It's not just some money-making machine, it's more than that."

Much more...

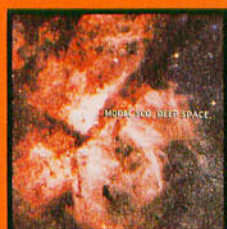
It was a great year for dance music. Albums from Juan Atkins, Goldie and Ludovic Navarre proved, once and for all, that dance music is capable of stretching out beyond the confines of the twelve-inch single. But in case you missed any of them, here's the definitive guide...

The Best Albums of 1995



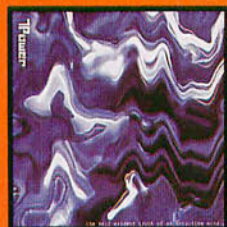
GOLDIE
'Timeless'
(FFRR)

Rob Playford and Goldie rewired the fierce sound of inner city Britain with an astonishing depth of character and soul. And it went on to sell by the truck-load. This was the album which took breakbeat into the mainstream. Four-dimensional music which shifts, evolves and reinvents itself everytime you listen to it. Astounding.



MODEL 500
'Deep Space'
(R&S)

Fourteen years after the first Cybotron single, the man who invented techno finally released his debut album. And it was worth the wait. From the late-nite jazz of 'Astralwerks' to the dreamscape terrain of 'The Flow', Juan Atkins demonstrated, with consummate ease, exactly why they called him 'Magic' in the first place.



T. POWER
'The Self Evident Truth of An Intuitive Mind'
(Sound Of The Underground)

'Mutant Jazz' hinted at what was to come, but when South Woodford's Marc Royal sewed dreamy chords, rapid-fire beats and studio wizardry together, the effect was stunning. Some even described it as breakbeat's 'Dark Side of The Moon'. Touching base with Carl Craig and Move D., this is the record that rocketed drum'n'bass into the future.



MR FINGERS
'Classic Fingers'
(Black Market)

Larry Heard's reputation as the uncrowned genius of house music told only part of the story. Black Market's exhaustive twenty-two track retrospective added unreleased cuts from the legendary 'Amnesia' album to classic singles like 'Mystery of Love' and 'Can You Feel It'. The result was a long-player which demonstrated the sheer scale of Heard's awesome talent.



THE SOLID DOCTOR
'How About Some Ether?'
(Pork)

Fear and loathing in Las Vegas. On vinyl. Slow-motion grooves, tough house, breakbeat funk and crystal-clear techno stretched out across Steve Cobby's epic debut. Equipped with a super-sensitive bullshit detector (in full working order), Pork's medical missionary came straight outta Hull with a vengeance. And some great grooves...

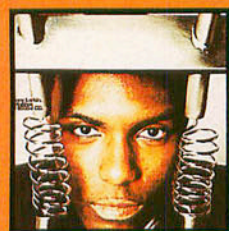
Albums Of 1995



TRICKY

'Maxinquaye'
(Fourth & Broadway)

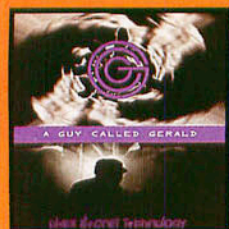
He came, he saw, he dated Björk. In between times, Tricky crafted a mercurial debut which shifted from the bitter-sweet claustrophobia of 'Overcome' to the slash'n'burn scare tactics of 'Brand New You're Retro'. Bristol mayhem broke out all over again but mixed reports about the follow-up to 'Maxinquaye' leave the future looking uncertain.



KENNY LARKIN

'Metaphor'
(R&S)

That difficult second album proved to be no problem at all for Detroit's jazz techno supremo. Liquid grooves and gravity-defying melodies combined to create an exceptional follow-up to 'Azimuth'. This is electric soul music. And it still sounds breathtaking. 'Catatonic' hit hard in the clubs, while 'Loop 2' summed it all up - gorgeous, emotional and charged full of optimism.



A GUY CALLED GERALD

'Black Secret Technology'
(Juice Box)

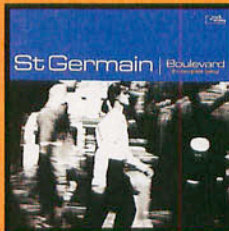
The sound of letting go after five years of ups and downs. Pent-up frustrations unleashed by an all-powerful beat. From acid house to jungle, Gerald proved it's all the same vibe. Nothing has changed. 'Black Secret Technology' was a manifesto of beats, breaks and pure, inspired know-how. A future classic, in fact.



CARL CRAIG

'Landcruising'
(WEA)

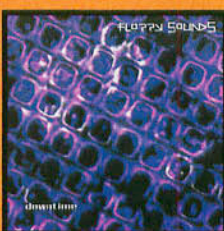
Techno's underground hero finally came in from the cold and delivered an astonishing debut which confused almost everyone. But those who stayed the course soon discovered a magnum opus which pushed techno in a totally unexplored direction. Imagine Tangerine Dream covering 'Computer World'. And then stretch that idea. Deeply essential.



ST. GERMAIN

'Boulevard'
(F Communications)

From his original techno outings as one half of Deepside, Ludovic Navarre fused jazz, blues, reggae and house into a seamless blend of deep grooves and downbeat melancholy. 'Alabama Blues' didn't make it onto the album, but 'Boulevard' still confirmed Navarre's position as one of house music's most under-rated talents.



FLOPPY SOUNDS

'Downtime'
(Wave/Slip'n'Slide)

Drugged-up super-music? François Kevorkian's protégé Robert Rives shook up the New York house scene with an album built on obsessive details and rhythms which fractured into rainbows. Tracks like 'Superhype' and 'Excursions' rewrote the rule book. And Danny Tenaglia picked up top marks for being the first dj to chart 'Ultrasong'.



THEE MADKATT COURTSHIP

'Alone In The Dark'
(Deep Distraxion)

Felix Da Housecat went into overdrive, producing two albums in quick succession, but it was 'Alone In The Dark' which picked up all the honours. Nursery-rhyme pianos, zippy synths and Harrison Crump's velvet-textured vocals joined forces to catapult this one onto everybody's playlist. House music's first pop-star hit it right on the button...



SENSORAMA

'Welcome Insel'
(Ladomat 2000)

No one could figure out the title, but Jorn Elling and Roman Flügel's blissed-out Detroit grooves packed the floor everywhere from The Sub Club to Sex, Love & Motion. Music full of summer breezes, swaying sex and pure brilliance from the men who put the acid into Acid Jesus.



HEIGHTS OF ABRAHAM

'Electric Hush'
(Pork)

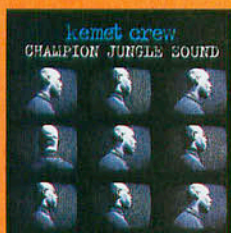
Pork continued to make the running with this debut from former electro-terrorists Chakk and, of course, the irrepressible Solid Doctor. One listen to 'Boogie Times' was all it took for the critics to start checking 'Hi-Tech Jazz', Frankie's 'Your Love' and Massive Attack's 'Unfinished Sympathy'. Weird, but definitely wonderful.



SOUND PATROL

'Sweetened - No Lemon'
(Organico)

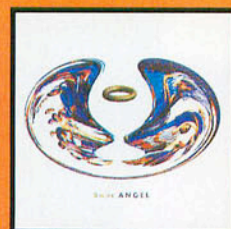
Derrick Carter finally gained the recognition he deserved, despite a few false starts, thanks to some incredible dj sets and the long-awaited release of 'Sweetened - No Lemon'. Eleven tracks of soulful, jazzed-up house music, ranging from the drop-dead gorgeous 'Tripping Among The Stars' to the upbeat groove of 'Float Away'. Outstanding.



KEMET CREW

'Champion Jungle Sounds'
(Parousia)

1995 was the year jungle albums came of age. Experimental drum'n'bass was always going to translate well to the format, but what about it's jump-up cousin? Honourable mentions go to Marvellous Cain's 'Gun Talk' and Shy FX's 'Just An Example', but the best of the bunch was Kemet Crew's exceptional 'Champion Jungle Sounds'. Dark atmospherics, fierce cut-up breaks and full-on attitude.



DAVE ANGEL

'Tales Of The Unexpected'
(Blunted)

From the epic jazz-techno shape-shifting of 'Arabian Nights' to the sassy bump 'n' grind of 'Be Bop', Dave Angel's major label debut stretched out across a range of influences - from John Coltrane to Underground Resistance - with stunning results. Funky, inspired and deeply, deeply groovy...

The compilations that counted...



'Jungle Book'
(Reinforced)

Along with React's 'Artcore' collection, it was 'Jungle Book', with a stellar cast including Goldie, Doc Scott and 4 Hero, which captured drum'n'bass at its best in the year that jungle finally went supernova. Top tunes, great vibes and serious talent make this one essential.

'Flux Trax'
(EXP)

Techno's most seminal moments, from 'Strings of Life' to 'Altered States' and 'Energy Flash'. All together for the first time. Too good for words...

'Freezone 2'
(SSR)

Music without barriers, boundaries or blinkers, 'Freezone 2' led the way. LTJ Bukem, Ron & Chez, Howie B. and The Solid Doctor in the mix with Morpheus.

'Penetrate Deeper'
(Tribal UK)

Sharam and Dubfire trip the groove fantastic with a house collection like no other. Super-cool ultra-funk for people who like to dance and dance.

'Origins Of A Sound'
(Submerge)

Blistering electro from the likes of Underground Resistance, Aux 88 and Drexciya. Tough grooves and tough attitudes from the heart of Detroit.

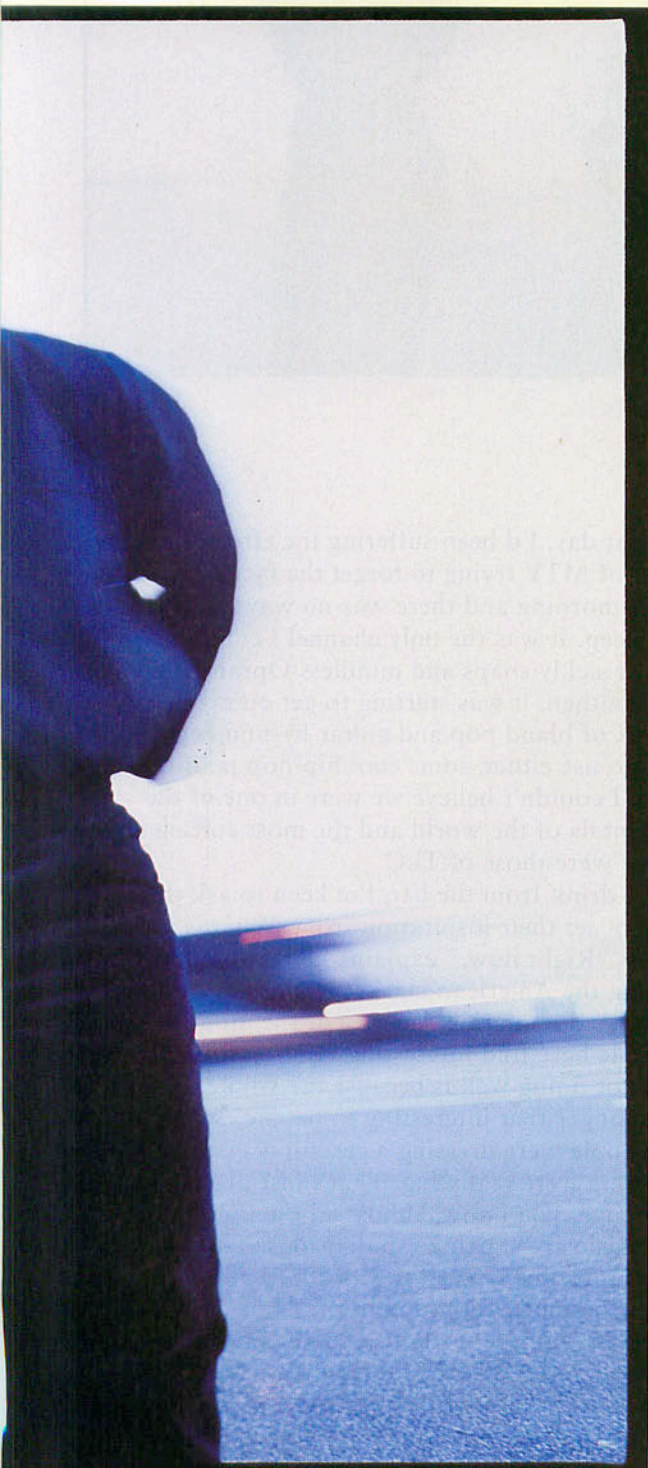
Feature profile

Mood II



Swing

Text Kevin Lewis



I'm late. It's my own fault. I'm sure it was 911 Broadway they'd said on the phone but, apparently not. So, about an hour later than promised, I'm wandering round the fifth floor of 611 Broadway, feeling a little bit stupid. It's one of those huge intimidating buildings. You know the type. Full of signs that send you off in circles. And the only way you're going to find the place you're looking for, is when you bump into the tea-lady. Thankfully though, just as I'm beginning to lose hope, there it is right in front of me. Nitegrooves.

I'm greeted by the slight figure of Hisa Ishioa who, along with Nelson Rosado, runs the whole King Street Sounds and Nitegrooves operation. As we head into the main office, he introduces me to Pal Joey, who's swooning around, quite stoned, trying to blag some vinyl and a couple of T-shirts. Over by the window, are Lem Springsteen and John Ciafone of Mood II Swing. John turns round to shake my hand while Lem continues to gaze out of the window, his silver wrap-around shades glistening in the sunshine. "What d'you wanna do?" asks John, looking quite eager to get out of the office. "How about Malaysian?" he asks. "I know this great place just around the block..."

Ever since they formed, back in the summer of 1992, Mood II Swing have consistently pushed house music forward, thanks to their cool blend of jazzy grooves and rough'n'ready rhythms. With Lem in control of the songs and John carving out the beats they've turned out gems like 'Sindae', Hardrive's tough tribal workout on Strictly Rhythm and 'Helpless', Urbanized's delightful vocal sensation on Maxi. Masters at Work also featured on those two projects and they're a partnership with whom Lem and John have



quite a lot in common. Like Kenny 'Dope' Gonzales, John's background is in the more down-beat side of things. "Yeah, I was a hip-hop dj," he explains, as we head off down the busy side-streets of downtown Manhattan. "That's really how I became interested in music. Around 1989 however, hip-hop seemed to be in quite a strange phase. And, that's when I met Lem."

The two of them instantly hit it off and started collaborating on more dance-oriented projects. Their first venture was Lemuel, an R&B band with Lee Smith on vocals, John on programming and Lem writing the songs. They sent some demos out to the majors with little response but nobody really wanted them to sign on the dotted line. But as well as going to the big corporate moguls, the tape ended up somewhere else. "Yeah," explains John. "The tape ended up with this guy called Louie Vega and at the time, we really didn't know who he was. All we knew was that there was this producer on the phone saying 'I love it, I wanna sign you guys.' So we were like; 'OK'. We were to be the first group signed to his new production company and just at that point, the lead singer left. And that's when Mood II Swing got formed."

I'm now totally lost. According to John, we're nearing the restaurant, but my sense of direction is hopeless. Lem struts on ahead, seemingly quite oblivious to the chaos around him. He looks every bit the super-star. And, whereas John's the more conservative type, well-cut and dressed-up, Lem's decked out in croc-skin trousers and a loose flowing shirt with, of course, those essential silver shades. He's like the house version of Carl Craig.

Earlier on that day, I'd been suffering the effects of jetlag and sat in front of MTV trying to forget the fact that it was six 'clock in the morning and there was no way I was going to get back to sleep. It was the only channel I could face out of the barrage of sickly soaps and mindless Oprah-type shows. And, even then, it was starting to get on my nerves. Track after track of bland pop and guitar-by-numbers rock. The radio was no use either, some cool hip-hop jams but nothing special. I couldn't believe we were in one of the major dance capitals of the world and the most cutting edge grooves on offer were those of TLC.

As we grab a drink from the bar, I'm keen to ask them about where they get their inspiration from. What is it that pushes them on? "Right now," explains Lem, "the thing that's dominating the American market is hip-hop. All forms of it. That's what's dominating America at the moment and that's what people here find interesting. The reason why dance music is not doing well is because the whole club scene over here is no longer that interesting to people. When it first blew up, people were dressing a certain way and artists like Crystal Waters were really big. That's just played out now. Things change, you know, almost all the independents that do dance music are starting rap divisions. That must be saying something. It'd be great if it was different but culture, fashion and near enough everything in the US is based on hip-hop, whereas in Europe it's house and techno."

The further we get into it, the more amazed I am. When we start to talk about clubs and music, some of what comes out is incredible. They've never heard of De'Lacy. A tune that's in the Top 10 in nearly every other country in the

"There's nothing phenomenal about clubs in New York now... when dance music was big and The Sound Factory was open, things were good. But now there are no exciting clubs in the city... it's all too fragmented..."

world, which was produced in the US and yet they've never heard of it. In America, so it seems, it's the big corporate players who reign. Videos rule the charts - not the clubs. Whereas in the UK, a track like De'Lacy's 'Hideaway' or Kenny Dope's 'The Bomb' can break the Top 50 simply through club play, that kind of thing just doesn't happen in the States.

"It's like this," explains John, "even though people over here laugh at people in the UK for not being as wired as we are over here, people in America are scared of electronic music. They think it's about demons coming out to get them. Over here, music is really a guitar, bass and drums type of thing. If it's not, it's like; 'there's a band and it's got no guitar!'"

"There's nothing phenomenal about clubs now," adds Lem. "When dance music was big and the Sound Factory was open, things were good. But now, there are no exciting clubs in the city. Then again, I don't think that's the only reason why dance music isn't doing well. For example, if you go to a rave where someone like Joey Beltram is playing, it'll be full of really young white kids. If you go and see Junior Vasquez or Frankie Knuckles, they've got their own little crowd. It's all too fragmented. In hip-hop, it's not like that. There's respect on all sides."

Most of the time, they're not even working on house tracks. They're concentrating on longer-term options. Like the Mood II Swing album they're recording for Eightball. Sure, they'll turn out the dubs that'll make the record big in the clubs, but the main focus of their energy is the album and their attempt to take vocalist Gerald Letham in the same

direction as artists like Vanessa Daou or D'Angelo. The only time they'll put together a house cut is when a label calls them up and asks for a record. It just wouldn't be on the agenda otherwise. Most of the time, Lem just leaves it up to John to do the tracks. And, when I tell them that they're considered innovators in the UK (with all the right djs playing their tracks out), they seem totally surprised. "When I work on tracks, I just try to make up sounds like nothing you hear on the radio," admits John. "Stuff that's really raw and works in the club. I'm not trying to be a pioneer and take things forward. I just do what sounds good, y'know. It's just a vibe and that's it."

Whether it's Lem taking the vocal talents of people like Loni Clark and Gerald Letham to another level, or John roughing-out on tracks like 'Function' (that weird bass-fuelled trip on Power Music's latest subsidiary, Music 4 Your Ears), Mood II Swing have always got something special to offer. And, we shouldn't forget that though Masters At Work and Roger Sanchez get most of the coverage, because they're always over here dj-ing, Mood II Swing are equally talented producers. Just because they're not schmoozing with the best of them doesn't mean they can't cut it. They can. Look no further than their cool, jazzy production on Loni Clark's 'Love Got Me On A Trip So High' for proof of that or check out one of their essential extended players on Nitegrooves for something a little bit deeper. For real house music, New York style, they're undoubtedly one of the best.

Mood II Swing's 'Function' is out now on Music For Your Ears. Wall Of Sound's 'Run To Me' is out now on Eight Ball Records



Something strange is
going on down in Soho.
With a passion for
seductive electronics and
manga visuals, London's
most maverick record
label is about to celebrate
its tenth anniversary...

The thrill of music. It's something which Akin Fernandez understands. The way that rhythms and notes and sounds can combine to raise the hairs on the back of your neck. Those moments on the dancefloor when records sound so good it's almost too much to bear. Or those quiet, contemplative times when a simple chord change can inspire emotions too deep to articulate. He understands the power and excitement of music. In 1986, he set up his own label, Irdial Discs. But music isn't his business. It's his life.

"I was brought up on music," he says. "Weather Report, Thelonus Monk, Sergio Mendes, stuff like that. I grew up in New York, and American radio is just so diverse - it seemed like there was a new station every half-turn of the dial - so I was exposed to a lot of different music."

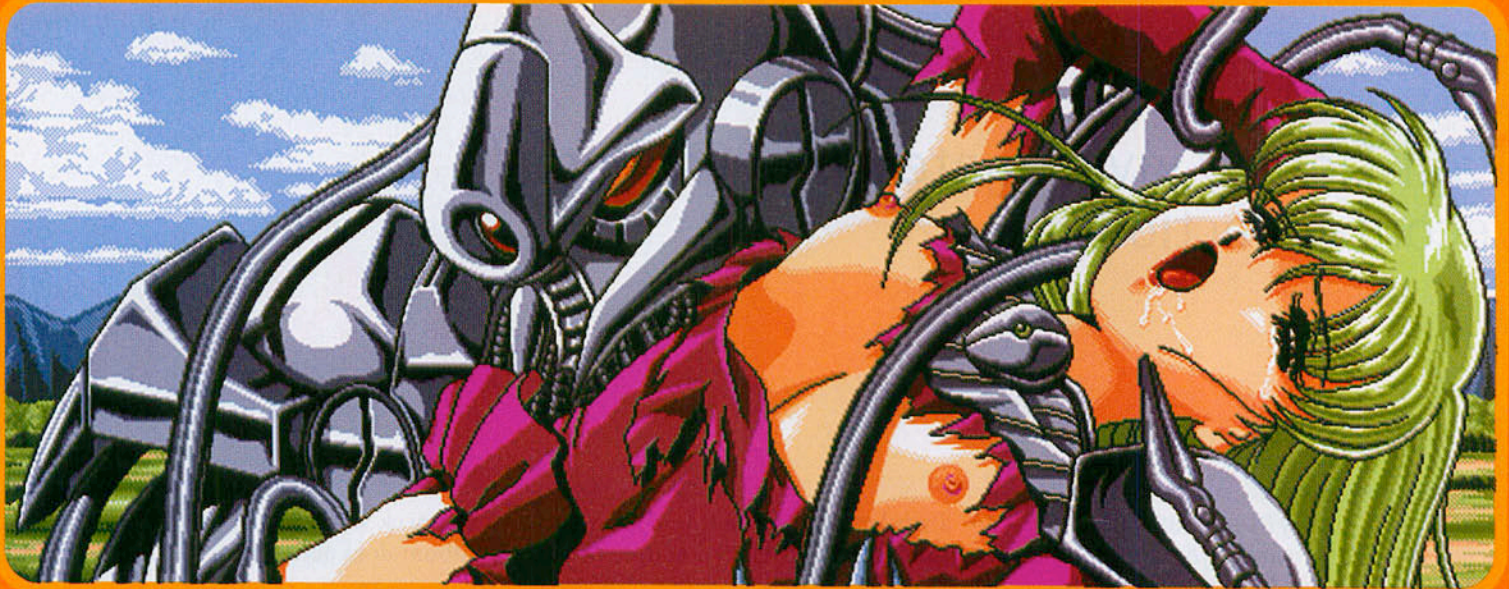
In the early eighties, Akin began making music with drum machines. Fusing electro and hip-hop, fluid collaborations with friends and titles scribbled down from dreams, he moved to London and, by 1986, had pressed up what he describes as his first "serious record", a six-track hip-hop workout with no vocals and arrangements which included electric guitars and mbira thumb pianos. Under the name of The Andragorus, 'One True God' gained heavy exposure on pirate radio and confirmed his idea of a label which did its own thing.

"Initially, I set up Irdial because there weren't any other labels who would put out the music we were making," he explains. "There was, and still is, a need for labels who do things for the sake of it. Music is definitely a distinct and different art-form. It needs to be cherished and nurtured. I didn't have any kind of masterplan - even now, the label's existence is very much a release to release thing - but I knew that there was interesting music out there which wasn't being given a fair hearing."

In 1988, Akin started going to big raves like Energy and Humanity. The music he heard there connected instantly. "I'd grown up with disco and things like the Richie Family," he offers. "But this music was much more than just an evolution of disco. I was intrigued by the simplicity and the minimalism of the records. And the sheer force of what was going on. The atmosphere was completely different to anything I'd ever experienced. Total hysteria. Because of the records they were playing!"

And Irdial was beginning to make waves. Early releases by Akin, like Aqua Regia's 'Pump Up The LEDs To Red; Take Some Drugs And Shake Your Head' were joined by a ninety-minute radio show for Network 21. People began to pick up on the phenomenon of a label with a manifesto which read: "put it out first - see what happens later". Tapes began dropping through his letterbox.





Like an eight-track cassette from In-Sync which included 'Storm'...

"Nobody wanted it. For all the most ridiculous reasons - it had been mastered onto cassette, so they said the quality wasn't good enough. But it's such a brilliant, brilliant track. I knew it would work. And it's become one of our biggest sellers. That record might never have seen the light of day, because nobody was willing to take a chance. And that's what's wrong with too many labels. Especially the majors. Because they don't have a single person working for them who knows, or cares, about music. They don't do anything new with even 1% of their output. They don't take risks."

"All of our material is sourced from demos. None of the artists on Irdial have been taken from other labels. We're not parasites. It's a disturbing fact that there are labels out there, whose entire roster is built up of acts who have been on other labels. What's the purpose of a label like that? What possible motivation can there be behind that? Cross-pollination between labels is healthy. But we're in a situation right now where everybody has been on everybody else's label. That's unhealthy. That's how scenes are destroyed. And make no mistake, our scene is under threat. From major labels, from people who aren't willing to put in the effort required and from those who believe that music is more about economics than art."

Take a listen to last year's Irdial compilation, the aptly-titled 'There Are Too Many Fools Following Too Many Rules'. Including tracks by Aqua Regia, In-Sync, Matt Cogger's Neuropolitique, Thee J. Johanz and Ramjac, it's an essential introduction to one of this country's most committed, forward-thinking labels. Or the new Anthony Manning album, 'Chromium Nebulae'. Music which stretches the envelope of electronics into shapes which are exciting and, importantly, different.

"We care and we don't care," says Akin, simply. "At the same time and in the same breath. We care about what we put out. We care about every aspect of the way it sounds and the way it looks. We don't care if people are ready for it or not and we're not interested in doing what everybody else does."

The latest development in the Irdial story is a major publishing deal which should provide some financial security and a platform which will allow the label to expand operations. And Akin has set up a new label, Co-lette. "We're getting quite a lot of tapes of really good music which isn't really appropriate for Irdial, but which deserves attention. I wanted to create a separate entity to put out consistent, bangin' house music. The first release will be an EP called 'What To Expect From Co-lette'. It rocks, it bumps and it does all the right things in all the right places!"

This year, Irdial will celebrate its tenth anniversary. It's an extraordinary accomplishment for a label which has distinguished itself by being extraordinary. Over the course of almost sixty releases, they've charted a maverick route through electronics and weird beauty by doing the unexpected. There are plans to release two double-albums of short-wave radio transmissions. The first contains sounds made by the Aurora Borealis. It is, Akin claims, "extraordinarily beautiful". The second will include recordings of so-called 'numbers stations'. Just different people - women, children - reciting numbers to be picked up and decoded by CIA field agents around the world. Again Akin uses the word "extraordinary" to describe the result. It's appropriate.

"When I buy a record," he concludes. "I want to be startled. I want to hear something fresh. Like those weird 'Strings of Life' mixes on Jack Trax or Galaxy II Galaxy's 'Hi-Tech Jazz'. The way they keep that 303 part until the very end so that, when it finally comes in, it's just intense, electronic insanity. And it doesn't matter how often you hear those records, they still inspire the same excitement. That is music which is timeless. And that's the kind of quality which Irdial is all about." ●

'There are Too Many Fools Following Too Many Rules' is still available from all good record shops.

Paul Tierney investigates Ashley Beedle's record collection

Back To Mine!

Looking out of Ashley Beedle's enormous, circular living-room window you can see the landmarks of London. From the spire of St Pauls to the vast outline of Canary Wharf looming to the East, the view is nothing short of breathtaking. Not that Ashley's much interested. He's padding around downstairs in the basement, a room dominated by a pair of silver decks and a wall stacked floor to ceiling with a fortress of vinyl. You somehow sense that pulling out a few of his favourite records is not going to be easy. There's everything from Orange Juice to Hot Chocolate sharing these shelves on top of a fair quota of classic house, rare jazz re-issues, eighties Brit-funk and even the odd Joy Division single. "I sent that to my Dad once when he was depressed," he recalls. "He didn't see the funny side of it." Upstairs, his heavily pregnant wife Simone should have had her baby yesterday. She reckons she's going to go into labour at any moment but sits patiently and checks through a long list, using her inflated tummy as a convenient table-top. You might expect this to be a hospital itinerary or even a checklist for the birth. It is, in fact, a recently compiled rundown of Ashley's extensive production work and it fills over three pages. "Ashley couldn't be happier," she smiles, looking down at her bulge, "there's nothing he likes better than talking about music."

Walter Gibbons - 'Disco Madness'

"Walter Gibbons is my all time hero. I make a lot of references to him in my work, sometimes secretly and sometimes quite openly. He was the first guy to take two records and segue them, to the point of isolating all the percussion breaks. He was also the dj who pioneered the art of the twelve inch mix, I think the first commercial one was 'Ten Per Cent' by Double Exposure. He was an amazing guy because he was aware of dub even back then, and he would incorporate that into his work. He was really mad for it

for a while and then he found God and eventually died of AIDS a couple of years ago. I made this record called 'I Wanna Sing' by the East Village Loft Society and I put his picture on the cover because it was kind of dedicated to him. Anyway, to my great surprise he got hold of my number and rang me up. The first thing I said was, 'why aren't you making music anymore?' He just thought that the time had to be right, but he said he'd like to. A few weeks later he died. I was very, very upset over that. To me, that was a piece of history dropping out, so I'm kind of on a mission to keep his name alive. I make a point of playing two or three Salsoul tracks within a set and I don't care if they clear the floor. This particular album is made up of remixes - really stripped down instrumentals. I think Masters At Work have carried the tradition on. They marry a lot of the techniques that Walter pioneered with a harder edge."

Stevie Wonder - 'Innervisions'

"I got this quite late from Norman Jay who's a good friend and a bit of a mentor. He used to have a show on Kiss in the pirate days which I listened to religiously and that's where I first heard it. This record really changed my life and the way I listened to music, it got me into jazz and things that were a little less full-on. It's also been a big influence on The Ballistic Brothers, even though musically it's worlds apart. I was told that Stevie Wonder took acid when he made this album, which may be a myth, but if you look at the cover and the fact it's called 'Innervisions'... I did a gig at Dundee University recently and played 'Golden Lady' as the last record. It was mad watching three hundred kids swaying along to it and loads of them came up to me and asked what it was. That track really makes the old hairs on the back of

the neck stand up. In fact, the whole album does actually."

Brian Auger - 'Closer To It'

"I got this on Import from America. He used to be married to Julie Driscoll. Again it's very Masters At Work. I can imagine them doing something like this - it's danceable but you can sit and think as well. It's a shame that in New York, there's not a lot of guys on our level who understand this stuff. When they talk about classic tracks, they talk about the same old bloody records. They're just beginning to check out this sort of stuff because of the British. Most of Black Science Orchestra's music sells in America and when we did that track 'New Jersey Deep' and used 'Funkanova' people in New York were saying stuff like, 'Wow man, where did you get those samples?' I'd be thinking, it's all your own doorstep and you don't even realise it!"

John Coltrane Quartet - 'My Favourite Things' from 'Brazilia'

"Apart from Stevie, this is the other man for me. I've got about five versions of him doing this old Rogers and Hart number. It became a kind of obsession for him - every time he did a new album he'd do another version that was longer and more and more complex than the last. I think within this track he was reaching the maddest music and I often to listen to this late at night while I'm working - to inspire me. I think Coltrane, like Marvin Gaye or Stevie Wonder is an avatar - they're kind of sent by God to change the course of things. My son Harry, his middle name is Coltrane and everyone always goes - 'what, as in Robbie Coltrane?' Sad isn't it?"

Dr Buzzard's Original Savannah Band

"This is August Darnell, later to become Kid Creole of course. It was my



introduction to what I call the mythical New York era. I always see New York disco and what it contained, and the lifestyle, as very different to the reality of it. I remember reading a book called *Dance To The Dance*, which was about the whole New York gay community. There were loads of reference points in it to certain songs like 'Cherchez La Femme' which is on this album. I was talking to Terry Farley and Rocky and Diesel about this and we're all hooked on that seedy New York thing. It's kind of weird because we're all straight-up heterosexuals, but on the house scene there's always a side of you that really wants to be there, to be in touch with it. I remember going to see *Cruising* with my mum. She ended up walking out, but it had an enormous effect on me because that was how I thought music should be. The big fashion thing at that time was a kind of Glenn Miller, forties thing and I remember getting turned away from a club once because I didn't look the part!"

Freeez - 'Southern Freeez'

I broke my knee to this at Harrow Leisure Centre. I was a real bona-fide soul boy at the time with all the trappings. Every Friday we'd go down there to rollerskate and the dj used to put this album on and leave the whole side playing! I think the singer, Ingrid, got a solo deal with Polydor. I remember seeing her once in Islington a couple of years ago but she's kind of disappeared now. On the back cover it says 'New Wave Jazz Funk - Play Loud'. We'd been subjected to a lot of bland American jazz-funk but it was too squeaky clean for it's own good; even your mum and dad started to like it. Then this and Light Of The World came about and changed the whole ball game and it suddenly became a lot rougher. The track for me was 'Mariposa'. It means butterfly and was

the first Spanish word I learnt. I even used to call my girlfriend that, trying to impress her! I seem to remember even John Peel liking this album."

Incognito - 'Jazz Funk'

"This is an nice album and important to me because the stuff I'm doing lately has been very similar. In fact I think I'm in danger of turning into this group! I've just done this remix for The Aloof which is jazz funk and they love it, but at the time I was thinking, 'what have I done?' I used to have a really early Walkman, one of those that had two mic's on the front and although I don't think it was designed to, you could listen to music but hear the outside world at the same time. I have memories of rollerskating around town to this with the sound of the streets in the background. To me this is classic stuff."

Bob James - 'Vol 1'

"This is my introduction to hip-hop culture. It has one of the first samples I heard used in a hip-hop track. I remember thinking, 'I know where that got from!' It was a track called 'Nautilus' but everyone, including Pete Rock, has sampled this album. This is probably the original trip-hop record. You could play this out now it's so modern. You can almost hear Portishead in there. I think Geoff Barrow would claim this as an influence and I'm sure Mo-Wax was practically founded on this album!"

Curtis Mayfield - 'Sweet Exorcist'

"Another big hero. Like a Bob Marley for his time. My dad used to have his early stuff, tracks like 'You're A Winner' and 'Black Is Our Colour' which were very positive. If we need protest music at any time, it's now, and there's none being made. It's all about the dollar and producing the same old love songs. Love

songs are great but you need something to balance it out. I like the track 'Kung-Fu' because there's something about black people and kung-fu which really equates. It reminds me of going to the cinema to watch Bruce Lee films and the way the whole cinema would be full of black kids smoking and getting off on it. I don't get a chance to play stuff like this out very much, However, if I'm doing a Ballistics party it'll sometimes get pulled out of the cupboard."

The Band - 'The Last Waltz (Original Soundtrack)'

"They were Bob Dylan's backing band before he went electric. I saw the film of this before I got the record. Martin Scorsese directed it - it was about the last concert of a band that were called The Band. I could never really get my head around that when I was younger. It did get me into the idea that all music has it's roots and starting points and this was very much a group of people who were traditionalists and kept alive the southern roots of American music. People like Dr John and Van Morrison came to join them on stage and I was always amazed that a backing band could be so famous. There was an end to the age of innocence when this film was made and to me it was better than Woodstock which I thought was overated. This is far more poignant for me. After jazz-funk, I went through a period of really disliking black music because it was really insipid and nothing was being said, so I started listening to indie and from that I started to appreciate this kind of stuff. It got me through a bad musical period but for a while a lot of my mates wouldn't talk to me!"

Ashley Beedle's remix of The Aloof's 'Bitter Sweet' is due for release in February. The Black Science Orchestra album will follow sometime soon.

Mixed by Ashley Beedle

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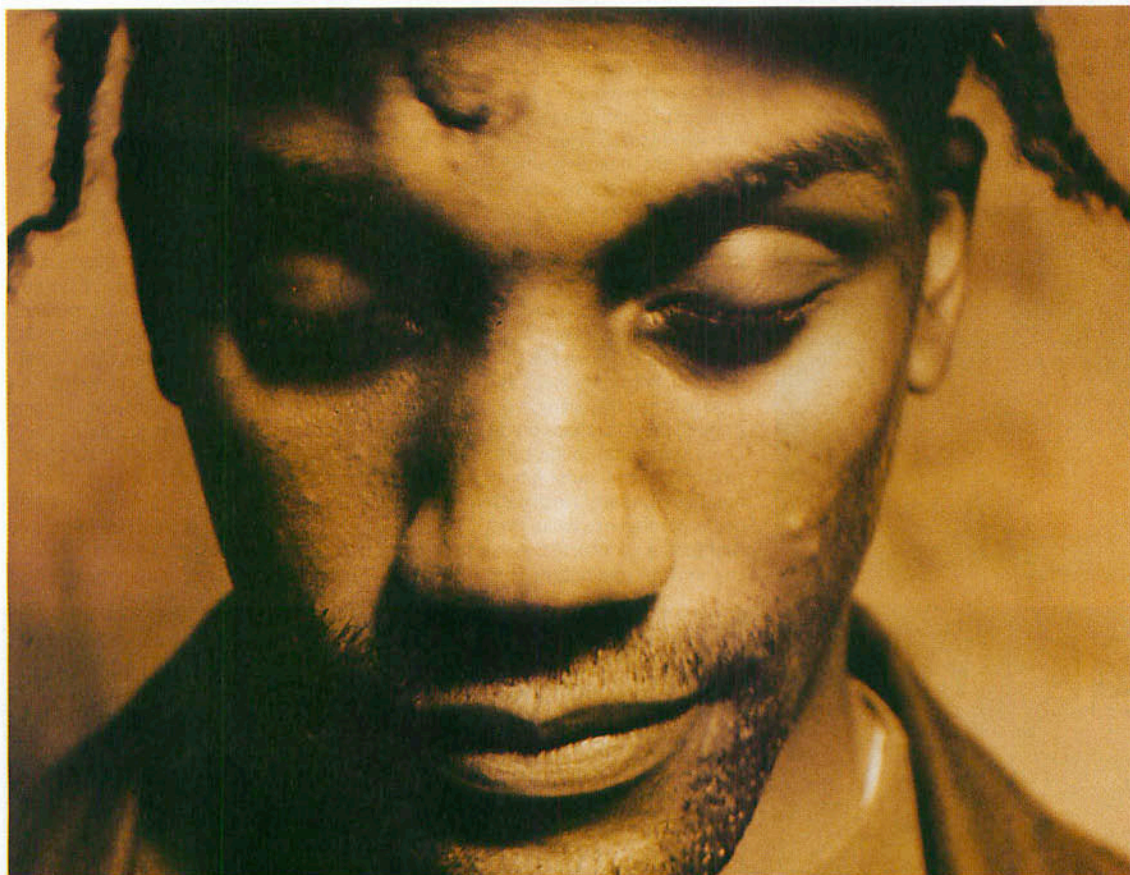
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Albums



TEK 9 'It's Not What You Think It Is' (SSR)

4 Hero's Dego MacFarlane has already picked up a fair amount of attention for the languid, jazzed-up hip-hop grooves of his Tek 9 side-line. And the story of Tek 9's debut album is just another example of his astonishingly prolific work-rate. Because 'It's Not What You Think It Is' was originally a completely different album.

Late last year, after delivering the master tapes to SSR, Dego returned to 4 Hero's Internal Affairs studio to record another few tracks and ended up with a whole new album's worth of material. The result is a stunning fusion of dreamscape vocals, cool vibes and great beats. And, this time around, the arrangements have expanded to include vocoders ('Mysteries of Music'), fat jazz guitars ('Is It On?') and slick rapping ('We Don't Relax, We Rolex') in a seductive journey which combines drum'n'bass, hip-hop and techno.

Check the lazy dub rhythms of 'Sweet Dreams & Goodnight' which spiral underneath pulsing atmospherics and rough-house chants or the free-form, movie-tone jazz of 'The Friday Takeaway Order'. This is music which crosses the boundaries between late nights and early mornings, combining cool introspection with swaying sex appeal and wild switchbacks.

'It's Not What You Think It Is' is a big album in more ways than one. It drifts through the landscape of modern electronics without ever losing focus, welding elements from dance music's wild geography across fourteen tracks of blissed-out, funk-ed-up dreaminess. There's the jazz drum'n'bass of 'Spring' which is spiked with Detroit techno or the heavyweight dub-funk of 'Tawa' and, of

course, the recent 'Old Times, New Times' single. It's a narcotic blend which is smooth and jagged all at the same time. And it just keeps getting better.

Most of all, 'It's Not What You Think It Is' shares textural similarities with the broad canvases of, say, Goldie's 'Timeless' or Derrick Carter's 'Sweetened - No Lemon'. But it also veers close to something like Marvin Gaye's 'What's Goin' On' because this is an album aimed squarely at the future. The kind of record which will still be sitting near the decks in years to come. And that's no mean feat when you consider that Dego also spends time running the Reinforced label and, along with Mark Clair, operates three other projects; 4 Hero, Nu Era and Jacob's Optical Stairway.

It's also appropriate that it was SSR (purveyors of the eclectic 'Freezone' albums which collide Deep Space Network with Chez Damier, Abacus with LTJ Bukem) who chose to go with this album. Because at its heart, 'It's Not What You Think It Is' betrays a love of music without barriers or blinkers. Music with an open mind. And music without fear of experimentation.

This, then, is the album that almost never was. A record born out of synchronicity and a love of great music, whatever its denomination. A record which belongs in everyone's record collection. In an ideal world, 'It's Not What You Think It Is' would go on to sell a million copies. But, hey, who's counting when it sounds this good?

★★★★★ Luke Howe

AIR LIQUIDE

'Red' (Smile)

The sound of crunching static opens this latest collection from the highly-prolific Walker and Jammin' Unit. It's less a quirky effect than a statement of intent which threads through all thirteen tracks on offer here, from the weird-out electro-funk of 'Interactive Warlords' to the wild, bleep terrain of 'Hal's Favourite'. More than anything else, 'Red' sounds like a creative force in the middle of a profound change. The Air Liquide we all know and love is still around, of course - most notably on tracks like 'MP3' or 'Der Laufer' where the duo's love affair with the Roland 303 continues unabated - it's just that, on this album, the envelope of pulsing electronics and hot-wired grooves gets pushed in several directions at once. On tracks like 'Live At Ultraschall - Part II', arrangements shift skittishly from acid house to acid jazz and free-form electro-doodling. Elsewhere, suitably weightless vocals are grafted awkwardly onto 'If There Was No Gravity' and 'This Is Not A Mind Trip'. And it's a disturbing fact that the best tracks on 'Red' are remixes (DX13 & Marshall's trippy reworking of 'Ex-Stasis', DJ Hell's sexed-up version of 'Tanz Der Lemminge II'). For all that, the album does contain some exceptional moments, but though they're aiming at something brand new and meaningful, on this evidence Air Liquide still have some way to go. File under interesting.

★★ Nick Davis

AUTECHRE

'Tri Repetae' (Warp)

It's no accident that Autechre relocated from Manchester to Sheffield. The home of all things industrial, their adopted city has a long history of rewiring avant-garde electronics and clanking percussion into a strangely maverick, but compelling, blend. From The Human League, through Chakk, Clock DVA and, of course, Cabaret Voltaire, the city has somehow inspired both experimentation and iconoclasm. Sometimes it works, sometimes it doesn't. But for whatever reason, Sheffield's legacy to the world (and let's not forget that also includes LFO) has always been to lead from the front. Autechre's third album is a further refinement of the twisted electro previewed on last year's excellent 'Amber' collection and it's the first of their albums to have been recorded entirely in their new home. Kicking off with the dense mechanics of 'Dael', things begin to lock into place early on with the odd funk of 'Clipper'



which lays cool melancholy over an insistent drum pattern. And, though there are times where 'Tri Repetae' steers too close to self-indulgence, the fusion of effortlessly funky rhythms and haunting melodies which stretch out across this album is one that's well-worth investigating. Check 'Rotar' with its sinuous groove and free-floating synths or 'Overand' which drifts gently around wide-open atmospherics and soft beats. It's a delicate mix but it's also curiously captivating. And when it's over, if you're still awake, you'll want to play it all again. The sound of Sheffield just got a new dimension. Industrial lullabies, anyone?

*** Caroline Day

VANESSA DAOU

'Zipless'
(MCA)

Ever since Danny Tenaglia's epic 'Ballroom Mix' of The Daou's soft-porn whispering 'Surrender Yourself' first hit these shores, I've had this inescapable image of Vanessa Daou as a sleek, sassy

sex-kitten. Normally, when your entire image of someone is based on their voice alone, that view-point can turn out to be a pretty distorted one. Not with Vanessa Daou, wife of keyboard genius and deep house pioneer, Peter Daou - her sultry tones on vinyl are equally matched by her looks. And, inside the grooves of 'Zipless', the sex thing is inescapable. Every song is peppered with slow, longing pillow-talk. Words of desire set to erotic rhythms. Tracks with names like 'The Long Tunnel of Wanting You'; lyrics like "wet and red as the inside of your mouth, full and juicy as your probing tongue". The subject of this album is sex. But since the whole project is based around the sensual poetry of Erica Jong, that's hardly surprising. It's a recurring theme throughout. What's special is the way that Peter Daou's arrangements collide



funked-up house and languid grooves to frame Vanessa's vocals on tracks like 'Dear Anne Sexton' or 'Autumn Perspective'. It's the perfect marriage of form and content. And when the content is as strong as this, the result is almost perfect. Don't miss out.

***** Kevin Lewis

LES JUMEAUX

'Feathercut'

(ITN)

As In The Nursery, twins Nigel and Clive Humberstone scored points last year for their achingly grandiose remix of 'Haunted Dancehall'. This time around they've borrowed Barry Adamson's concept of creating a soundtrack for a film which doesn't exist. 'Feathercut' is an album full of moments which, for a change, deserve to be described as 'epic', charged with dreamy melodies and sweeping beauty. Like the title track itself, which slow-dives from sci-fi ambience to skyscraper-tall grandeur over a languid, dub groove. Or the bitter-sweet atmospherics of 'Empty Drama' which ebbs and flows like the tide. The effect sounds pretty much as if Dimitri Tiompin had discovered acid house (though they'd perhaps prefer a tripping Ennio Morricone) - huge, cathartic string crescendoes over pulsing basslines and breathlessly pretty synth patterns. Closer points of reference swing from Nightmares On Wax to Orbital, but then Les Jumeaux (get out the French/English

dictionary...) add in something all of their own. There's a strong sense that the pair share more than a passing interest in the soundtrack as a source of emotional shorthand. And that's a concept which sweeps through much of Detroit's best techno, from Jeff Mills to Carl Craig and beyond. But it ain't dance music - that's for sure. Unless you count dancing with your heartstrings. Dynamic, gorgeous and emotive. Ambient with attitude. Definitely one from the heart.

***** Steven Ash

ANTHONY MANNING

'Chromium Nebulae'

(Irdial)

Anthony Manning's compositional methods are based around his own unique system of notation, using geometric shapes on hand-made rolls of graph paper. Using this system, he completes all his music before transferring to synths and sequencers. His last album, 'Islets In Pink Polypropylene', was built around just a single instrument - a Roland R8 drum machine. It's an approach which offers some clues to the strange, oblique mantras which drift through 'Chromium Nebulae' like dreams. There are no track titles, just pure sonic sculptures which float through different worlds, twisting, at times, close to the quiet shimmer of Deep Space Network or the ice-cool abstraction of Pete Namlook. Music to be alone with, to wrap yourself up in and, ultimately, music which sets its

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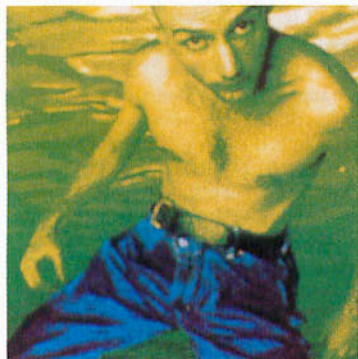


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hooks deep inside. It's weird, sure. But what isn't? 'Chromium Nebulae' is full of burning moments, phantom melodies and warm, sinuous harmonics. Different music. Sounds which lock and unlock, drift apart and then merge softly. Like freefall in outer space. There are times when Manning steers a course too close to the edge, colliding pretty notes with endlessly stretched silences. But it's a compelling balancing act all the same. Wild, uncompromising and deeply beautiful, this is a record which is worth your time. Another kind of trip...

★★★★ Tim Barr



MOBY

'Everything Is Wrong (Remixed)' (Mute)

Last year's Moby long-player has been mixed and remixed for this updated version. What you get is a series of, at times, radically different mixes (including Westbam's reworking of 'Feeling So Real' and Josh Wink's remix of 'Bring Back My Happiness') all sewn together into one continuous mix. But the success of this album really depends on how you feel about all those thumping pianos, galloping snare rolls and grandiose string arrangements which Moby has chosen to stick with through thick and thin. And when the wailing diva starts in on the first of four versions of 'Everytime You Touch Me' it's difficult not to wonder about the motives behind this repackaged, remixed extravaganza. Because there isn't one moment on this album that doesn't sound like it wasn't wrenched wholesale from 1991's bargain bins. Across all four mixes of 'Into The Blue', for example, there isn't anything new or wildly original. So why bother? And pretty much the same question repeats itself over the lengthy course of this package. To all intents and purposes, 'Everything Is Wrong' was a fairly poor attempt in the first place. This package merely confirms what last year's outing suggested. This is the sound of a career which is going into freefall. Everything is very wrong...

★★ Steven Ash

RAP & VOYAGER

'Intelligence' (Proper Talent)

It's all happening for DJ Rap at the moment. Not satisfied with being one of the UK's finest drum'n'bass DJs, she now also runs two labels, starred in Caterpillar's recent advertising campaign, has just released three of this month's finest singles, and still has enough quality material at hand to leave all of them off

her debut album. Recorded as a collaboration with Voyager, 'Intelligence' is aimed essentially at the living room listening experience. But it has its harder moments too - notably the full-on, fined-up hardstepping of the opener 'Mad-Up', and the ragga-influenced 'Roughest Gunark'. But it's during the beautifully-crafted atmospheric tracks that this album really shines. Check the laid-back 'See The Future' or the remix of the recent single 'Spiritual Aura'. There's the warm groove of 'Baby Don't Keep Me Waiting' for that perfect late-nite blunt accompaniment. Only the over-sentimental 'Two Loves' falls short of the mark, with an ill-advised vocal performance which doesn't quite hit the mark. And it looks like this is just the beginning since Rap is poised to sign for any one of several major labels. 'Intelligence' is one of those albums you'll want to have around for the long, dark nights ahead..

★★★★ Julian Rolfe



STEVE STOLL

'Pacemaker' (Smile)

Steve Stoll is one of the finest up-and-coming techno producers at the moment. And he looks set to confirm his reputation, with some exceptional releases on his own New York-based label, Proper and (as the result of a deal with the Big Apple's favourite acid-heads Smile) this album. As apt titles go, 'Pacemaker' is as close as they get. Featuring twelve high-octane cuts of the minimal variety aimed firmly and squarely at the dancefloor. The album kicks off with the deep and seductive 'French Kill', a delicate slice of tranced-out techno-funk which grooves with the best of them. 'Elements' takes things one step further wiring a repetitive riff around some raw beats, yet still holding tight to a funky, almost soulful, feel. But it's a diverse set as well. 'Elastic' sets off on a journey to the windy city of Chicago with its rugged Relief-styled drum patterns and tinny electronics. And, though 'Armitage' isn't quite up to the mark compared to the other tracks on show, 'Radio Canberra' and the explosive power of the title track prove that tough techno can also encompass a lot of depth and feeling. And that is where Stoll's talents excel - creating, hard yet funky electronica, that's destined firmly for the centre of the dancefloor.

★★★★ Barney York

Label profile

It was back in the summer of '94 when Sharam and Dubfire, the Deep Dish crew were floating around their lawyer's office with a dat of a track which Victor Imbres, their engineer, and a couple of their friends had done. They were racking their brains for a name when, all of a sudden, they noticed a bizarre, Constructivist painting on the wall. Underneath in bold black print was the artist's name which was, you guessed it, Yoshitoshi. The track in question was Submarine's acid-tough 'Submerged' and it kicked off what was to become one of the hottest American labels around.

Earlier last year, and Tony Humphries is spinning at the Winter Music Conference and he's causing major dancefloor damage with an acetate that the Dishes had given him just minutes before. Soon enough, everyone was playing it and Jean-Phillipe Aviance's 'Phantasy Tribe' went on to become Yoshitoshi's biggest selling single. That is, until now.

After giving us such delights as Satori's 'Satori' and Deep Sensation's glorious 'Reelin' With The Feeling', Yoshitoshi came up trumps with Alcatraz's 'Give Me Luv' - a super-simple monster of a tune with a familiar percussion loop and a synth hook that could kick-start the coldest dancefloor. Now signed to A&M for a ridiculously large sum, Alcatraz looks set to break the British charts fresh with new mixes from Cajmere and Deep Dish themselves. So, as studio maestro Victor and rhythm king Jean-Phillipe sit back and wait for the major league money to start rolling in, Sharam and Dubfire (Ali will always head for the dub) talk us through some of the tracks and labels that get the Yoshitoshi seal of approval.

The Yoshitoshi Seven

Nu-Yorican Soul 'Mind Fluid' (Nervous)
Ali: "A brilliant follow-up..."
Sharam: "Dude! Right now, Ali's head looks like a potato!"



Acid Cowboys 'Wimmin' (Sorted)

Ali: "Live harmonica over a heavy-ass drumbeat"
Sharam: "I tell ya, it's a fucking potato!"

RMA 'Past & Present' (Big Big Trax)

Ali: "Real live vibe..."
Sharam: "Yeah, cool mute horn and no potatoes!"

16BP 'Nowhere' (Stronghouse)

Sharam: "This record is the shit man. Cool vibes outta the UK."

Johnny L 'This Time' (Carl Craig mix) (XL)

Ali: "Deep house heaven."
Sharam: "Just Ali suckin' Carl's dick again..."

Idjut Boys 'Jaz Fuk' (U-Star)

Ali: "This is the freshest shit..."
Sharam: "That guitar, man. It's a cool fucking groove."

Trancesetters 'The Search' (Touché)

Sharam: "Phuture-style headphunk."
Ali: "Big breakdown mutherfucker from Sharam."

Sharam's Top Three Labels

F Communications - "The deepest label out there. Yeah, that shit is deeeeeeep!"

Touché - "Pushing the boundaries all the way from 51 Days to Trancesetters. Innovative stuff, dude."

Atlantic Jaxx - "Funky, funky, funky-assed grooves."

Ali's Top Three Labels

U-Star - "The best label to emerge outa England in years."

Wave - "New concepts in house..."

Cajual - "Keeping the original underground vibe alive!"

track by track

Vanessa Daou on her new album, 'Zipless' which features the poetry of Erica Jong

1 'The Long Tunnel of Wanting You'
When I first read this poem by Erica Jong, the metaphor didn't really hit me, but I love the imagery now. It's very tongue in cheek about love. I thought it would be a good opening because the first line summed up the whole album to me, "This is the long tunnel of wanting you". It's such powerful imagery.

2 'Dear Anne Sexton'
Anne Sexton was a poet who was very famous in the fifties and sixties. She wrote really powerful poetry about being a mother and a woman. A very emotional person. She and Erica became good friends, and this is a letter to Anne Sexton from Erica.

3 'Alcestis on the Poetry Circuit'
You don't have to know who Alcestis is to enjoy this, but she was a character in Greek mythology. She was sold off to marriage by her father, and then her husband was granted eternal life as long as she sacrificed herself. And she did it. The music has a hard beat, it has an edge - the lyrics are very biting and rhythmic. It has a very strong groove. But I think it's positive and confirming like the poem.

4 'Sunday Afternoon'
My favourite track, because I really feel this one marked me most visually. I could picture the whole mood and setting. When I sing it, I feel that great longing for someone else. I guess we've all felt that longing, that missing feeling. This was originally called 'I Sit At My Desk Alone' - I took the concept of a Sunday afternoon and the feeling of loneliness you get and tried to capture a lazy, laid-back quality.

5 'Autumn Perspective'
This is a poem about reverie and reflection, with the strong image of moving into a new house. It's about projecting yourself into the future and looking back at yourself from that time. It has a kind of sad tone and the melody behind it is almost meditative.

6 'Near The Black Forest'
This was written when Erica was really near the Black Forest - a lot of people

take a double meaning from it and think of sexual imagery. I'm sure Erica was aware of it. I see it as a kind of urban fairy-tale, but I like the fact that there are other layers to it. We just read in a magazine that it was voted number one oral sex record!!!

7 'My Love Is Too Much'
This is from the perspective of someone who knows love is so much and has overcome the weakness of being put in that position. It's a powerful poem. The music takes you on a journey, a stream of consciousness. It's a very confident feeling.

8 'Becoming A Nun'
Along with 'Sunday Afternoon', this is probably my favourite. It has such a mood to it. I've always wanted to do a half-spoken, half-sung song - I felt this was right because on the one hand it's about being very restrained, very inhibited, and on the other hand wanting to break free and explore. The melody is the half that breaks free. It has a twisted kind of melody and I love the groove.

9 'Smoke'
Erica Jong is actually Peter's aunt, so it makes it a very personal album. She was inspired to write this because her daughter wanted her to write a trippy poem about seventies drug culture. It's about rejection, time passing, along with smoke. The track captures that very elusive feeling that you get when you're blowing smoke in the air - it has a solid groove but there's a lot of space to it. It's misty. When the idea came up of Erica reading it on the album I felt it was very important for her to make a statement personally. She was very inspired, very happy to do it.

10 'Autumn Reprise'
We like to have an instrumental close to the albums; we did on the last one. It's a trippy chant at the end, a summary musically. It's nice because in the end, the music says it all.

Vanessa Daou's 'Zipless' is out now on MCA

VARIOUS 'Enter The Hardbag' (A&M)

It's all going a bit pigeon-hole crazy these days in the world of compilations. The term 'hardbag', as in handbag with a hard edge, has been bandied about for the best part of twelve months now and, as a description, it looks like it's finally reached official status; no doubt helped by frequent use by big-business clubs like Cream. Trouble is (as usual) there seems to be a bit of a debate as to what the term actually covers. If this collection is to be believed then it includes a lot of things; one of them being the commercial nu-energy of Tony De Vit and Blu Peter. It also encompasses more house-oriented dancefloor-to-chart movers like Yosh's 'It's What's Upfront That Counts' and Reel 2 Reel's 'Conway'. But Fluke's 'Bullet' is here, alongside mixes from Patrick Prins and Hardfloor. Figure that one out. Overall, despite the title, 'Enter The Hardbag' offers a one-stop solution for everyone who's interested in the more accessible end of things. And since this collection carries more than its fair share of big tunes it's likely that a fair number of record tokens will be getting swapped over the counter for this album.

*** Anna Smith



VARIOUS 'The Experience Chapter 1' (King Street)

King Street's consistently high-quality output has provided the label with an enviable reputation. So it makes sense that, after making waves on the New York scene for the last few years, label boss Nelson Rosado has opted for the well-trodden path of compiling the best moments from his imprint, to provide a lesson in deep house and nu-soul. 'The Experience Chapter 1' brings together eleven of King Street's finest tracks, including four still-to-be-released gems. Those you'll already know include Mood II Swing's vocal monster 'Closer' (in two previously unreleased versions), Kerri Chandler's snorkel-inducing (?) 'Tears of Velva' and, of course, 95 North's excellent 'Hold On' (here in the essential Masters At Work version). As a sweetener for those who already own most of these, the album also includes a new Urban Soul track, together with an exclusive, and extremely desirable, Rhythm Section workout and, of course, those new versions of 'Closer'. As an introduction to the label, 'The Experience...' provides a pretty good insight into what King Street

are all about. But, if you're already a fan, those exclusives make this a worthwhile purchase. Time to check out New York at its finest.

**** Stephen Middleton

VARIOUS 'The Late Night Sessions' (Sound Of Ministry)

Throughout the Ministry's high-selling Sessions series, the track-lists have never really strayed from the beaten path. All the big producers are usually present and correct - Masters at Work, Roger Sanchez, Farley & Heller and the like. Don't get me wrong, it's a good thing; they all have their place promoting quality house to a mass market. It'd have been nice, though, to see some new names break through. On top of that, the Ministry's choice of mix technician has never really been out on a limb; Humphries, Oakenfold and CJ Macintosh can hardly be considered new talent. Thankfully though, with this latest in the line, the Ministry have decided to challenge the accepted compilation equation of 'big tunes = big sales' with an intriguing selection of underground delights compiled by the Ministry's other resident - Harvey. With his deeply disco (and charmingly-titled) Black Cock imprint, Harvey's been forever against the grain. He's the type of dj who isn't afraid to clear the floor, once in a while, for the sake of playing what he believes in. And, this album is full of the more diverse cuts which have damaged dancefloors in recent times. The Rhythm Doctor's excellent 'Batamania' production is included, as is St. Germain's dubbed-out epic 'Thank You Mum', not forgetting the essential vocal tones of Round Two and the fucked-to-pieces guitar-groove of The Idjut Boys & Lai's 'Not Reggae'. For a quality representation of the underground house scene today - look no further than this. On this long-player Harvey has undoubtedly provided a selection that people will talk about in years to come. Check it out.

***** Kevin Lewis

VARIOUS 'Nu-Soul Classics Vol. 2' (Hott)

Allan Russell's highly-rated Hott label, turns out their second compilation of releases under the appropriate title of 'Nu-Soul Classics'. And as the man who originally coined this genre-splitting term he brings together some of the finest vocal projects of the last year, many of which emerged Stateside but found their way to our shores through his label. From Marshall Jefferson's 'Far Behind' to the awe-inspiring pinnacle of 95's nu-soul efforts - Urban Blues Project's 'Deliver Me' - this compilation is strewn with depth and an obvious show of compassion for this music. Also present and correct is Alexander Hope's excellent 'Share' alongside Marshall Jefferson's mix of Gordon Nelson's 'You are My Friend'. There are those who reckon that the true sound of garage is best personified by the male voice. Allan Russell has recognised this fact and responded, firstly, by coining the nu-soul tag to separate cuts like these from the diluted commercial

variant (which led to garage being equated with handbag in the first place) and secondly by creating an imprint which is pretty much drenched in quality. This collection serves as the perfect edutainment for those not already converted to the nu-soul cause.

★★★★ Stephen Middleton

VARIOUS

'Pure Classics Vol.1'
(T&B Vinyl)

It's been five years since Pure first opened its doors in Edinburgh's one-time indie stronghold The Venue. Since then, the club has gone on to become something of a phenomenon, with djs Twitch and Brainstorm regularly inspiring the kind of mayhem which seems to be sadly lacking in today's sanitised commercial club climate. 'Pure Classics Vol.1' brings together some of the tracks which are guaranteed to send the Pure crowd towards the ether, from the warped fairground atmospherics of König Cylinders' 'Carousel' to Cybersonic's wild-ass workout 'Technarchy'. In between, there's a fair selection of tracks which have already achieved classic status elsewhere; Infiniti's 'Game One', Cusp's 'Mars The Red Planet' and Teste's 'The Wipe', for example. Some of these are now almost unobtainable, and others, at import prices, are definitely unaffordable. So 'Pure Classics Vol.1' is something of a must in more senses than one. As a representation of the club's music policy, this album is just one side of the story (Vol.2 aims to feature the house end of things) but it's the side which most techno fans will appreciate. And for those who haven't been able to visit the club yet, it's the ideal opportunity to find out what all the fuss is about.

★★★★★ Stephen Cameron

VARIOUS

'Rauschen 10'
(Force Inc.)

Rattling beats, squelching synths and basslines which express the solemn intention of taking no prisoners whatsoever are the constituent elements of Force Inc.'s latest addition to the 'Rauschen...' series. Opening with Richard Benson's exceptional 'Diamonds & Pills', this collection brings together most of the label's recent gems alongside a selection of all-time favourites. Delivering a healthy twenty-seven tracks from the archives, 'Rauschen 10' is as good an introduction to the label as anyone could want, contrasting current anthems like Ian Pooley's 'Celtic Cross' with older material like Mike Ink's '5 Years On Acid' or Thomas Heckmann's 'Liquid'. And this time around, the Americans are out in force; Robert Hood's stunning remix of 'My Anthem' is included, and Gene Farris turns in his 'Unholy' workout while DJ Sneak grabs a slice of Sensorama's 'Harz' for 'This Shit Is Wild'. It's still the Cologne crew's ballgame though, with Mike Ink, Bizz O.D. and Biochip C. firing on all four cylinders. Pretty much everything you'd expect is present and correct (though a few eyebrows will be raised at the

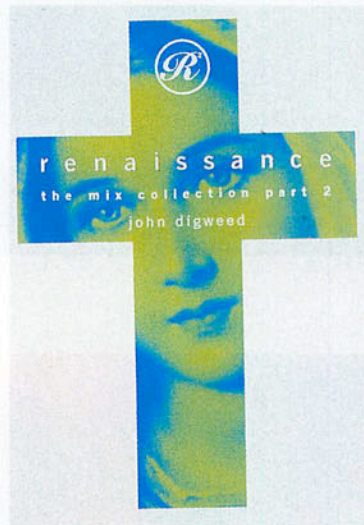
inclusion of Subsonic 808's bizarre Chic cut-up 'Good Tyme2') making this one compilation you'd be well-advised to pick up sooner rather than later.

★★★★ Caroline Day

VARIOUS

'Renaissance II'
(6X6)

After the success of the first Renaissance album (120,000 sales and rising) it was a fairly safe bet that a second volume would be forthcoming. This time around, John Digweed gets behind the decks for the entire duration of the proceedings, which clock in at more than three and a half hours and cover a generous thirty-seven or so tracks. As you'd expect there's plenty of gated mayhem on offer from the likes of Dr Atomic, Dum Dum and Fathers of Sound but there are a few surprises too. Floppy Sounds, Underground Sound of Lisbon and Angel Moraes are all conspicuous additions to the blueprint of fizzing synths and big



vocals laid down by the first volume. Digweed's mixing skills seem to have improved since last time as well, lending a confident polish which was missing in some of the rozier moments of the previous album and sustaining the momentum well. Overall, 'Renaissance II' picks up where its predecessor left off, providing enough in the way of familiar moments to keep everybody happy and delivering a pretty comprehensive selection of the kind of tracks which rock one of England's most well-known clubs. Just don't mention stately homes...

★★★★ Anna Smith

VARIOUS

'The Ultimate Beach Party Mix'
(Journeys By DJ)

This Ibiza nostalgia lark is getting pretty popular to say the least. But in the middle of a cold winter there's considerable appeal in putting on an album that will transport you back to a summer of sun and endless indulgence. But the trick is to wheedle out the albums that are pure commercial 'uplifting floorfiller' types from those that seem to be using the Ibiza tag as a useful marketing ploy for an album that's actually quite original and worthwhile.

Happily 'The Ultimate Beach Party Mix' falls into the second category. Mixed by Jay Chappell (manning the decks on his second JDJ outing) it boasts 'eight exclusive club remixes', and this theme of more inventive reworkings of popular tracks is the album's best asset. Daphne's 'Change' leads in with a much tougher and grittier mix than the commercial dancefloor version. The Disco Citizen's splendid funky house number 'Right Here Right Now' is here, along with 24 Hour Experience's classic 'Jazz From the Heart'. And hurrah! - here's Alcatraz's 'Give Me Luv', a top tune that looks set to get even bigger now it's been licensed to AM:PM. Biggest tune prize, though, goes to 'So Damn Tuff' - nuff said. These tracks alone are enough to carry this album through. Deep'n'cheerful.

★★★★ Anna Smith

VARIOUS

'The Ultimate Drum & Bass Collection'
(Strictly Underground)

Oh my gosh. Fifty full length drum'n'bass classics, spread over three cassettes or four compact discs, pulled from influential labels like Moving Shadow, V, Ram, Dee Jay and Strictly Underground. And, whereas the Suburban Base/Moving Shadow compilation concentrated on the evolution of the breakbeat sound through rave and hardcore, the earliest track here is from '94. So the emphasis is on the period when the drum'n'bass scene had gone back underground and was evolving into the multi-coloured sub-divisions of today. Ranging from the jazzy to the jump-up, 'The Ultimate Collection' is highly accessible and includes some mega-tunes like Sound of the Future's anthemic 'Lighter', Dead Dread's 'Dread Bass', 'Valley of the Shadows' by Origin Unknown and Undercover Agent's 'Oh Gosh'. Aphrodite's blistering 'Bomber' is also included and there are enough breakbeat classics on offer to satisfy even the keenest aficionado. Absolutely ideal for the Walkman, since the crisp beats and booming bass-lines never fall short of funky, but still aggravate the hell out of the miserable looking city suits on the tube! And what's more (or less) is that it all costs under a tenner from Our Price and Virgin.

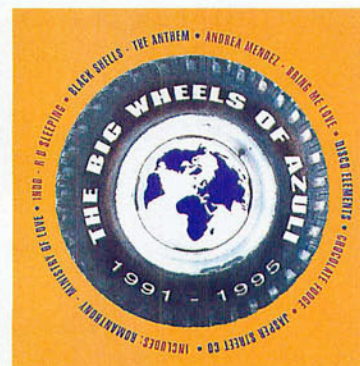
Massive value!

★★★★★ Julian Rolfe

VARIOUS

'The Big Wheels of Azuli'
(Azuli)

Azuli recently marked their fortieth release. No mean feat in a music market which is more than prone to the fickle hand of fate. The reason, unsurprisingly, is the high quality of their releases. The label has always endeavoured to release good music, strongly vocal-orientated and based around the New Jersey garage vibe. This compilation marks their four years in business by bringing together some of the label's finer moments from Chocolate Fudge's cut'n'paste housers right through to last year's smash - Jasper Street Company's 'A Feeling'. In between the selection includes Booker T's early efforts as Mass Production,



Andrea Mendez's chartbound 'Bring Me Love', Romanthony's innovative cool on 'Ministry of Love' and, unfortunately, Black Shell's 'Anthem' - a track which had the Azuli faithful hanging their heads in shame whilst the label reaped the commercial rewards of such forage. However, it's worth remembering that Azuli were the first British house label to gain respect from the States and they've continued to evolve into one of the major flagbearers of the British underground music movement. As long as they continue to showcase new talent alongside their current roster, the 'Big Wheels...' look like rolling right along.

★★★★ Stephen Middleton

VARIOUS

'The Hi-Bias Experience'
(X:Treme)

It was late on in the summer of 1990 when Canada's Hi-Bias imprint first appeared on the scene. From the ashes of Nick Fiorucci and Michael Ova's legendary Big Shot imprint came this new, brightly-coloured vinyl outlet with its first release, a four-tracker under Nick and Michael's DJ Rule moniker entitled 'Serious'. And serious it was. 'Get Into The Music' the main cut from the EP - was being caned up and down the country. And, soon enough Hi-Bias became one of the elite American labels. Along with the output of Strictly Rhythm and Nu-Groove, each new release was pounced on. Tracks like Groove Sector's tripped-out 'Release The Energy' and Red Light's infuriatingly catchy 'Who Needs Enemies' were just a couple of the earlier gems, while later on Balance's 'The Dance' and Willow's 'Move On' provided suitable classic cuts. However, about the end of '92 something strange happened. The label that had consistently pushed forward, taking house music to another level seemed to stand still, lost in a sea of radio edits and naff vocalists. Unfortunately a lot of the material from that point onward is what's contained in this compilation. Sure there's some great tracks - the DJ's Rule classic 'Get into...' is here, as are some other cool grooves, but in the main, it's filled with the kind of throwaway pop garage that no-one really needs reminding of. Perhaps that's where Nick Fiorucci's head is at right now, I don't know. All I do know is that Hi-Bias have released some absolutely astounding music in their time, and there's not enough of it here.

★★★★ Kevin Lewis

M E T A L H E A D Z J A N U A R Y R E L E A S E S



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Jungle Book

Intelligent Minds of Jungle
Vol. 1



REINFORCED RECORDS

1996

RELEASES FOR EARLY 96:

COLD MISSION... ENFORCERS...
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INTERNAL AFFAIRS... LEON MAR...
PROPHETS OF SOUL UNDERGROUND
SOFTWARE... THE GUYVER...
SPACE LINK... CHRIS ENERGY
JLM PRODUCTIONS...
LOW KEY MOVEMENTS...
PLUS MORE INTO 1996

Distributed by SRD (0181-802 3000)

Singles

House/Garage

16BP

'Sex Dive'
(Alola)

Omid Nourizadeh isn't a name which rolls off everyone's tongue during deep house discussions here in the UK. It should be. Like most of the projects on his Alola label, this three-tracker has a cut for everyone. But, for me, it's 'Strange Love' that's pressing all the right buttons. Imagine the beats of the Masters at Work with the savoir faire of one of Phil Asher's Koldhouse releases and you're there. There's only one problem - it just ain't long enough.

☆☆☆ Kevin Lewis

16BP

'Voices'
(Alola)

Another quality extended player from 16BP (also worth checking are the 'Paris' EP on Alola and both twelves on Stronghouse). Once again Omid Nourizadeh delves deep into the sound of the underground with 'As We Sleep' standing out, head and shoulders above the rest. It's a gorgeous groove which flirts with the deft, quirky vibes of Derrick Carter. One for the heads.

☆☆☆☆ Kevin McKay

BLAK'N'SPANISH

'Da Mood'
(Moustrap)

Phil Asher and Orin Walter's latest Blak'n'Spanish outing follows their previous Bucketheads-style cut-up with an altogether deeper groove. This time, although they're still hammering the beats Todd-style, they've added another, more musical dimension. The cuts to check on this twelve being the drum-crunching 'Dub Flava' mix and the massive 'Koldhouse' mix. Don't miss out.

☆☆☆☆ Kevin Lewis

NEIL CONWAY

'Gruv'n Disco Trax Volume 1'
(Nitegrooves)

Nitegrooves continue their assault on the New York house scene with another quality instrumental extended player. Of the four on offer, it's 'Change' - the least obvious cut - that works the best. Cool sax loops and slices of (I think) Michael Watford slide over Neal's rough disco vibes while the odd electric guitar solo or two spices things up in the background. Funky.

☆☆☆☆ Vic Roberts

CULTURED PEARLS

'Tic Toc (Remixes)'
(Peppermint Jam)

The latest offering from Germany's Peppermint Jam is a three track remix outing featuring the talents of Mousse T. and those lovable Smack boys; Eddie Perez and Mike Cameron. Mousse T. goes

direct for the jugular with a Deep Dish meets Pierre style groove while Smack head off on a mad, scat-fuelled jazz-athon. Wild.

☆☆☆ Vic Roberts

BOP

'We Can Make It'
(Freetown)

This has been kicking about for a while but just fell into my hands recently. BOP mark this occasion by returning to form with a vocal workout which adopts a disco slant over tribal percussion, Earl Bennett's voice croons adequately, if a little weakly, over a funky bassline, but, in this case, the instrumental version is the one to go for. There's a super-tuff tribal version too. Keep it up boys.

☆☆☆☆ Stephen Middleton

THE BUCKETHEADS

'Got Myself Together'
(Henry Street)

Kenny Dope's disco plaything is back again, this time with an annoying sample that makes the main mixes definitely off-limits. All is not lost, though, because the two instrumental versions are both crackers. 'Bucket Beats' gets lost in the world of the sampled loop and very nicely too, but the mix to check here has to be the groove-tastic 'Nord Mix' with its fresh drums and (presumably) Nord Lead solo. Disco music for nineties people, and boy

☆☆☆☆ Kevin Lewis

DEEP ZONE

'It's Gonna Be Alright'
(Outland)

After licensing this rather average Mike Delgado & Matthias Hellbron production from Suburban in the States, Outland have taken the wise decision to get Touché's Zki & Dobro on the remix case. The result is kinda 51 Days goes disco, with live drums. Combining the undeniable talent of the two Goodmen with a synth loop that rotates in your mind like nothing else 'It's Gonna Be Alright' is a bit of a groove thang.

☆☆☆ Vic Roberts

TODD EDWARDS

'Saved My Life (Remixes)'
(!)

This long-awaited remix finally arrives with Todd Edwards taking up where he left off with St Germain. Super snappy sample cut-ups, shuffling drums and pretty sounds are the ingredients that go to make up the outstanding Revelation mix on this outing. Todd seems to be rising in stature all the time and quite rightly so, from his early work on Grassroots to the now infamous St Germain mix, he manages to create a groovy vibe from the basics up. Supremely effective.

☆☆☆☆ Stephen Middleton

HARDRIVE

'Deep Inside (Remixes)'
(Strictly Rhythm)

When it was first released, Louie Vega's 'Deep Inside' was one of the most intriguing records of its time. With that unforgettable Barbara Tucker sample and instrumentation to match, it's a classic,

without a doubt. Why now, it's up for the remix treatment, I'm not quite sure. Whatever the reason, Kenny 'Dope' has turned out another monster (even if it is only the instrumental version that's doing it for me). Dope indeed.

☆☆☆☆ Vic Roberts

HOUSE OF JAZZ

'Club Swing Vol. 2'
(Music Works)

The House of Jazz team re-emerge for their second EP on Chicago label Music Works. Four tracks in all, each one broaching different corners of the deep house spectrum. 'Lose My Mind' is a Todd Edwards style, skippy, beat-laden groover that is pleasantly rough round the edges. 'Squeeze Ya' goes that disco cut-up way while on the flip is 'I Am Somebody', an urgent house workout with rolling bassline and a Martin Luther King sample. The final track is the deeper Rhodes-infested 'Hold Your Head Up'; a nicely sung vocal with lovely harmonies that glide over minimal drum programming. Well worth checking.

☆☆☆☆ Stephen Middleton



HOUSE OF WHACKS

'My Sisters Daughter/Watersports'
(Luxury Service)

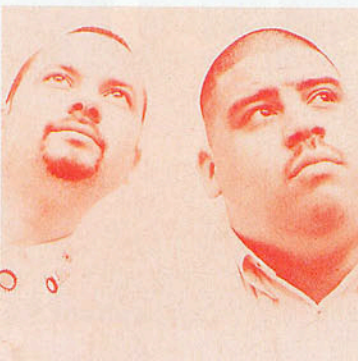
'My Sister's Daughter' is machine-driven jazz funk with a wicked bassline, flanged guitar riffs and a very live sounding production. The whole thing grooves along relentlessly in a minimal style. 'Watersports' is Chez Damier on holiday in deepest Soho, reminiscent of a Carter/Damier collaboration from last year with its effect-ridden percussion, haunting pads and strange vocal sample. Refreshing to say the least.

☆☆☆☆ Stephen Middleton

KENLOU

'What A Sensation'
(MAW)

After the astonishing success of the last Kenlou outing, the Masters are back with



yet another monster groove. 'What A Sensation' comes in two mixes, one's a tribal-disco-wild-pitch affair and the other's a simple rough'n'ready drum work-out. However, as you'd expect with a cut from Kenny & Louie, most definitions are pointless, the only word you really need is quality. Is there no end to their talents? Two copies is a must.

☆☆☆☆ Kevin McKay

MALAWI ROCKS

'Leo'/'Music is My Flower'
(Nitegrooves)

The Japanese connection extends further than label boss Hisa Ishiaka on this three-tracker, with Japan's Emma and Taro Kawauchi jumping into the production seat for Nitegrooves. 'Leo' is a tough piano-bass groove that breaks into a basic, but sweet, chord progression. On the flip is 'Music Is My Flower', intro-ed with a poem about the answers to life being a flower and music etc., etc. The drums kick in with good use of a military snare sound, long organ stabs and Fingers-style bassline to create a track that's definitely worth checking out.

☆☆☆ Stephen Middleton

MATEO & MATOS

'Relapse'
(Nitegrooves)

Those cheeky Salsoul Rainbow groovers jump the Henry Street ship for a quick disco fling with Nitegrooves. All the trademark Mateo & Matos vibes are here; rough production, great samples and a real live feel. Quality, through and through.

☆☆☆ Vic Roberts

NATIVE RHYTHMS

'Ya-Hey'
(Big Big Trax)

Four mixes in total on this twelve but, to all intents and purposes, there might as well just be two since it's only the 'Ya-Hey' that's worth bothering about. The first mix takes the tribal-inspired vocal hook and lays it over a tough piano groove while the second takes its inspiration from the Masters' 'Gimme Groove' and throws in a warping sax loop for good measure. Big tune.

☆☆☆☆ Kevin Lewis

RMA FEATURING DICK SHELLY & DANIEL POWELL

'Past And Present'
(Big Big Trax)

Head straight to the flip-side of this latest in the series of quality releases from Bassline's emerging Big Big Trax subsidiary for a monstrous disco-fied groove-a-thon of the highest proportions. Funky bass and cool organ hooks form the backing for two epic solos; one on the Fender Rhodes and the other on harmonica. Mondo Grosso eat your heart out.

☆☆☆☆ Vic Roberts

SADÉ

'Surrender Your Love (Remixes)'
(Illegal - Detroit)

Sadé is having a real problem this year with the bootleg brigade. First 'Pearls' and then 'I Never Thought' got the Hani

treatment and now 'Surrender Your Love' gets the once-over from somebody in Detroit. I've heard both Kenny Larkin and Derrick Carter mentioned but who knows? Whoever's responsible, they've just taken the album version and slapped a rough'n'ready drum loop over the top. Simple, clever and pretty much essential. **★★★★ Kevin McKay**

SLEAZE

'2 Nite'
(Matrix)

This latest in the series from Crispin Glover's super-deep Matrix imprint is a joint project featuring the talents of the Sensory Productions team, Roberto & Zaki and Crispin himself. Both the 'Classic Mix' and the 'Bonus Beats' steal the same sample as Gypsy's prog-house biggie 'Skinny Bumble Bee' which makes them slightly unsavoury for me. However, all is not lost, the sample-free 'Further Mix' goes deep with cool pads and a funky Rhodes solo. Choice.

★★★★ Kevin Lewis

SMOOTH & SIMMONDS

'Climax (Remix)'
(Bomba)

After a couple of well-rated deep house twelves for Definitive (as well as being responsible for Earl Grey's jazz-jungle delight 'The Lick'), Jack Smooth and Chris Simmonds are back with an absolute stormer. Rough, almost Goodmen-esque drums and subtle Rhodes keyboard hooks kick things off before the synth loop from hell arrives as the icing on the cake. It's what would happen if, say, Deep Dish got to grips with Abacus' 'Relics EP'. Bigger than big and a welcome return to form for Glasgow's Bomba Records.

★★★★ Kevin McKay

SUGA BULLIT

'Suga Shack' b/w 'Move'
(Parkway)

Edinburgh's former Sugar Bullit crew are back after a long lay-off with this fairly substantial five-tracker on Parkway. The three mixes of 'Suga Shack' opt for a decidedly laid-back agenda (working best in Coco & The Bean's dirty funk-scape) while 'Move' hits the mark right on target in Jason 'Aqua Bassino' Robertson's guitar licking slice of deep house heaven. Groovy.

★★★★ Kevin Lewis



SUPERSTARS OF ROCK

'Orange Sunshine'
(5X-294)

After receiving much success with their tough-but-hardly-classic Vasquez style work-outs, the bizarrely-titled 5X-294 are back with something a lot more interesting. Created by Adam Goldstone and Rob 'Floppy Sounds' Rives (with vocals supplied by the sultry Miss Yvonne), this is raw funk-ed-up sleaze-house of the highest order and works well in both the 'Club Version' and the World Discotheque Movement's 'Classic Daft Mix'. This is what the world sounds like after 'Downtime'. Weird, warped and wonderful.

★★★★ Kevin McKay

SWING 52

'The Joy You Bring'
(Cutting)

The long awaited follow up to 'Colour of My Skin' emerges Stateside with the result being a definitive masterpiece of nu-soul genre. Benji Candelario uses James Preston and Johan Brunkvist to

assemble a deceptively deep bedding for the sublime vocals of Arnold Jarvis. The 'Original Classic Twelve' mix is all beats and phat basslines while the 'Just A Dub' version is pretty accurately titled - using flowing Rhodes hooks and the vocal harmonies to good effect. The killer mix, though, is the 'Beats-A-Swinging-Be' rework which begins with a wash of swirling synth riffs, effected guitars and some innovative percussion programming which carries an urgency which reinforces Arnold's song about faith.

★★★★ Stephen Middleton

THE AWAY TEAM FEAT. GERIDEAU

'Our Love'
(Republic)

Dave Lee resurrects his first ever imprint, Republic, for this vocal outing. As ever, he teams up with Doc Livingston to create a musical foundation for Gerideau's phenomenal voice. Not surprisingly, the song's about love, while the vibe is the usual updated disco feel. In the 'Joey Negro Club Mix', moog riffs join a larger than life bassline and plenty of synth stabs and there's an accapella included for the usual sampling, mixing purposes. The Doc's 'Lifeforce At 2am' mix is tuffer and generally darker while the 'City Dub'



is another version of the club mix. But, as usual, it's Gerideau who brightens a Definitely still 'thee voice'.

★★★★ Stephen Middleton



WALL OF SOUND

'Run To Me'
(Eight Ball)

Lem Springsteen brings the Wall of Sound back to life as a precursor to the album project that he and vocalist Gerald Letham have been working on. The song gets the Vibe Music treatment from Maurice and UBQ, combining snappy percussion, great backing vocals and a few steals from Roy Ayers, with Gerald Letham's laid-back, but effective, vocal. Maurice's 'Hard Run Wild Mix' is just that, harder with harsher sounds and vocal loops while the UBQ mix drops much of the vocal and goes for electric piano vibes from Aaron Smith instead. The final cut of the package is the original album version produced by Mood II Swing who create a live jazz funk feel. Quality.

★★★★ Stephen Middleton

WULF'N'BEAR

'Raptures Of The Deep'
(20/20 Vision)

Ralph Lawson teams up with the irrepressible Huggy for the third release on their own label, 20/20 Vision. And from the opening bars, quality house just rips right out of both tracks. Effects-ridden drums sit underneath acidic warblings that rest nicely at the back of the mix alongside mellow chanting and a super-deep bassline which moves the track along nicely. The future sound of house music?

★★★★ Stephen Middleton

lamb "Cotton Wool"

mixes by lamb, a guy called gerald
and fila brazilia

now





AFRICAN



EUROPEAN



ASIAN



RACIST

Singles

Techno/Jungle

ROBERT ARMANI

'Blow It Out'
(ACV)

Like a worn-in, favourite Armani suit, Robert comes back in his usual form. Ruff techno with two remixes courtesy of Dave Angel and Joey Beltram which round out this double-pack. There's no new ground-breaking stuff here though it's recommended for archive collections or for the djs playing any of Armani's previous work, but somehow it's lacking in longevity. Right now, it pounds dancefloors but, then again, all his tracks do that.

☆☆☆ Frankie Bones

AQUANAUTS

'The Swimmer'
(Zoom)

DJ Corrie from the Zoom shop at the helm of an excellent techno outing. Three tracks of submerged beats and wave-like synth effects form the basics of this top release, plunging 'The Swimmer' into the same territory as the various Sourmash projects. The main mix bristles with prime-time energy and tribal percussion, while the second offering is awash with swirling drum effects, subterranean sound echoes and drifting trance riffs. Wake up, it's time to dive.

☆☆☆☆ Barney York

BANDULU

'Running Time'
(Blanco Y Negro)

Bandulu have been producing their own unique blend of techno/electro/reggae since 1992. Now signed to Blanco, the trio of Jamie Bissmire, Lucien Thompson and John O'Connell have turned in another unrelenting five tracker, that runs from the deep percussive workouts of 'Stena 1' and 'Stena 2', through to the dark wired sound of 'Ringer'. 'Running Time', is the one to check with its raw, dubbed-out beats and swirling electronics. Pretty neat.

☆☆☆ Barney York

THOMAS BANGALTER

'Trax On Da Rox'
(Roulé)

Daft Punk's Thomas Bangalter delivers five diverse cuts on this debut release for Roulé. 'On Da Rocks' is a deliriously funky workout which wraps itself around a Gap Band bassline in fine style, while 'What To Do' is a useful cut'n'paste offering. As for the rest, it's downhill all the way, with pseudo-techno's current cliché - the distorted kick drum - manifesting itself all over the place.

☆☆☆ Steven Ash

DAVE CLARKE

'Southside'
(Deconstruction)

'Southside' is neat slice of pulsing techno, layered with a clanking sample and some neatly galloping percussion action. This time around, though, it's the remixes which

let the side down - DJ Sneak turns a worthwhile original into TC1992 while Tony Surgeon just gets silly with 'The Storm'. That's life I guess.

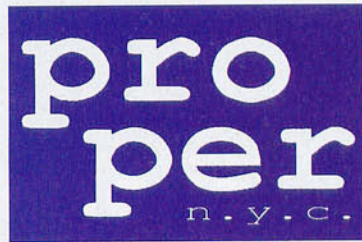
☆☆☆ Caroline Day

DEPENDANCE

'Dark Tha' Jam'/'Broke My Heart'
(Emotif)

This is his second single on Sound of The Underground's subsidiary Emotif, and it's characterised by distinctive high-pitched clicking snare rhythms and crisp, shuffling breaks. 'Dark Tha' Jam' is a dark, hypnotic number, while the flip has a slightly lighter feel. Both are flooded by a mass of very low frequency bass. Intriguing and definitely worth checking.

☆☆☆ Julian Rolfe



DJ CAPRICORN

'Jack My House'
(Proper)

Making his debut for Steve Stoll's Proper label, Capricorn checks in with three tracks that quite happily straddles the divide between house and techno. 'Jack My House' rolls along with a smooth bassline, powerful drums and a deep vocal sample, while the flip-side is revived by label mates Acid Farm whose enthusiastic use of the 303 takes the track to another level. The final offering, 'Jack My Drums' is the jewel in the crown with its funky up beats and shuffling rhythms.

☆☆☆ Barney York

DNA

'DNA'/'Nasty'
(Full Cycle)

DNA are the Bristol-based duo DJ Die and Bill Riley, making their debut on the highly-rated Full Cycle. 'DNA' is full of brisk, highly danceable rhythms and light breezy samples but check the breakdown in 'Nasty' for some serious wear and tear on the floor. Expect to hear much more from this pair.

☆☆☆ Julian Rolfe

D.O.P

'Stop Starting EP'
(Hi Life)

Kevin Swain and Kevin Hurry's eighteen month break from recording seems to have been spent in plotting a revival of progressive house. Either that or they've just overdosed on too many Sasha mix-tapes. Whatever the reason, the four tracks on 'Stop Starting...' seem to have been recorded in a vacuum. It still sounds like D.O.P., it's just that things have moved on a little since 'Musicians of The Mind'...

☆☆☆ Caroline Day

DYNAMIC STRUCTURE II

'Dark Sync'
(Reload)

Zinno, Matt Spinner and Carl Drake, the in-

house names at Reload Records, once again pound another twist of acid with electronic twirls down the mouths of sweaty bodies throughout the underground dancefloors of this planet. Building on a solid foundation that increases with every release, Reload is a top contender for dancefloor supremacy in 1996.

☆☆☆☆ Frankie Bones

THE ELECTRIC COMPANY

'Electronique'
(Ind X)

Ind X Records return in style with this four tracker. Each track is a separate mix of the title 'Electronique' with each of the three group members having a go. The result is four tracks of quality, crisp Detroit hard house. Go for it.

☆☆☆☆ Nick James

HIDDEN AGENDA

'Pressin' On'/'Get Carter'
(Metalheadz)

Goldie's Metalheadz label comes up trumps again with the latest release by Hidden Agenda. Both tracks have a fluid, jazzy feel to them, offset by a lush production and some laid-back breaks. Mysterious tinkling keys and some subtle over-dubs add to its quirky, downbeat charm. Top marks.

☆☆☆☆ Julian Rolfe

HIGHER SENSE

'Lock Up'
(Moving Shadow)

There seems to be no stopping Moving Shadow at the moment. This latest outing from Higher Sense harnesses a gut-wrenchingly deep bassline to dreamy chords and some straightforward, but effective, breaks. The flip-side's 'Metallic FX' weirds-out with heavy analogue bleeps but doesn't come close to 'Lock Up' for playability.

☆☆☆ Luke Howe

HORSESHOE

'So Closed'
(Cabinet Records)

Glorious first release on this Stickman offshoot from Canada, Cabinet Records. DJ Zki and Daniel P come up with 'So Closed', a long, Basic Channel style groove with a Touché Records flavour. On the flip, 'Honey' and 'Shake It' are both funky, quality club cuts which could bridge any techno house divide. A winner.

☆☆☆☆ Nick James

ILLS & SOLO

'In The Area'
(Looking Good)

Another timeless piece of music from Looking Good, Good Looking's sister label. 'In The Area' is a journey from start to finish, but keeps things well mellow along the way with a clever use of effects and strange noises. The flip-side is similar in quality, but with a harder, jazzier edge. Both dancefloor favourites without mixing.

☆☆☆☆ Colin Gate

INTENSE

'Unknown'
(Creative Source)

Third release on Fabio's most excellent Creative Source label - and the best to date. Opening with spaced-out keyboard loops, wah-wahs, ambient washes, Intense layer

haunting vocals, dub bass on top of a rolling break - all perfectly tuned and timed. The flip-side is even better, with lots of nice keys, tight beats and a soulful vocal sample holding the whole thing in place. And once the horn comes in - wow! The kind of tune that'll haunt you every time you hear it.

☆☆☆☆ Colin Gate

THE JAZIAC SUNFLOWERS

'Dazed And Confused'
(Black on Black)

Although it's less than half the speed of a normal drum'n'bass tune, 'Dazed And Confused' still tears up a more clued-up crowd. Also known for their work as Aquasky & Spacelink - the bizarrely-named Jaziac Sunflowers have all the right beats. 'Dazed...' is on a hard dub/hip-hop vibe, though the other side is more jazzy and upbeat but still keeps things spacey. Futuristic funk. Highly recommended.

☆☆☆☆ Colin Gate

LINK

'Chameleon EP'
(Good Looking)

An essential two-tracker from this ever creative label. And it's total class. Ambient keys and spaced-out effects over an almost constant break - which pushes the track on more like deep house music, rather than manic computer cut-ups. The flip-side is just as good, with atmospheric flutes and vocals riding over nice strings and a rolling break. Link's production is serious - another step forward for drum'n'bass.

☆☆☆☆ Colin Gate

LOOP 82

'Rebirth'
(Millennium)

Driving British trance that thankfully veers away from rock'n'roll Goa-style. No formulaic synth patterns or meandering riffs on show, just raw undiluted analogue riffs, driving drums and elaborate 303 doodlings. Three different interpretations of the same track, with the title version standing head and shoulders above the rest. The track builds slowly through brisk percussion, which weaves across gated dominatrix-style vocals to create an eerie hedonistic stomper. Unusual and pretty good at that.

☆☆☆ Barney York



LOVE INC.

'How Deep Is Your Love'
(Force Inc.)

Though there's still no sign of Mike Ink's long-awaited album, 'How Deep Is Your Love' borrows a clutch of other people's song titles and dusts off the 303 for more heavily-pulsing funk. Head straight for the Love Inc. mix of 'How Deep...' for the usual dancefloor mayhem, but check out 'Young Americans' and 'Viva Hate' for the (relatively) mellow vibe.

☆☆☆☆ Steven Ash

MAD DOG REFLEX**'Disassembly'**
(Chemical Honey)

Nutty tune of the month by a long shot on this the first release for Chemical Honey which encompasses more styles and influences than I care to mention. What I can say is that this three-tracker of colliding beats, swirling synth effects and downright dirty sounds is intriguing to say the least. A high-octane trance workout sandwiched between two downbeat cuts are the basic components of this outing. Strange but good.

★★★★ Barney York

J MAJIK**'Arabian Nights'/'The Spell'**
(Metalheadz)

J. Majik follows up the superb 'Jim Kutta' in fine style with this latest outing for Metalheadz. A mournful sax drifts in and out hauntingly over a crisp, chaotic snarefest in 'Arabian Nights', while the steady mutated breakbeat of 'The Spell' and the lush intertwining samples of flute, acoustic guitar and distant synths send sparks out across the dancefloor.

★★★★ Julian Rolfe

MANDRILL**'Inside Out'**
(Kickin')

This latest signing to London's groove-bending techno imprint is a surprisingly jazzy affair featuring the talents of Mark Broom and Danny & Orville Taylor. 'Inside Out' rides along smoothly on a funk-fuelled bass section combined with some deft drum programming and cool stabs and while it's never going to set the world on fire, it's a damn fine groove all the same.

★★★ Kevin Lewis

DJ MARCELLO & DERRICK MAY**'Serenity'**
(100% Pure)

It's been years since Derrick's name has graced the best records of underground techno. In fact he hasn't even done one new record in three years! So I found it refreshing to throw this one onto my turntable. It's a good record - kinda trancey towards the middle - which works for me, yet the purists might think different. In the end this is a good project and needs a listen. Derrick, we patiently await the solo!

★★★★ Frankie Bones

MAURIZIO**'Various 1-7'**
(Chain Reaction)

Minimalism in its finest moment. Repetitive, pure electronic grooves for an open mind. Imagine hearing, in your left ear, the current Tresor releases, and, in your right ear, Basic Channel's back catalogue. Somewhere between left and right lies this EP, which is a must if you know what I'm talking about. Otherwise it won't make much sense...

★★★★ Frankie Bones

MEDUSA**'Dusk Till Dawn'**
(Freebass)

Indochina's new drum'n'bass subsidiary kicks off with this three tracker. DJ Snitch and G-Force's mixes both work well using the

ambient break/drum break formula to much effect. The real gem on here, however, is 'Rambling Rhodes', which lays it on heavy with Rhodes vibes and tuff drum licks. Weird but worth checking.

★★★★ Colin Gate

**MISS DJAX VS THE WORLD****'Killer Train EP'**
(Djax Upbeats)

First point is - we love Djax, always have. And this is no exception. Ms. Djax's usual self-deprecating attitude has been replaced with titles like 'Killer Train', 'Death Train' and 'Cold War'. Add the large-breasted illustration and the recent Playboy-style shots of Saskia in X-Mix's trump card set and we have to pray that this is only a passing phase. Let the music speak for itself. Fortunately it does with some excellent working grooves which lean towards Chicago.

★★★★ Frankie Bones

NATE KRAFT**'Crimson Arsenal EP'**
(Infra)

A value-for-money import, offering five excellent and original tracks. 'Mirror', 'IQ' and 'Antimatter' are all lush Detroit string workouts with bollocks. On the flip-side, 'In Visa' is a scatty Chicago houser while 'Lo Freck Quincy' is a refreshing slice of uplifting electro. Lovely grub.

★★★★ Nick James

OVERIDE**'Future Paranoia EP'**
(Octopus)

Tasty three-tracker from Override (also known for their Klute material on Certificate 18 and releases on Deep Red) on the ever innovative Octopus label. The A-side is dark drum'n'bass with a backwards vocal, which when rewound says 'There isn't a government on this planet that wouldn't kill us all' (how's that for stating the obvious). The other two tracks are dreamy drum'n'bass with a Detroit feel, which should appeal to techno fans too.

★★★★ Colin Gate

PERFECT COMBINATION**'Deep & Devastating'**
(Rolling Records)

Two-tracker on Rolling Records and these tunes are rolling alright! 'Deep & Devastating' kicks off with crowd cheers before giving way to some serious, cleverly cut-up breaks, a nasty wah-wah bass and some nice old skool touches. A definite crowd pleaser. The flip-side is well deep with some wicked jazz horn riffs and plenty of dub

noises and effects for maximum mellowness!

★★★★ Colin Gate

DJ PHANTASY**'Open Our Eyes'/'What Is Love'**
(Sophisticated Underground Sounds)

Desire, the long-time rave promoters announce their new label with two tracks from DJ Phantasy. Both are of the warm, melodic strain of drum'n'bass; 'Open Our Eyes' lays some hazy vocal samples over a rollin' beat, while what sounds like an underwater harp shimmers across a hardsteppin' rhythm on the flip. Enter the world of phantasy.

★★★★ Julian Rolfe

PULSE & TANGO**'Let The Hustlers Play'**
(Moving Shadow)

Pulse and Tango get heavily jazzed-up for two sides of outstanding drum'n'bass. 'Let The Hustlers Play' drifts through wandering vocals and fluttering breaks while 'Feeling Real' cuts loose over a wild-ass production and a heavyweight bassline. The only problem is - which side do you play? Buy two copies and avoid the dilemma.

★★★★ Luke Howe

DJ RAP**'The Lickshot'/'The Intelligent Groove'**
(Proper Talent)

Two more tracks from Rap on her own label. 'The Lickshot' gets all funky before breaking into some jump-up with MC Hooligan at the helm demanding his own rewinds. While 'The Intelligent Groove' perhaps best sums up most of her releases this month; the beats are fresh, the bass is deep, but there's not a hint of darkness.

★★★★ Julian Rolfe

DJ RAP**'Playing With Paranoia'/'The Ruffest'**
(Proper Talent)

The hyperactive DJ Rap again, this time delivering the excellent 'Playing With Paranoia', which booms out of the speakers with a massive fuzzy bassline, and some tight breaks. 'The Ruffest', though not quite as large, works equally well, with more of a rolling feel and some deep distorted bass. Happy hardsteppers delight.

★★★★ Julian Rolfe

RESISTANCE**'Stream'**
(Rehab)

This debut release promises great things from the new Zoom subsidiary, Rehab. 'Stream' is a thumping techno workout with a twist. Neatly-crafted dub overtones and gentle, clockwork ticks thread through rattling hi-hats and intricate percussion with a bassline which jams seductively by itself in the background. Add the acid trip of 'Touch' and the lo-fi groove of 'Resistance' and the result is pretty much essential...

★★★★ Dominic Rutterford

ROLLERS INSTINCT**'Haze'/'Mid Town Method'**
(Emotif)

A DJ Trace release under the name of Rollers Instinct for Emotif Records. The mood is dark in both tracks, though 'Haze' does start off

with a mild, stuttering, choppy break; that is until a bassline kicks in that sounds more like the mutated howl of some kind of tenebrous cyber-killer. And the flip-side is even darker.

★★★★ Julian Rolfe

ED RUSH**'Westside Sax'**
(No U Turn)

Excellent double-sided outing from Ed Rush. Both tracks have a jazzy feel (samples and breaks) but are overrun by Ed's trademark heavy techno bass sound. All of which goes to make an essential purchase for any serious drum'n'bass fan. Get's a good reaction on the dancefloor as well.

★★★★ Colin Gate

SCHMIDT & LANDSTRUMM**'The Split EP'**
(Sativae)

The third release on Edinburgh's Sativae label delivers two tracks apiece from Tobias Schmidt and Neil Landstrumm. Schmidt turns in a muscular, but useful, workout with 'Diction' while 'Surveillance' opts for a slower-burn for those four in the morning moments. As you'd expect, Landstrumm plays his stripped-down, repeat-it-to-death card again, but it's still effective...

★★★★ Nick Davis

**SOURCE DIRECT****'A Made Up Sound'/'The Cult'**
(Metalheadz)

Clearly on the same tip as fellow Metalheadz Hidden Agenda, Source Direct have come up with two prime examples of the blissed-out jazzy vibe. Awash with fleeting ideas, neat precise rhythms, and a healthy streak of surreality, it's ideal for that six o'clock Sunday morning chill.

★★★★ Julian Rolfe

SPOOKY**'Stereo EP'**
(Generic)

Spooky kick back swinging their legs in various directions, as they fuse breakbeats, beautiful tranced-out organ sounds and layers of crystalline synth on the title track 'Stereo'. And it's immense. 'Can't Remember' is just that: a hazy spliffed-out ode to the summer just gone, down-tempo kicks enveloped in lush piano and vibrant brass sounds. 'Mono', the final track, is where things get messy. A dark, driving, abstract techno track, full of chunky breaks and guitar style feedback sounds. The trip starts here.

★★★★ Barney York

SUBJECT:13

'Mystical Flight'
(Vibez)

Previously on Fabio's Creative Source, Subject:13 demonstrate their knack of producing versatile and innovative drum'n'bass with this exceptional three-tracker. 'Mystical Flight' (which Fabio digs) is finger-snapping jazzy, 'Hip Hop Gangster' leans further towards the dark-side, while 'Just 4 You' uses the classic house sample to startling effect.

★★★★ Julian Rolfe

SUNRISE SOCIETY

'Robot Rebellion'
(Pacific Records)

Sunrise Society's second release for Pacific sticks out like a sore thumb. It's painfully good! A brilliant hybrid of funky, spacey techno/house, that combines elements of 'Red Planet' style electronica with skippy percussion and upbeat strings. Claude Young chips in with a deeper reworking that bears no resemblance whatsoever to the original which is musically interesting but not over-inspiring.

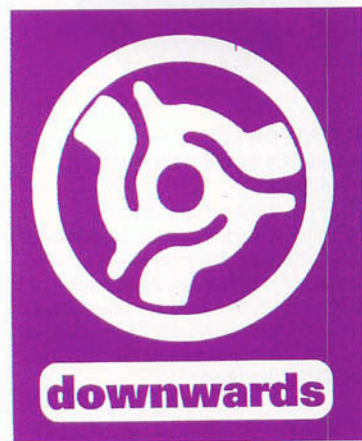
★★★★ Barney York

SWIFT AND ZINC

'Fatters'/'12 O'Clock Drop'
(Sophisticated Underground)

Desire's new label again, with a neat collaboration between rising talent DJ Zinc and Swifty, who's rumoured to want to play garage now. Whatever, he's got an ear for a melody because both tracks cut a jazzy groove, based around funky bass and delicious guitar licks; but it's the breakbeats, which are as fat as you like, (especially in the monster '12 O'Clock Drop') that steal the show.

★★★★ Julian Rolfe

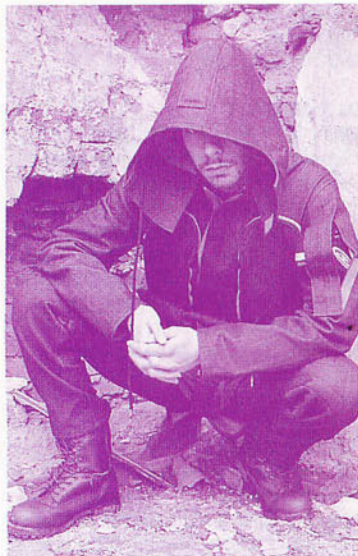


REGIS

'Montreal EP'
(Downwards)

Awkward bastard techno of the highest order on show here from this Brummie-based label. Three highly-listenable cuts, that veer from the psychotic, slamming sensation that is 'Speak To Me' through to the mayhem of 'Model Friendship', which sounds like Jeff Mills crashing headlong into Luke Slater on the M1. 'Perspex', the final track is a more refined, jazzier cut, that goes through several startling mood changes along the way. Nice one!

★★★★ Barney York



T. POWER

'Police State'
(SOUR)

Marc Royal continues to push back the boundaries of breakbeat with two diverse tracks. 'Police State' is unashamedly (and exquisitely) ambient, as he shifts into the territory that The Orb once explored so successfully, while on the flip-side Shy FX adds a shade of hip-hop to 'Amber'. Cool, trippy and definitely ground-breaking.

★★★★ Julian Rolfe

THOMAS HECKMANN

'Amphetamine'
(Prolekult)

Heckmann's classic, only previously available on import, has been snapped up by Red Jerry's Prolekult label and given the full release it so rightly deserves. Mixes come courtesy of Baby Doc, Red Jerry and the irrepressible DJ Misjah who produces a wicked Euro cut'n'paste workout, that revolves around 'that riff' to superb effect. Now all we need is for someone to reissue Heckman's 'Tales From The Mental Plane' masterpiece.

★★★★ Barney York

EMMANUEL TOP

'Chill Out'/'Stress'
(Attack)

This label has a big following thanks to Top's previous outings, 'Turkish Bazaar' and 'Acid Phase'. Both were known for their slow acid builds (130bpm) but were overlooked until Josh Wink's 'Don't Laugh' tore up dancefloors worldwide. Emanuel's upcoming album showcases his finest moments but until then, this 12" will do fine. Not the best of his work but still worth a listen.

★★★ Frankie Bones

VOSTOCK

'Project 1 EP'
(Staff Communications)

A solid second release from this up-and-coming Brighton-based label. The main track 'Crackpot' is a Hawtin-styled acid builder with a lot of knob twiddling, that works well on the dancefloor. Turn over and 'Space Is The Place' provides some moodier, mashed-up vibes. Watch out for this label.

★★★★ Nick James

essential



IDJUT BOYS

'Jazz Funk'
(U-Star)

The Idjut Boys are about to go supernova. 'Jazz Funk' kicks things off with an exceptional guitar-driven work-out, full of disco splashes and killer funk. 'No Name', meanwhile, takes their harder vibe that one step further with an effects-laden bass groove. And then there's 'Jus Stoopid' - more than just your average bonus beat...

★★★★★ Kevin Lewis

BABY POP

'The EP'
(Relief)

Relief back another winner with this four-track outing which ranges from the usual heavyweight rhythms to a more subtle sax-driven groove. Baby Pop may have a weird name and a distinct lack of talent in the record title department, but who cares when the tracks are this good?

★★★★★ Nick Davis

FAZE ACTION

'In The Trees'
(Nu-Phonic)

One of the tunes of the moment. Dave Hill's omni-present Nu-Phonic imprint rolls on with this latest outing from those brothers in disco; Simon and Rob Lee. And right from the off, 'In The Trees' hits the 'madness on the dancefloor' button square on and doesn't look back. Pure class.

★★★★★ Vic Roberts

HOUSE OF JAZZ

'Club Swing Volume Two'
(Urgent Music Works)

Direct outta Chicago and straight into the boxes of most of Glasgow's deep house collective, this latest Urgent Music Works offering is without doubt one of the tunes of the year. All four tracks relive the disco era in classic nineties fashion, cutting and chopping the past masters in fine style, with 'Lose My Mind' simply a groove above the rest.

★★★★★ Kevin McKay

JAZZ JUICE

'Detroit'
(Precious Materials)

Alex Reece & Wax Doctor's future classic seems to have been around on dub-plate for ages. But it still sounds amazing. Wired breaks, brilliant hooks and a bassline built to rock. How good does it get? Too good. Even the flip-side is essential...

★★★★★ Luke Howe

GLENN UNDERGROUND

'Do It'
(Force Inc.)

Glenn Underground seems to be hitting it right on the button with every release at the moment, but for this latest four-track outing on Force Inc. he's pulled out all the stops. 'Do It' rocks in all the right places with a neat dub and two more extra-special workouts on the flipside. The man with the coolest name in house music scores again.

★★★★★ Stephen Cameron



Nightmares on

The Art School - Glasgow

Text Kevin Lewis **Photography** Nick Peacock

Things aren't going well for Nightmares on Wax. It's pushing ten o'clock and there's still no sign of a mixing desk. They're due on stage in about five minutes and they haven't even started the sound-check. I guess it doesn't really matter - the best gigs never start on time.

Earlier on that day, down in Bomba Records, there had been a great vibe about the night. Most of the city's djs have been raving about 'Smokers Delight', the latest Nightmares on Wax long-player, for some time now. And, although the Art School has had its fair share of success with Paul Cawley and Colin Gate's pioneering junglist Phar-Out nights, this show looked like being the one. Combine the Nightmares' undisputable talent with support from Martin McKay and Wilba - the Rub-A-Dub djs - and a night of open-minded musical mayhem was surely in store.

By eleven, things are looking up; the desk is in place, Martin's kicking things off with a set of laid-back latin grooves and the Art School's main hall is beginning to fill nicely. The venue itself is cool enough - decked out with huge sails hanging from the roof and various projections scattered around the walls - and the crowd seem quite up for it. The typically bizarre student mish-mash is much in evidence - crews of Adidas clad swingers and goateed trainspotter types, with the odd drunk thrown in for good measure. Thankfully however, the lager mob are at the bar and all the action's on the floor.

By now, it's nearing midnight and there's still no sign of the Nightmares mainman George Evelyn, or his entourage, onstage. Martin's warm-up is over-running into a fully-fledged house set with the old-skool Chicago rhythms of Virgo Four setting the agenda and cuts from labels like Holistic and Intangible adding a more up-front flavour. Although the place is jumping, I can't

help wondering what George is making of all this backstage. Earlier that week, he'd been bemoaning the current state of the house scene and, while the equipment was being fine-tuned that evening, he affirmed his views of house music as an outdated format, ruled by boundaries and bigwigs. Listening to the crazed complexities of Martin's set it's hard to see where he's coming from but, hey, each to their own.

Eventually the band appear, although Martin seems not to have noticed. "Hey Mister DJ," yells George. "Turn the music off!" And, after a brief introduction, the Nightmares finally get going. The crowd cope with the tempo change quite well but, as good as the music is, it's a bit of a come-down. I'm not sure why. Maybe it was because the set-up wasn't completely live. While the bass player, guitarist and keyboard player were definitely live and George's mixing was no doubt for real, he was still just mixing ready-rolled rhythms and preset sampled grooves. That all important element of spontaneity was missing. It made the change from house to hip-hop all the more difficult. While George and guest rapper Tozz tried in vain to hype the crowd (Jim Morrison style stage-spliffs were just one of the neat tricks on offer) it was all a bit disappointing. Add to that the odd drum-free bass-a-thon and it was hardly the night of dancefloor devilment I'd had in mind. Then again when the album's entitled 'Smokers Delight' what should I have expected?

On record, Nightmares on Wax mix an astounding cocktail of rough dub funk-outs and fantastic free-form sample sessions, perfect for the dancefloor or for the late-nite spliff session. Onstage, they just didn't cut it. Maybe I expected too much, I don't know. But, if you want my advice, spend your money on the pre-recorded version •



fluke

The Rocket London

Text Barney York


Photography Brian Sweeney

Over the last few years, the Rocket in North London has played host to some of the most exciting techno nights in the city. Tonight, Fluke paid a visit to the newly refurbished venue on the final leg of their Levis-sponsored college tour. Entering the cavernous main room, though, I was instantly struck by the sound. Or more importantly, the lack of it. During the dj's warm-up set, the sound levels were going up and down like David Mellor's trousers, provoking more than a few bemused comments from the sell-out crowd. Thankfully, by the time Fluke took to the stage, just after one, the sound situation had been remedied.

Flanked by two huge fluorescent crystal pyramids and some

sizeable equipment racks, the trio of Jon Fugler, Mike Bryant and Mike Tournier looked confident and self-assured, as you'd expect from an outfit who are no strangers to the live gigging scenario. Launching with the fluttering sequences and thumping groove of 'Bullet', Tournier and Bryant hammered out the familiar rhythms while mainman and vocalist Jon Fugler took up position centre-stage. When 'Groovy Feeling' appeared in all its glory, the crowd settled down to enjoy themselves in earnest.

A slick segue from 'Slid' into 'Top Of the World' was impressively managed and it's not difficult to appreciate the way that Fluke have matured into a proper gigging, touring live band. Visually the band



are exciting and lively, with Fugler coming across something like a funkier version of Mark E Smith, though it's hard to tell whether he hunches over the microphone for stylistic effect or it's just the result of a mild embarrassment that he's still up there, treading the boards, when most of his contemporaries have since settled down long ago.

It wasn't until 'Electric Guitar' arrived that the crowd really seemed to let go, lapping up its well-polished arrangement and relishing its tight grooves, distorted vocals and clanking beats. When suddenly, from out of nowhere, their latest single, 'Tosh', appeared with its eerie, sneering vocal snaking around a warm hypnotic rhythm, it was evident that this was going to be a pretty memorable end-of-tour

bash. And when the band left the stage only to return for a well-deserved encore the crowd reaction said it all.

Closing the proceedings with an upbeat fusion of both 'Bubble' and 'Philly', Fluke delivered a fitting finale. Tonight it looked as though they'd proved more than a few things to a predominantly student crowd which, during parts of the show, had seemed unsure about what to do or how to react. At times, the band pushed dangerously close to the edge, but those moments only served to add excitement to a performance that was irrepressible, vibrant and entertaining. Hopefully, Fluke picked up a few more converts tonight. They deserved to ●

live



The Advent

Bugged Out Manchester

Text Oliver Swanton

Photography Simon King

The best thing about watching The Advent is that Colin McBean and Cisco Ferreira so very obviously love playing live. When they strode out onto the stage they didn't look in the slightest bit awkward about the task in hand. During their blistering performance they didn't hide behind their equipment racks or slump submissively over their mixing desk. They were the centre of attention for three-quarters of an hour and they were enjoying it for all it was worth. They constantly smiled at everybody - bouncing up and down wildly to their rapid fire output. They clicked their fingers, waved their hands, and shot each other knowing looks. They were totally in their element onstage. The Bugged Out crowd loved them.

Colin and Cisco took control of the audience right from the start. When the resident's last tune came to an end they immediately unleashed the hammer action beats of 'It One Jah'. The crowd didn't miss a step and were instantly enveloped by its funky bassline and clattering hi-hats. The Advent began building things up, layer by layer, until, abruptly, the entire awe-inspiring barrage of sound cut out, leaving the audience gob-smacked.

Before they could catch their breath, the deep moody bassline and bouncy synth stabs of 'Overseeyah' were being hurled at them. Dark Detroit strings wound out into the dancing crowd. High pitched twittering noises, like insane birds, fluttered out of the speakers. Onstage, Colin and Cisco

were building up a healthy sweat, vibing-up the crowd who were jostling for room in front of them.

Next up was the heavy duty thump of 'Bad Boy'. It's hard, deep bass reverberated around the room, crawling right inside my ribcage and playing havoc with my internal organs. As Cisco triggered sample after sample the crowd fastened themselves onto the hypnotic groove, their shoulders swinging from side to side and their heads loosely bouncing up and down.

Then an acidic rallying cry was emitted from the speakers, completely braking the collective trance. 'Anno Domini', one of the few acid cuts Colin and Cisco have produced, had the audience's heads up, arms in the air and cheers on their lips. The 303 madness was twisted round and round and dumped onto the omnipresent beat. The crowd were on a total high, but just when I thought it couldn't possibly get better, the stuttering, clicking breaks of 'Mad Dog' bounded into the seamless mix. In between the massive pulsating beats, Colin was tweaking and pulling the breaks into shape. Crunchy dancefloor dynamite that blasted the whole club into orbit.

The Advent pulled absolutely no punches onstage. The techno onslaught was continuous and all-pervasive. The beats were hard, fast and furious and you just couldn't resist the urge to dance around like a maniac. And on that score I wasn't alone; they had the whole club up on their feet jumping up and down. Top marks ●

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G O L D I E



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listings

Listings in Generator are free but discretionary. Send full details every month to Anna Smith, fax 0171-454 7854. Deadline for February listings is Friday January 5th

News for '96: the much-loved hard house night Strutt is departing London's Cross to hold one-offs from April. Taking over the Sunday night spot from January 21st will be The Big Picture, a jazzy, underground house affair. Also new in London is Vortex, a central venue from the owners of The Edge bar, hosting techno and Nu-NRG nights.

The famous Conservatory in Derby, previous home to Renaissance and more recently Progress, has been having licensing problems. At the time of going to press, Progress had made a temporary move to Venue 44 in Mansfield.

Despite press reports of its closure, it seems that Birmingham's Que Club is still going strong. The venue shut for the weekend at the end of November because of 'structural problems'.

Generator hits the Midlands on Thursday January 25th for 'Da Future' in Derby with DJ Barney York. If it's anything as good as our recent night at Sex, Love and Motion, then it's not to be missed. Be there!

SCOTLAND

THURSDAY

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

FRIDAY

Fetish La Belle Angele, Edinburgh DJs Nicci & the two Georges
The Yard Sub Club, Glasgow US Garage with Gareth Somerville & Stuart McCorrisken + guests

Pure The Venue, Edinburgh £5/£3 concs 10:30pm-3/4 am Residents Twitch & Brainstorm

Slam The Arches, Glasgow £6 Residents Stuart Mcmillan & Orde Meikle

Suk It Ricos, Greenock £4 10pm-2am 11pm Residents Kevin McKay & Paul Brooks

Wildlife Ice Factory, Perth £7/£8 10pm-3am Residents Zammo, Gareth Somerville, Mark Stuart + guests

SATURDAY

Cafe Loco The Arches, Glasgow DJs Bob & Nick Peacock

Club 69 Rocksys Basement 9:30pm-2am Residents William Sandison & Martin McKay + guests

Cream Arches, Glasgow Monthly £18 adv 10pm-4am

Exodus Triple Kirks, Aberdeen Jan 6th G-Man, Gez Varley, LFO Jan 13th Daz Quayle, Holloware Squad Jan 20th Mark Bell, LFO



Jan 27th Baby Ford

Horny Monkey Vaults, Edinburgh (fortnightly) £8 B4 12/£10 after 10pm-3.30am Stuart Duncan, Steve Livingston, Colin Cook, Allan Dundas + guests Jan 6th

JDJ night with Jay Chappell, Andy Galea, Jason Moore Jan 20th residents night

Joy The Calton, Edinburgh Residents Alan & Maggie. Strict gay policy

Love Boutique Arches, Glasgow Monthly with DJ Roy + guest

Sexy Voodoo Room, Glasgow 11pm-3am Resident Kevin McKay + guests spin deep grooves from Washington, Detroit, New York and Chicago. Expect some serious forward-thinking.

Sub Club Glasgow £8 11pm-4am Harri, Oscar, Domenic + guests rock it big-time.

Tribal Funktion The Venue, Edinburgh Fortnightly House, tribal & hip hop

Yip Yap La Belle Angele, Edinburgh Gareth Sommerville, David Brown

SUNDAY

Disco 2001 Sub Club, Glasgow Lis:en Venue, Edinburgh fortnightly £3/£4 10pm-3am

Lush Voodoo Room, Glasgow 11pm-3am Oscar, Harri + guests

Red The Music Box, Edinburgh £5 10.30pm-3am Kevin Jones, Stuart Duncan, Steve Livingston + guests Jan 7th Michael

Kilkie, Ian Thompson Jan 14th Sunscreen live Jan 21st Love to Infinity live

Resolution Palace, Aberdeen First Sunday of the month £10 8pm-2am Jon Da Silva, Tony de Vit, Matthew Roberts, Jacqui

Morrison, Col Hamilton
Slam Christmas Eve Party The Arches, Glasgow £12 11pm-4am

ADDRESSES

Arches Midland St, Glasgow 0141-221 8385

The Calton Edinburgh
Exodus Triple Kirks, Schoolhill, Aberdeen AB1 1JT

Ice Factory Shore Rd, Perth
La Belle Angele 11 Hasties Close, 231 Cowgate, Edinburgh 0131-225 2774

Ricos Tobago St, Greenock 01475 721327
Royal Highland Centre Edinburgh 0131-333 2843

Sub Club 22 Jamaica Street, Glasgow 0141-248 4600

Tunnel 84 Mitchell Street, Glasgow 0141-204 1000

Vaults Niddry Street, Edinburgh 0131-556 0001

Venue Calton Road, Edinburgh 0131-557 3073

Voodoo Room 22 Cambridge Street, Glasgow 0141 3323437

SOUTH

MONDAY

Karma The Paradox, Brighton Jan 15th £7 9pm-2am Universe & DV8 present Laurent Garnier, Gayle San, Fabio Paras, Darius (Slack) Info on 01273 708888

S.P.Q.R. Zap, Brighton £3 Monthly gay night £3:50/£4:50 10pm-3am

WEDNESDAY

House of Sutra Odyssey, Bristol (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, Windsor Fortnightly £3 B4 10pm/£4 B4 11pm/£5 after/£3 mems all night 9pm-3am

THURSDAY

Checkpoint Charlie After Dark Club, Reading (fortnightly) £5-6/ mems £1 less 9pm-2am Residents Richard Ford, Pierre & Stripe + guests

Divine Lakota, Bristol Bi-monthly HIV/AIDS benefit night £5 9:30pm-3am Jan 25th Fat Tony, Tony de Vit, Jon Pleased

Wimmin tbc, Leon Alexander, Captain Samuel, Grayson Shipley, Ivor Wilson

Euphoria Lakota, Bristol £5 Jungle night

The Kitchen Simpsons, Berks £4 9pm-2am Techno/trance fortnightly Resident

Toblerone + guests

FRIDAY

Club Foot Escape, Brighton £5 Jan 5th Steve Murray, Andy Mac Jan 12th Norman

Cook, Andy Mac Jan 19th Carl Cox 4 hr set on 3 decks Jan 26th Angel Moraes, Andy Mac

Elegance Club International, Cornwall £3/£6 9pm Residents Simon G, Ian Elliot, Piers + guests

The Fruit Club The Brunel Rooms £4 B4 11pm, £6 after 9pm-3am House & jungle. Residents KGB, Paulus, Peter Vee, DJ Lee, Intensity, Flashback + guests Jan 12th Peer, Seduction, Supreme, Cridge, Menace Jan 19th Paul Harris, Kenny Ken, DJ Ron, DJ Lee Jan 26th Judge Jules, Sy, Vibes, Dilation, Menace

Fandangos Manor £5 mems/£6 9pm-2am Residents Wain Morrison & Gaz White + 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 11pm/£5 thereafter. Mems £1 cheaper 9pm-2am Residents Paul Edge + p.H.1

Rise & Shine Club Art Residents Tracks & Frenzic

Sensations Club International £2/£4 9pm-late Residents only night with Simon G, Piers, Ian Elliot

Smokin Fosters Club £3/£4 9pm-1am Residents Simon G, Piers, Elliot

Southern Exposure Atomics £6 9pm-2am

Temptation Lakota 9:30pm-4am Residents Jody, Ian Wilkie & Leon

Alexander + guests Jan 5th Trevor Rockcliffe Jan 12th 6am special with

Frankie Bones, Luke Slater, David Holmes & Shimmy Jan 19th Blake Baxter, Mr C & Christian Vogel Jan 26th Shamen live, Billy

Nasty, Eric Powell

Tuff Red 7 Zap £7:50/£6:50 mems + concs. 10:30pm-5am Resident Eric Powell, Dave Randall + guests Jan 5th Billy Scurry

Jan 12th Pete Wardman, Eric Powell Jan 19th Blu Peter, Eric Powell Jan 26th Danny

Rambling starts new residency

WOK Club Bojanglez Monthly 9pm-2am Residents Darren Norman, Joe Flannagan + guests Paul Ryman, Brandon Block, Alex

P

SATURDAY

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

Escape Escape Club £6:50 10pm-2am

Frisky The Brunel Rooms £5 B4 10pm/£6 after 9pm-2am Paul, Danny

Hope + guests Jan 6th Robin, Michael & Nathan Jan 13th Ben Hudson, Andy Fisher Jan 20th 1 Love: Mike Shawe, James



Tuff Red 7: Fridays, The Zap Club, Brighton It's the people that really make a club. If you're in any doubt about this, go to Tuff Red 7. Walk into the near-empty venue early in the night, and the sparsely decorated Zap looks colourless and unexciting. Two hours later, packed with friendly, unpretentious and totally up for it clubbers, you'd hardly believe it was the same place. Music is the motivation for coming here, and quite right too. Resident Eric Powell delivers deliciously hard house and trance, with constant build ups to those glorious moments where time stands still. Balconies and platforms surrounding the dancefloor create several levels of dancers grooving in unity.

With regular credible guests, a good chill out room and plentiful free water, Tuff Red 7's recent award for the best night in Brighton seems well justified. Even more complimentary is the £145,000 grant from the National Lottery, making the Zap the first club in the country to benefit from the fund. This will finance extensive works on the building, and all money made from these will go to Zap Art, the club's arts charity. If all this means a bigger and even better Zap, then it's a worthy cause indeed.

What the crowd say about Tuff Red 7:

Keiran, 26: "There's a lovely atmosphere here - and it's not too hot. There's a fair mix of people, and you can always find a quiet corner to chill out in and relax if you want to. Brilliant!"

Natalie, 23: "The crowd's good, everyone's up for it without there being any real nutters or casualties. The music is superb."

Anna Smith

Savage, Ian Wilkie Jan 27th Brandon Block It Zap, Brighton £7/£6 mems/concs 10pm-4am Resident Paulette (Flesh) + guests

The Monastery The Monastery, Torquay mems: £5 others £7 11pm-7am Residents DJ Rach & Graham Eden with High NRG & banging house Info on 01803 292929 (Closed in January)

Natural Rhythm Venue, Cornwall Monthly £4/£6 9pm-1am

Pure Sex The Mansion House, Worthing Jan 20th £7/£9 9pm-2am Nick Warren, Parks & Wilson, The Hustlers Convention, Paul C. & Justin Turrell, Carle Young, Dave Jones & Craig Bartlett Info on 01705 642764

Saturdays Lakota, Bristol £8/£7 mems 9.30pm-4am Residents Ivor Wilson, Grayson Shipley + guests Jan 6th Mark Moore, Norman Jay, Patrick Smoove, Deli G Jan 13th 6am special with Allister Whitehead, Smokin Jo, Craig Campbell, Deli G, Rob Atkinson Jan 20th Danny Rampling, Alex Gold, Al Mackenzie, Ashley Beedle Jan 27th Tom & Jerry Bouthier, Paul Harris, Mike Shawe

Sensations Club International, Falmouth £2/£4 9pm-late Simon G, Piers, Ian Elliot Info on 01637 875096

UK Ipswich Hollywood, Ipswich £4/£5/£6 9pm-3am Residents John Martin, Jon Jules

WOK Club Bojanglez, Guildford Monthly £5 9pm-2am

ADDRESSES

Academy 570 Christchurch Rd, Bournemouth, Dorset BH1 4BH 01202-399922

After Dark Club 112 London St, Reading 01 532-532649

Atomics Unit A, Hart St, Maidstone, Kent 0181 293 5355/01956

261732/01831 250812

The Barn Stocks Green Rd, Hildenborough, Kent

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

Brunel Rooms Havelock Square, Swindon 01793-531 384

Caligari 53 Cheapside, Luton 01582 36806

Club Art 9 Elmer Approach, Southend-on-Sea, Essex 01702-333277

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

Escape Club Brighton

Fosters Club Narrowcliff Road, Newquay, Cornwall

The G-Spot 8 Sunrise Business Park, Higher Shaftesbury Road, Blandford, Dorset

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

Hollywood Princes St, Ipswich, Suffolk 01473 230666

Junction Clifton Rd, Cambridge 01 223-412600

Lakota 6 Upper York St, Bristol 01179 426208

Madisons The Square, Bournemouth 01 202-290247

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

Mirage William St, Windsor 01753-856222

The Monastery Torwood Gardens Rd, Torquay 01295-25241 2

The Palace Hinton Rd, Bournemouth 01 202-550434

Simpsons The Ring, Bracknell Berkshire 01 344-427222

UWE Students' Union Frenchay Campus Bristol 01179-656261 (day) 01179-75041 8 (night)

Venue Bramwells Mill, Penzance, Cornwall

Zap Old Ship Beach, Brighton 01273-821 588

LONDON

MONDAY

Pleasure at the Palace Camden Palace

Jan 1st £6 mems 9pm-8am Victor Simonelli, Danny 'Buddha' Morales, DJ Disciple, Dana Down, Dean Savonne, Danny Foster, Sam 'Deep' Tongue, Paul Spring, Ian Gordon

Sunny Side Up Chunnel Club Jan 1st One-off all-dayer 9am-9pm £7 mems/£9 DJs

Drew, Darren Pearce, Pete Wardman, Simon Hill, Skol, Martin Sharp

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

Queens Venom, Bear Street £6/£4 with flyer 10pm-4am Gay & lesbian night

TUESDAY

Exposure Options, Kingston-Upon-Thames

£5 B4 11pm/£6 after 9pm-2am Jungle with residents Simon Hill, DJ Bailey & MC Flux

The Pinch Gardening Club £4/£3 10pm-3am Resident Fabio Paras + guests

WEDNESDAY

Fruit Machine Heaven £1 B4

11:30pm/£4 without £6 after

10:30pm-late Rich B, Martin Confusion Jeffrey Hinton + guests

Jazzbeat 2000 Basement of Jazz Bistro EC1 £3 9pm-2am Residents Jan 10th Pete

Herb Jan 17th Pressure Drop Jan 24th Coldcut/DJ Food Jan 31st Dego (4-Hero)

Space Bar Rumba £3 B4 11pm/£5 after/£3 NUS 10pm-3am Residents Kenny

Hawkes & Luke Solomon + guests Jan 3rd DJ D Jan 10th Terry Francis Jan 17th Ralph

Lawson, Huggy Jan 24th Smokin' Jo Jan 31st Residents house party

Space Kitten Leisure Lounge Monthly £3/£4 B4 11pm/£5 after 10pm-3.30am

Classic techno, deep space grooves

Sponge Turnmills £5/£4 10pm-4am New night with Pete Wardman, Tall Paul

Newman, Spencer, Paul James

Technosis Gossips £2 B4 11pm/£4 mems

& concs/£6 after

THURSDAY

Animal House The Gardening Club £5/£4 NUS/mems 10:30pm-3:30am

Box Energy Plastic People £4 B4

11 pm/£6 after Residents Para & Phidget + guests Info on 0171 7370211

Fluid Cross £5 10pm-5am Weekly - starts Jan 18th Residents Rob Acteson, Kid

Bachelor, Linden C (First 200 people through the door get a free mix tape of previous week)

Megatripolis Heaven £6/£4

NUS/UB40 8pm-3am

Nancy's The End Weekly Pushca night at Mr C's new venue

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

house

R.E.W.<< Turnmills £5/£3 10pm-6am Fortnightly with residents Trevor

Rockcliffe, Daz Saund

Sex, Lies and Acetate Gardening Club 2 £4/£6 10:30pm-3:30am

Skizm Turnmills £5/£4/£3 after 3am Fortnightly with residents Mark

Broom, Richard Grey + guests

Solo Velvet Underground £8 10pm-3am All sets 5 hours

Space Bar Garage Showcasing new material. Artists should contact Mark

Lewczynski on 0171 2500737

Speed The Mars Bar £7/£5 9.30pm-2am Jungle night with resident LTJ

Bukem

Stealth Blue Note Monthly 9pm-3am Jan 4th DJ Food, Coldcut, Funki Porcini,

Herbaliser

FRIDAY

A Club of Diversity Upstairs at the Garage (First Friday of the month) £5/£3:50 9pm-3am

Bon Voyage Venom Last Friday of every month £12/£10 with cover of Generator

Residents Ray Lock, Mark James, Raymondo, Stu Wright + guests

Boo! Colosseum £5 with flyer/concs/£8 B4 12, £10 after 10pm-6am Residents

Clive Anthony, Gary Collins + guests

Club Alien Rocket Monthly £7/£10 9pm-6am Ambient dub, trip hop, funky techno

and havin' it acid with regular djs + special guests Jan 26th Evolution, Zebedee, Jez

Turner

Control Gardening Club 2 Monthly £10 Residents Nick Taylor, Rupert Cervaux, Ash



Lange, Nicky Verber, Stacey Pullen, Derrick May, Ken Collier

DMZ The Sound Shaft £6/£3 10pm-3.30am Hardcore & gabba with djs Lowenbandinger & Ben T

Escape from Samasara Fridge £10/£6 9pm-6am Uplifting trance & techno from the -ex Megatripolis crew

Final Frontier Club UK £11/£9 mems after 11:30pm/£9/£7 mems before. Membership £2 10pm-6am

Flavour The End £10 mems/£13 10pm-7am Jasper the Vinyl Junkie in the Groove Canteen + guests Jan 12th Unique, Murf, Malcolm Duffy, Jazzy M, Keith Lawrence Jan 19th Unique, Tee Harris, Foundation, Stacey Pullen, Catfish

The Gallery Turnmills £8 B4 11:30pm/£10 after 10pm-7:30am Residents Tall Paul Newman & Darren Stokes + guests

The Garage Heaven £4 B4 11:30pm with flyer/£5 without £7.50 after. Mixed gay night with residents Mrs Wood, Dr Mu, Blu Peter, Steve Young, Rachel Auburn, Princess Julia, DJ Steven

Glitterati The Cross £10/£7 mems 10:30pm-4:30am

Hanky Panky SW1 £10 B4 3am/£5 after 10:30pm-6am Resident Roy The Roach + guests Jan 5th Tee Harris, Norris Windross, Huka, Dan Clark Jan 12th Paul 'Trouble' Anderson, Rocky & Diesel, Huka, Paul Williams Jan 19th Breeze, Richie Fingers, Scott Woodward Jan 26th Sonique

Jazbah Square Room, Leicester Square £3 B4 10.30pm/£5 after 10pm-3am DJs Keith, Abbey, Dodge

Labrynth Labrynth £6 mems/£10 guests/£6 NUS/NHS staff

Matrix Gardening Club 2 Second Friday of the month £7/£9 10pm-6am Jan 12th Luke Slater, Mark Broom, Craig Thomas, Terry Mitchell, Memory Tree, Richard Grey, John Kennedy, Asad, Pat Hurley, Dan Briggs + Pollution Project live

Milk 'n' 2 Sugars EC1 Jan 19th £8 mems/£10 10pm-6am Nic Loveur, Breeze, Pete Doyle, Tarun, Andy Westbrook

Open All Hours Ministry Of Sound £12/£8 mems/£8 after 4am 11pm-8am Residents Darren Emerson & Jim Masters + guests Jan 5th Jon Pleased Wimmin, Fat Tony, Princess Julia Jan 12th Frankie Bones, John Digweed, John Kelly, Neil Hughston, Christian Woodyatt, Nancy Noise Jan 19th Blake Baxter, Johnny Viscious, Jim Masters, Smokin' Jo, Twilight Zone Jan 26th Jim Masters, Billy Nasty, Wobble in the Bar

Otherworld The Fridge Fourth Friday of the month £10/£7 10pm-6am Residents Yazz & Lol + guests with hard trance & psychedelic techno

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

Rave Storm Club UN £5 mems/NUS/£7 Main arena: Hard step/intelligent drum'n'bass Room 2: Progressive house/garage

Return To The Source Fridge (second Friday of the month) £7 adv/ NUS/UB40/£10 10pm-6am Deep trance & ritual beats

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

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

vent George IV Jan 26th £4 8pm-2am Al Auld, Tony Sexton, Milo + live pa from Jake Slazenger

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

Whoop it Up Gardening Club £6/£8/£5 after 2.30am 11pm-5am

X-Change SW1 £8/£5 after 3am 10pm

Residents Jeremy Healy, Brandon Block, Laurence Nelson + guests

Felicitia Hubble & Co First Saturday of every month £10 10pm-6am Residents Steve Chapman, Dan Hart + guests

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

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

Norman Jay, Luke Neville Jan 13th John Kelly, Mark Moore, Breeze Jan 20th Seb Fontaine, Judge Jules, Smokin' Jo Jan 27th Seb Fontaine, Luke Neville, Craig Richards Info on 0181 96491

Minestrone of Salmone Club 9 Jan 20th £5 with flyer B4 11.30pm/£7 otherwise 10pm-3am Frank 'Dope' Tope, Blacks, Ratcliffe, Massimo, Felix B, Will Da Beest

Movimento Aquarium £10 mems/£12 Residents Miss Barbie, Paul Jackson and Carle Younge

Nuclear Free Zone 414 Alternate Sats £3 B4 11:30pm/£5 after 10pm-6am

Future trance & techno from residents Liberator: Chris, Aaron, Julian + guests

Performance Rocket Jan 6th Breeze, Jon Marsh, Dominic Moir, Paul Saint, Andy Morris, Thumper, Marky P, Sinbad and Saul Jan 13th Cassar & Delancy, Terry Farley, Miss Barbie, Tom Costelloe, Paul Gotel, Justin Robertson, Andy Morris, Fade In

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

Pleasure Camden Palace £8 mems/£10 non mems/£6 after 3:30am 10pm-8am Frankie Foncett, Ricky Morrison, Dean Savonne, Dana Down

The Pressure Zone Mars £8 mems/£10

Renaissance Cross £15 10pm-6am Monthly

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

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 Jan 6th Nick Brown Jan 13th Stuart Wells Jan 20th Residents Party Jan 27th DJ Cellie

Shark Attack 254 Edgware Road, W2 Monthly £3/£3.50 Underground sounds with Rob Wood, Matt Munday, BJ Carr

Six Years of House LA2 Monthly £10 adv/£13 11pm-6am Aphrodite, Nicky Blackmarket, Rob Blake, Spencer Broughton, Mark Anthony, DJ Skie

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

Starfish Upstairs @ Garage £4/£6 10pm-3am Progressive house & uplifting trance DJs Drew, The Bard

Strawberry Sundae The Arches £7/£5 mems 12am-6am Residents Chris Martin, Peter Haslam, Watford Gary, Sharon & Tracy + guests

Sunday Mass Vortex £4/£6 DJs Pier, Marcel, DJ Eaze

United Kingdom Club UK £10 mems/£12 10pm-9am Jan 6th Biko, Graham Gold, Norman Jay, Steve Harvey, Pete Wardman, Phil Perry, Si Long, Danny Slade, Paul Chiswick, Paul Clark Jan 13th Al McKenzie, Laurence Nelson, Danny Rampling, Mrs Wood, Queen Maxine, Dominic Moir, The Lovely Helen, Sally Dee, Ann Savage Jan 20th Biko, Rob Tissera, Joey Negro, Doc Livingstone, Fabio Paras, Kjeld Tolstrup,



Residents Shane Johnson & Greg Dowling

SATURDAY

Athletico Blue Note £10 10pm-5am Residents Kirstie McAra, Alex Sparrow, Simon Fathead + guests

AWOL SW1 10pm-6am £10/£12 Jungle

Bump 'N' Hustle Beluga £10/£7 before 12/£5 mems 9pm-2am Uplifting night with resident Stevie Jay + guests

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

Cheeky People Cross monthly £12 mems/£15 10pm-6am

Chungawok The Brix (Third Saturday of the month) £7 11pm Residents Para, Jon Mace, Chi, Jes + guests

Club for Life Gardening Club 2 £10 mems/£12 non-mems 10:30pm-6am

Barney York

Jump Club 414 £6/£5 10pm-6am

Monthly techno night with DJs Luke Brachiano, Glen Sparkes, Ben & Reuben

Labrynth Labrynth £10 mems/£6 NUS/NHS staff/£12 guests 11pm-6am

Leisure Lounge Leisure Lounge £12 10pm-10am Residents Andy Morris & Arron + guests Jan 6th Pete Wardman, Steve Proctor, Rad Rice, Steve Johnson, Vivian Markey Jan 13th Breeze, Russel & Pete (Progress), Biko, Von, Danny Eke Jan 20th LuvDup, Smokin' Jo, Dominic Moir, Phil Gifford, Simion, Fillipe Jan 27th Judge Jules, Al McKenzie, Rob Tissera, Steve Goddard, Nick Brown, James White

Malibu Stacey Hanover Grand £12 10:30pm-4:30am Jan 6th Seb Fontaine,

Tony Taylor of Chaos music is launching two techno nights, Da Factor and Da Future, in the Midlands. Here he explains why he thinks techno really is the future for clubbers everywhere

"House music has done a great deal for the UK dance music culture and has opened up new boundaries for some of our hard working DJs. It's now pulling rewarding revenues for top and mid-range names in the business. "However, I think the vast majority of people are looking for something more intense and energetic. Something that is not only moving with the times and reflects the current technological era that we live in, but also integrates important snippets of the past. The music which is set to do this is techno. We aim to provide a different dimension to the current trend, through which people can express themselves more fully through their dancing, using the body to broaden and deepen the human mind. We believe that like minds pull together and think together. If you hold this belief then we'll see you at DA FUTURE..."

Da Future Thursdays @ The Progressive Building, Sitwell St, Derby.
GENERATOR NIGHT with Barney York on January 25th

Da Factor Saturdays @ Sóprenes, 140 High St, West Bromich, Birmingham



Rad Rice, Stu Rising, Steve Conway, David Jones + PA by Amos Jan 27th Paul Gotel, Sister Bliss, LuvDup, Paul Kelly, Terry Marx, Gordon Kaye, Tom Costelloe, Arron, Paul Graham
Wonderland Avenue Plastic People E8/E6 mems/E5 after 3am 10:30pm-6am Harvey, Des Doonican & Val O'Connor + guests
Zilph The Burlington Club E3 10pm-2am Trance/techno on the last Saturday of the month
Velvet Underground Velvet Underground E10/E8 mems 10:30pm-4am Nicky Holloway & Chris Good
Vortex 79 Oxford St E6 B4 11pm/E8 after/E5 after 3am Residents Steven React, Karlton, Dr Mu + guests Jan 6th Blu Peter Jan 13th Tony de Vit

SUNDAY

After Hours Chunnel Club E5, mems only. Residents Marie, Dean Lambert, Arron, Bobby & Steve, Normski
Beat Weird Riki Tik 6pm DJs Matt Silver, Phil Lewis + guests with trip hop
Dance Works Leisure Lounge 5pm-midnight Resident N.J. Williams + guests
Not The Nine O'Clock Service Corks Every other Sunday Jan 14th Free 5pm-midnight Residents Blacks, Massimo, Will Da Beest, DJ Soup Info on 0171 7361488
Phunky Sunday EC1 8pm-2am E5 Bobby & Steve, Norris Windross, Graham Gold, Dominic, Steve Flight, Richie

Fingers, Tony Trax, Ray Lock
Sleep walkers RAW E4 B4 10pm/E6 after 9pm-3am No dress code. Hard house with resident L-Viss + on rotation Jay-Dee, Brother Jim, Loose, Rob Campbell
Sunny Side Up Chunnel Club E5 B4 11am/E7 after/E5 after 6pm Members E5 all day Starts 7am Residents Pete Wardman, Darren Pearce, Drew & M.C. K + guests Jan 7th Mazey, Tony, Terry Marks Jan 14th DJ Jaydee, Vivien Markey, Trixta Jan 21st Simon Hill, Chris Martin, Martin Sharp Jan 28th Skol, Le Roy, DJ Kenny
The Big Picture Cross E5 6pm-the end Starts Jan 21st Future jazz, soul, garage & house. DJs will include Gilles Peterson, Patrick Forge, Bob Jones, Steve Wren, Boogie Bunch, Norman Jay, Madhatter Trevor, Ronnie Herel, Derek Bolland, Chrissy T, Paul Trouble Anderson, Bobbi & Steve, Rob Acteson, Scorpio, Seamus, Double J, Ricky Morrison, Femi B, Linden C, Kid Batchelor, Frankie Foncett, Simon Dunmore
Thunder & Joy RAW E8/E6 mems/E4 before 12 10:30pm-6am Drum'n'bass night with DJs on rotation: Darren Jay, Brockie, Andy C, Randall, Nicky Blackmarket, Rizla, Swift, Grooverider, Hype, SS, SL, Devious D MCs Stevie Hyper & Flux + in the Joy Room: Matt Jam Lamont, Easy E, Spooner, Lawrence Bagnel, Errol Simms, Ramsey, Dean Savonne, Operator + MC DT
Vortex 79 Oxford St E6 B4 11pm/E8 after

ADDRESSES

414 414 Coldharbour Lane, Brixton SW9
Aquarium 256 Old Street, EC1 3 9DD
The Arches Goding St, Vauxhall
The Arches 53 Southwark St, nr London Bridge SE1 0171 3576645
Bagleys Studio York Way, Kings Cross N1 0171-278 4300/2777
Bar Rumba 36 Shaftesbury Ave W1 0171-287 2715
Beluga 309 Finchley Rd NW3 0171-794 1267
Blue Note 1 Hoxton Square, London N1 Brix St Matthews, Brixton Hill, London SW2 1JF
Camden Palace 1a Camden High St NW1 0171-387 0428
Chunnel Club 101 Tinworth St, London SE1 0171 2611674
Club 99 Young Street, London W8
Club 254 under The Kings Arms, 254 Edgware Road, W2
Club UK The Arndale Centre, Buckhold Road, Wandsworth, London SW18 0181 877 0110
Colosseum 1 Nine Elms Lane SW8
Corks 28 Binney St, W1
The Cross Goods Way Depot, off York Way, Kings Cross 0171 837 0828
Dome 178 Junction Rd N19
EC1 Basement 29-35 Farringdon Rd 0171 242 1571
Emporium 62 Kingly St W1 0171-734 3190
The End West Central St WC1
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
Hanover Grand Hanover St, London W1
Heaven Villiers St, Charing Cross WC2 0171 -839 3852
HQ's West Yard, Camden Lock NW1 01 71 485 6044/9987
Hubble & Co 54 Charterhouse St, Smithfield Market, off Farringdon Road, EC1 0171-253 1612
Jazz Bistro 340 Farringdon St, EC1 Junction SW11 0171-738 9000
LA2 165 Charing Cross Rd, London WC2
Labrynth 12 Dalston Lane E8
Legends 29 Old Burlington St W1 0171-437 9933
Leisure Lounge 121 Holborn EC1 0171-242 1345
L'Equipe Anglaise 21 Duke St, W1
Mars/Basement 12 Sutton Row, London
Ministry Of Sound 103 Gaunt St SE1 0171-3786528
Ormond's Ormond's Yard SW1 0171-930 2842
Paradise Club 1-5 Parkfield St, Islington N1 0171-3549993
Plastic People 37-39 Oxford St W1
Powerhouse Waterden Rd, London E15
Prohibition Hanover St W1 0171-493 0689
Raw 112a Great Russel St WC1 0171-637 3375
Riki Tik corner of Bateman & Greek St,

Soho W1

Rocket 160 Holloway Road, N7
Rock Garden 6-7 The Piazza, Covent Garden WC2 0171-836 4052
Le Scandale 53-54 Berwick St W1 0171-437 6830
SE8 Deptford Broadway
Soundshaft Hungerford Lane WC2 0181-397 5249
Subterania 12 Aklam Rd W10 0181-960 4590
SW1 191 Victoria St SW1 0171-630 8980
Tabernacle Powis Square (off Portobello Road), London W11
Turnmills 63 Clerkenwell Rd EC1 0171-250 34090
United Nations Club 415-419 High Rd, Tottenham N17 6QN
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 St, WC2 nr Leicester Square 0171 839 4188
Vortex 79 Oxford Street
Wag Club 35 Wardour St W1 0171-437 5534
Warehouse Harbet Rd, Hastingwood Trading Estate, Esmonton N18
WKD Cafe 18 Kentish Town Rd, NW1
Woody's 41-43 Woodfield Rd W9 0171-286 5574
Yacht Club Temple Pier, Victoria Embankment WC2

MIDLANDS

TUESDAY

Renaissance UK Midlands, Wolverhampton E12 7pm-2am J.T. Vanelli, Ian Ossia, Chris & James, Nigel Dawson, Parks & Wilson, Anthony Pappa

THURSDAY

Da Future Progressive Building, Derby E3.50/E5 Jan 4th DJ Ping, PA Arena 51, DJ Mind Control Jan 11th DJ Scouse, Brian Lomax, Bar-Code Jan 18th Mind Control, Bare Bongo, Barcode, Scouse, Brian Lomax Jan 25th Generator night with Bare Bones, Scouse, Barney York Info on 0850 289647
Wild The House, Nottingham E3/E2:50 10pm-2am Residents Dave Grantham, Ged & Damian (DIY)

FRIDAY

Absolutely Fabulous Backstage, Wolverhampton E2 B4 11 pm E3 after Residents Errol Russell & Adam Teecey + guests
Bounce Deluxe Monthly: Jan 19th Digs & Woosh, Simon DK, Pezz, Jack, Decimator
LTD Edition Bootleggers, Newark, Notts Fortnightly 9pm-2am DJs Grief & Strife, Emotion, Mad Madigan, Maja-G, Wylee, Finnigan & Liberty, DRB, Venom + guests
Miciti & ROAR After Dark, Nottingham E6 Fortnightly Info on 01850 093535/0973 32304
Pimp Picasso's, Wolverhampton E4 mems/E5 9:30pm-2am Jan 5th Angel, Guy Orndel, Adam Jarvis Jan 12th Allister Whitehead, Lee Fisher, Danny Hussain Jan 19th Scott Bond, Danny Hussain, Guy Orndel (DMC) Jan 26th Boy George, Jon Cecchini, Hutchinson Brothers + PA by Evolution

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when I get my copy of The Mix."**
Alex Reece.

THE MIX

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Pure Pleasure Bootleggers, Newark, Notts
Fortnightly 9pm-2am House & trance with
DJs Paddy, J Palmer, Mad Madigan, Steppa,
Daze

Spacehopper Que Club, Birmingham
£10/£8 10pm-5am n/a after 1am For
info tel 0121 212 0770

Swoon Colosseum, Stafford £7/£5 before
11 pm/mems/NUS £1 off 9:30pm-2am
Residents Angel, Mark Rowley + guests

SATURDAY

Amazon 1st Base, Wolverhampton £8 B4
11pm 9:30pm-2am

Da Factor Sopremes, Birmingham £6 NUS
B4 10:30pm/£8 after Jan 13th Scouse,
Barcode, Nipper Jan 20th Mind Control,
Bare Bones, Keith Fielder Jan 27th Bare
Bones, Barcode, Paul Tibbs

House of God Dance Factory, Birmingham
(fortnightly) £5/£4 mems 9:30pm-2am
Surgeon, Sir Real, Paul Damage, Terry
Donovan + guests

House of God Que Club, Birmingham Jan
20th All-nighter with Blu Peter, Christian
Vogel live

Hot To Trot Venue 44, Mansfield £16
11pm-7:30am Mark Moore, Gordon Kaye,
Tony de Vit, Craig Burger Queen, Pete &
Russell

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

Progress Venue 44 (check with venue) £9
9pm-2am Residents Pete & Russell +
guests

Quest Paloma's (Picassos),
Wolverhampton 8pm-2am £8
B4 10:30pm Now fortnightly

Recognition Theatre Bar,
Wolverhampton Free B411 pm/£2 after
10pm-2am Resident Carlton + guests

UK Midlands UK Midlands,
Wolverhampton £7/£8 9pm-2am

Wobble Branstons, Birmingham 11pm-
7am Residents Phil & Si Long + guests

Birmingham 0121-236 0984
Collosum Newport Road, Stafford
01785 42444/224965

Conservatory Willow Row, Derby
01782-71 4224/711 404
Dance Factory Underneath the Digbeth
Institute, Birmingham

Deluxe Nottingham
House 169-173 Huntingdon St,
Nottingham 01159-587071
Picassos 34-36 Broad St, Wolverhampton
01902-711 619

Progressive Building Sitwell St, off
Babylon Lane, Derby
Que Club Corporation St, Birmingham
0121-212 0550

Sopremes 140 High St, West Bromwich,
Birmingham B70 6JJ 0121 551 769
Steering Wheel Wrottesley St,
Birmingham 0121-622 5700

UK Midlands Foxes Lane,
Wolverhampton

Underground The Basement, 1
Wellington St, Leicester 01162-360537
Venue Branstons St, Hockley,
Birmingham

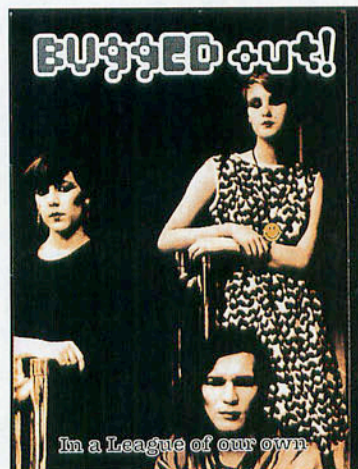
Venue 44 44 Belvedere St, Mansfield,
Notts 01623-22648

WALES

FRIDAY

Hip'po Hip'po, Cardiff 10pm-2am
Residents Ollie, Pablo P & Freebass +
guests

Infinity Tramps, Swansea £5 9pm-late



Oxygen presents **Hardcore Mayhem**
Porkies, Aberystwyth Fortnightly with
residents Damage & Doobagroove + MC
Skywalker Jan 12th Dougal Jan 26th
Ramos & Marley

SATURDAY

Hip'po Hip'po, Cardiff 10pm-2am
Residents Ollie, Pablo P & Freebass +
guests
Strictly Groovy Tramps, Swansea £3.50-
£5.50 9:30pm-2:30am Residents Linsey &
Lee + guests

Blast Off Rhondda Fach Sports Centre
£6 adv/more on the door 9pm-2am

ADDRESSES

Hip'po Club 3-7 Penarth Rd, Cardiff
01222-22611 68

Porkies Aberystwyth, Dyfed
Rhondda Fach Sports Centre East
Street, Tylorstown, Rhondda Valleys
Tramps The Kingsway, Swansea

NORTH

TUESDAY

Doncaster Warehouse £10 9pm-8am

WEDNESDAY

Bliss The Venue, Manchester
(fortnightly) £4/£3 flyer/NUS/UB40.
'Ambience and intelligent techno'

Essence Sankey's Soap, Manchester
£2/£3/£4 10pm-3am Techno night with
Warlock, Intr, Scanneytronic

Up Yer Ronson Eden, Hudds Fortnightly
£5 NUS/£6 9pm-2am

Warp 195 Republic Monthly £5 NUS/£6
Andrew Weatherall, Ben Weaver, DJ Food,
DJ E.A.S.E., Ashton

THURSDAY

Domina Fifth Man (Hacienda) £5/£4
10pm-2am Monthly with residents Matt
Thompson & Pete Robinson + guests

Foundation Paradise Factory *Third
Thursday of the month*

Haywire Cafe Mex, Leeds Last Thursday of
the month £5/£4 9pm-2am Charlie Hall,
Daz Quayle

Herbal Tea Party The New Ardri,
Manchester £6 9pm-2am Resident Rob
Fletcher

Red Shift Generation X, Manchester £5
Residents Pete Robinson, Steve D

Robodisco Paradise Factory, Manchester
Second Thursday of every month £6/£5
NUS 10pm-3am Elliot Eastwick, Miles,
Jason Boardman, Ben Davis + guests

Room Room 10pm-2:30am £1.50-£5
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 adv/
more on door 9pm-2am Simon Scott,
Nelson Dilation and The Rootsman + live
Astralasia & Mandragora

FRIDAY

Bugged Out! Sankeys Soap, Manchester
£5/£6 10pm-3am Resident James
Holroyd + guests

Deja Vu Room £7 mems/£7 NUS/£8
10pm-4am Residents Terry, John Lancaster,
Marianne & Richie + guests Jan 5th Seb
Fontaine Jan 12th Craig Campbell Jan

19th Allister Whitehead Jan 26th Chris
Coco

Drift Generation X, Manchester
£5/£4/£3 10:30pm-2:30am Residents
Scott Rutherford, Bodie, Sarah Furley,
Nickolai, Curly

Feel Preston University £10 NUS/£12
8pm-2am Jan 13th 2nd Birthday with
TWA, Tom Wainwright, Paul Bleasdale,
Lady Bump, Billy Idol + PA by Kathy Brown
Jan 27th Daniele Davoli, Terry from Deja
Vu

Flesh Hacienda Monthly
Full-On Nation £12/£11 Residents Jeremy
Healy, Carl Cox, Paul Bleasdale, James
Barton, Andy Carroll + guests

Jedi Nights Underground, Leicester £5
10pm-2am Trip Hop

Lick This! & Women's Own Paradise
Factory, Manchester £2 10:30pm-2:30am
Hosted by Angel Valentine & Coco

Laverne DJs Dave Booth & Huey. Upstairs
DJs Liz, Susan, Tabs

Nice Planet Earth, Newcastle £5 B4
10:30pm/£6 after/£5 NUS 9:30pm-2am
Residents Hans & Skev + guests Jan 5th

Craig (Burger Queen) Jan 12th Miss
Monneypennies world tour with Boy
George £9 Jan 19th C.Smoother Jan 26th
TWA

Passion & Back to the Old Skool Dance
Factory, Preston £3:50 B4 10pm/£5 after
Residents Stu Allen & Matt Bell + guests
Info on 01589 442486

Republic Republic £5 NUS/£6 New
Sheffield venue with residents Winston
Hazel, Greg Robinson, Solid State, Parrot,
Mark Jones + guests

Rise Leadmill, Sheffield £6/£5 mems
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
Residents Nipper, Dave Rofe & Pete
Robinson + guests Jan 5th Nipper Jan

12th I.LEX.EFX Jan 19th Ben Davies Jan
26th Nic Loveur, Martin Pickard

Sin City The Academy, Stoke £4 B4
10:30pm/NUS/£5 after 9:30pm-2am
Residents Sanjay & John Taylor + guests

Steel Sheffield Music Factory £8/£7
mems/£6 NUS

Up Yer Ronson Pleasure Room, Leeds
£8/£7 10pm-3:30am Residents Marshall,
Andy Ward, Neil Metzner, Lawrence Nelson
& Paul Murray + guests Jan 5th Craig
Campbell Jan 12th Allistair Whitehead Jan
19th Marc Auerbach Jan 26th Jeremy
Healy

SATURDAY

Angels Angels, Burnley £8/£7 mems
Residents Paul Taylor, Mark Currie &
Rick B. Live percussion from Chris O'Brien

Back To Basics Pleasure Rooms, Leeds
£10/£8 mems 10pm-6am Residents
Ralph Lawson, Huggy, James Holroyd, Lee
Wright, Simon Mu + guests Jan 6th Roger
Sanchez, Nick Simpson Jan 13th Pete

Heller, Mark Dawson, Colin Dale Jan 20th
Johnny Viscious, Terry Deja Vu, Luke Slater,
José Jan 27th Terry Farley, David Jones,
Craig Bartlett, Kenny Cee

Club Paradise The Basement, Leeds £5
mems/£6 guest 2am-6am After hours
club. Phone 01132 428589 or 01831

303698 at least 48 hours before night
Cream Nation £8/£6 mems 9pm-

2am Residents Paul Bleasdale, James Barton, Andy Carroll, Matthew Roberts + guests

Doncaster Warehouse Doncaster Warehouse £10 9pm-8am M-Zone, 007, E-Spy, Noya, Speed + MCs Natz & Marcus Jan 6th Mikey B, Alchemist, Speed, Madcat Jan 13th DJ Demand, Mark E-G, Cougar, Bertie Jan 20th Sy, Dougal, Speed, Madcat **Federation** Main Entrance, Blackpool £8/£5

Golden Sankeys Soap, Manchester £7 mums/concs/£8 10pm-3am

Hacienda Hacienda £12/£13 adv 9:30pm-3am Graeme Park, Tom Wainwright, Bobby Langley & Dick Johnson

Hallelujah Paradise Factory, Manchester £7/£5 before 11:30pm/mems 10pm-3am Hosted by Divine David, with Tim Lennox (Kiss 102), Dave Kendrick, Dave Booth, Huey. For fags, fagettes and friends

Holy City Zoo, Manchester For info call 0161 2737467

Kudos Club Underground, Umist Union, Manchester £6/£4 mums 10pm-3am

Andy & Darren (808 State), Matt Thompson (Kiss 102), Dr D + guests

Love to be Music Factory Sheffield £8/£10 9pm-4am Residents Greg Robinson, Scott Harris, Roberto, Jason Bye + guests Jan 6th John Kelly, Craig

Campbell, Tony Walker Jan 13th Judge Jules, Angel, Chandrika, Tony Walker Jan 20th Benji Candelario, Tom Wainwright, Buckley, Tony Walker Jan 27th Jeremy

Healy, John Kelly, Chris Coco, Simon James **Middlesbrough Arena**

Middlesbrough Arena £6-£8 9pm-2am mums & guests only Residents Collin Patterson, Simon Gibb, Hooligan X, Tino & Edzy + guests

Platinum Academy, Stoke £8 mums/£10 9pm-4am House + jazz in the lounge Residents Sanjay, Nick Sheldon, Craig Brown, Kirstie McAra, Alex Sparrow + guests Jan 6th Justin Berkman, John Fleming, John Wetherley, Pete Bromley Jan 13th Tony de Vit, Graham Gold, Paul B Jan 20th Breeze, Stuart Kiekman Jan 27th Martin Pickard, Nic Loveur, Paul B

Republic Republic, Sheffield £7 NUS/£8 Residents Neil Hinde, Pat Barry, Paul Ingall & Pipes + guests

Shindig Riverside (downstairs), Newcastle £6 B4 10pm/NUS/£7 after 10:30 9pm-2:30am Scott Bradford, Scooby + guests

Jan 6th Christian Woodyatt Jan 13th Gordon Kaye Jan 20th Angel, Paul Bleasdale Jan 27th Jon Marsh, Charlie Hall **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, Liverpool £6 10pm-2am Residents Skitch, Andy Nicholson, Secret Weapon & Steve Shiels + guests Jan 6th Steve Bicknell Jan 13th Mr C Jan 20th Kris Needs Jan 27th Billy Nasty

SUNDAY
The Breakfast Club Manto, Manchester £1 2am-6am Resident Dave Booth with uptempo but chilled Balearic tunes

ADDRESSES

Academy Oxford Rd, Manchester 0161 - 275 4815

Academy Glass St, Hanley, Stoke-on-Trent 01782 213838

After Dark Club South Queen St, Morley 01132-523542/523649

Angels Curzon St, Burnley 01282-35222

Arches Sheffield 01142-722900

Basement Leeds

Le Bateau 52 Duke St, Liverpool 0151-709 6508

Calistos 18-20 St Georges Square, Huddersfield, W.Yorks (next to train station)

Capitol Matilda Street, Sheffield

Dance Factory Aqueduct St, Preston 01831 321196/310969

Doncaster Warehouse Marshgate, Doncaster 01302 730111/322199

Dry 201 28-30 Oldham St, Manchester 0161-236 5920

Eden (-ex Bel Air) Queen St, Huddersfield 01484-426055

Empire Corporation Rd, Middlesbrough 01642-253553

Generation X 11-13 New Wakefield St, Manchester M1

Hacienda 11-13 Whitworth St, Manchester 0161-236 5051

Holy City Zoo Manchester

Leadmill 6-7 Leadmill Rd, Sheffield 01142-754500

Leeds University Leeds 01132-439071

The Main Entrance Palatine Buildings, Central Promenade, Blackpool 01253 292335

Manto 46 Canal Street, Manchester

0161 -236 2667

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 Rd, Hulme, Manchester

Paradise Factory 112-116 Princess St, Manchester 0161-273 5422

Planet Earth Newcastle-Upon-Tyne 01374-6661 60

Pleasure Rooms 9 Merrion St, Leeds 01132-450923

Republic The Old Roper & Wrecks Works, 112 Arundel St, Sheffield S1 1DJ

Riverside 57-59 Melbourne St, Newcastle 0191-261 4386

Room 82-88 George St, Hull 01482-23154

Sankey's Soap Beehive Mill, Jersey St, Manchester 0161-237 5606

Tube Wigan Pier, Wigan 01942-30769

Underground 1 Wellington St, Leicester

University of Central Lancashire Fylde Road, Preston 01772-258382

Venue Whitworth St West, Manchester 0161-236 0026

Venue 37 Central Drive, Blackpool 01253-22525

Venue 106 Mirfield, W Yorks

Warehouse 19-21 Somers St, Leeds 01132-468287

Winter Gardens Kingsway, Cleethorpes 01472-692925

World Warrington

IRELAND

THURSDAY
Fudge Sir Henry's, Cork Underground garage

Livin' Large Temple of Sound, Dublin £5/£3 10:30pm-late DJs Mark Dixon & Stephen Mulhall

FRIDAY
Man Fridays Metroland, Waterford 10pm

Weekly with residents Nailer, Mickey & 'Owie' + guests Jan 12th Lenny Fontana

Jan 27th Slam with Stuart McMillan, Orde Meikle

Temple of Sound Temple of Sound, Dublin £6/£5 10:30pm-late DJs Johnny Moy, Billy Scurry

Sweat Sir Henry's, Cork Upfront house



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

SATURDAY

Good Vibrations The Vault £7 10.30pm-2.30am Residents Mark Kavanagh with hard house & techno + guests

Harmony at the Ormond Ormond Centre, Dublin £8 9:30pm

Sweat Sir Henry's, Cork As Thursday

Temple of Sound Temple of Sound £8 10:30pm-late

Unknown Pleasures Columbia Mills, Dublin £7/£8 New weekly from Red Records with resident Mark Kavanagh + guests. Music policy: entertainment not education

ADDRESSES

Columbia Mills Sir John Rogersons Quay, Dublin

Metroland Mary St, Waterford

Ormond Centre Ormond Quay, Dublin 01 8723500

Sir Henry's South Main St, Cork City (+353) 01 21 -274391

Temple of Sound Ormond Quay, Dublin 01 8721811 ●

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The World*

* According to Moby

Everything is wrong? Moby's been fraternising with rock stars and now he's fed-up with dance music. Paul Tierney conducts this month's Q&A session.

You supported The Red Hot Chili Peppers on tour and survived. Any memories?

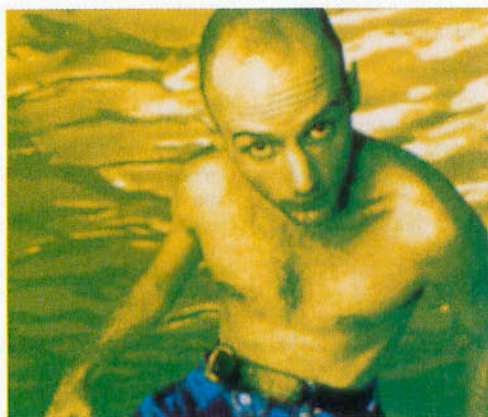
It was great. I was talking to Liam from The Prodigy about how when you play a lot of festivals and share bills with rock bands you realise that the sort of really celebratory, manic energy which used to characterise the rave scene is to be found in spades at these events. My allegiance isn't to one kind of music or aesthetic but to that spirit, and that spirit has been lacking on the dance scene recently.

Is your enthusiasm for dance music dwindling then?

I still love a lot of dance music and I'm not dismissive of it, but it doesn't fire me up the way it did a few years ago. It's a terrible thing to say because I'm just asking to be called an old fogey. A few years ago I couldn't get enough. I had to have the records, I had to know everything that was going on. It's not that I don't like what's happening now, but I just don't feel the same way about it.

You've just contributed music to the new Robert De Niro film *Heat*. Is soundtrack work a dream fulfilled?

Strangely enough I have no interest in soundtracks. I'm not trying to be blasé, but it's like nearly every musician you speak to wants to do them. I hate doing them. Luckily, for this one, they took two songs that I had already and I just *changed them* slightly for the movie. If people ask me to do it I will - it pays well



and impresses my mother! The only thing I really enjoy is writing music for myself. It sounds selfish but I'm just being honest.

I believe Courtney Love asked you to produce the next Hole album. Who's the craziest, her for asking you or you for turning her down. And while we're on the subject, what's her problem?

She's just really scattered. Deep down she's really nice and well-intentioned but she's done too many drugs and hasn't dealt well with the mega-stardom she's had. There's a part of her that's really naive, like a six year old child - she's getting all this attention and it just short circuits in her brain. Doing the album would have paid really well and looked good on my CV, but like I said, I'm selfish, I like working on my own stuff.

Is there one piece of criticism that sticks in your mind?

There was an article in *Select*, or was it *Vox*, about a year ago. It was the only time in my life where what I've said has been completely re-contextualised. The gist of it was, they were calling me a fascist. The journalist thought my logo looked fascistic. I told him there was a big difference between something looking fascistic and having a fascist ideology - I

find any sort of fascist ideology completely reprehensible - but a lot of the time the imagery can look pretty cool. So they pulled out that quote, something like "Fascism is cool."

Who would you cast as yourself in the film version of 'Everything Is Wrong'? Juliette Lewis. I'm not a big fan of actors and actresses but I liked her in *Natural Born Killers*.

What's the story with that Toyota commercial? The music sounded eerily familiar.

I wasn't involved at all. The music you heard was a re-recorded version of 'Go' and I think they even released it as a single. We tried to take them to court. We hired a music lawyer who told us to be wary. We were up against both Toyota and Saatchi & Saatchi and both companies had unlimited funds. Our case wasn't that strong anyway. As far as they were concerned I ripped off the music from *Twin Peaks* in the first place. Their defence was - we're doing a version of the *Twin Peaks* theme and strangely enough it sounds exactly like the one you did. I let it pass.

Why has no-one done the same thing with the *The X-Files*?

You know, it's funny that you should mention that because, they asked me to. There's going to be an *X-Files* album, in fact, we're putting it together right now. It's going to be myself, the Foo Fighters and I think PJ Harvey's on there too. It's a companion album to the show and there's going to be a whole bunch of people remixing the theme. It's kind of strange that you should bring that up...

What's the best advice you've been given? Don't sleep with ex-girlfriends. Sadly, people don't give me enough advice.

NON-STOP DJ MIX BY MOBY • 15 JANUARY 1990

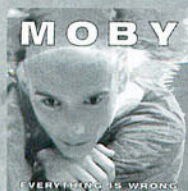
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