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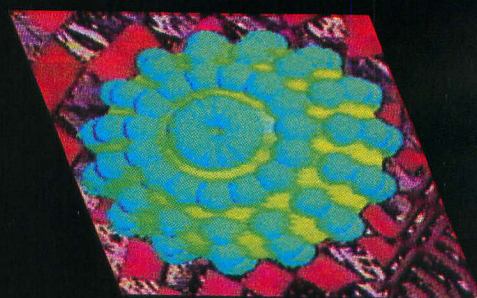
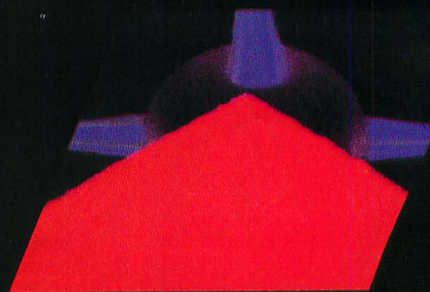
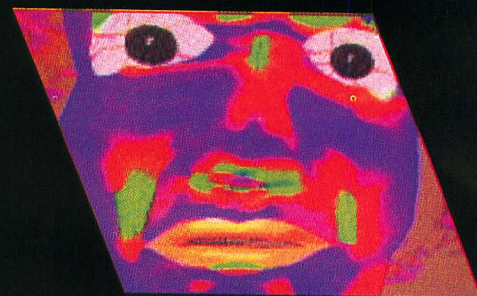
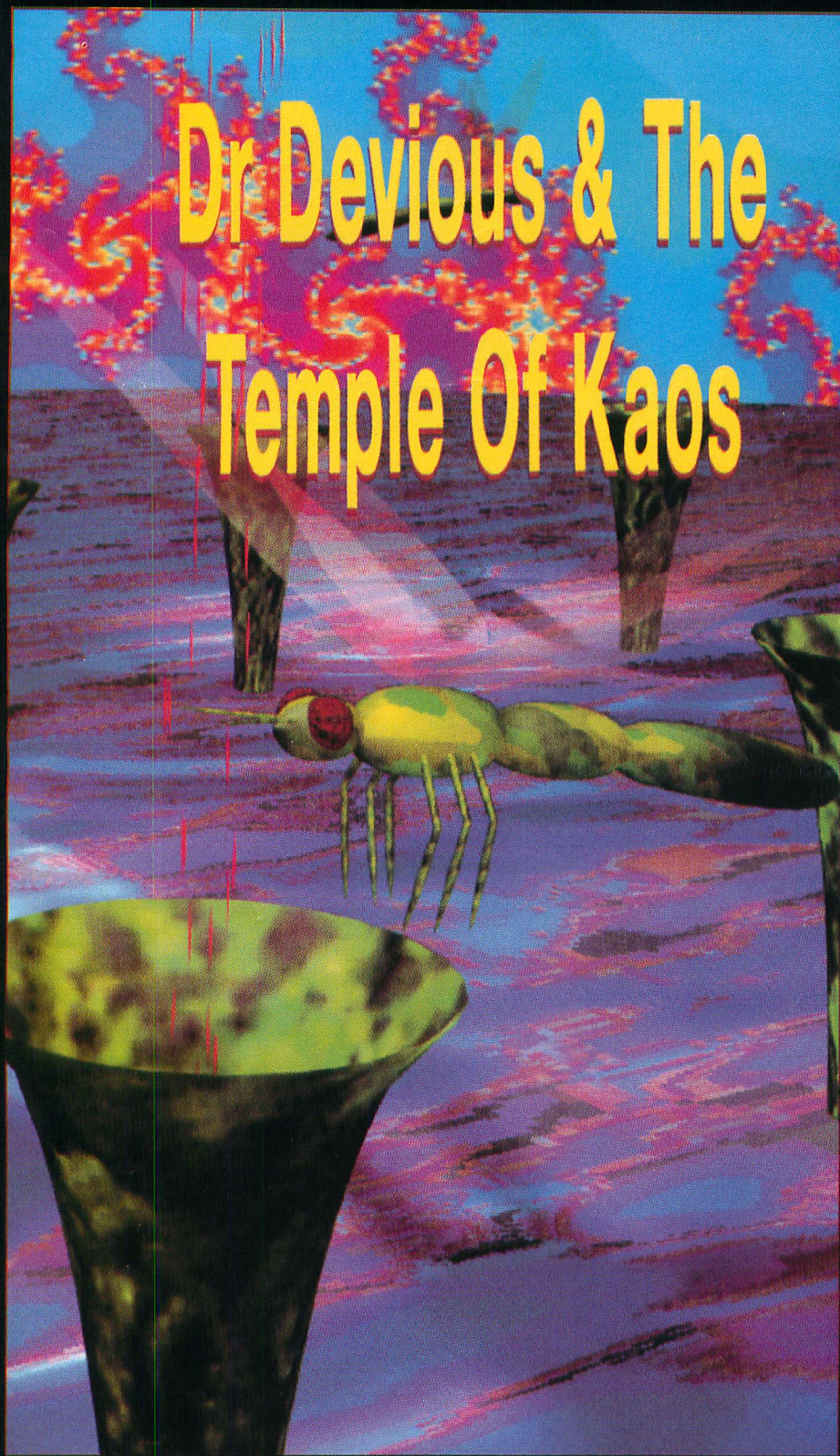
Paul Oakenfold, Colin Faver and The Warlock

**ISSUE
ONE**



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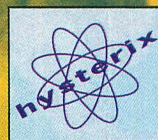


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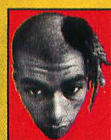


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PIRATE TV INVADES FRIDAY **SEGA**



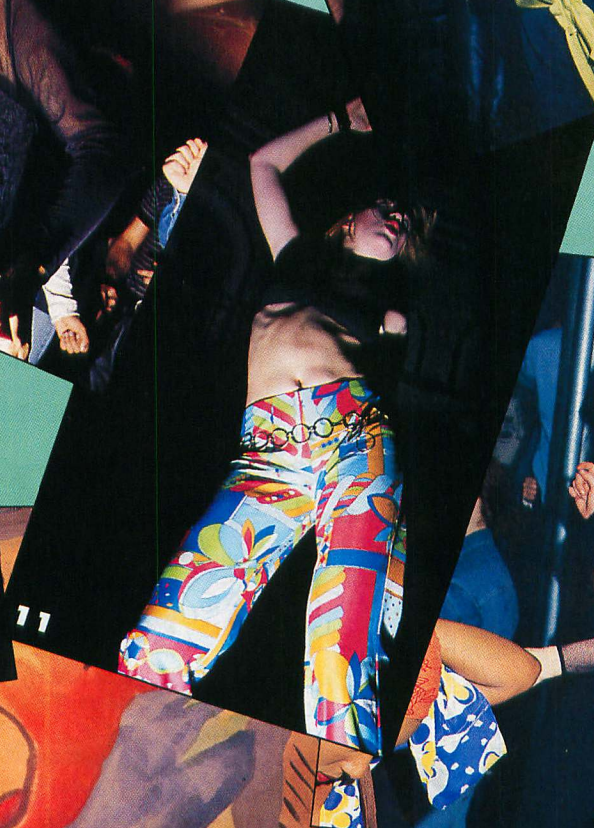
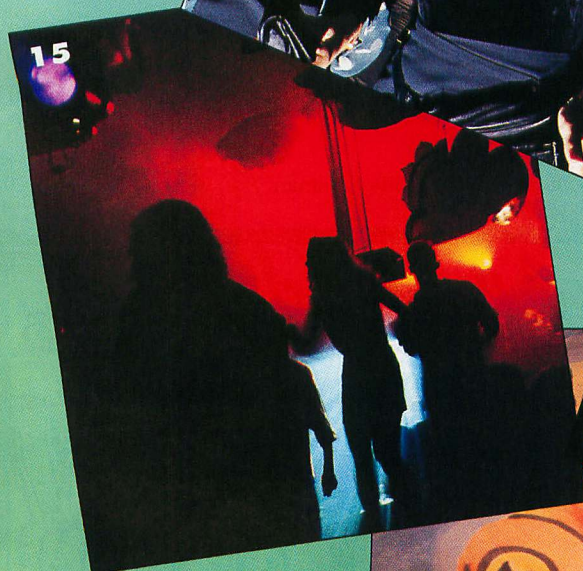
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ROAD

GENERATOR ON TOUR



FLY BY NIGHT

Have you ever considered the plight of those tireless benchmen who roam the murky London streets risking life and limb to cajole you clubbers into going to a club with their flyers? They are the guys who fly. Leafletting to your mum and dad. These boys have wings. Tony Stimpson, our resident flyer par excellence, gives an anecdotal account of his wide and varied experiences as a persuasive young tout on the streets.

There seem to be two reasons why a cheeky young chappie should want to fly; he is either dedicated or desperate. More likely the latter. Being an exceptional case, I was dedicated; not to the love of work but to the reckless pursuit of raw, pure pleasure. Pleasure spelt with a capital p and a big e. It was therefore with this philosophical world-view in mind that I would leave my humble lodgings at 6 p.m. on a Friday night armed only with a big bag, a fat pack of industrial strength tabs and a belly crying pitifully out for liver abuse in search of those in-er-face, triple tempo type club-goers. Oh do come and dance with mine.

The quest would begin as it ended. In a bar discussing strategy. Who do we target? How do we persuade them that our club is irreproachably superior to any other in town? On which street corner do we loiter with our leaflets? How do we avoid bespectacled, pin-striped men of a certain age out for anything unthinkable with the much younger. For any self-respecting honours graduate of the Fred Fisher Academy of Advanced Flying, these were real issues that had to be addressed. Having addressed them with the same precision and panache as normal, the same conclusion would be reached. Shout as loudly as possible, as often as possible and be as outrageous as possible, avoiding no-one with a wayward tenner in the back pocket. Theoretically, from our basic training, this was textbook stuff - the only minor drawback being other angry young men from other nearby clubs possessing a strong penchant for body-bruising. Only, of course, if you shout too loudly. Or look at them funny. Or anything else.

Our modus operandi perfected in all of two whisks of a goose's flap, it was now time for gung-ho; we were ready for no-man's land. But it was still only six-thirty and no men were out there on the land. Prime flying time was between the hours of 22.00 and 24.00. Three hours to kill. What does a flying team do? "Easy", as our Head of Operations would say, "You all look like pizzas, so let's go and have one." Pizzas often proved to be both a Godsend and a God sent it back unopened. We are not quite sure why this is so, but it quite indisputably is. Ask the janitor.

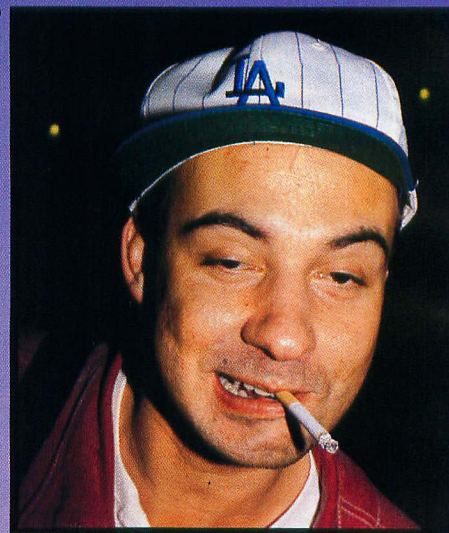
The art of cajoling is one that can only efficiently be sustained for a limited period, the limiting factor being the human windpipe.

To ensure a steady flow of paying punters a fully rounded flying man needs, and let's make no mistake, an HGV assisted voice. With sales patter ranging from "Call me a Saint, call me a sinner, come to our club and you'll be the winner" to "Course they play Soft Cell upstairs" or "You wannit 'ard, 'ard as a brick wawl in 'ere geez", your paying public must be told what they want to hear, no good being a soft southern jessie. Southern jessies were exactly what we became. Tough men just don't write articles.

Midnight - throats like sandpaper, faces like pizzas and pleasure in our pants. And into the real breach. The rest is pleasure and you know the spelling.....

TONY STIMPSON

(I used to go flying with this madman. Ed.)





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The Paul Oakenfold Column

Unless you've been stranded in the Mato Grosso for the past six years you'll probably know something of Paul Oakenfold.

As a D.J. Paul was instrumental in bringing Balearic Beat into the U.K. at clubs like Spectrum, Land of Oz and Shoom. As a producer and remixer, who hasn't heard his work with the Mondays, The Cure, and U2? Presently he's supporting U2 on their Zooropa '93 European tour – the first D.J. to tour at this stadium level.

Starting next month Paul will catch an influential and interesting figure of his choice from the dance scene and interview him exclusively for Generator. This month, though, Paul himself answers our questions on his new label, Perfecto London.

GENERATOR: *What is the difference between Perfecto London and Perfecto Records?*

PAUL OAKENFOLD: Perfecto Records was set up to develop artists from the dance scene that perform, write, can cut it live and are long-term developments on a worldwide basis.

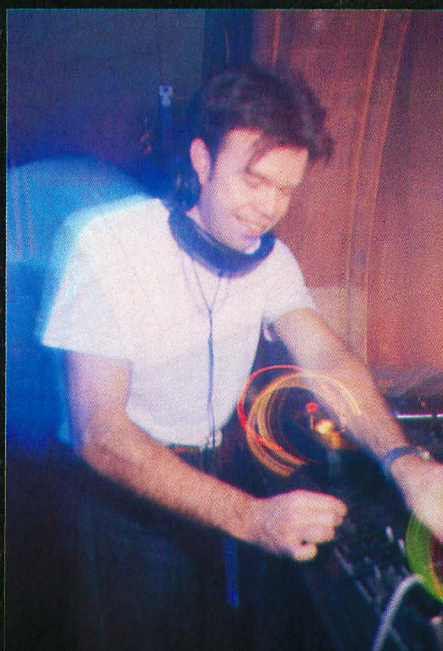
Perfecto London has been set up to deal with the current sounds and trends of England. "London", as we're London-based.

The label has been set up to put out records that work here. If they work

anywhere else then great. Perfecto London's releases will work at a club level. We're not bothered even about radio play.

So Perfecto London is solely aimed at the U.K.?

From the trends that develop in England some build and end up in Europe and America, some don't. But record companies and clubs worldwide tend to



always look at England.

What releases are forthcoming on Perfecto London?

The first release is by State of Grace, who will also be doing remixes. The first release date we've got is at the end of June, June 28th. A new release will follow every two weeks after that date. Nancy Noise is also involved on a project, as is Steve Lee. We've got a team of up-and-coming youngsters who I feel are very talented and I'm in a position to help, for example New Direction, a girl D.J. and a programmer. And there's B-Real, another D.J.-orientated record.

Can we expect lots of new Oakie remixes, then?

I've always set out to let the artist do the talking for the label. Rather than saying it's my label and doing all the mixing and producing, I've chosen the producer or



mixer that best suits. That's why (on Perfecto) I'm not producing Jimi Polo or Carl Cox. I might do a Gary Clail mix because I think I'm the right person, but Justin Robertson has done the mix on the new one.

Do you see Perfecto London as a breeding ground for Perfecto Records?

Perfecto London will help maintain a balance with Perfecto Records. P.R. hasn't put a record out for six months, and we need to fill those gaps. With P.L. we'll do that; it'll be your Felixs, your Capellas, records that are here today and gone tomorrow, like almost any dance acts over the past five years. P.L. is D.J. and punter-based: the kid who makes a record in his bedroom, the D.J. who grabs an engineer to get down the studio to bang one out. If we have some luck and one of the artists has some success that can be developed then great, if not we're not really bothered.

How did you select the D.J.s and artists for Perfecto London?

I generally get tapes sent, and people coming up to me to say I've done this or that. 90% of the tapes are no good, but my door's always open for tapes and people coming in.

Are you serious when you say you're not interested in radio play?

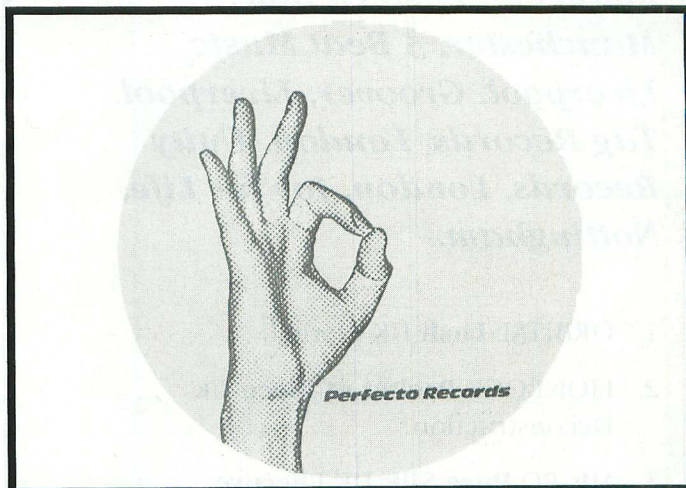
Radio will be interested in Perfecto London, but if I were to make records for radio.....no-one can guarantee what will go on the radio unless it's a Simply Red or a Cher record. If I said right, I'll make a commercial tune and it didn't make the radio, where would that leave me? My base is club, so I have to make records that work for the area I'm coming from. That at least guarantees me X amount of sales. If the record then gets onto Kiss or Radio 1, then great, but radio is a bonus, not a must. You can't make records for radio.

What about the distribution and availability of Perfecto London product?

We want the records to be widely available because we're in the business of selling records. But we're not in the business of giving records away, which I think has been happening too much in the industry. We're not doing your 500 mail-out, we'll hit the D.J.s we think are right, there's no fixed number. If the record is great, the D.J. will go out and buy it, and if it isn't he won't want to know anyway. We all buy records. I don't know any top D.J. who doesn't. I spend near to a hundred quid a week on what's good. You just can't wait around to be sent records - being a D.J. is a full time job and you have to be on top of it.

What are your hopes for the label, say six months down the line?

I'm not expecting anything. I just hope we'll do well and survive. Things haven't been easy in the business lately. I just want to put quality back into what we're doing. I'm not interested in putting loads of records out, I'm interested in putting good records out.



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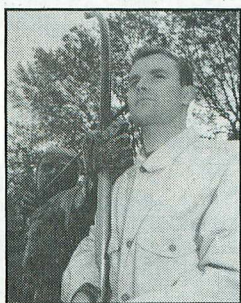
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- 1 ORBITAL **Lush** UK Eternal.
- 2 LIONROCK **Packet of Piece** UK Deconstruction.
- 3 MICRO **Pure Silk** UK Effective.
- 4 TC 1993 **Harmony** Ital Paradise Project.
- 5 THE LOOK **Glamour Girl** US Sexy Records.
- 6 CORDIAL **Hear ME Say** UK 3 Beat.
- 7 DISCO EVANGELISTS **De Niro** UK Positiva.
- 8 LISA B **Glam** UK FFrr
- 9 UNIVERSE **World Techno Tribe** UK Rising High.
- 10 RHYTHM INVENTION **Ad Infinitum** UK Warp.
- 11 FBI PROJECT **Come On** Ital Paradise Project.
- 12 MONIE LOVE **The Power** UK Cooltempo.
- 13 FELIX **Stars** UK Deconstruction.
- 14 HARMONY AND EXTREME **Journeys Through Time** UK Lucky Spin.
- 15 EAST SIDE BEAT **You're my Everything** UK FFrr.
- 16 JAMAMA **Jamama** UK Helicopter.
- 17 KELVIN **Night and Day** Wonka Belgium.
- 18 49'ERS FEATURING ANNE MARIE SMITH **Everything** Ital Media.

- 19 Z 100 Testa **Don't stop** Ital NEXT.
- 20 R-TYME **Use Me** US Trance Fusion.
- 21 NO MASS **Hands of Stone** UK Apple Records.
- 22 URBAN COOKIE COLLECTIVE **The Key/The Secret** UK UCC.
- 23 TRANSFORMER 2 **Just Can't Get Enough** Ital DFC.
- 24 DJ PIERRE **Doomsday Project** UK Guerilla.
- 25 OUTLANDER **All I Want** EP R&S Bel.
- 26 SUBLIME **Transamerican** UK Limbo.
- 27 ESKIMOS AND EGYPT **UK US UK One Little Indian.**
- 28 KWANZA POSSE **Musica** Ital Flying.
- 29 SHARADA HOUSE GANG **Let the Rhythm Move You** Ital Inside.
- 30 WIGAN EXPRESS **Something About The Music** UK Circuit Records.
- 31 M.O.T. **MG Vol 3** UK 3 Beat.
- 32 STEREO MCS **Creation** UK 4th & Broadway.
- 33 ONE DOVE **White Love** UK Boys Own.
- 34 FLUKE **Electric Guitar** UK Virgin.
- 35 SHI TAKE **In The Age of Perfect Cirtue** UK Zoom Records.
- 36 DIRECT 2 DISC **Don't Stop** UK Cleveland City.
- 37 MO' KASSA **Mr Jackson** UK Plastics Records.
- 38 VAN BASTEN **Lizard King** UK Brute.
- 39 SONIC SOLUTION **Bagdad** R&S Bel.
- 40 JUMP **Love it Up** UK White Label.

DJ TOP 10

Paul Wain



This month's DJ top 10 is compiled by Dance Factory (Nottingham) resident Paul Wain. Primarily a northern DJ, though he travels as well as a fruity claret, you can catch Paul on the road this month on the 05-06-93 at the Bishop's Hill Hotel nr. Inverness, 12-06-93 playing the Rhumba Club do on Loch Ness, and 19-06-93 at the Coco Coco party, Cambridge.

1. No.1. Euro Fresh Fruit promo.
2. Vapour Space. Gravitational Arch of Ten. U.S. Plus 8 Records.
3. Voodoo People. Altitude. UK Sabrettes.
4. Source. Release It. R&S, Belgium.
5. Wonka No. 9 Promo. Wonka, Belgium.
6. Gorn. Delargo One. Fax Records, Germany.
7. Drum Club. I Really Feel. Butterfly.
8. Island Universe. Musical Satellite. U.S. Strip and Spin.
9. Evolution. Experience of Taking a Step into Someone's Dream. Euro white label.
10. Orbital. Lush 3/2. U.K. Internal album sampler.

Dream FM Listening Booth Chart

99.9 MHz
dream fm

From its base in the Northern club capital of Leeds, Dream FM has been beaming out the top sounds on 99.9FM to much of Yorkshire for over a year.

- 1) TC 1993. **Harmony**. White label.
- 2) DISCO EVANGELISTS. **De Nero**. Positive.
- 3) THE FOG. **Been a long time**. Miami Soul.
- 4) VOID. **No Stopping**. Void.
- 5) LION ROCK. **Packets of Peace**. Deconstruction.
- 6) SERIOUS ROPE. **Happiness Remix**. Rumour Promo.
- 7) GLOBAL. **Paradise**. Gorgeous Gorgeous.
- 8) UNIVERSE. **World Techno Tribe**. Rising High.
- 9) FLIPPED OUT. **Everybody is somebody**. Ark.
- 10) NOOKIE. **Return of Nookie EP**. Reinforced.
- 11) SONZ OF LOOP DE LOOP. **Flowers In My Garden**. Suburban Base.
- 12) DIREKT. **Two Fatt Guitars**. Promo.
- 13) DANCE TO TRANCE. **P.A.N.** Logic.
- 14) HOUSE OF PAIN. **Top O' The Morning to Ya**. XL.
- 15) BABY JANE. **I Will be Free**. Solid Pleasure.
- 16) ZEONY LOVE EXP. **Love Energy**. Deep Distraxtion.
- 17) MOUNT RUSHMORE. **The Vibes**. Ore.
- 18) MUKKA. **Neebro**. Limbo.
- 19) CAPPELLA. **U got 2 Know**. Media.
- 20) SUB PLATES. **Sonz of Loop de loop etc**. Suburban Base.

"Bubblers Under"

Son of God. **Harmania**.
Basscult. **Paradise Plate**.
Dreamfactor. **Here's to Loving You**.
Pet Shop Boys. **Can You Forgive Her?**
Meridian. **Love**.

RIFF

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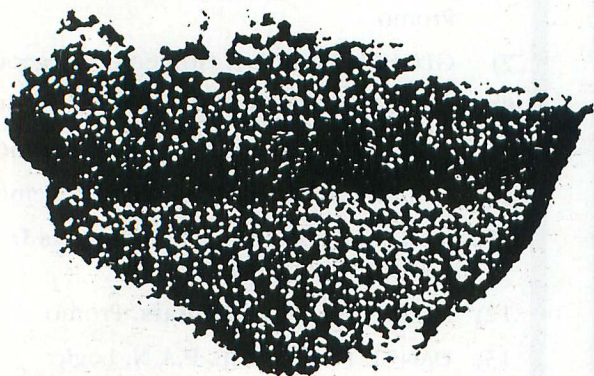
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“We’re a serious band but we love a good laugh we’re not snobs of dance” (Richard, with possibly the understatement of the year)

All hailing from London, Hysterix naturally met up on the Japanese clubscene where (Tokyo?) Tony was D.J.ing in clubs like Gold, Yellow and Picasso, and ran into Darren and Richard one night. “He was hard to miss”, admitted Richard, “with a bottle of champagne in each hand to keep his balance”. Such style in this age of bottled water.

Style of a different kind is also what vocalist Maxine added when she joined from the K.L.F.. The blokes readily admit that their music is sharper with the right vocal sound, which is just what they need both in the studio where they are working on their new album, and when playing live. A soulful voice that really complements the hard edged side to their music, as house vocal meets big Euro-dub.

The studio work is particularly free-flowing at the moment, as all band members input equally and spontaneously. “It’s really a question of all hands on deck, we do about 10 mixes, mucking about with the drum machine for example to get the right effect, rather than setting the song down exactly. That way we end up with the sections we are pleased with and edit them together “ explains Tone from behind a pair of 1950s ? chunky Chanel shades.

Working conditions are also facilitated by the attitude of Deconstruction, their new label, who provide the freedom and

backing to let the group grow and get the results they want without rushing them and rushing in the remixers. Preferred mixer is probably Sasha, who gave their white label *Talk to Me* such an epic feel, although Justin Robertson is next in line to work with them, and they may have to reconsider pole position.

Hysterix have certainly had their share of laughs on the road recently. Touring with Sunscreen (a band they admire greatly, not least for their durability in the here-today-gone-tomorrow world of dance music acts) on their U.K. tour to popular acclaim was a high point. That is along with their show at the Miami music conference – Miami being Tony’s tip for the new Ibiza.

The low point was probably being bottled backstage by a horde of rampant Polish skinheads while on a European tour with Technotronic’s latest reincarnation. “It was a good show, though”, confided Darren, “but just as well the security were packing submachine guns”.

Back nearer home, Hysterix are looking forward to a series of forthcoming P.A.s in the clubs. They accept that to be taken seriously as a dance act they must play live (as much as some of the poorer venues in the country will technically allow) and not just rely on remixes for public appreciation. As Dicky put it, “we’re trying to be a band in a dance format, we’re more than just a good record.....it’s the band itself that will create the success of the band. “

Remixes prolong the shelf life of many a poorer dance act, but the Hysterix’ talent is happily vacuum-packed. Just as well, intimated Tony in realist mode as we watched Steve Morrow going donkey-riding with Tony Adams at Wembley, as the Hysterix need record sales to keep on laughing.....

A SUMMER OF LOVE OR IRRITATION?

As the first true signs of summer burst forth, I find myself contemplating the months ahead - a holiday with friends, a healthy glow to my tired complexion and countless irritating encounters with the most detestable creatures placed upon this planet - insects.

After months of total anonymity a sudden wave of ants, flies, wasps and earwigs invade our green and pleasant land then bite, sting and irritate the hell out of everyone and anything that comes their way.

Is there anything more maddening than sitting at home exhausted and drained after a heavy night on the town than a lone fly circling the room emitting its progressive house like drone incessantly? How can something so small make such an unbelievably loud sound? Too tired to move, you sit pathetically in the chair and allow the little blighter to drive you to the point of insanity, buzzing uncontrollably and forcing you to reminisce on that dreadful warm-up DJ from the night before.

The fly has always annoyed me, indeed of all insects I hate it most. Their love of dog excrement never ceases to amaze me; how they can sit so merrily on a glistening turd is beyond my comprehension. The cheek of the fly is also highly irritating, its ability to dance acrobatically across as much food as it can possibly find is trying in the extreme. Bastards. They are worse than charlie heads on the scrounge.

A less obvious insect, but just as nauseating, is the crab, or pubic louse. As the summer months roll on and sexual activity increases, particularly on summer vacations, so does the frequency of crab infestation. He is a real tricky customer, this

"The fly has always annoyed me, indeed of all insects I hate it most"

one, as normal precautions such as the condom are no protection against him. Simple bodily contact ensures infection and then they will breed at a furious rate until an unbearable itch (so I am told) informs you of their presence. What can you do to safeguard against them? Shave off all your bodily hair.

Often the prospect of a lazy summer's day in a meadow with one you love seems a perfect way to spend a summer's afternoon. How relaxing a scene it sets in the city dweller's mind; away from traffic, free from sweaty, noisy clubs, alone in pure fresh air with the sound of silence only broken by birds whistling in the wind. This scenario, however, fails to account for one thing - the wasp.

The wasp's whole purpose in life is to upset people. Unlike the bee, a similarly coloured insect, it does not concern itself with making delicious honey. No, instead, it spends its day sitting with its fly friends on dog crap waiting for innocents to

walk by - the innocents often being cavorting couples wandering through a meadow. Depressed at the sight of joy and frivolity the wasp pounces and delivers a whopping great sting. Indeed you really have to watch the wasp, as rather like an individual who takes too much gear he seems to often feel sorry for himself and is seemingly always ready to lash out. He is particularly dangerous as summer closes when clouded by depression due to his imminent death. Stinging at this stage becomes second nature.

Of course we are rather fortunate in this country that our climate spares us from the traumas of mosquitoes, scorpions and giant spiders. However according to scientists if climatic



Generator's resident entymologist

changes due to ozone destruction take hold we will soon be welcoming hordes of these delightful creates onto our shores too.

The result will be that the wearing of gas masks at raves will be deemed necessary as swarms of mites, gnats and bugs swoop on the humid warm conditions created by thousands of writhing, sweating bodies. This, however, may already be happening as I am sure that I have spotted young men donning rubber masks at large raves around the country. These must be very perceptive gentlemen who realise that global warming and increased insect activity could cause great distress to ravers - and to think some people actually thought they were silly enough to wear them as fashion accessories!

You may consider my dislike of insects abnormal and probably due to some terrible experience as a child. However I would confidently predict that there is a simmering discontent amongst the vast majority of the population towards these mini monsters. Indeed ask yourself how many bad trips are concerned with giant spiders and marauding insect armies? How much fly killer is bought and sold each year to ward off the legions that enter British homes? How many of you would place an earwig in your lug hole? There, you see, it's not just me who's paranoid - it's the whole nation!

Dermot Ryan

tree in a big forest.”

Those people who can only understand the European scene in its most obvious form, leatherclad skinheads slam-dancing on speed to +150bpm, completely miss the point. It is a movement that has grown steadily because of its ability to absorb foreign influences, as well as its adherence to its own earthy foundations. Sven's career nicely mirrors the scene he has helped to create, playing 12 hour sets every Friday at Frankfurt's legendary Omen club:

12 hour sets every Friday at Frankfurt's legendary Omen Club

“As a DJ, I'm always open to all styles,” says the diminutive pig-tailed deckmeister. “I play the best house tunes, I play the best breakbeat tunes, I mean I play for 12 hours. It's kind of boring if you stick to the same style! It's a journey — I use my fantasies and my imagination - not like at Mayday, where the

create a magic vibe with them, I infect them.”

Sven has an album coming out which gives him an ideal communication space for exercising this wealth of musical acumen. Recorded in India last year with the aid of a portable DAT recorder, **Accident in Paradise** - including the single **Ritual of Life** - is an Orb-style ambient sample-opera that drifts in and out of dance, ethnic and classical styles, and has generally been lauded by those in the know.

“The whole idea of the thing is this vision that I have in my head. It is more than just music. It's the story of a dream. I'm looking for the key to get out of the dream but I can't find it. The name is not so serious. It came to me in Goa. I saw thousands of people jumping around in the jungle to these heavy Techno sounds and I thought - this is an accident in paradise! It's a journey for me, I tried to put in the spiritual feeling you get everywhere you go in India. Some people find it depressing, others come to me saying it's so perfect! It can be so different, because it's part of me, but if people can't connect with that, then they can put their own thing in. It's timeless.

“I've put 12 years into it and now I'm in a lucky position. I've got the labels, the club, the radio show, I'm producing

never die. It's just that there are a lot of people who don't know new music. You say that Germans can't dance. I don't know ... In Germany we have a big Soul Movement and a big Hip Hop movement. And as for Progressive House, it is nothing new. It's just Trance with trendy beats.

You say Germans can't dance. I don't know... In Germany we have a big soul movement and a big hip hop movement.

"Anyway, in 1989 I said to Michael and Luce that I didn't want to do this music anymore. I wanted to start again, gain some more studio experience and experiment a little."

By 1991, Sven had set up EYE Q Records with Hoffman and Heinz Roth, and this was to spawn Harthouse.

"To begin with the vision was not so clear. We had some success with two singles - Zion and Vernon - but after that I needed a new baby and that's how Harthouse came along. To start with it was all my own productions, with a limited pressing of 2,000 copies. Now we sell a lot more! There is this stupid thinking, when people say to me Harthouse is not underground anymore, because you can buy the record. Like

"I was addicted to coke for years but stopped four years ago when my daughter was born. I was in the hospital and saw everything clearly. I still take acid in India for example and do a bit here and there, but, you know, I'm 28 now - I know what I'm doing! I have an aim, I have a vision, I'm 28, I'm not going to let a drug bring me down. Mind you, I'm not going to say 'don't' - but I think that it's important for a DJ to take care of his crowd a little"

So how does a DJ take care of his crowd when he is kept aloof behind the decks playing tunes with no words?

"Why I choose instrumental music for Harthouse and for **Accident In Paradise** is because you hear the same thing being said in other music again and again and again.

Instrumental music gives you space. You can create your own vision with what you put in. Ambient music is for me the new classical music. Our generation has less and less time to relax and this music really does help you to free your mind. That is why I think this is just the beginning.

"With the music I would like to create theatres, with vision, giving people something to touch, something to smell. Although there are many good stage shows in the UK - I was

really impressed by all the dancers at Universe, for example we have been doing this in Germany for much longer. For us it is like Pop music - many of us grew up with it.

"I'm not going to stop. You see ninety-year-old people in Goa dancing to fifty-year-old DJs - why not!? Maybe I will progress into musicals and films, I don't know. For myself, I want to satisfy my vision; for other people, I try to give them a vision. Money is just a positive side effect. Money was always there anyway, because I work. I have no time for a girlfriend, I have no time for love. It sounds sad but it's not sad. I love what I'm doing. To be alone - maybe it sounds sad - but I was born alone and I will leave alone and I have to live with that.

"Life has something to do with rhythm. The beginning at the end. That's why you hear my daughter wailing on the beginning of **Ritual of Life**. Also it's like the Indians eating peyote and bashing out their life-rhythms on the drums. Rhythm is a way of life."

Tim Fielding

For details of Harthouse Frankfurt and Rising High releases please turn to the Colin Faver pages.

Technoise Facism v. Breakbeat Boredom

Post-Universe there can be little doubt that Techno is spearheading it's way back into the Ravescene. Most top-line DJs will now risk dropping at least one techno tune. Carl Cox has been at it since January, at times dedicating his entire set, whilst even the darkest jungle purists Top Buzz have succumbed to the Eurocratic pressure and concede twenty or so minutes of their set to techno, and very competently too, I should add.

DJs everywhere seem suddenly prone to statements like "Nah, I've never played jungle, man". So is the now very unoriginal bad-boy sound dead, or just evolving into another branch of house?

As far as Techno goes, one question still remains. Is it the Great White Hope or a great white elephant? Techno in some forms could become as separatist as jungle. Our very own DJ Warlock was recently challenged after a gig in a Stafford car park by three Asian youths with "do you really like that fucking Nazi noise?" and then unceremoniously chased out of town.

Lucky for him that he's from Stafford anyway so he knew the sidestreets.

Just as disturbing is GTO's doctrine as outlined in a recent club newsletter, where a predilection for Russian Constructivism, grey boiler suits and utilitarian militarism is apparent. A fatal attraction...

Club Knowledge, cradle of all things techno in the UK sought to redress the balance with their anti-fascist/anti-racist night on May 12th. Ironic, really, when it could be accused of obtaining its 'best club in the world' tag from media manipulation and mass thought-policing. The SW1 Club sound system at best can be described as problematic and in my opinion could never be accused of value for money. Might a change of venue be in order?

In the 'youth music' journal the NME, rave music has hardly been worthy of a mention, yet suddenly a techno chart has appeared. If you are keen to experience the target audience for yourself check out the monthly 'It is What It Is' at the Ministry of Sound. It's simply rammed with pasty faced students wearing black, and not one bad boy in sight. Musically, alienation comes as naturally to techno

as it does via the coded rantings of some ragga MCs, encouraging disrespect, elitism and ultimately violence. Could, then, the teutonic stomp could be justifiably viewed by some as the preserve of white supremacists?

Whatever camp your feet are in, the divide seems to be widening...or thankfully maybe not. Overdrive Records in Frankfurt and Basement Records in the UK for instance, are discovering a happy medium combining the two. They are not alone. A four to the floor kick drum twinned with a skittish breakbeat snare can be an exciting if not obvious mutation. Track down anything by Force Mass Motion on Rabbit City Records or 'The Atmosphere EP' by Kaos and Julia Set on Recoil Records.

Terms like Jungle Techno or Techno Ska don't rest easily, so as a style it remains nameless, although Tribal Techno has been mooted.

The Sound of The Summer should do for now though.

By Josh Lawford courtesy of Ravescene Magazine.

Oui-3

The first time you heard international three piece Oui-3 (singer Blair from Colorado, rapper Trevor from London and programmer Philipp from Switzerland) was probably during the mightfully heavy rotation of revamped 60s anthem For What its Worth on national radio. This was the song that brought them together, and perfectly foregrounds their commendable neo-hippy philosophy of positivity in a negative world. You'll never get to heaven with an AK-47.



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The follow-up, **Arms of Solitude**, is a song they are particularly proud of. Explained Blair: "The melody in my head corresponded with a lyrical idea Trevor had. It was a bit like magic – kind of transcendental". Hippy indeed. But don't think that Oui-3 have daisy chains round their necks and their head in the clouds, they've just landed that most elusive of things – a contract with a major, M.C.A., for whom they have recorded the album **Oui Love You**, reviewed below.

So are they rap or dance or pop or what? Their influences are as varied as one imagines their backgrounds to be. Oui-3, though, dislike labels as much as they do machine guns, as both Philipp and Trevor made clear. "We have a 'different' sound, we're not tied to any particular movement...I don't think we're really perceived as a a dance actif you had to drop us somewhere I suppose it would be there though".

Oui-3's positive lyrics are refreshing, as is their tempered mistrust of music journos and engagé approach to life. An approach they're willing to take anywhere in the world – including Beirut this June – a place which needs to take notice of their lyrics if ever there was one. "We're slightly worried", laughed Blair, "I don't know how I'll manage to sing 'there's a man with a gun over there'.....they've all got guns!"

Let's hope they don't get a Terry Waite done on them. The charts need an intelligent voice from time to time.

OUI 3

"OUI LOVE YOU"

(MCA Records)

It's good to hear intelligent lyrics and rhymes of a positive nature returning to rap music circles. Far too often we accept macho sexist lyrics, profanities and the advocacy of violence as the norm, rather than the poor relation that it should be.

Oui 3, like **The Disposable Heroes of Hiphoprisy** and **Stereo MC's** rely on their intellect and eloquent delivery to draw their appeal and highlight their obvious talent. Talent which extends to outside help from the likes of **Jah Wobble**, **Youth**, members of **Gangstarr** and the rhythm section from the **Brand New Heavies** and **Galliano**, on this their impressive debut album.

So what of the album? If the singles **For What It's Worth** and **Arms of Solitude** wetted your appetite, chances are the rest of the foray will more than quench your thirst. **Reason To Believe**, **Fact Of Life** and **Persona Non Gratia** demonstrate the threesome's diversity and musical dexterity which is underlined by the tongue in cheek hillbilly **Mercedes Benz**, fusing rap n' country to excellent effect.

The styles and influences, whilst touching on the aforementioned **Stereo MC's** and **Disposable Heroes**, are still individual enough to stand apart. New age rappers incorporating hippy traits are nothing new, neither are conscious though provoking lyrics and palatable harmonies, but the three combined are a rarity. Oui 3 will be around for quite a while to come, and *that's fact*.

Album reviews by Lewis Dene

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VIVA VINYL!

By Gordon Kaye

In the first column we kick off with a handful of records evolving from my hometown, Brighton. Jet Free's, Steve Cotton and Michael Walls' **Konk** is a chunky thumper with stringy pianos and acid tunes, brought to us by Hugo Nicholson's Mayan label. Coincidentally, Hugo has remixed the flipside in a hard but just as melodic way. Atlas' **Compass Error**, which is **Pandephonium's** fourth release is a loose reworking of Pacific's **Companion**, with its sharp classical stabs, acidic washes and rich ambience. Continuing with yet another south coast unearthing, Pete Haywood's half-Brighton half-Hamburg Dom project unleash **Desire**, which should by now have surfaced on Eric Powell's Bush label. Check out that wonderful bell toll for a break.

London's finest X-press 2's **London X-press** should now be receiving heavy rotation everywhere - what an anthem! Rocky and Diesel also spice up Pure Sesso's **Bump and Grind**, as do Broomshanka and Johnny Walker. It's available via **One Off**. **Six foot Six** records latest towering inferno is from Ben Chapman's 108 Grand Outfit, with **Tonight**, which is sort of acid trance meets Roy Galloway! The mighty Fluke are back with **Electric Guitar**, and we're all anticipating an awesome third LP in the not too distant future.

Richard Thair and Steve Butler's Denko Collaboration is back with **Mellow Baby** - a new style for the summer I suspect, with touches of vocal and heaps of atmosphere. By now most of you should be familiar with the outstanding vocal talents of Wonder, who absolutely excels herself on Chris Need's new Secret Knowledge track on Sabres of Paradise. **Sugar Daddy** commences with a finger-clicking japella and then thumps into a sturdy techno bubbling workout. Watch out for a David Homes remix at your local soon.

Reefa's **You Can't Stop the Groove** is the very welcome return of Chad Jackson to vinyl. Its a bongo crazy uplifting tune with that all important Hamilton Bohanan sample and lashing of funky guitar. John Trelover also back with a ridiculously large record entitled **Sanctuary**. Its the first Source release since Candi Staton's **You Got The Love**. An absolute monster. Full marks must also go to Justin Robertson for his mix of Gary Claid's **These Things Are Worth Fighting For**. The piano break is completely insane.

On the European tip, Amnesia's **Don't Crack Under Pressure** is a refreshing Belgian track with an unusual vocal. The flipside as a hammond hoedown with a powerful rap and vocal snippets. Wrapping up this month's column are Samba's Quad project on Cowboy and the new One Dove single - can't wait for the finished result. Keep 'em peeled, and I'll hopefully see you at "Flying at the Dam" and Universe in early June.

Peace



Unity



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FASHION GEN

This month we forget unaffordable designer clobber, and look at wearable gear designed by club people for club people. These clothes are accessible, danceable and made with Getting Out in mind.

Fantazia

You might have thought that the Fantazia lot would have been satisfied with their success to date, but no, they've moved onto their next project; a fashion range available through mail-order launched last month at Fantazia's second birthday party held at the Sanctuary, Milton Keynes.

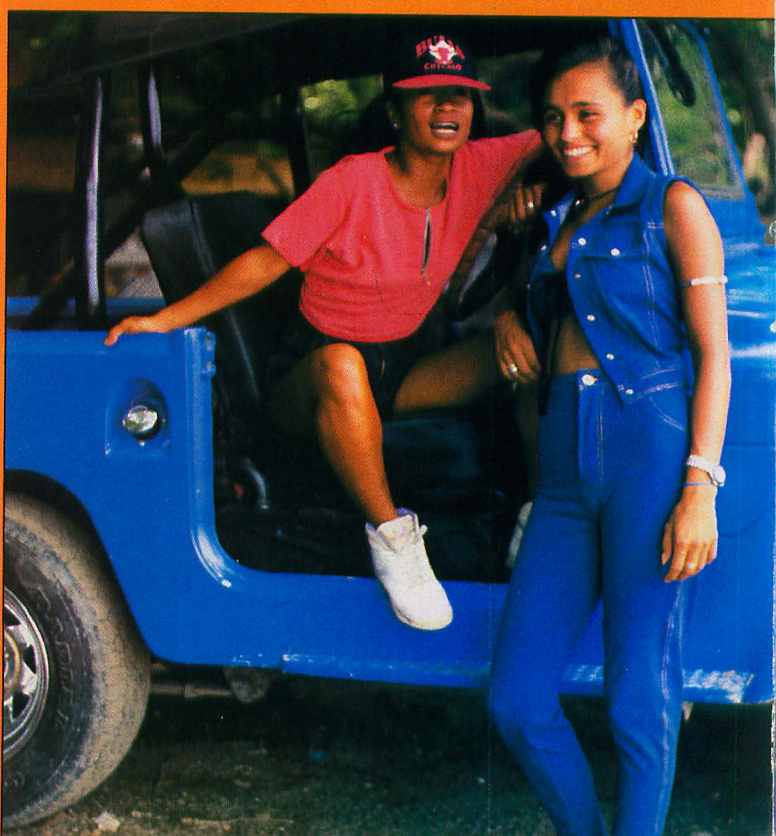
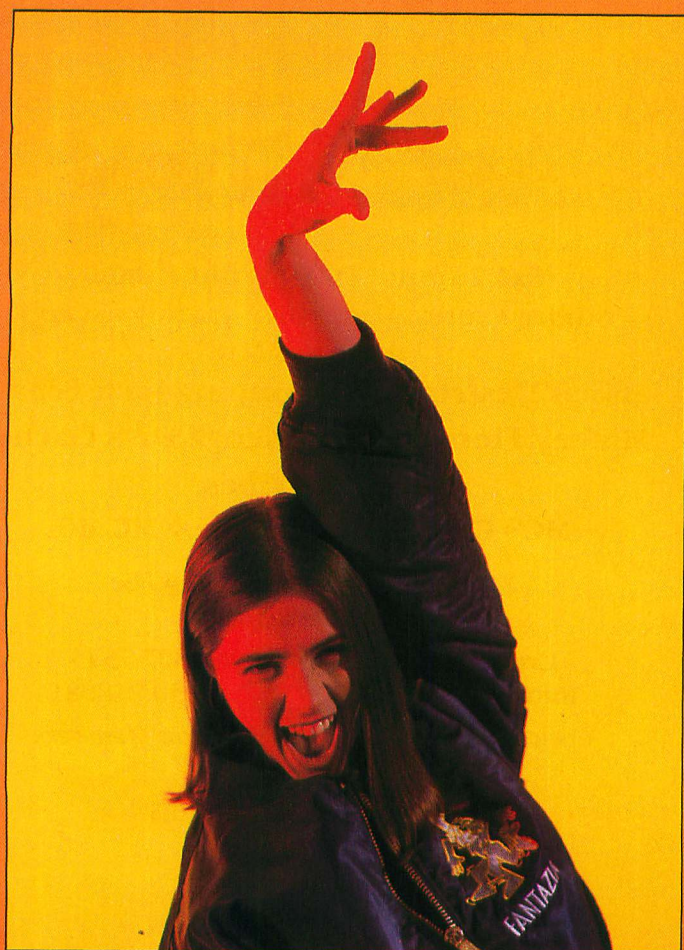
Armed with the knowledge of what people want to wear on the floor, they have joined forces with Slaam Clothing to produce an extensive range of gear

ranging from hats to jeans and leather jackets, all sporting the Fantazia logo.

The present four page A3 flyer will be superseded by a 12 page catalogue to be launched in June. Featuring over 50 items, it will include MA1 and MA2 bomber jackets, jeans at £45, long-sleeved T-shirts £15, embossed sweatshirts, baseball hats and DJ bags.

Jeans will spearhead the range, under the UXB label. Available in ten different colours, in new, exciting cotton denim and cotton fabrics, they feature specially designed buttons that are exclusive to Fantazia UXB and will be initially sold through a selection of no more than 25 independent outlets in major UK cities. Will the UXB brand signal an explosion of style? Judge for yourself.

For mail-order contact 0452 731 999.



GENERATION

Komodo

*'Out on the Platform of every station
is a citizen of globetrottin' nation
so show some life in how you dress
spread a little happiness
'cos even if you ain't Marco Polo
You're gonna feel fine
wearin' Komodo'.*

That's the message from Komodo, the company dedicated to super-natural fabrics. It has scoured the world for ideas for its inspirational clothing, yet still managed to give everyone who's partying here at home the stuff that they want.

This summer its 'specials' include a bark fabric from Sumatra which has been used for waistcoats, floppy hats that tie under the chin as well as roomy duffle bags - all finished off with shell detailing.

Calling this new found fabric 'bark from Komodo trees', only the outer bark of the tree is used. And the tree is not harmed because new bark grows back in under two months.

A word of warning though - keep out of the fire otherwise you could go up in flames!

Washed-out cotton drill in red, blue or grey is used for storm pocked waistcoats perfect for holding a night's essentials, as well as drawstring trousers and shorts and zip-front jackets.

For the girls there is Komodo's Feisty Girl range which includes lycra jean styles, flared leggings and zip-neck T-shirts as well as tops relaying emblazoned messages like 'Free at last' and 'Peace is tough'.

The range retails from £15 for T-shirts, up to £75 and is available from: The Komodo Shop, Thomas Neal Centre,

Covent Garden, London. Cult Clothing, Cheltenham. Ston's Glasgow. Westworld, Bristol.

Daniel Poole

Daniel Poole's new collection 'World Systems' mirrors the chaotic club atmosphere by mixing fabrics, images and styling and creating clothes for party animals keen to be seen in what's hot.

His hard hitting designs are an electric and eclectic mix of political messages - designed to make a statement whilst still looking cool - anti fit T-shirts feature guns, atoms, techno images and robots and are joined this season by tribal images and world system' logos - either printed, embroidered or on reflective badges.

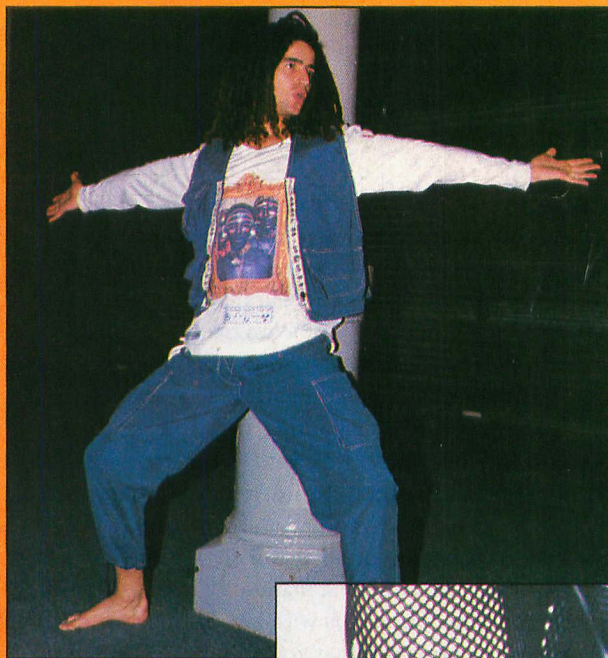
Worn by the likes of The Shamen, Sunscreen and D-Influence, the range includes leggings, shorts and trackpants in cotton jersey or velour. His tough but lightweight nylon jackets and waistcoats have reflective panels, pockets and logos to ensure recognition under street or club light. The brave wear fluorescent versions - either one colour or blocked with black - with heavy zip storm pockets, patches and Japanese logos hardening the look.

Daniel Poole clothes are available

from Rip-Rap, Manchester. Harley Clothing, Aberdeen and M2, Bournemouth.

Lawler Duffy

For those ballsy girls, these are the wild, laminated 70's fishnet platforms to strut your stuff in. And they're available from The Gallery, Bournemouth, Ichi Ni San, Glasgow. Drama, Liverpool. Guise, Nottingham and Jones, London.



The *Sonic* UNDERGROUND

Welcome to our first journey into the Sonic Underground! Each month in this section of Generator, we will be keeping you informed of the increasing popularity and constant worldwide evolution of Trance and Techno Dance Music.

We will run regular features on artists and investigate the philosophy and history of the ever-increasing record labels. We will be talking to both the well established and enlightened up-and-coming DJs who, via the dancefloors and airwaves, are ultimately responsible for making people aware of the music.

Weekly, hundreds of new releases flood into the record shops around the country. To help you decide what to spend your hard earned cash on, we will compile a monthly list of the tracks that we consider best illustrate exactly where the music is going. This will be called **Essential Sonic Selection**. The selection *will not* be a chart based on any kind of sales figures. All tracks listed are of equal importance and all deserve checking out! Obviously this will be a mammoth task and we will need your help. Please supply us with any promos, white labels or new release information that you feel is relevant.

In future issues we will also be looking back and hopefully setting the record straight about the true history of Techno and Trance music.

There is, for example, a general misconception that Techno music was invented in Detroit by highly innovative DJs such as Derrick May and Juan Atkins. But they would be the first to admit that the roots of the music go back to the early seventies when German groups such as Kraftwerk began building their own instruments and by doing so started a whole new movement of electronic dance music.

Finally **The Sonic Underground** will feature news of Techno Trance clubs, magazines and record shops. If you feel we have left something out, please write and let us know.

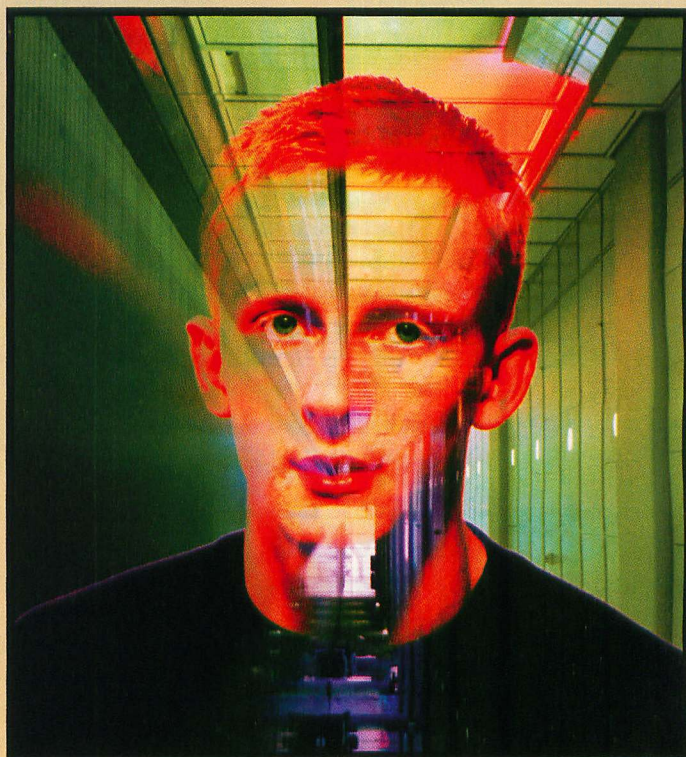
Artist Profile:

FORCE MASS MOTION (Michael Wells)
Rabbit City records.

Age 19. Origin: Crowborough, East Sussex
(Living in Richmond, Surrey).

Using his diverse talents and vivid imagination FMM is an essential ingredient in the Techno scene. Influenced by Stakker Humanoid and Sterns in Worthing, he started to write Hardcore music four years ago in a bedroom studio.

Discovered by Colin Faver of Kiss FM on his Demo Dat Pressure slot, FMM signed to Rabbit City Records. Within two weeks of the initial airplay, his 1st EP was on vinyl and available in the record shops. Since this release he has been in great demand to remix tracks throughout Europe, including the Mayday track by Westbam.



Whilst studying Aero Engineering at Kingston University, FMM frequently travels to Germany and has performed alongside Beltram, Outlander, Aphex Twin and Sonic Solution at the Mayday event, performed at The Omen in Frankfurt and Warehouse London event to launch the 1st Rabbit City CD.

Consistently improving with each new release, FMM is a first class example of the future of Intelligent Techno music.

DJ Datafile

Colin Dale began DJing at the age of 18 and is one of the most popular underground DJs on the Techno/Hard Dance scene. A year later he was working on a regular basis as a warm-up DJ for Tim Westwood at Gossips and Heaven, as well as working full-time at various record shops that specialised in Techno.

In 1986 Colin joined Kiss FM as a pirate radio DJ, where he helped create the original and unique sound of 'Abstract Dance'. In 1991 his show, boasting over 50,000 listeners each week, was voted 'Best Specialist Show'.

Colin helped to launch Knowledge at the SW1 Club in Victoria, London on Wednesday nights (where until recently he was resident) with Colin Faver and Jane Howard of Serious Business. It quickly became one of London's biggest mid-week clubs dedicated to the 'Abstract Sound'.

He has been able to take his sound worldwide to San Francisco, New York, Washington, Japan and Toronto. He has

recently toured with Jesus Jones and travelled extensively throughout Europe, especially Germany.

His releases on vinyl to date range from various experimental tracks on independent labels and the Kowtow track on the DJs Take Control album (Perfecto Records). Future projects include remixes for Spiral Tribe, production work on Novamute and his own new Techno label **Abstract Dance**.

Check out Colin on Monday nights at the Gardening Club, Covent Garden for Natural Science and the new time of 10pm to 1am on Wednesday nights on Kiss 100Fm for the 'Abstract Dance' show.

Colin is extremely dedicated to his career and will work anywhere, and at anytime if possible. In his free time he likes to relax.

Until next month, keep your mind trancing and your feet dancing.

By Colin Faver and Brenda Russell



Colin Dale at Universe

FAITH, HOPE AND CLARITY



AN INTERVIEW WITH INNER CITY AND THE REESE PROJECT BY – LEWIS DENE

A few years ago if you had been asked to define the mid-American town of Detroit, chances are your reply would have been either the birth place of Berry Gordy's Motown empire or the home of America's car industry. Today both are second class citizens of Michigan State, Motown having headed westward to the sunnier climes of California and the Ford car production line cut to the bone as automation and recession bites deep.

"Detroit's a city that's not really going anywhere," was the philosophical yet honest reply from resident Kevin Saunderson. "It's been in a recession for about 15 years, the car industry and the factories closing is really tuff, everybody's hurting, there's a lot of crime," he pauses for reflection and then repeats, "A lot of crime. It's not a great place."

Saunderson is in England with recording partner Paris Grey as Inner City, together with wife, mother and integral member of The Reese Project, Ann Saunderson. I met up with the three at West London's Subterania club where both groups were midway through a two week mini club tour having touched the four corners of the British Isles. In between dashing from London to Scotland and visits to Manchester and Bangor, Inner City were tying up their new recording contract with Network Records and busy laying down new material in the studio for the forthcoming album, **A New Beginning**.

It's generally considered that Kevin Saunderson along with Juan Atkins and Derrick May are the forefathers and founders of "techno" music as we know it today. "I was definitely at the very beginning, songs that I've done like The Sound, Rock To The Beat and even Big Fun had a very important part to do with the way the music took off. As to the current style it's versatile, but there's so many different forms and styles of music. Hard, ambient, progressive, that's what frustrates me, there's just too many damn forms to this music!" And to the direction his music will follow? "It's hard

to say. Definitely vocals with Inner City, it's always been songs for me. I'm probably gonna make one half of the new album very dark and one very uplifting. Dark as in deep, not spiritual and not harder but just deeper, and the other side uplifting and joyful, the kind of stuff that makes you say "yeah".

Vocalist Paris Grey was also of similar thought: "This time we want to make an album of great singles, great ideas, great rhythms, great lyrics, great vocals, great melodies and just hammer it out." So don't be surprised if the word "great" ends up in the title! "We'll be starting the new album soon," she continues, "as soon as we get back to the States we'll start writing. We want to come out with an album that's really danceable, but with the potential to crossover. It's almost like a new beginning for us to really come out with hard dance grooves like the Paradise album. **Fire** (the second album) took us in a melodic direction, we were doing things that we thought would please certain people at the time. **Praise** was our conceptual album which didn't start out that way it kind of turned into that way the more we started writing and we just stuck with the idea. This time we don't really want to follow a

hard with the regular people to get stuff accomplished. I'm very proud of the last album. In England people are very involved in it (dance music) but overall it's not accepted in the States as a group thing, they expect you to have maybe two albums then disappear. I've always had problems with Virgin America from day one, but I was stuck into a contract."

Problems or not, the first two Inner City singles achieved world wide sales in excess of two million copies and their debut album sold by the proverbial bucket load. "America was our smallest market though," he continued, "we sold a hundred thousand of **Big Fun** and two hundred thousand of **Good Life** which is ok, but for the market we have and the number of people over there, those records should have done so much more. We had a lot of lies from the company and promises from America such as how much they had for budgets and what they were gonna do for us. They lied about the vinyl thing and only made it available to DJs as a promotional tool, all those kind of things. You'd sit down with them and they'd lie to your face and then you'd walk out the door and they'd be laughing at you and they'd say "fuck you!"

With the remix album **Testament 93**, a retrospective of their last two years work just released, does Saunderson see this as a "cash-in" at his expense? "It was

not, the fact that we left didn't prevent from happening. It's really hard to say if it's a "cash-in", I don't actually mind 'cause I'm proud of every remix on there. We sat down before hand and

Ann have just become the proud parents of their second son. Ann Saunderson's name has become synonymous with Inner City and The Reese Project, since she married Kevin three years ago.

"In England people are very involved in it (Dance music) but overall it's not accepted in the States as a group thing."

decided on the people who would remix them, I can't say I'm 100% happy with the Brothers In Rhythm mix of **Till We Meet Again**, not because it's not a good mix, just because I think my song was never meant to be that kind of song. It works for the people and the dance crowd, but it was a slow ballad and was meant to be a slow dance groove."

Virgin aren't the only record company to feel the wrath of Saunderson's tongue, Giant Records who licence The Reese Project in America are also given the thumbs down. "It was another bad position with a record company. We were signed then the A&R guy got fired two months later, then the new girl told me "you know I'm a hip hop girl and into urban music and this doesn't fit into the category for me", and that was it! There was nothing we could do."

Hailing from Birmingham this petite lady is very much the driving force and silent third partner in Inner City, contributing to the joint writing and providing backing vocals as well as fulfilling a similar role within The Reese Project for whom she's one of the featured vocalists, not to mention the psyche of a few other artists.

"I'm actually so many different people it's unbelievable," she enthused, "I do stuff for Inner City and Reese, but I'm also Kaos, I was Karen Joy and I could also possibly be Ann Saunderson! I'm not sure I'm so mixed up!! Karen Joy was with MCA. Everybody loved the material, but it just wasn't meant to be. I deliberately wanted to remain in the background, I really wasn't ready for all of this. The other things I did weren't meant to be a big secret, it just enabled

love being busy. I figure if you're not busy then something's going wrong." And as if to prove the point, **Definition Of Love** is being re-released with updated mixes and she has just finished recording a new track, **Love Situation**, for Joey Negro's debut album. Negro, the alter ego of Dave Lee, was one of the eight top remixers given the enviable task of repackaging the whole of The Reese Project's creative output to date under the clever title of **Faith-Hope-Clarity**, which boasts the club hits **Direct Me**, **The Colour Of Love** and their most recent success **I Believe**.

The Reese Project, "Reese" being Kevin Saunderson's middle name, evolved as a direct result of his discontent with Virgin America and the respectability and influence he had established within dance music circles. "I had so many singers in Detroit coming to me and my wife and I picked 'em out and started writing for them. We chose three people out of hundreds and produced them on a project of mine. I could give it some credibility and they could get a deal. It also showed a different side of my production skill."

The chosen few were Terence FM, LaTrece and Rachel Kapp, the latter perhaps the best known of the three and



Chaka Khan has just been like my biggest influence, she's like the female goddess of music to me. If she let me do a Doo-Wop behind her I'd go crazy.

had initially approached Kevin as a fourteen year-old, but although he thought she had great potential she was still too young; a five year wait has paid off as **So Deep**, one of three album tracks utilising her vocal talents demonstrates. The trio being completed with the male gospel and jazz inspired tones of Terence FM, the voice behind **I Believe**.

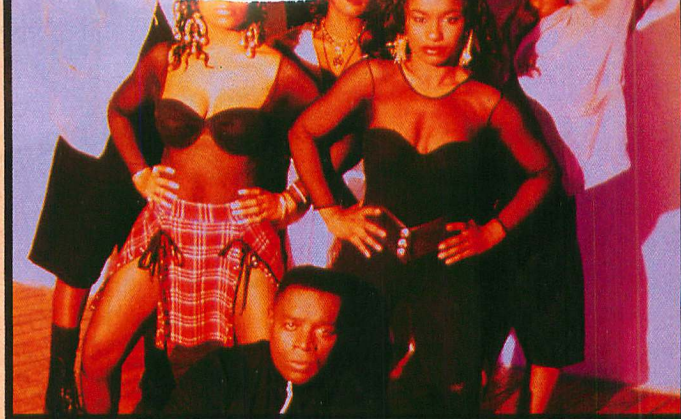
Another name that appears on the album is that of Byron Stingily of the group Ten City, recently signed by Columbia Records, whom both of the husband and wife partnership hold in high esteem. "I've always wanted to do a track on him, just him. I think I could do something really effective with his voice," was Kevin's. Ann too was in complimentary mood: "I in fact I'm hoping to do some stuff with him soon, I still think he can do a lot better."

Construction and New York Skyy) helping with the technical wizardry, it really is a family affair. And don't be too surprised if into the next decade the names of Saunderson Jr. and Grey Jr. appear in your record racks, as Ann and Rachel Kapp are not the only ones to recently give birth, Paris becoming a mother less than six months ago.

In fact before you flick the page thinking this is turning an article better suited to the pages of Woman's Realm, the recent pregnancy shared at the same time by Paris and Ann had a distinct influence on the optimistic and spiritual feel of the last Inner City album. "It came at a time when Paris and myself were both expecting our children," explained Ann, "It stemmed from looking at the world around us and what we wanted for our children. How the world is going

And so as the evening drew to a close, or as the club emptied, and the lights were switched on for us to go home, (I got the message, even if indefatigable Paris didn't!) I asked my final soul searching question. "Who'd I like to work with?" Repeated Paris, "Oh there's a lot. I'm the biggest fan of Prince, but that should be something that should never happen 'cause I'd just go all blank in that situation. I know it's not very common that females do duets together but Chaka Khan has just been like my biggest influence, she's like the female goddess of music to me. If she just let me do a doo-wop behind her I'd go crazy. I'd also like to write for others, to date I've mostly written for myself and The Reese Project, but I'd like to see what others could do with some of my ideas, that would be mind blowing." And as for Mrs Saunderson: "It's really amazing that you've said that 'cause there's one group that I've actually asked if I could work with and fingers crossed it's M-People. M-People if you read this I really wanna do some things with you!"

Both Saunderson and Network Records MD Neil Rushton see their reacquaintance as a "home coming", a full circle return to the label that did so much to establish the pioneering techno sound of the '80's and will no doubt continue to as it develops



even further. "I think we'll still be mainstream," he concluded, "we have mixes that appeal to all markets. I want to make music for the world to know what we do. Some people talk about groups that "sell-out" but I've always had this act that people see as a real act and not just a fly by night group." Watch this space.

Lewis Dene

WILLIAM ORBIT

WATER FROM A VINE LEAF

taken from the album 'STRANGE CARGO III'

7/6/93

12/CD/MC

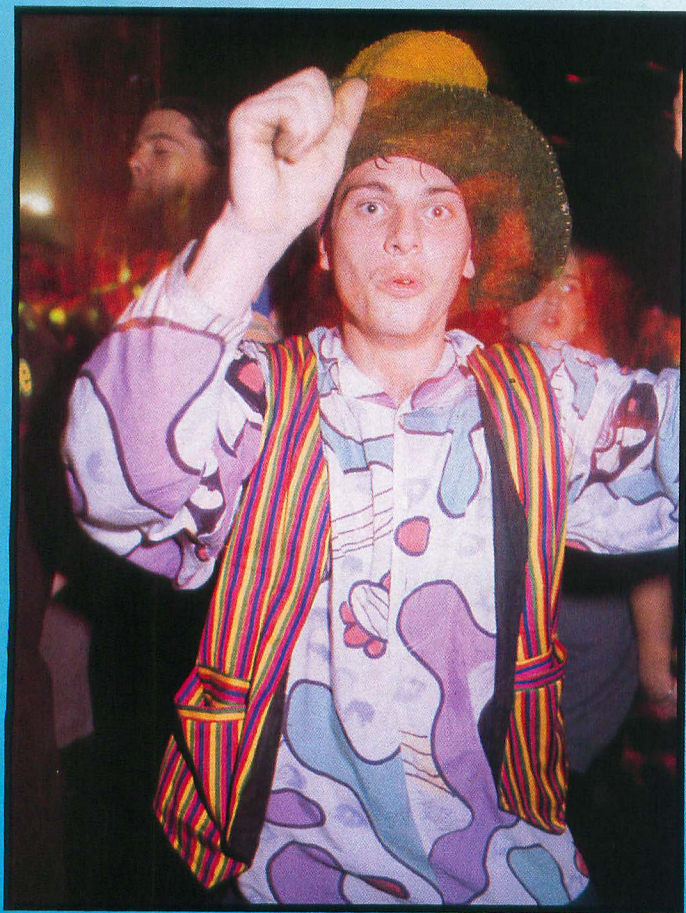


12" and CD contain UNDERWORLD and SPOOKY remixes

Virgin

EUROPE'S PARTY FOR '93

As darkness began to envelop the exposed plateau on the Wiltshire Plain, a huge multi-eyed monster many miles long was snaking slowly sitewards. From London, Wales, The Midlands and beyond they came, emerging from the mist fired up and ready to sample a slice of the main event. Stiletto-beeled blondes tottered through the mud alongside heavily tattooed dungareed skinheads on a mission. This was truly a Tribal Gathering. Right next to the main entrance, two lads used poles to vault over the fence, dodging three security men before escaping into the crowd to wild applause. A huge inflatable condom hung in the air. By midnight, the site was full and the fog was well and truly down. Inside this huge club with no walls, we were like bats guided by aural radar, marching through the darkness in search of our favoured groove.



PLANET EROTICA

Way back in the bad old days when most raves consisted of one huge tent of full on nosebleed madness, Universe realised that some of us love that big outdoor party vibe but prefer slightly more civilised BPMs. Lips, hips, power - Planet Erotica had the lot; the lips consisting of a huge pair of inflatable ones which adorned the stage. This was the Love Palace, complete with humping on the projections, grinding on the dancefloor and fancy fingerwork on the decks.

That said, pure moments of 'Lost In Music' wonder were perhaps not as many as they might have been. **Nick Warren** finally kicked things in with an intoxicating mix of hard-edged grooves and uplifting vocals. Intelligent Euro-techno with a human face - the crowd just lapped it all up and purred for more. Then it was live PA time from **Sub Version 3** aka Nick, Jody and vocalist Grant (not the Massive Attack one but a rugby-playing Bristol University student) for whom this was his first ever public appearance. Forthcoming on the Earth Recordings label, Sub Vision 3's 'Paradise (Is The Sound)' has 'Huge Hit' written all over it as does 'Dusk Til Dawn' which will surface soon as their second single.

Lips, Hips, Power – Planet Erotica had the lot.

Late replacement for Paul Oakenfold, **Dave Dorell** kept the vibe firmly up as did **Lisa Loud**, though both sometimes lapsed into extended dubs which just didn't seem to be going anywhere. After another high quality PA, this time from **D Ream**, Pleased Wimmin's **Jon** even found space for a welcome spot of Kylie to keep things fresh. Universe veteran **John Kelly** is a master at knowing just how to tease the crowd upwards with a rollercoaster mix, which leaves you wondering which way he's going to go next. Bringing things to a suitably pulsating climax at 9am was Manchester's finest **Grime Park**, bang on form, truly inspiring and the last station stop on what had been quite a journey.

HOUSE OF FUN

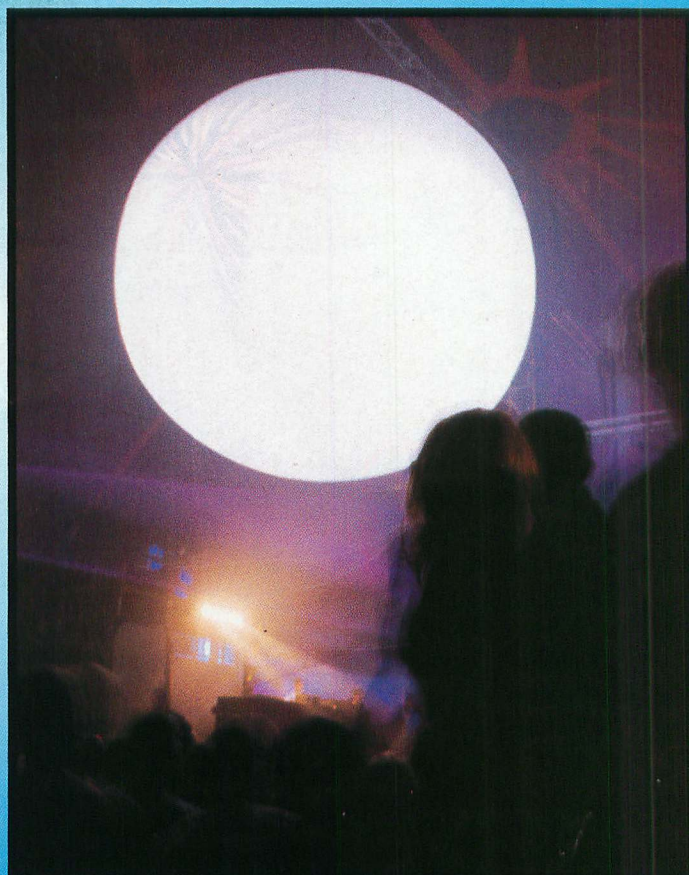
You almost expected to see sandbags round the DJ decks and sentries on the door turning away the shell-suits in the House of Fun such as **The Cooker's** traditional aversion to anything remotely rave-orientated. As it was, **Dr. Jam** and **TinTin** had the funsters fair jumping with a crisp set of upfront funk and soul, all complete with that trademark Cooker edge. Time for **DIY** to take over at 1am and deliver eight hours of the strongest vibes on site. No yarn-inducing half-hour instrumental dubs here, just high-quality, good, honest Happy House for the people. Still pumping it out big style at 9am, this was the tent that perhaps tickled the tastebuds with most satisfaction.

THE AQUARIUM

Admittedly it's pretty difficult to get ambient sitting in a draughty tent on top of a hill but **The Aquarium** proved to be a great place to take a paddle, get your breath back and let the pulse return to normal. The aquatic projections frankly left a good bit to be desired (I didn't feel remotely damp, let alone submerged) but the sounds were just the job for a quick spot of battery re-charging before venturing forth once more into the Land of the Fast Beats. Musically it encompassed the full breadth of the word 'ambient' from tweety bird noises through Oldfield-esque meanderings to trippy techno. Whether you dived in headfirst or dipped a tentative toe, this place was well above most so-called 'chill-out' areas for sound and vision.

THE LOST CITY

With its multitude of wandering souls emerging through the rolling banks of fog you could easily have thought that Universe as a whole had been re-christened 'The Lost City'. Over 10,000 people, though, found the real city inside the hardcore tent, and responded to a sound system that just about held up to the ecstatic hum and whistle of a tribe gone wild. The DJs replied. Dark was the vibe, but then some went darker still. Ribbs, Top Buzz, Carl Cox and more created confusion as desperate cries of "which one is the techno tent?" were faintly heard. Some of the dancers couldn't dance, and when they did it wasn't for long. But then no one noticed as lights and lasers created a frantic electric environment in which to submerge. The hardcore sucked on the free fruit for all. The lost ones had found themselves, at least for a night.



REACT

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REACTIVATE 7

AQUASONIC TRANCE



REACTIVATE 7

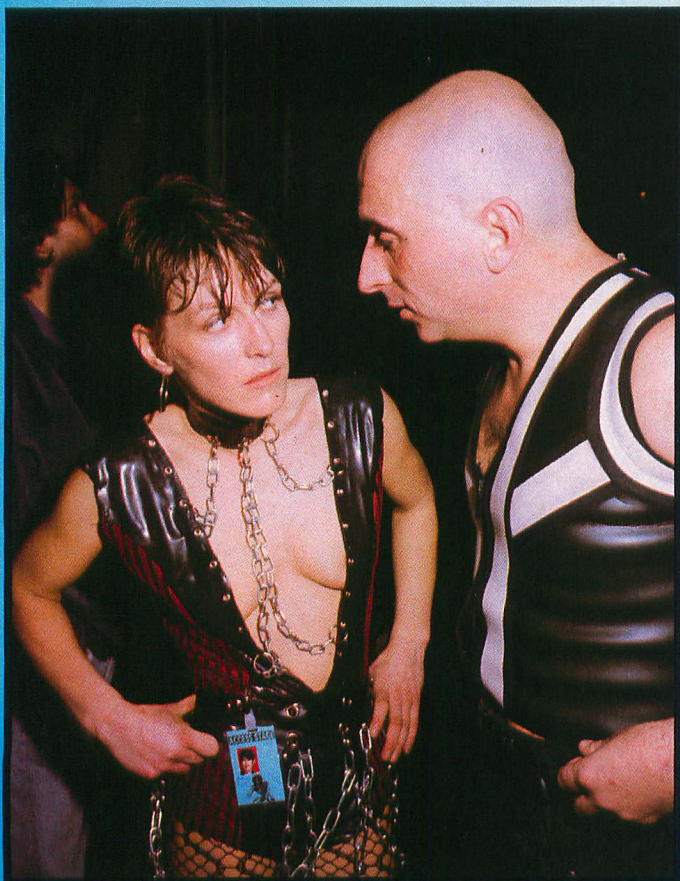


REACTIVATE 7

- 1 Jaydee Plastic Dreams
- 2 Illuminatae (XVX 1) Tremorra Del Terra
- 3 Polygon Window Quoth
- 4 D-Code Odyssey (Lion Rock Dub)
- 5 Fierce Ruling Diva You Better Take This
- 6 Atahualpa Anathema
- 7 Interactive Koma
- 8 Nico Darkstar
- 9 Cyberia Mr Chill's Back
- 10 Humate Love Simulation
- 11 Strategy High Energy
- 12 With it Guys Let The Music Take Control

The Designers Republic: Aaahhweeekendahl

Available on DJ Friendly Double Pack 12" Vinyl, Cassette & Compact Disc. Street Date 1/6/93: REACT LP/MC/CD19



STARSHIP UNIVERSE

Starship Universe was billed as 'a trance-inducing soundtrack from the world's finest exponents of purest techno' and on this showing needs a good deal of fine tuning. Far from trance-inducing, much of the music was obvious, unsubtle and bang in-ye-face. And few things can be less trance-inducing than an MC shouting "Make some noise whistle posse!" Universe should see that the music alone can push the night along without some idiot with too much lip to kill the vibe. All this and a floor consisting of four inches of glutinous mud and discarded plastic bottles. That said, Colin Dale's set was most definitely a highlight, playing hard techno without insult to intelligence. And if you made it to 8.00am Sven Väth was predictably sublime.

The overall view? There was a 'obviousness' to much of the sounds, a relative disappointment after the revelations of last year's stormers. But considering the myriad perils which lie within an event of this size, The Tribal Gathering was the big success which the '93 season needed to kick things into life big style. No gangs of steamers, few reports of women being harassed, all the fun of the fair, the excellent Lucky Spin stall and very safe vibes throughout made this a good omen for the forthcoming months. See you at June's Time Machine!

John Mitchell

Warlock (Lost City report)

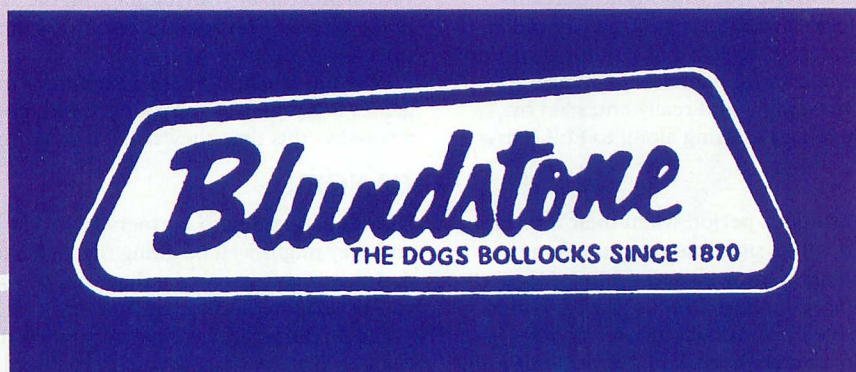
Want to win a Universe double album picture disc? Just answer the following easy question: Which tune is the Universe anthem?

Answers to Generator, Universe competition at:

4-8 Pear Tree Street, London EC1V 3SB.



because for a measly fiver (and two for £3 each before 10.30 with a flyer) Culture Shock will keep you banging until 2.00am. After which you've still got the spends to go on to Ministry, which was where a fair few were heading when Generator tumbled past the affable security and into the night. So much for stereotypes.



Cult boot maker Blundstone are giving away a pair of their finest footwear and a selection of sought after T-Shirts. Answer the following question and they could be yours:

Who created the original images for the first edition of Lewis Carroll's Alice in Wonderland?

Answer on a postcard to
Blundstone Competition,
GENERATOR, 4-8 Peartree Street, London EC1V 3BS.

Don't forget to include your shoe size.

And check out the new Blundstone range in suede for the Summer – back to the desert boot!

Tomorrowscope by Imogen

WHETHER YOU'RE CLUBBING IT, GOING TO A WEEKENDER, HIRING D.J.S, IN THE STUDIO OR DECIDING TO GET OUT OF BED, HERE'S THE INFO YOU NEED TO KNOW:

ARIES

A busy month for Aries due to plenty of planetary around you. The eclipse in Gemini finds you unusually chatty and bubbly, so any serious socialising will have a magical ease to it.

Venus in Taurus in the financial area of your astrological chart is warning you to look carefully at what you're spending your dosh on. Impulsive Aries needs to check out the facts before you flash the cash. Spending cautiously is never your idea of fun, but this time round - buy quality and the buzz will last.

On a harder note, watch out for grief on the work front. A spooky planetary aspect is causing tension in your career, so find a more mellow way of presenting yourself and you'll ride this one out.

PISCES

The solar eclipse in your fourth house means it's time to get buzzing and create in your own back yard, so get the lute out and do a nice little sample track on your home studio. Jupiter in Libra brings you a touch of luck in your endeavours particularly if they have an artistic bent. You'll also find it much easier to communicate what you're up to. Hopefully friends will see you as getting on with something definite and not see you as such a flake.

AQUARIUS

With Venus cruising through Taurus and affecting things to do with your home life, now is the time to wallow in a bit of stay at homeness. But do it with style and live out your highest dreams. Plan a party - but organise it so well that it has your own brand of whackiness stamped all over it. Oh yeah, give a nod in the direction of dutiful Taurus and check it's okay with flatmates blah, blah, then make use of the solar eclipse in Gemini, and really entertain by hauling out the karaoke machine and toasting along to Rolf Harris.

CAPRICORN

Capricorns have been going through a period when their lives have been more shaken than stirred with a significant conjunction of planets in your own sign challenging your inward desires. Uranus and Neptune together is a dodgy coupling. Uranus wants to break all the rules, a tad uncomfortable for sensible Capricorns, and Neptune diffuses everything in a murky haze. You may feel this pull for a few more months until the planets move on, but by then you'll be a lot more clearer about where you're at.

SCORPIO

Sex takes on a warm and passionate flavour for you this month as Venus moves into your opposite sign of Taurus. The groundedness of Taurus could make it more solid and lasting, but also demands that you are upfront, honest and clear about your feelings. A Scorpionic tendency to rely on others reading your vibes alone may not succeed in making partners feel secure. A nice relationship between your sun and Uranus and Neptune in the sphere of communication can only help you to accomplish this. Slowly you will make progress, with flashes of intuition as signposts to guide you.

SAGITTARIUS:

The eclipse in Gemini in the relationship area of your life signifies a change in the lives of partners and loved ones which is bound to affect you positively. As their lives open up to interesting possibilities and a greater sense of freedom, you will benefit and enjoy the knock-on effect in your life, like a breath of fresh air. You may also get the chance to review your day to day routine, and how

you can be of some service to others. You hate to be pinned down either physically or mentally, but something is telling you to get real and offer some solid support. If you can't manage that then use your optimistic outlook on life to lighten the burden of others.

LIBRA

Your fabulous sense of harmony and love is restored when Venus leaves Aries and moves through Taurus, opening up the way for a sensual and sexy time in June. Hopefully you'll strike a nice balance between romance and raunch. You may find that changes are happening on the home front, and challenging you to behave more conservatively or take traditional values into account. Your powers of diplomacy will sort you out on this one and restore that peaceful environment you need to function.

VIRGO

Venus in Taurus, the area of your chart to do with philosophy and belief is suggesting that now's a good time for you to be assessing your theories against a yardstick of practicality. This will be an enjoyable task as you are more than at home with testing how an idea functions in reality, and prepared to lose what is not useful. At work, allow yourself to be stimulated with more ideas than one - allow your mind to play with them and take on a fresh load of possibilities. This may refuel you and give you clues on how to further your goals in life.

LEO

A wicked ability to have total self-belief is enhanced with Mars' aggressive energy moving through Leo. You'll find that you have more oomph than usual, which is great for work, in fact any project you wanna throw yourself into. All the same, take a raincheck on being seen as a bit volatile with over-enthusiastic bouts or you'll get up a few people's noses.

The lunar eclipse in jolly Sagittarius means a bit of fun and games is on the way for your around June 4th. A good time to run a few risks - this time they're likely to pay off.

CANCER

What is happening to partners is the key issue for you right now, and they might well be going through a tough one. The stress in their life is going to make them difficult to be around. OK, so you're sensitive and caring, but don't let it take you under. Easier said than done, because it may be something you haven't mastered yet. The planets suggest you try to dispel the intensity of the one-on-one by melting into the background of the group and find some firmer foundations there to carry you through this time.

TAURUS

You could be in for a nice time this month Taurus, with Venus, your ruler, moving into your own sign and greasing the wheels of life just nicely thank you. There ain't no stopping you now as things click into place, 'specially in the realms of lurve and romance baby. So let the good times roll. That cloud sitting on your love life is over. Blame it on Venus stuck in Aries for months. All flirt, no follow up. Know what I mean? So June finds you in your element, moving and grooving like a sex machine - and everyone can see it!

GEMINI

The Sun and solar eclipse in your own sign this month finds you at your happiest because your talent for grasping what's going on at the forefront of the scene is heightened. You're just waiting for the mob to catch up. The problem is, you get the ideas quick enough, but do they stick? Your Sun is in a tense relationship to Saturn (the planet of 'learning your lesson') positioned in the area of higher education, so for those of you studying, the planets are suggesting you knuckle down to some revision and you really will come out on top.

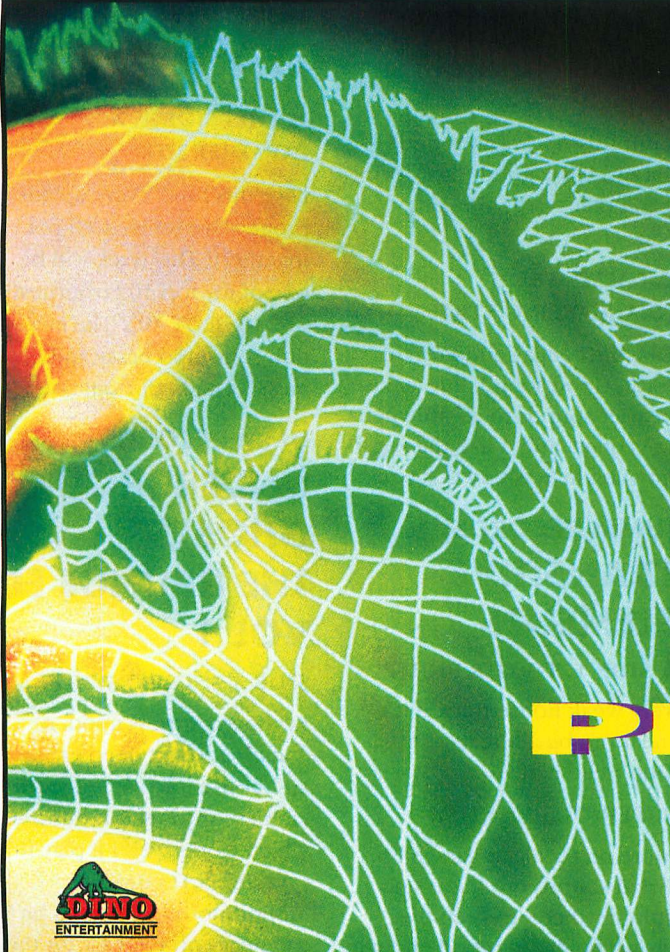
Imogen now draws up the chart for a top U.K. party using the exact time and location of the event. This month she calls on the stars to tell us something of Chuff-Chuff's "An Enchanting Fairytale" at a "secret location" we promised not to reveal it in the Midlands on June 6th.

This event has a very dynamic chart, with the Sun in Gemini in the ninth house signifying the opportunity to tune into the collective and perceive the deeper meanings and patterns under which we all operate. (You know, when one person blows a whistle, everyone blows a whistle, when one person smiles they all smile!)

The whole group side of this event, in fact, is what will make it work. Mars in Leo, moving through the area relating to groups, means that people will come together and unite for a common purpose, particularly in a physical and active manner. But Venus in Aries poses a question of stamina. Can you go the whole 12 inches? (and I'm talking about dancing!)

The night will work out well, the only slightly challenging area being exactly how the punters will express their individuality and personal creativity. Don't be afraid of your own originality! Be a disciple but not a lemming. And knowing the Chuff-Chuff crowd, that shouldn't be a problem.





20 POWER HITS

ENERGY

RUSH

2 UNLIMITED • SYBIL • SUB SUB
 SUN SCREAM • CAPELLA • MOTHER
 ROBIN S • UTAH SAINTS
 SHABBA RANKS • THE PRODIGY
 and many more

PHASE 4

OUT NOW

AVAILABLE FROM PINNACLE

STREET DATE 31 MAY 1993



CHOICE TUNES

LOGIC RECORDS

SNAP

"DO YOU SEE THE LIGHT"

A SIDE - (LOOKING FOR)
12æ MIX

Looks like Snap is aiming at the same crowd with this one. Not much difference from their hit "Exterminate".

Vocalist Nikki Harris as always "lifts" the track up.

B. SIDE - DO YOU SEE THE LIGHT

1) (DANCE 2 TRANCE MIX)

Very heavy progressive house mix which sounds like it's getting into an acid mix after a while. Very heavy/house, 5-10 I'll play it!!

2) DO YOU LIKE THE LIGHT (DEEP ETHNO DUB)

I like this mix better than the other two remixes. It's more on my tip.

THE DISCO EVANGELISTS (POSITIVIA)

AA SIDE - DE NIRO - (THE SPACE LIGHT REMIX)

Love the helicopter sound as an intro, the track get's more heavy as it goes. Brilliant house-sounds I think. A touch of ambient house, very well remixed.

A SIDE - DE NIRO (THE JOURNEY)

Better grooves in this mix, definitely! Like the drums in this mix and this is a track that'll move the floor (9-10)!! Love this mix.

THREE BEAT RECORDS WOBBLEHEAD

THIS SIDE: 1 CRAWLER

On the progressive house tip with obvious Acid House Sound. A very high energy track. A great tune.

OTHER SIDE: 1 Angelic

A touch of balearic mixed with Acid House.

2. YUCA'S ARMY

This tune is better than most of the rest. Very strong balearic house, it's the sort of tune that makes you just want to get up.

A simple tune but happening!

UMM RECORDS (UNDERGROUND MUSIC MOVEMENT)

EN - MOVIN GROOVIN

A SIDE - 1. PAN PAN
LITTLE TRIBAL

All this mix's got going for it is the keyboard sounds. I'm not into the track at all. Too may breaks in between.

2. PAN PAN LITTLE ORGAN

Like this track, it's not too hard but it's got good grooves and nice sound combination. Very uplifting. I'll play it. (Three other mixes on this track sound the same).

RAGE (PULSE 8 RECORDS)

"HOUSE OF THE RISING SUN"

ORIGINAL
DANCE MIX

I don't like this. They've done the track no favours by covering it the way they did!! Not impressed by the dance mix at all. Another commercial dance hit for Rage. Yawn!

SINGLE
OF THE MONTH

RAGE - DUB MIX

They've definitely used the same sounds they've used in "Run To You" track. Honestly they could've done better with this mix!!

(UMM RECORDS)

SIDE A - 1. I KNOW YOU
HEAR ME (STOCK HOUSE MIX)

I put this track under deep garage. It's a good track with good piano (very Italian). Nice classy sound.

2. CALLING YOU
(GIANCARLINO STRESS MIX)

Like the conga sound on this track. Good sound, but needs heavier sounds to complement the conga. Still, I like the vocal howling in between this track.

(UMM RECORDS) TRANSITIVE ELEMENTS

A SIDE 1. TO THE RIGHT

Very weak house track if it's meant to be a house tune. Don't like it at all.

2. SERIOUS RHYTHM

More on the deep-garage tip. Good sounds but there's no "umph" there. to keep the crowd going. It's good enough for the early hours set.

UMM RECORDS

MANTRAS - GOOD TIME

A SIDE 1. CLUB DUB

It's a good enough garage track. Nothing memorable really!

(UMM RECORDS)

RALPHIE DEE AND DINO "BLADE" PRESENTS CALYPSO INTERLUDE REMIX

1. THIS SIDE A. X
PARADISE MIX

Love this tune!! Very uplifting progressive/house well put together!! This track will be one of my top 10 favourites!!

2. G SPOT MIX The heavy dub is just too bassy and messy. That's all I can say.

UMM RECORDS UNDERGROUND GHOSTS THE GRUNGE EP VOL 1

SIDE A 1. THE GRUNGE

Keyboard intro is good. A combination of deep garage and house track, a touch of ambient throughout this track which works well I'll play it.

2. BASS TO BASS - Monotonous dub mix. A bit too heavy on the bass for this garage tune.

REVIEWSPAGE

UMM RECORDS ENRICO MANTINI PRESENTS THE ULTIMATE RESULT

A SIDE 1. FLOW WITH ME

I listen to this track and it just hasn't got anything but heavy drum/and boring melodies throughout the track. There's just no energy at all.

INTERNAL RECORDS YMO HI-TEC/NO CRIME

TONG POO - THE ORB REMIX!

Slow ambient tune with a touch of reggae throughout this track. Definite chill-out room stuff!

REMIX II

Doesn't sound any different from the Remix I. (I much prefer ambient/house rather than slow ambient!!)

GROOVE COOPERATION PASSION EP

SIDE ON - YOUR EYES featuring (LIVING - LARGE)

A very light house cum background musical stuff!! Vocals don't help the track. I wouldn't play it!

THE REESE PROJECT - (NETWORK RECORDS) FAITH, HOPE & CHARITY

(REMIXED) [2 X 12 VINYL SET.]

A1 - FREE AT LAST (GROOVE CORPORATION MIX)

- Vocalist Rachel Kapp's done a brilliant job, uplifting the track

with her brilliant vocals. I'll give this garage tune 8 out of 10!!

A2 - THE COLOR OF LOVE - (DEEP REESE MIX)

Definitely a Kevin Saunderson touch in this remix. Deep-garage tune that'll keep the floor if anything else fails!!

A3 - THE COLOR OF LOVE - (GROOVE CORPORATION MIX)

- A mix on the house tip definitely!! The groove and melody mixes well. No, not giving this away, I'm keeping it!

B1 - DIRECT ME - (JOEY NEGRO MIX)

- The sort of track you can start, mix in or finish with, Nice feel to it, a touch of 70's disco at the beginning, still works!

B2 - SACRIFICE - (LOVE REVOLUTION MIX)

- A good garage track that'll blend in well with any house tune, mix it in!!

B3 - HUMAN - (TONY HUMPHRIES MIX)

- What can I say, Humphries' done it again, good piano, Good groove, it'll keep the floor!!

C1 - I BELIEVE (REESE CLUB MANTRA MIX)

- If you like Aly-Us, you'll like this track!! Don't ask me why!??

C2 I BELIEVE (MIKE WILSON EPIC CLUB MIX)

- This track doesn't move me that much, it'll be good for warming up the crowd!

C3 - PRESSURE OF LIFE (KEVIN'S ORIGINAL MIX)

- Nice tune. Light-garage track. I'll play it

D1 - MIRACLE OF LIFE (BIG GROUP MIX)

- Love the drums in the intro, the track builds up nicely, it's got an Italian House feel to it, not as hard but the influence's there. I'll play it

D2 - SO DEEP (JOEY NEGRO KOL MIX)

- Love this track the first time I heard it!! I'm still playing it, the C.J. McKintosh mix is also brilliant. Nice, hard and it's been a floor filler so far

P3 - SO DEEP (BUMP DUB)

- Not enough elements in this mix to make me want to play it again and again.

(On the whole - Hope, Faith & Charity's worth getting. 2 x 12 vinyl set worth having this in your box!!)

RHYTHM QUEST

- (NETWORK RECORDS) NWKTDJ 71

SIDE 2 - THE WAIL SONG (STRICTLY DEVELOPED, THE DEVELOPMENT CORP MIX)

- A brilliant house track, if the floor looks like they're dying of boredom, stick this tune in

RHYTHM QUEST - NETWORK

SIDE 1 - PLACE OF JOY (LOVE IS A DRUG MIX)

- Hard house feel to it with techno sounds in between the track. 5 out of 14!

KWS

(NETWORK RECORDS) NWK DJ 72

A SIDE 1. CAN'T GET ENOUGH OF YOUR LOVE (EXTENDED CLUB MIX)

- Definitely a commercial dance tune with updated 70's sounds added into this track. Good for the radio & commercial clubs.

2. CAN'T GET ENOUGH OF YOUR LOVE (MARK GAMBLE MIX)

- This remix is more on my tip, very deep-garage, nice groove. I'll play it.

B SIDE - THE KWS HIT-MIX

- I'm just not into hit mixes at all. It's too boring and predictable!!

B2 - KEEP IT COMING LOVE

ANDREW KOMIS REMIX (FEATURING DELROY JOSEPH)

- Definitely a well remodelled KLF Sunshine Band but hasn't got enough "punch". A very bland commercial tune, will get airplay on Capital Radio 95.8 FM!! Not in clubs!! (Not in my club!!)

TRANSGLOBAL

A1 - IN 1 EAR (K. MOON. E & FLIPPER MIX)

- Starts off with drum intro from any of Prince's other tracks, gets really boring, slow tempo soul-swing beat - ambient. Can't make out where this track's heading.

2. IN 1 EAR (RAINE SHINE MIX)

- Still can't make out this track at all. Good for end of the night Definitely a get everyone home track!!

AA1 - DREAM ONE (K. MOON. ET FLIPPER MIX)

- Sounds like a very slow Indie/Soul track to me. Should be played in the chill out room only.

AA2 - DREAM ONE (RAINE SHINE MIX)

Comments - Same as above. Definitely giving this record away!!

(VIRGIN RECORDS) JANET JACKSON

SIDE A - THAT'S THE WAY LOVE GOES (12æ CJ R&B MIX)

- Nice comeback for Miss Jackson after a long break. Nice smooth groove. Very catchy tune. Good timing for the summer, Janet.

REVIEWSPAGE

SIDE B - THAT'S THE WAY LOVE GOES

(CJ CLUB MIX) 12æ

- A typical CJ MacKintosh garage mix. It's a good track, can't do any harm playing this tune. I would.

(VIRGIN RECORDS) INNER CITY - GOOD LIFE

SIDE A - GOOD LIFE (CJ's LIVING GOOC CLUB MIX)

- Have always liked this tune, and this remix gives it much more punch. It'll be a hit again this summer.

**SIDE C - GOOD LIFE
(UNITY "GRAND UNION"
DUB)**

- It's brilliant!! I Love it. A good progressive home-style remix without losing any of its original elements. A definite floor filler.

ARIZONA featuring ZEITIA

**(VC RECORDS)
ucrt dj 16-a**

("SLIDE ON THE RHYTHM")

SIDE 1 - SIDE ON THE RHYTHM (VOCALS BY ZEITIA)

- Very high energy house track. Vocals not powerful enough for this tune, to be quite honest. Still, good enough track to play with.

SIDE B - DUB ON THE RHYTHM MIX

- This dub is more my kind of track. Combination of balearic/house, and it's on the progressive house tip. Like it a lot!!

SIDE B2 - CHANT ON THE RHYTHM MIX

- This track does put you in a trance, and it's a brilliant mix. Like the chanting. The track

seems to go on and on a bit with not a lot of changes. But I'll play it. The chanting's got me!!

(ZIP-DOG RECORDS) ZD002

EMPEROR SLY - 1 RHYTHM REDEEMER (LOOSE DUB)

- Good blend of reggae & dance. It's a good track to start or end a night.

**2. RHYTHM REDEEMER
(INSTRUMENTAL)**

- Nice groove, I'll use this track to warm up only.

(EMI RECORDS) UGLY FEATURING (SURE IS PURE MIX)

**BOOM THE FUTURE 1 -
(RETRO MIX)**

- This track doesn't do anything for me, vocals don't lift the track. It's a boring house tune.

2. (SURE IS PURE MIX)

- Sure is Pure have always done a good job remixing tracks that are commercial dance tunes, but it hasn't helped this track at all!

HYPNO - RHYTHMS

**OBSESSIVE RECORDS -
OBR 003**

A. HYPNO - RHYTHMS

**AA. HYPNO - RHYTHMS
(RUB A DUB MIX)**

- (A) Definitely not a floor filler. A weak track with weak sounds. Good for the chill out room. (A) Good dub, but it's got too many breaks in between the track, nothing new.

VINYL ADDICTION - STEREOGEN

A. RESONANCE Strong track good to mix in to hold the floor. I'll buy it.

B. HI-Q - Good combination of ambient & house. Right sounds been used for this track and I'll definitely play it!!

- FIRST CHOICE - VOX POPULI

**A. GOOD VIBRATIONS
(HAVING FUN) CLASSIC MIX.
THOSE GUYS.**

**B. HARMONY (NYC CLUB
MIX) LONDON**

**C. FEEL IT (CLUB MIX)
KOMIX & CO. FEATURING
PANDELLA**

**D. ONLY LOVE CAN SET U
FREE (DUB MIX) DYONE.**

Good vibrations - very light soul-garage feel to it. Nothing special. Good warm up track that's about it.

Harmony - good catchy garage tune. Somehow it reminds me of the track Illusion, I'll play it.

Feel it - All I can say about this track is it sounds just like any other garage track. No special sounds and it doesn't change throughout. Only Love can Set U Free - Heard it all before. I wouldn't rush out to buy this

INDUCTION (OBSESSIVE RECORDS) OBR 004

**- PUT YOUR MIND IN A
TRANCE (SPACED OUT
MIX) A**

- Well put together track. I've gone off progressive house a little, but I would play this tune. It's got good groove and all the sounds are well arranged throughout.

PUT YOUR MIND IN A TRANCE

(LEAVE YOUR BODY MIX)

- I'll definitely go out and buy this if I didn't already have it.

A. Floor filler, can't find anything wrong with this track!! (Doesn't happen very often)!!? I love this track, it's going into my box straight away!!

RHYTHM QUEST (NETWORK RECORDS)

**A. PLACE OF JOY (LOVE IS
A DRUG MIX)**

- A very high energy house, alright to mix it in and out quickly. It gets mon-ot-o-nous!

**B. THE WAIL SONG
(STRICTLY DEVELOPED THE
DEVELOPMENT COPP. MIX)**

- I like this track a lot, like the sounds of the bass-guitar, makes the track interesting and happening.

ART OF DANCE MIX - NO COMMENT!!

**B. ORIGINAL - COULD DO
A BIT MORE WORK ON IT!**

**FUNKYCATS SUBROSA
BONUS - BEST MIX ON
THIS VINYL!!**

**CHROME SEDUCTION -
LIGHT THE WAY**

**1 (EXTENDED SEDUCTION
MIX)**

- Too weak, not enough hard element in the track to keep me interested.

2. POSITIVE ANTHEM — The vocals don't carry the song well and vice-versa.

3. THE RELENTLESS OUTLAW - Light weight house track. Again too many obvious stuff in it.

REVIEWSPAGE

4. RADIO SEDUCTION EDIT - Probably the best mix on this track. Verdict "Playable".

**(OBSESSIVE RECORDS)
OBR 001**

FUTURE SYSTEM - TELL ME

(Total Trance Mix)

- Nice feel about this track, trancy is the word to describe it but I prefer the balearic dub mix. It's got more umph!! Should go and get it.

GLAM - HELL'S PARTY

- Original - very Italian, very good!! Well arranged with brilliant sounds. Can't work out what they're called!!

HERBIE'S REMIX - Well remixed, gets monotonous till the end.

DISCO ITALIAN MIX - Doesn't sound as discoey as I thought it would be, can't say there's much difference in this mix to the Herbie's Remix.

**(OBSESSIVE RECORDS)
OBR 002**

WAYWARD JUSTICE - EXOTIC (XXX MIX)

- Very full of life and very much on the progressive tip. Still sounds like a good material stuff, go out and get it. could be huge!!

(DIVAS DUB MIX) - Just love the congas.

KAOS - DEFINITION OF LOVE

1 (TRUE MIX)

- Nothing to rave about even on a dull day.

"ATOM BOMB"

**A SIDE - (ATOMIC WILD
PITCH MIX)**

Very heavy on the bass which

suits this track a lot. Very well put together hypnotic track. I like it a lot. Could do with a few variations in the middle of this track, tends to get too monotonous at the end.

AA SIDE - Doomsday Mix

A great way to start this track, with a "Siren Intro" and it gets into a heavy-trancy groove. A tune that needs no drug to get you going! I like the way this track builds up. 10 out of 10.

(NATION RECORDS) TRANS-GLOBAL - UNDERGROUND

**A SIDE - ii) MIX 2 RUN
DEVILS AND DEMONS**

The intro sounds like Ice-T, heavy drums, but it gets into a lighter groove mix with an Arabian wailing sounds, nice change, nice sound.

**B SIDE i) MIX 3 GLOBAL
TROBAL**

A better mix, starts off with a "wailing vocal" and gets into a house-groove that goes very well with the short rap in between the track. A fresh sound to the normal predictable house tunes..

**(DECONSTRUCTION
RECORDS)**

FELIX

"STARS"

A.I.C.J. (BOLLAND MIX)

Starts off fine, and gets progressive and techno-ey.

STARS

A2 (FELIX MIX)

This is the sort of track you listen to and think you've heard it all before. The melody and vocals just sound wrong together.

**B SIDE: STARS (DISS-CUSS
MIX)**

I like this mix best, more on

the house tip and it's got more energy and good keyboard sounds to compliment the track.

(TIME RECORDING) (HOLLYWOOD RECORDS)

**SIDE ONE: "COME ON,
COME ON"
(IPG MIX)**

It's a good enough house tune to play, then again, nothing new, nothing fresh.

**SIDE TWO: JACK LENIN'S
ALL-STAR MIX**

A track more on the balearic house tip. Good sounds, good conga sounds.

**SIDE THREE: NYMAN LOVE
MIX**

It's alright.

SIDE FOUR: STATION MIX

I won't play this track!! It's about time producers come up with something new & different. Been listening to new records for the last hour and it's sad that most tunes are sounding alike these days!!

(XL RECORDS) HOUSE OF PAIN

**i DRINKING SIDE: TOP O'
THE MORNING TOYA**

(REMIX)

I liked their 'Jump around' track and these guys are playing safe coming up with just as good & similar groove. I think Top o' The Morning To Ya, will be a hit!!

ii ORIGINAL: Good track but it doesn't "take you away". If you like rap, you'll like this

**FIGHTING SIDE: JUMP
AROUND**

2. (PETE RECORD REMIX)

Not as heavy and energetic as

the original version. A mellower jump around version definitely

A SLY & LOVECHILD "THE WORLD ACCORDING TO"

(LIQUID AQUEOUS BUB)

I would start with this track. "Nice/smooth" house balearic sounds. Not strong enough to fill a floor, I don't think!!

ON TAPE

OBSESSIVE RECORDS EASTERN BLISS - ANNIHILATION (DEMO TAPE)

All I can say is, I want this tune on vinyl a.s.a.p!! Like the keyboard sounds, very on the Italian-house tip, will be hot!!

(AA SIDE)

POSTIVIA EXOTERIX

1.VOID (Diss-cuss Remix)

- Very energetic track. This track gets exciting as you listen to it. High energy house, a sure floor filler!!

**2. VOID (Art of Dance Club
Mix)**

- I like this mix as well, not as progressive, but more on the Italian house tip with good piano sounds.

**3. SIDE 1 VOID (Original
Mix)**

- Sounds very commercial/dance. Lighter than the other two mixes. I prefer the discuss remix, good sounds, full of energy.

GROOVE CORPORATION PASSION EP

REVIEWS PAGE

(THIS SIDE) 1. Your Eyes featuring

(Living Large)

- Much mellower sounds on this track, nice guitar and strings sounds, stylish tune for opening or finishing a night.

(THAT SIDE) 1. Your Heart featuring Beverly Sokolowski

- Very clean, deeper but still a mellow/house tune.

2. Passion

- Definitely a chill-out track, good sounds but too mellow for me.

ULTRA MARINE (EMI RECORDS)

NIGHTFALL IN SWEETLEAF

(THIS SIDE): INTRO: LIGHTS IN MY BRAIN

- Starts off with a classy reggae/soul groove and gets into a more upbeat house style type track, with a touch of jazz flute. It's hard to describe this tune, you've got to listen to it yourself. Very good. Different from the "normal house" tunes.

(OTHER SIDE): i) GEEZER

- Very African/tribal dance kind of stuff with reggae beat. Not my cup of tea.

ii) PANTHER

- Definitely ambient/house, with a spooky/jungle sound in the background. It's ok to listen to but I wouldn't play this to a packed floor.

(INTERNAL RECORDS) YMO HI-TEC/NO CRIME

SIDE X 1. LIGHT IN DARKNESS (THE 808 STATE REMIX)

- I can't make this track out, it's got such good drums, conga sounds, good combination for this light/house track, yet the synthesizer sound is pure holiday son-et-lumière! Pure Jean-Michel Jarre. Confused? So was I!!

There are 10 tracks on this vinyl and apart from "Technopolis" which is definitely techno/hardcore type of stuff, the rest of the tunes are more on the same tip as "Light in Darkness" above.

ULTRAMARINE EVERY MAN AND WOMEN IS A STAR

SIDE ONE: i) DISCOVERY

- The sort of stuff you get in the chill out room. Very slow

tempo, high-hats & drums with dreamy ambient sounds.

ii) WEIRD GEAR

- This track reminds me of Bowie's "Let's Dance". Probably the weak male vocalist. I'm not into this at all.

SIDE B: i) STELLA

- The sort of stuff you listen to when you get home from a club. Real mellow soul/jazz type of stuff. Good quality sound. After listening to all 8 tracks on this record, it's a sure classy back-ground easy listening disc. Keep it for your dinner parties!!

THE BEST OF BRAINIAC RECORDS

SIDE 1 i) "DO-ING THIS IS THE WAY"

- Deep garage/house feel to this track. Very simple, but still it sounds good.

2. The Cling Club "The Maker"

- The drums sounds like the intro from Hysterix - "Talk To Me", with a much slower tempo. Definitely an 'Incognito' type feel.

3. Sine "I Like It Deep"

- This track is definitely a sexy garage tune, especially when the vocals is all "I like it deeper" with no changes in melody.

4. Sine "Big Blue"

- Another great track for the ambient room, definitely!!

Side 2 1) Ultramarine "British Summertime"

- It's hard to appreciate this track. A slow tempo "breeze" type track, which sounds like an unfinished demo. No-no for me.

2. The Diceman "Quad"

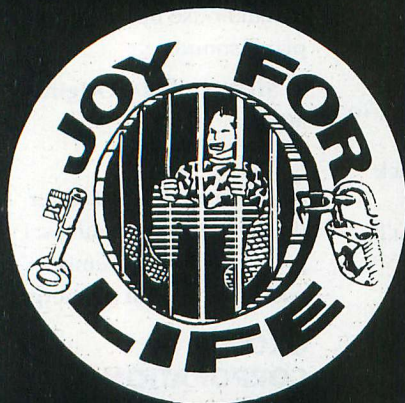
- Starts off as if it's going to be a techno tune which gradually sounds more housey. Not too bad, but nothing new!!

The producers have underlined the originality of the tunes, but perhaps their "uniqueness" will take quite a while to appeal to clubbers. Have a listen to the tape, you'll know what I mean. Don't get me wrong though, there's some good quality here.

REVIEWS BY

D.J. GAYLE SAN

Up and coming, House and Garage D.J. Keep an eye on those flyers



JOY FOR LIFE RECORDS

33 HEATHCOAT STREET, HOCKLEY, NOTTINGHAM

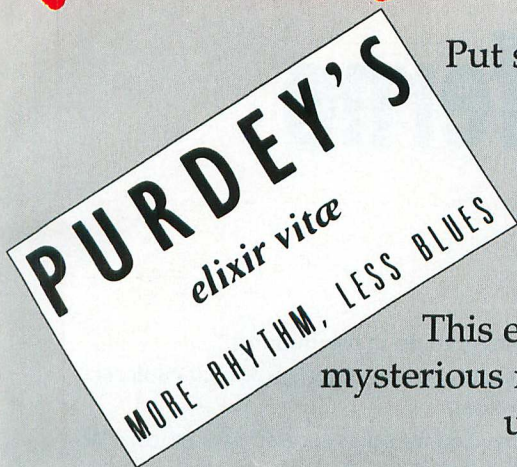
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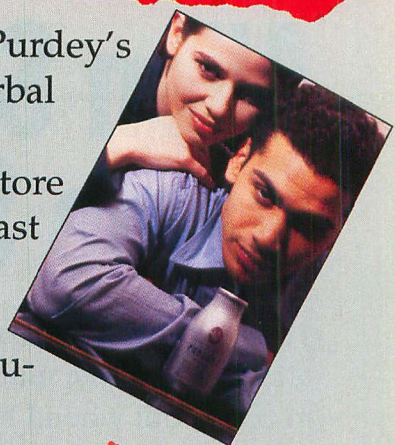
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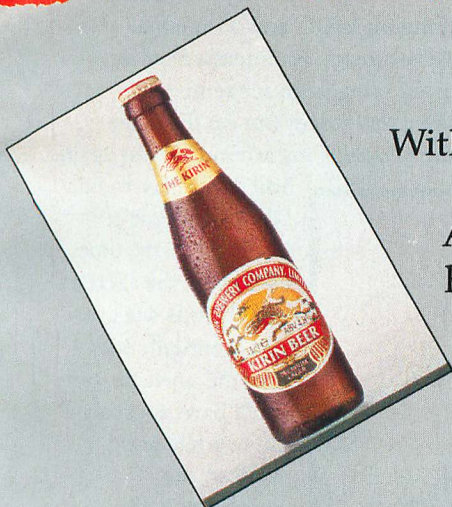
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The name is Mythical
The taste is Magical

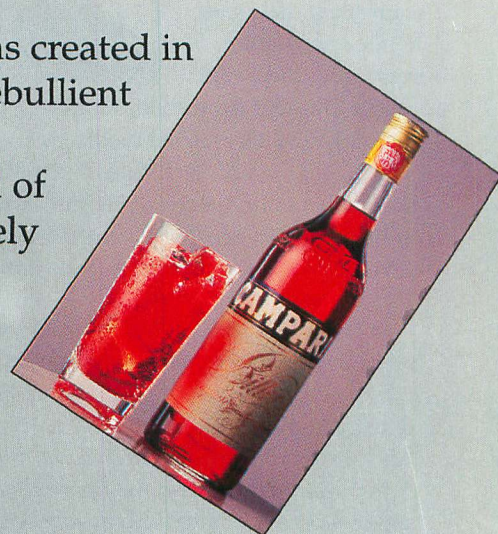


CAMPARI, the classic Italian aperitif, was created in the 1860's by Gaspare Campari – the ebullient owner of a stylish cafe in Milan.

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A Splash of Colour



Alien Sex Fiend in Inferno Game Shocker!

There has been a lot of talk about CDI, Minidiscs and the multi-media shape of things to come, but when I heard that Alien Sex Fiend had been drafted in by UK computer-game corp Ocean to soundtrack their new game **Inferno - The Odyssey Continues**, I knew that the future was already here.

Now fear not, any readers who remember ASF as the celebrated Gothic originator of yesteryear and are now imagining some insidious S&M Pacman that hypnotises children with lurid subliminal messages and tempts them out of the safety of the sitting room down some flaming vortex of Dantean torment and into a bleeping, bubbling pit. (Sorry to disappoint you folks!). In fact, this is something of a departure from the norm for both parties, and represents one of the first times that a software company has taken a punt on musicians by virtue of their music rather than their big-name selling-power.

It was a bit of a risk," says Ocean's Gary Bracey, "We used ASF because one of the guys in the office really liked their stuff. Neither party quite knew what they were getting into, but it's turned out ideally and we're delighted. I gather they really enjoyed themselves."

"This is a side-project for us," says Mrs Fiend, of the husband and wife team in the group. "A lot of what we do as ASF is based on live performance. Mind you, these really are mean-looking, nasty aliens. Forget the Clingons and the Romulans, these guys are way past that!"

"It does tend to take over your life. We often hear theme tunes and melodies which would sound good for planet tunes or take-off tunes. It's a different discipline to normal recording, in that you use generic sounds: you can't use a definitive "whoosh" because something might not take off or whatever. Tempo-wise you can't go too fast because it will seem like the game is starting to drag. You have to keep it interesting. If there is no tune, there has to be a best. Musically, it's leaning towards the Orb side of the dance area, but not as drawn out. What they

do in half an hour, we have to do in five minutes."

So how does this fit into the consumer's is format choices? **Inferno** comes on CD-Rom.

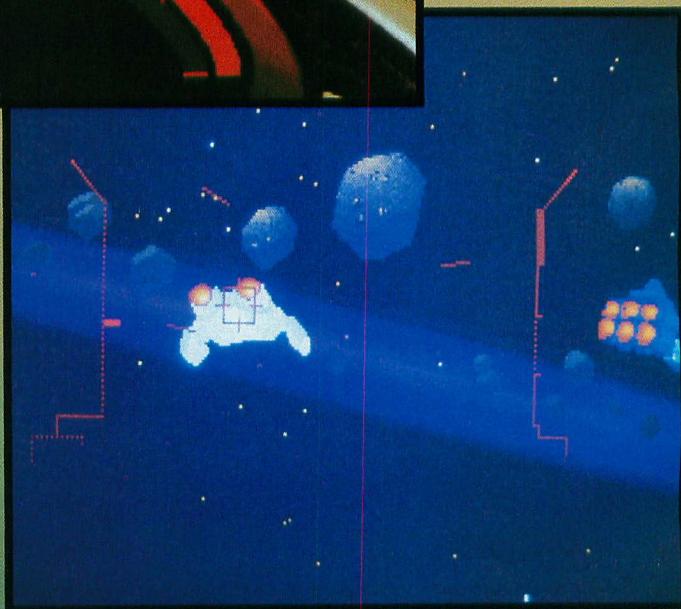
"It's a very cooperative and friendly venture," says Bracey, "We don't have the storage capacity for a whole album, so they're free to go off and do their own thing with it. They would have to enhance it considerably, because there are lots of jingles and stuff which are all looped because the game needs it to be infinite."

The great thing about this is that the parts are already done", says Mrs Fiend, "We work with an expert in computer-game music who has done everything on MIDI - and is on equal publishing terms with us. We've already got interest from a record company and they could bring in an ace remixer or whatever. Mind you, there are a few spacey bits on the game soundtrack that I can imagine people flying around to hear again.

You don't have to be blowing people's heads off all the time. Of course, the alien installations will grow and eventually take over the universe, but you'll have got spaced out to some good music in the meantime. It all depends on your state of mine."

A&R men watch out.

Tim Fielding





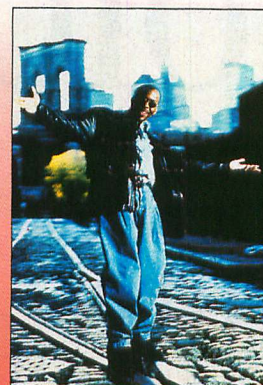
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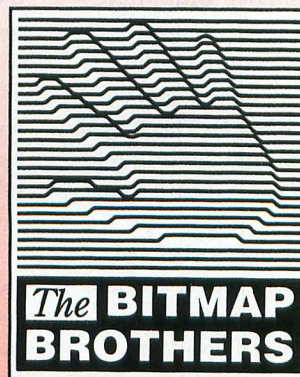
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CHOICE TUNES II, *'The Albums'*

NU COLOURS "UNLIMITED"

(Wild
Card/Polydor
Records)

In a little over a year Nu Colours have laid the foundations to become the UK's premier gospel outfit. It started with their interpretation of **Frankie Knuckles'** garage anthem **Tears**, and continued with **Power**. The latter, written by **Monie Love**, was originally intended for inclusion on her own album, Nu Colours simply providing backing vocals. But on the strength of their performance who was she to stand in the way of progress(?) and a number one club hit followed.

Unlimited, the album, is released in June and what a stalwart and complete debut it is. On first listen I really liked it, by the third I was all prepared to father its offspring! "The Nu Colours experience is a mixture of energy, vibes and inspiration", and with this in mind you can't help but become engulfed in the joyous celebration of stirring vocals and uplifting tempos. **Love Unlimited**, **Let Freedom Reign** and the current radio hit **Greater Love** continue the appeal and charm. The new single, the **Dr. Robert** penned **What In The World** is of anthem-like proportion and should, if further proof were needed, add to the allure of this album.

An underlying message is obviously evident but the religious aspect is not at the forefront, unlike other gospel albums, where it is forced upon you. Instead, the uplifting spiritual appeal sits perfectly together and is equally at home on either the dance floor or in the church. To use a cliché, this really is "heaven sent."

Nu Colours



UTAH SAINTS "UTAH SAINTS"

(FFRR Records)

Now I'm the first to put my hand up and say that the **Utah Saints** make very good singles. And if further proof were needed, their highly respectable chart placing for **What Can You Do For Me** (No. 10), **Something Good** (No. 4) and their latest hit **Believe In Me** testify. However, good singles do not a good album make.

Whilst tracks like **Too Much To Swallow (Pt. 1)** and **Solution** would vastly improve if remixed for single release, in their album versions they serve nothing more than purely as an instrumental bed waiting for something to come along. And as to why the misplaced **I Want You** was included, one can only speculate. With its "grunge" appeal surely it would be more at home on a **Nirvana** album, rather than this "alternative" dance set.

Singles apart, there is however one saving grace, and that's to be found in the form of **Trance Atlantic Glide**. A mind enveloping psychedelic kaleidoscope journey through a ubiquitous synthesised ambient musical minefield! And if you think that sounds good, it is. Otherwise a listen is recommended prior to purchase.

VARIOUS ARTISTS "MOVIN' ON 3"

(Rumour
Records)

Value for money is a rare thing these days in the over priced music market, (Mastercuts being the obvious exception) although Rumour Records have hit on a winning formula for serving up quality home produced street soul with jazzy overtones in the form of their **Movin' On** series.

This, the third to date, is another essential package for the connoisseur and aficionado of soulful vibes. Tracks of the calibre of **The Watergates'** **Don't Go Walking Out That Door** and **Snowboy's** reading of **Dorothy Moore's** **Girl Overboard** need no introduction to those with a keen ear for quality soul. Nu Vizion narrowly missed out recently with their interpretation of **Bobby Caldwell's** **What You Won't Do For Love**, timing the only difference between hit or miss, with **Go West** winning in the cover stakes and current single releases from **Think Twice**, **Vanessa Simon** and **Mo & Beev** only strengthen the appeal of the dozen plus track selection.

The jazz disciples aren't let down with the inclusion of the urban street cut **No Time For Change** by **Outside** with its rasping trumpet solos and the live jazz funk sounding **Slow & Easy** by **Moving In The Right Direction**. As to personal favourites, the **Beat System** with their gospel re-working of **Oh Happy Day** and **Fyza's** **Poetical Love** take some beating. Can't wait for No.4.

INNER CITY "TESTAMENT 93"

(Virgin/Ten
Records)

From the founders of techno and the epitome of dance music in the 90's, Inner City have consistently turned out well groomed club hits and floor fillers for over half a decade. Now departed from Virgin Records, the label releases this retrospective collection of some of the best mixes from the duo's last album, **Praise**, along side new mixes of the club anthem **Good Life**, retouched for public consumption by CJ Mackintosh and Kevin Saunderson himself.

With the exception of the aforementioned most of the versions have been previously available in one form or another, and in user friendly double 12" format the album is aimed specifically at the club/DJ market.

As to the content, most of the mixes veer towards the progressive sparse dubbier side of dance and mirror the styles of those responsible for re-touching them. Leftfield for example take **Hallelujah** on a trans global mission to the deeper side of house, whereas The Future Sound Of London's Concept Dub mix of **Praise**, clocking in at over fifteen minutes, bares little resemblance to the uplifting spiritual feel of the original, instead adopting an ambient musical journey by numbers through the minds of its creators.

That's not to say however that this is not a good album. Saunderson's own Tunnel mix of **Pennies From Heaven** and the Unity remix of **Good Life** alone make the admission price worthwhile, and selling for the same price as a standard import single it really is an inexpensive trip and a cheap day return of an investment.

SLY & LOVECHILD "SLY & LOVECHILD"

(Citybeat
Records)

Sub-titled as a "Greatest Hits" package, this is in fact a contradiction in terms, as Sly & Lovechild have yet to score that all important crossover hit, singular, let alone a collective worthy of the tag. But don't let that cloud your thoughts or leave any doubts in your mind. Sly & Lovechild have achieved success and a healthy club following many a wanna-be would aspire to hold, and an image even Saatchi and Saatchi would love to have created.

Their material exemplifies the progressive, distinctly British sound that has lead the way and filled dance floors through out Europe in recent times, allowing the Balearic influences of the likes of Leftfield, Weatherall, Oakenfold et al to accomplish so much. As Sly & Lovechild say themselves: "If we wanted to be a pop band we'd have written some three-and-a-half minute tunes. But we made our life difficult by sticking to what we want to do ... no matter what people thing."

Opening with perhaps their best known track, **Change of Heart**, a galloping dance work-out and then moving through the likes of **Rainbow**, **The World According To ...** and the didgeridoo Eurthymic'ish **It's A Dream** without even breaking into a sweat. A chance of stance for the advance dance Balearic house single **Spirit of Destiny** (what a tune!) and then onto **I Believe** before showing yet another facet of their character, the mellow jazz floater **That's What It's About**. In hindsight perhaps this should be a "Greatest Hits" album after all.

STEPHANIE MILLS "SOMETHING REAL"

(MCA Records)

Although released several months ago in America, MCA have only now decided to release here the latest set from the ever consistent, yet underrated Ms. Mills. With the domestic airing timed to coincide with the release of the specialist radio hit **Never Do You Wrong**, the album should certainly sell to her loyal fan base and with the exposure of the current single should well attract a few new ones too.

Personally this highly talented lady can do no wrong and ranks up there with the greats. This set, whilst perhaps not as instant as some of her previous recordings, 1987's **If I Were Your Woman** perhaps the pinnacle in my humble opinion, it certainly is a worthy addition to any self respecting soul connoisseur's collection.

The in vogue sound of "new jill swing", (new jack swing but with a feminine touch!), is currently the new sound sweeping across America, and our Steph is at the forefront as **Never Do You Wrong**, the excellent **All Day, All Night** (the next single here) and **I Just Want Love** amply demonstrate. But it's on the half stepping slow jams that she truly excels. The thought provoking **24-Hour Woman** and the melodramatic **Heartache** show true emotion and are delivered with consummate ease. My kinda album, hopefully yours too.

Album reviews by
Lewis Dene

CHOICE TUNES II, "The Albums"

UNIVERSE "WORLD TECHNO TRIBE" (Rising High Records)

Universe yet again prove that they are the masters of their own field, or tent, or whatever.

This is a compilation that brings out the best in 'intelligent' techno. Forget Warehouse Rave No 124 and other such non-entity compilations, this is the very acceptable face of current Euro-techno. From Frankfurt's Sven 'Godfather of Trance' V  th to Laurent 'Eiffel' Garnier, France's techno guru, right through to Dave Angel and Casper Pound of the British contingent we get the cream of the current crop. CJ Bolland - **Springyard**, Illuminate - **Tremora del Terra**, Sequential - **Sequential** and Monsieur Garnier's **Virtual Breakdown**. No space-wasting here (amen) just a true 'tribal gathering'. Respect to Universe. Buy or Die.

Brains

Various Point of No Return (Harthouse)

Pick of the month!

With tracks by Hardfloor, Marco Zaffarano, Overboust, Spicelab, Futurhythm, Pulsation and Arpeggiators you can't really go wrong can you? Pure banging trance from the label of the moment and not 1 naff track on the whole album. If I had to pick the strongest tunes I'd have to name **Spicecowboy**, **Metal Master** and **MZ3**. Out on the 7th June. 10/10!

Mark Syers

D*NOTE "BABEL" (DORADO) Greg Osby "3D LIFESTYLES" (Blue Note)

The first album to feature a John Major speech displays none of his greyness as D note fuse jazz, rap and humane beats with a bravery and passion which makes those still sampling the seventies seem twenty years behind.

US Alto Saxaphonist Grey Osby is equally uncompromising. Ignoring the current clich  s and funky formulas with a ruff progression from last years ear opener **Man Talk**, he captures the spontaneity of contemporary live jazz and drops it on a massive beat.

Both projects will exist as the standard for the next progression either side of the Atlantic. Buy both and start a consumer led boom!

Roland Blows

Orbital (Internal Records)

Almost pick of the month! Full of excellent thumping tunes, modernised electro breakbeats, Phantom basslines (in **Lush 3/2**) and heavenly synths. The opening and closing tracks, or rather voices, are a waste of time. The album is strong, though you wouldn't think the same artist was responsible for the whole. Well mixed together. Nuff said!

Mark Syers

Journeys by DJ JDJ1 - Billy Various Nasty (Total Records)

After struggling with the packaging for 10 minutes, I finally managed to gain access to the tape inside and found that all my effort had been very worthwhile.

With tracks such as **Kinetic**, **Amnesia**, **Carnival De Casa** and **Song Of Life**, don't expect to hear anything new. What you will be hearing is simple but faultless mixing by way of Mr Nasty from Zoom and some of the biggest tunes of just a little while ago.

A must for all non-record collectors, this is the first in the first legal set of D.J. mix tapes, and unlike other compilations displays quality tracks from a selection of record companies. Well worth the money!

Mark Syers

Sven V  th Accident in Paradise (Eye Q)

Not what you'd expect from the German Trance Trooper, but very good for what it is - that being 54 minutes of pure ambience and 6 minutes of thumping trance. The track **Accident in Paradise** is a proper German trance record of the highest quality. The other tracks amble on but then ambient albums are like listening to whales humping, tinkling glass or didgaredoos aren't they?

Buy it for the title track if not for anything else.

Mark Syers



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DINOMANIA

by **THE WARLOCK**

PULSE 90.6 FM, Double Dipped, Interdance, Universe, Knowledge, The Eclipse, Elevation, Raveworld, Innersense, Breakfast Club and Ravescene Mag (to name but a few) can all testify to the talent of Warlock. And through his new monthly national forum on these pages so too can you!

'Hardcore will never die'. Now there was an ode for our times. Recently DMS sampled this all too famous line only to combine it with a dose of cynical laughter - what is the guy trying to say? Perhaps he is echoing the attitude that pervades many of the major dance institutions from media to record companies, and in defiance the music is driving itself underground to get its house in order. It is no wonder the music gets ignored and slandered when it takes no inspiration from what the rest of the world is doing. You can only sample hardcore tunes from the last 2 years for so long before things start getting stale.

AQUA FORTIS on SAPHO records take on board some European influences with EQUINOX, loaded with seductive breaks and classical overtones such that the end

"Hardcore will never die"

result is a suprisingly dubby effect, overflowing with quality as you would expect from an outfit that normally go under the guise of FRIENDS LOVERS AND FAMILY. Sister label RISING HIGH unravel DETUNE for UK release; a hybrid of industrial trance and tamed breakbeats, it is unfortunate that the seminal track TRAIN does not feature here. IRRADIATION and 148 SCHAFF, however, will live up to its glory relaying the message that Germany's POD COMMUNICATIONS are as open minded as anyone.

Meanwhile back in the UK, music makers and DJs alike show a tendency towards Dark Jungle, reinstating the techno vibe that vanished when the last Hoover sound became obsolete at the expense of the chart friendly piano. Drum patterns are

getting more technical, often employing a soft kick drum and going beyond the same old breaks by dissecting them, only to forge them back together in a complex off beat fashion. Even those mad acid sounds are no longer yesterdays flares. One label certainly at the forefront are THIRD PARTY with their latest piece of vinyl from GENERATION X entitled COME INSIDE. As always it's #6 in the BREAKAGE series that gets the most recognition, with those oriental bagpipes and a tuneless bass that floods any sound system. On the same tip ADR records unleash CATCH IT from London DJ PESHAY. A monumental opening promises something big, bass and breaks kick it at breakneck speed, but the initial impact peters away into something that never quite gets there. No doubt the remix will make amends.

MC LEATHAL on NETWORK returns after the success of RAVEDIGGER with a piano based chart bound venture called PHANTOM. Its real selling point will be PRINCE OF DARKNESS which comes complete with enough

"Those mad acid sounds are no longer yesterdays flares"

horror noise and scratch snatches to keep every faithful fan happy. Down at the PRODUCTION HOUSE, the new talent of DJ SOLO gets a look in with 2 tracks. AXIS is the more commercial containing bursts of 'Deep in the Underground' and a whole array of other samples that are so familiar that its impossible to distinguish where you heard them first. The AA tune DARKAGE, however, holds far more potential, raw to the core jungle with a more unusual borrowing from reggae which suggests that the Harlesden crew have still got their ears tapped into the underground as ever.

That man THE FUNKY JUNKY is holding back no more with SUNDAY MORNING incorporating the main hook from a well known film featuring David Bowie. This track has been proven to work by the number of dubplates it has worn out! And if you hear I CAN SEE CLEARLY NOW THE RAIN HAS GONE then you are sure to be listening to an American track (supposedly) from POWER STRUGGLE. This includes the essential THAI WEED on the flip that provides a journey for the aural senses that can only be described as smokin'! A series of fine EPs are emerging from East London's DE UNDERGROUND record shop on the label of the same name, culminating in THE REVIVAL EP which



adopts the newer sounds of ragga laid down upon a minimal jerky beat. It is B-sided by the monumental epic THE POWER OF DARKNESS which is broken up with frantic stabs of 'Acid Over' and 'Out of Control'. OUT OF ORDER is one of a new breed of British artists releasing hardcore on one side of a 12 inch while including Techno on the other. Shame about the Whitney Houston sample in RIGHT GUARD, the rest of it is fairly ground breaking stuff, much like TEARS on the other side, where, with the quality of its distorted kick drums and uplifting strings, it is surprising it was made in Essex, not Frankfurt.

More surprising is the direction taken by the PRODIGY through remixing FRONT 242's RELIGION. Perhaps slightly commercial for ardent techno purists this is a certified stomper as far as your big events are concerned. Fuelled with spiralling keyboard stabs combined with the energy only found on the continent, this is deemed to do well. That's about it really except that remixes of FOUL PLAY VOL 2 are now available as VOLUME

THAI WEED.....

"A journey for the aural senses that can only be described as smokin!"

3 on MOVIN SHADOW, D'CRUZE's BASS GO BOOM gets the remix treatment by the D.O.P.E. crew and A GUY CALLED GERALD returns with THE 28 GUN BAD BOY LP on FRUITBOX.

GOING GLOBAL

If the idea of studying all aspects of the music business on a boat appeals to you then contact GLOBAL ENTERTAINMENT. They do a whole range of courses from setting up a record label to putting on a rave, call them now on 071 583 0236.

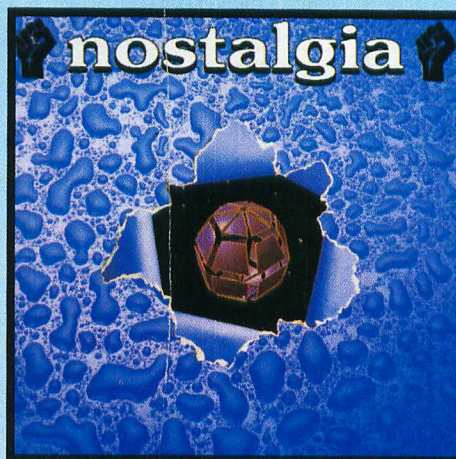
KICKIN TECHNO

Word has it that West London label KICKIN, renowned for acts like MESSIAH and THE SCIENTIST, are planning to release a compilation of Techno from all over the globe. We spoke to Peter at the Ladbroke Grove offices to get the low down: "Kickin from the start was always about fusing hardcore with techno, but our label got tied down with the breakbeat thing which recently has been going nowhere, and for some time the only alternative was the Progressive thing which we were not happy with. It seems that Techno is going to be the next big thing because it is more positive, combining the energy and excitement that hardcore once had. It is a musical form that embraces the technology a lot more, creating sounds that work on the mind for a hypnotic effect. Kickin has always been an innovative label and because we feel Techno is the next revolution we want to be at the forefront of UK Techno". The compilation will be out sometime in June.

CLUB NEWS

ZEST at VENUE 44 in Mansfield is sadly no longer running but starting up in its place is a new Friday night session called EQUINOX. JUNGLE HUT is a new club about to open in Barrow-in-Furness, Cumbria that will feature confirmed guest DJs such as EASYGROOVE, FOOD JUNKY and LISA every Saturday until 2am. For more info call 0229 839509. If you enjoy your basslines then THE MORNING AFTER at the Gardening Club is a Sunday afternoon session from 11am until 7pm featuring the best junglistic jocks around, infoline 0836 776284.

NOSTALGIA



It's over 5 years now since the house phenomenon really took hold of Britain's youth, and since those first stirrings there has been a wealth of classic tracks, each one holding a memory for all of us. This is something that a handful of club runners have now cottoned on to. LABRYNTH in Dalston, London E8 has a room devoted purely to all the old tunes and once in a while turn the whole club over to the '88 vibe. One club doing it every Friday is NOSTALGIA at Club Happening in Braintree, strictly retrospective and featuring a range of DJs from Liam Howlett to Steve Bicknell. If you want to know more then call 0376 552577.

RATTY TOP 10

(Quest, Fibre Optic and Universe)

- 1) Tango Tango. Project 2 (remix). White.
- 2) Jack and Phil. Part 3. Basement.
- 3) Essence of Aura. Can I Dream. White.
- 4) Dopeski and Jakes. Untitled. Wardance.
- 5) Scott and Keith. Deranged (remix). Reinforced.
- 6) Double visions. My Mind is Going (Doms remix). Dubplate.
- 7) Tango and Ratty. Tales of the Darkside (Micky Finn remix). White.
- 8) Champion Sound. Interrelate EP. Dark Horse.
- 9) The Invisible Man. On a mission. EP G-spot.
- 10) Origin Unknown. The Touch. Ram.

NEW LABELS

There is a new label about to emerge from the stables of Deltra Distribution called TWENTY 4 SEVEN, their first releases will be from PETER AND THE WOLF and THE X AMOUNT CREW. They are interested in releasing unsigned material so if you have something to offer call Calvin on 081 543 9933. Also, HEADHUNTERS records set in the heart of Surrey have created a bit of a buzz about their label and are now headhunting for new material. Give Brian a call on 0252 783481.

WHAT'S IN THE PIPELINE



Manix .Heading into the Light. Reinforced.
Rhythm Section. Rush me like Thunder. RSR.
DJ Hype. Hardswing. Suburban Base.
Automation. The Yellow EP. Triple Helix.
Cool Hand Flex. Your Risk (remix). Intouch.
Uncle 22. Dick Turpin (Remix). De Underground.
Acen. Window in the Sky. Production House.
Tribal II. Tribal. 2000 AD.
Gigabyte. Just Acid. Kickin.
QMX. Dum de Dum Dum.
Brides Make Acid. Flying over Frankfurt. Outcast Clan.
DJ Crystal. The Dark Crystal. Force Ten.
Eat life. Knowledge. Plastic Surgery.
DJ SS. DJs Anthems Vol 2. Formation.
Metalheads. Terminator Remix. Reinforced.
Ellis D. Renegade remix. RSR.
Various DJs. Music is my Master EP. No Limit.
Total Output. 100%. Outcast Clan.
Ash-a-tak. Mama too Lousy. Dubwise.
Citadel of Kaos. Remixes Vol 1. Boombastic Plastic.

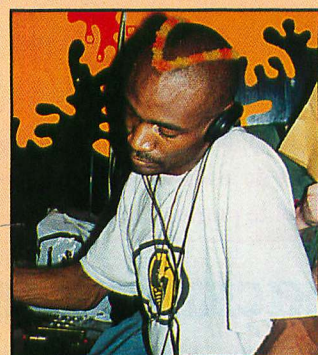
ONE FROM THE PAST



Remember the days of 'Acid House' as exposed by the tabloids and all the tales of big illegal warehouse parties? Well this is a flyer for one of them to be held on 21st October, 1989. Entitled FREAKOUT 4, it was apparently organised by the now legendary London pirate Fantasy FM that gave rise to such household luminaries as HYPE, RAP and CHROME. Unfortunately the party, destined for a warehouse in Hackney, never got off the ground. If it had it would have featured a diverse mixture of DJs including PAUL OAKENFOLD, GROOVERIDER and CHAD JACKSON. Boy, how things change.

SOMETHING DIFFERENT

This is a picture of a DJ who has been making his mark on the scene for some time at clubs such as INTERDANCE and LABRYNTH, the one and only PIGBAG. Many have been baffled by the motivation for his unique haircut. Pigbag explains: "Well basically a hairdresser in Penzance gave me the idea suggesting that being a DJ I should have a wicked haircut that was different from the rest. I must admit I had to agree with the guy because in this business you've got to be original as there are so many DJs around. In other words you've got to stand out from the crowd." Pigbag informs us that his two stripes of hair are currently yellow and red but are susceptible to change anytime!



If you think you have a different sort of question you would like to ask either a DJ, music maker or any other person involved with the scene, send in your suggestions to Warlock, c/o Generator Magazine, 102-108 Clerkenwell Road, London EC1. By the way, because they thought Pigbag's haircut was a great piece of marketing, the UK's top Hardcore and Techno promotions company PHUTURE TRAX PROMOTIONS have generously donated a whole bag of vinyl goodies (including the new Reactivate Volume 7) for the person who gets their question printed next month. And of course all information on records, clubs and the scene in general will also be welcome at the above address. Keep it Warlocked!

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man or god?

Is Dave angel the Messiah of Techno or just another false Prophet. Generator asks him

If Dave Angel were going to write this piece himself, he'd get out of bed, probably in the afternoon, shuffle over to the computer in his studio (which doubles as his bedroom) and write it as the mood took him. No notes, no taped interview. He'd just do it straight off. That's how he plays out. And that's how he writes music. To many Dave Angel is still an enigma. He's the guy who remixed the Eurythmics Sweet Dreams and took it

men were after me, I thought they were gonna sue." As it turned out they came armed with a contract and an invitation to step into a studio. The result was the Nightmare remix which received great acclaim, even from Dave and Annie themselves. It also led to Angel's first encounter with Dave Dorrell which resulted in his involvement with Polydor's Love label and the release of Atmosphere and the collaboration with the

he ed



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JUNE Tuesday 1st-

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17.00-17.30 - Soul of M.T.V.
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Thursday 3rd

12.00-23.30 - M.T.V. Live - with stereo MC's
17.00-17.30 - Soul of M.T.V.

Friday 4th

23.00-01.00 - Partyzone - with VJ. Simone
17.00-17.30 - The Pulse of Swatch - VJ. Marijne
23.00-23.30 - Arrested Development
Past Present & Future
23.30-00.00 - M.T.V. Unplugged with Arrested Development
10.00-02.00 - Chill out Zone

Saturday 5th

10.30-12.30 Yo! M.T.V. Raps
13.00-13.30 - The Pulse with Swatch - VJ. Marijne
16.00-17.00 - Dance - VJ. Simone
21.00-22.00 - the Soul of M.T.V. - Richie Rich

Monday 7th

14.00-15.00 - The Soul of M.T.V.

Tuesday 8th

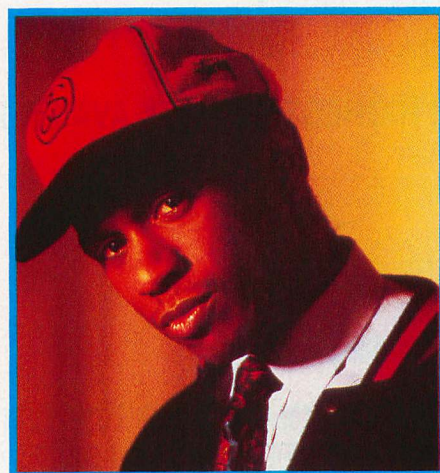
17.00-17.30 - The Soul of M.T.V.

Wednesday 9th

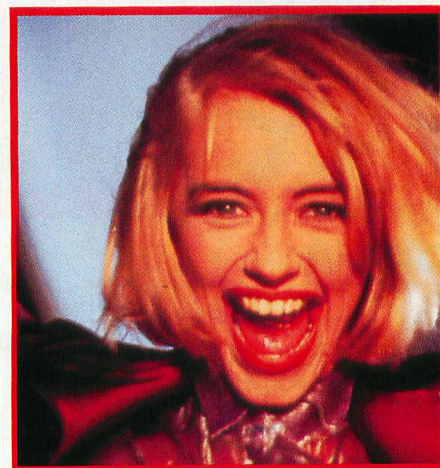
14.30-15.00 - The Pulse with Swatch
17.00-17.30 - The Soul of M.T.V.



VJ. Marijne Van der Vlugt



VJ. Richie Rich



VJ. Simone Angel

Thursday 10th

23.00-01.00 - Partyzone - VJ. Simone

Friday 11th

00.00-00.30 - The Pulse with Swatch
01.00-02.00 - Chill Out Zone

Saturday 12th

10.30-12.30 - Yo! M.T.V. Raps
16.00-17.00 - VJ. Simone
21.00-22.00 - The Soul of M.T.V.

Sunday 13th

17.30-17.30 - The Pulse with Swatch

Monday 14th

14.00-15.00 - the Soul of M.T.V.

Tuesday 15th

17.00-17.30 - The Soul of M.T.V.

Wednesday 16th

17.00-17.30 - The Soul of M.T.V.

Thursday 17th

17.00-17.30 - The Soul of M.T.V.
20.30-21.00 - The Pulse with Swatch
23.00-01.00 - Partyzone

Friday 18th

17.00-17.30 - The Soul of M.T.V.
01.00-02.00 - Chill Out Zone

Saturday 19th

10.30-12.30 - Yo! M.T.V. Raps
21.00-22.00 - The Soul of M.T.V.

Monday 21st

14.00-15.00 - The Soul of M.T.V.
19.00-19.30 - Ice-T Rockumentary
19.30-20.00 - M.T.V.'s Rap Unplugged

Tuesday 22nd

11.30-12.00 - The Pulse with Swatch
17.00-17.30 - The Soul of M.T.V.

Wednesday 23rd

17.00-17.30 - The Soul of M.T.V.

Thursday 24th

17.00-17.30 - The Soul of M.T.V.
23.00-01.00 - Partyzone

Friday 25th

17.00-17.30 - The Soul of M.T.V.
23.00-23.30 - Ice-T Rockumentary
01.00-0200 - Chill Out Zone

Saturday 26th

10.30-12.30 - Yo! M.T.V. Raps
14.00-14.30 M.T.V. Unplugged with
Arrested Development
15.30-16.00 - M.T.V. Rap Unplugged
16.00-17.00 - Dance
21.00-22.00 - The Soul of M.T.V.

Monday 28th

14.00-15.00 - The Soul of M.T.V.

Tuesday 29th

17.00-17.30 - The Soul of M.T.V.

Wednesday 30th

17.00-17.30 - The Soul of M.T.V.



LISTINGS 100FM

Tuesday -

10.00 p.m.-1.00 a.m. - Colin Faver

Thursday -

10.00 p.m.-1.00 a.m. - Colin Dale

Friday

7.15-10.00 p.m. - Judge Jules
12.00-2.00 p.m. - Jay Strongman
2.00-4.00 a.m. - Dean Savonne

Saturday

7.00-9.00 p.m. - Danny Rampling
9.00-11.00 p.m. - Paul Anderson

Sunday

5.00-8.00 p.m. - Gilles Peterson
8.00-10.00 p.m. - Norman Jay

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MONDAYS

8-10 am - DJ Jane
11-12 am - Dave Hunter (Hardcore)
1-3 pm - Rockin Roy - The Rhythm Zone
7-9 pm - DJ Lee
10 pm-12 am - Daisy and Havoc
12 - Through the Night Dream Mix Tapes

TUESDAYS

8-10 am - DJ Lee
11 am-1 pm - Chris Martin - from House
to Belgian Techno
1-4 pm - Sharpy - Funk and Soul
4-6.30 pm - Sez - Progressive Acid and
Trance
6.30-9.00 pm - Darryl - House
9.00 pm-12.00 am - Microdot - Acid
House
12 - Through the Night Dream Mix Tapes

WEDNESDAYS

8-10 am - DJ Jane
11 am-1 pm - Heartbeat & Jaz -
Commercial Dance to Hardcore
1 pm-3 pm - Dave Hill - Trance to
Hardcore
3 pm-6 pm - Camero
6 pm-9 pm - Sean Smith - House
9 pm-12 am - Moose, Chris & Guests -
Various
12 - DJ XL

THURSDAYS

8-10 am - DJ Machiavelli
10 am-12 pm - Alice - House to Techno
12 pm-3.00 pm - Benji and Lobby Loo
3.00 pm-6.00 pm - Everlast and MC Sure
- Garage and Techno
6.00-9.00 pm - Mike Morrison - New
Releases
9.00 pm-12.00 am - Simon Scott -
Balearic
12.00 - J Reist and Rob Owsley

FRIDAY

8.00-11 am - DJ Jane
11 am-1 pm - DJ Iyamede
1 pm-4 pm - Corby - I Do Rap
4 pm-6.30 pm - Sean's Friday Guest List
6.30 pm-10.00 pm - Hi Flyers Show -
House and Garage
10.00 pm-12.00 am - Soul Jane
12.00 am-2.00 am - Sharpy and Jim -
Garage and Techno

SATURDAYS

8.00 am-10 am - Davy Jones
10 am-1 pm - DJ G - Hardcore
1 pm-3.00 pm - T.C - Garage and Piano
3.00 pm-5.30 pm - The Walker Boys
5.30 pm-8.00 pm - DJ Shock
8.00-9.30 pm - Love Button
9.30 pm-12.00 am - Leafy - House,
Garage and Techno
12.00 am-2.00 am - Dave Hill - Garage
and Techno

SUNDAYS

8 am-10.00 am - Mellow D
10.00 am-12.00 am - Alan Gilly
12.00 am-2.00 pm - DJ Corridge
2.00-4.00 pm - S.O.S. - Very Mixed
4.00-6.00 pm - DJ Carl - Techno
6.00-7.30 pm - DFM Chart Show
7.30-9.00 pm - Julia's Guest Spot
9.00 pm-12.00 am - Paul Taylor - from
Angels Burnley
12.00 am-2.00 am - Karen - Funk and
Soul



Britain's most listened-to D.J., you can catch Pete on Radio 1's "The Essential Selection" twice weekly: Friday nights from 7.00pm to 9.00pm (including the Megahit No. 1) and Sunday evenings from 7.00pm to 8.00pm. Pete also heads his own label FFRR, and is an omnipresent force behind the decks countrywide.



And don't forget B.P.M, check your local TV stations for details.

DR DEVIOUS AND THE TEMPLE OF KAOS

The Wisemen and Wiseabes are the Cyber Crew. They are in the Generator Room, which lies in the heart of the CyberBunker.

The Generator Room is where great discoveries are made and where technical expertise is produced. It is a Top Secret hive of activity and new ideas which, for the good of the population, are released through various sources of intelligence.

However, sometimes, the intelligence is picked up by alien forces who charge it negatively and let it loose on the population, thereby causing mega destruction.

It was in the Generator Room that one day a very strange string of occurrences occurred.

Josh and his Cyberpals, the Wisemen & Babes, were enjoying some playtime (which was unusual, as there was always so much work to do).

They were sitting around the Master Control Panel, engaged in one of their Head Games with the central computer, trying to win for once, when suddenly an irregular pattern of Cyberwaves appeared without warning.

Everyone was taken somewhat aback.

JOSH: "Well, well! What have we here?"

"Mighty-mistic, wouldn't you say, Steve?"

Steve was always the one Josh would turn to on these matters. He had a grounded instinct for agreeing with everything which could reasonably be agreed on.

STEVE: "Indeed I would. Mighty-mistic indeed, and I think Bertie would agree with me on that one too!"

BERTIE: "Yes Steve, I would. It is definitely a Cyber-Kinetic psychosis of a situation. It could possibly be linked to the diverse effect that the Temple Of Kaos has had on the nervous systems of The Bunker. I think we ought to investigate."

JOSH: "I think.... (Long pause) We ought to investigate this situation more thoroughly. Right then everybody, get your VR Cyber Helmets ready. We are off on a mission."

The crew of The Bunker get themselves geared up, and ready for the adventure before them.

Once loaded up they return to the Generator Room and take their places in front of the Master Control Panel.

Josh enters the Access Sequence Code and waits for the Response Activated Sequence to commence. Before any course through the Sense Net System can be plotted, the Sequence must be enacted.

Nothing Happens...

The CyberCrew stand motionless, anticipating the worst.

HEIGA: "Hey guys, I don't mean to be funny, but we might.."

HAVE A VIRUS ON OUR HANDS!"

Silence turns into pure vibration as they all stand there, gobsmacked. The non-reaction of the Control System was a source of alarm, for the equipment was designed to withstand timespans of use and extreme working conditions.

Why was the machine not working???

HEIGA: "I mean, It's OK. If it is a virus that is, because we will only have lost a certain amount of..."

JOSH: "Everybody listen. If we can't get this machine to work then there's nothing anyone can do to get this machine to work. Now, think, what are we going to do? We can't afford to give up until we've given it more than 100 percent, and if we can't afford to do that then ... well ... well!"

STEVE: "I agree".

JOSH: "So Heiga, where's the CDEKTAN-UNIT, can't he sort it out?"

CDU: "C-DEKTAN-UNIT in operation. On-line systems O.K. Internal balance O.K. Vision Facility Function check complete. What now?"

CDU is a humanoid. He is voice-activated and can translate information into different forms for multi-dimensional equations.

When he is not required to respond to commands, his systems still function off-line and remain poised for action.

JOSH: "What are our options. Are we demobilised? What options can we consider?"

STEVE: "Look, I'm sure there has to be a simple solution to this problem. Why don't we just give it a bang. Why don't we try pushing a few buttons, like this one.."

STEVE pushes the button marked ESCAPE.

C-CREW: "NO!"

The Wisemen and Wiseabes stand aglazed.

C-Crew: "NOT THE ESCAPE BUTTON!"

Too late. The last traces of Steve vapourise into the air.

All of a sudden, the Master Control Panel springs into life.

More of the strange CyberWaves glare out from the monitor and the whole room dims around them.

The CyberCrew are still not sure what to make of it, so they continue to stare incredulously.

In a moment of insight, Josh raises a finger, aims it at the ESCAPE button, think hard about getting Steve back, and swears very loudly.

JOSH: "Cyber-Siber-Hiber-Dyder-Whythe-Flyber-Cybermeg!"

The Control Panel reacts and starts to work. The Response Activated Sequence goes into action as if nothing has happened and the monitor goes blank, awaiting the viewing commands from the panel..But, only one thing is missing.....

DUN-DUN-DAR What one thing could be missing...? Will Steve ever be rescued ...? Will any of our intrepid explorers survive to tell the Cyber-Story ...? Has Steve got clean underwear on ...? Can Josh lead his team safely through the multi-dimensional time-space-continuum that we so richly know as LIFE ...? Find out next month in *Dr Devious & The Temple of Kaos!*

SOUND OF THE -OBSESSION- ALWAYS ONE STEP AHEAD

-OBSESSION-
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WEDNESDAY - FRIDAY
TUESDAY 28TH MAY 1989

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DJ SY
BACK BY PUBLIC
DEMAND
EASY
GROOVE
NOT TECHNOLOGICAL
DAVE ANGEL
TECHNO AGE
DONOVAN
SMITH
DJ DESTRUCTION

**PROGRESSIVE
ZONE**
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MIKE C
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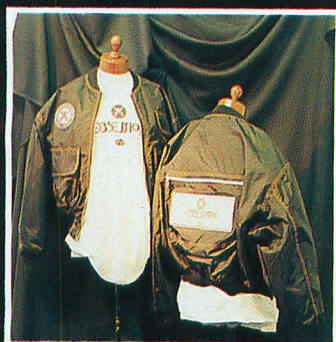
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