



generator

ISSUE NO. 4
SEPTEMBER
'93 £1.50

THE ENERGY OF DANCE MUSIC AND CULTURE

DAVID MORALES: LIFE IN THE FAST LANE

PLUS OUR REGULAR DJ COLUMNISTS

RU-PAUL BARES ALL!

PAUL OAKENFOLD,

ON THE FLOOR WITH JOHNNY GILL

GORDON KAYE

HYPER GO-GO: BLAST OFF!

COLIN FAVER

PRODIGY INTERVIEW

DAVE CLARKE AND THE WARLOCK

CARL COX

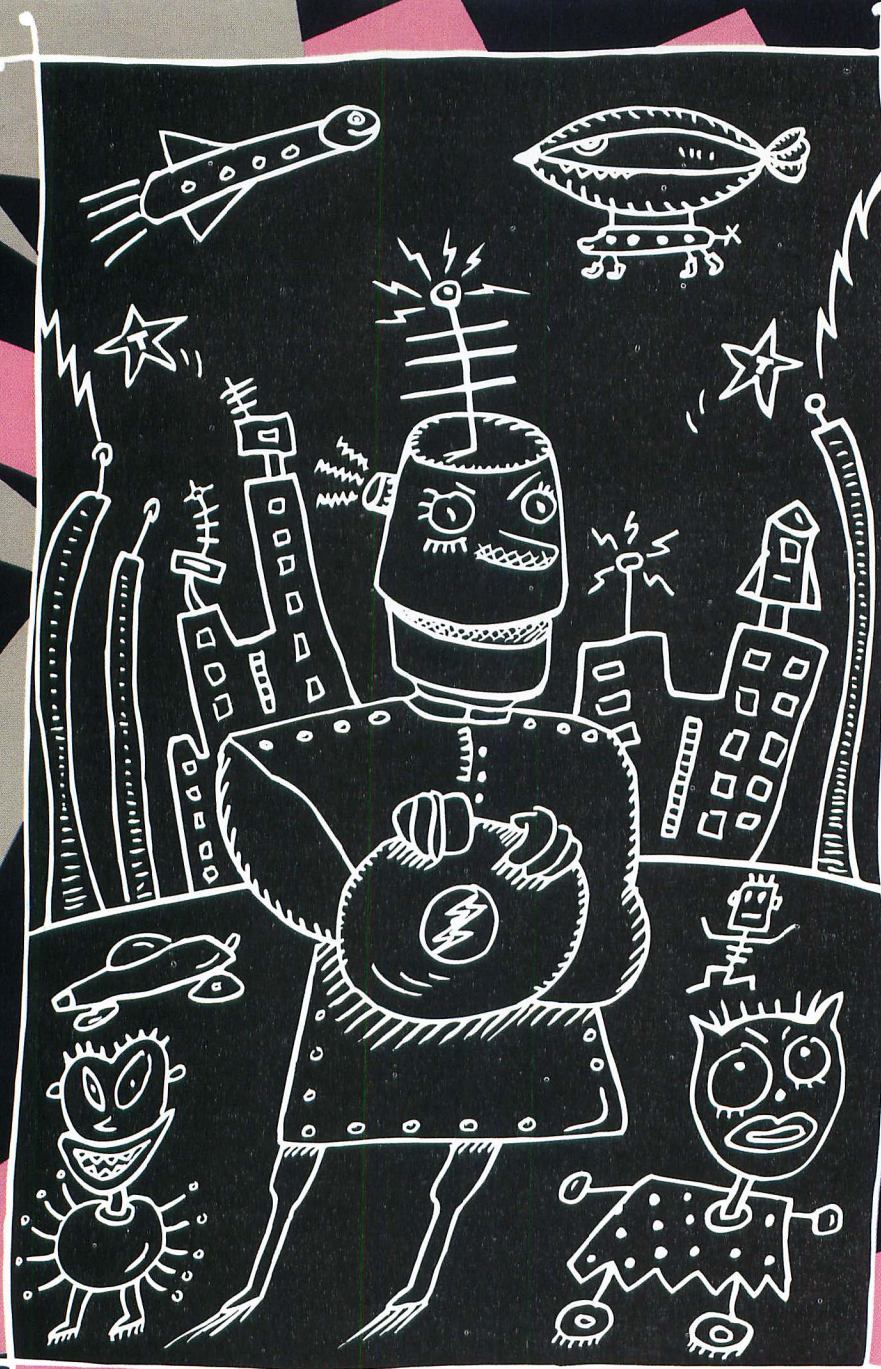
**DON'T PIGEON-HOLE
ME, SUCKA!**

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SPECIAL THANKS TO ELSA SHARP WHO,
AFTER WRITING THE EXCELLENT
WEATHERALL PIECE IN OUR LAST ISSUE,
HAD HER NAME OMITTED DUE TO A
PRINTING ERROR. WE LOVE YOU ELSA!

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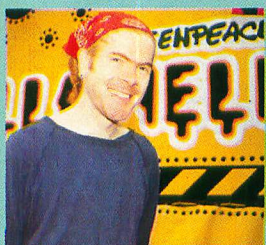
from the floor



One not to miss, party people, on Saturday 11 September as

FUN-DE-MENTAL

host the Circus of Sound in the Drill Hall, Broadgate, Lincoln city centre. With DJs Teckx, Grooverider, Easygroove, Pigrim, Errol and in the house room Errol, Chinny and Andy Riley. As ever, all acts are 100% confirmed, plus there's a 30k opus turbo bass with lasers galore. And don't forget to check out those surprise circus acts from tripped-out new age troupe Swamp. The whole shebang kicks off at 10pm with a 7am finish. Only 12 notes on the door. For more information please call (0522) 536751.



City centres throughout Britain are presently being graced by the Greenpeace Plutonium Playground lorry. This 52 footer, painted in an anarchic, industrial design by artist Tod Hanson is not a motor you could easily miss, and hopefully neither is its message - to make adults and kids alike aware of the dangers of the Thorp nuclear fuel reprocessing plant. The playground lorry is exactly that, a didactic mobile funhouse with games including Mutant Fishing, Plug the Leak in the Reactor, Nuclear Waste Pinball and Spent Fuel Transport Terror. Lets hope the chairman of BNFL sticks his head in, the lorry or a reactor, that is.



DANCE 2 TRANCE

has anyone got a bad word to say about these boys? You loved the "Power of American Natives" single and you've got the superlative "Moon Spirits" album (or if you haven't, run out and get it!). Now win the T-shirt, courtesy of Logic Records, UK. All you have to do is send us the name of the club in Frankfurt airport where DJ Dag used to spin eight hour sets. Even Oscar Wilde wrote about it. Answers to the usual Generator address, marked Dance 2 Trance.



THE FABTARTS

featuring the legendary Les McKeown on lead vocals (ex-Bay City Rollers!) are set, we hear, to be the pop sensation of the '90s. And even if they're not, they're still a great laugh as a live PA. Putting the show back into performance, their act features a heady mixture of retro and future sounds as well as the usual dancers, glamorous and outrageous costumes and props. Cult status seems assured in clubland, where they've already left their mark: Fiona, from Sign of the Times told us "It was crazy - everyone was throwing knickers at the stage. The Fabtarts are definitely the maddest act we have ever booked. Totally fun and absolutely brilliant!" And there's more. The 'tarts are now busy in the studio working on fresh material including their soon-to-be released single "Bring the Love Back" and have just shot a 16mm video on location throughout the UK which features, amongst other things, Les rising from the grave in a light-up coffin and the band standing on the wings of a bi-plane....



Sick of being a hot and sweaty raver or clubber? A solution seems at hand with the arrival of

Magicool

on the market. Shake the can, spray yourself and partner all over and feel the temperature drop. Strictly no CFCs or HCFCs. Available in pocket-size cans you can just about stuff into your Duffer waistcoat. Can't say fairer than that.



A social conscience on a promoter's mind. What! A contradiction in terms surely. But not now at the **Soup Kitchen**, the new Sunday night at London's Iceni club where from August 15th the admission is only two nuggets, to be donated in full to Big Issue Vendor Support and Soho Centrepoint charity. The club takes place on the top floor and roof of the venue, and offers a free barbecue, fire eating, tarot reading and balloon tricksters. Guest DJs include Bjork (ex-Sugarcubes) and The Beloved's Jon Marsh. Admission to the Soup Kitchen is by invite only, so look out for the distinctive soup carton flyer for more info. Let's hope this is a club that will run and run.

SQUID



FRIDAYS 10pm - 3am
LA BELLE ANGELE

News just in. Probably Britain's first multi-media sub-marine theme club,

Squid

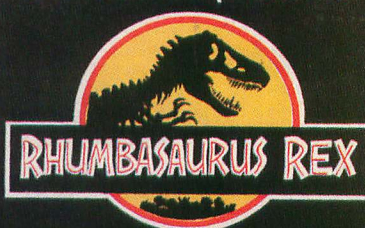
is to be found every Friday until September 3rd in the darkest corner of Cowgate, less than a league from Edinburgh's Princes Street. At La Belle Angele, to be precise. Initially the club, which is stuffed with works of art by local talent on the Squid theme, will take advantage of the influx of visitors to the Edinburgh Festival. However, Squid will be back in the early Autumn for a regular weekly run. Deck talent includes A-1, DJ Frosty J and others. Coordinator Paul Ballinghall tells us the Music policy is "ambient to hip hop with quality everything else."

TOP 10 CLUBS

- KINETIC - Stoke on Trent (Hardcore) - Fridays
- WAREHOUSE - Doncaster (Hardcore) - Saturdays
- UK - London (House) - Saturdays
- ORBIT - Morley (Techno) - Saturdays
- GOLDEN - Stoke on Trent (House) - Saturdays
- UP YER RONSON - Leeds (House) - Fridays
- VFM - London (Techno) - Thursdays
- PANDEMONIUM - Birmingham (Hardcore) - Fridays
- ANGEL - Liverpool (House) - Saturdays
- MIRO - Nottingham (Soul-Funk-Garage-House) - Saturdays

As recommended by Carl Cox, Warlock, Gordon Kaye and the Generator posse.

the rhumba presents



starring
dave seaman (renaissance) • **kelvin andrews** (golden, stoke)
zammo • **gareth**

friday 3rd september, 93
at club metro, arbroath. ticket only
starts 9pm. doors shut 10.30pm
come early. no gadgies.

tickets available now from:
manifesto, dundee, kennedys, perth, aura, arbroath,
one-up & fopp, aberdeen, sleeves, kirkcaldy,
& from all the usual ticket outlets

Staying North of the border, Scotland's
finest, The Rhumba presents

**RHUMBASAUROS
REX**
on Friday, September 3 at Club Metro,
Arbroath. Check out the flyer opposite

for yourselves, and you'll find two
features worthy of note. One, the doors
shut at 10.30pm and there's no official
closing time. (Sounds auspicious) Two,
what the hell is a gadgie? One not to
miss, that's for sure.

At the other end of the
country, on the so-called
"English Riviera",
punters in sunny Torquay
are rejoicing. The
reason?

The all night licence they
thought they'd never see.
From 8pm to 8am on the
24th of September Hot
Fudge Promotions
present

Hot Sticky

at Face to Face, Torwood
Gardens, Torquay. The
club itself is a beautifully
converted church with
the DJ box in the apse,
and two chill out rooms.
Worship to the sounds of
Basil (Lazy house), Steve
Crossy, Smudger, Mr
Freeze, Kev and Sugar
Daddy. The best in the
South West, and no
mistake. More info on
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Having stemmed from a backroom business, Bannerama was formed in 1989, initially targeting our operation at clubs, parties and live music venues, visually transforming even the darkest, dingiest warehouse into a myriad of fluorescent colour.

With 4 years experience behind us, we have broadened our horizons, now encompassing such diverse business interests as promoting our own club nights (Back to '89), advertising campaigns - promoting Stella, Kiss, Cockspur, Holsten etc, record company logos, backdrops for live tours and made-to-order promotional replicas of pack designs. We also offer the service of interior club designs and props for added visual effects.

Our canvas banners are hand-painted in fluorescent paint for use in conjunction with ultra-violet lighting and are Flame Proofed to British Standards.

Our extensive hire stock now totals 300 + backdrops of various sizes covering some 75,000 square feet, ranging from classical reproductions to original creations, painted by our small team of artists; Scott, Lawrence and Lynn.

Having successfully pioneered Bannerama, and being now recognised as a dominant force in the music and advertising industry, my former partner Tim, has moved on to establish the Float Works, a flotation centre in Clink St, London. We are forever growing and diversifying to innovate and create and relish any opportunity to expose our talents.

Bannerama would like to thank all the promoters, record companies, P.R. firms and Magazines who have rented, lent, bought and stolen! our backdrops and designs. I consider Bannerama stronger than ever and together we have made it the largest touring art exhibition in Europe today.

If you require any further information or wish to view our extensive portfolio, please do not hesitate to contact me, Sam Christie on 081-520 7209.

4A Mitre Ave, R/O 2 Greenleaf Rd, Walthamstow, London E17 6QG.

We've been hearing good things from Washington (Tyne and Wear, not DC).

KINKY DISCO

, Fridays at the Coliseum is serving up some serious sounds courtesy of DJ Huey Fresh, Mark Dawson (ex-Up Yer Ronson) and Wear FM's DJ Spen. Music policy is upfront tesco (techno-disco), horny house and groovy garage in two rooms of fierce sounds for sexy people with 10kw Court Black Box sound, video wall, full interior refit and free condoms by Durex. For further details tune into Wear FM 103.4 Thursdays 8-11pm or call (091) 417-6464. At only four sods B4 10.30 you can't go wrong.



Down Heaven last month with some Galician soul-mates, sounds got heavier towards 1am, floor was pumpin', then into the mix came Fade To Grey. If you can remember where you first heard a choon, you know it's a cracker. So at the first opportunity it was into the record shop to find out who had retouched this New Romantic classic. The answer was The

Bassheads

, two classy Birkenhead boys with a past rich in DJing and a string of quality releases behind them on white label and Deconstruction, including Back to the Old School and this year's Start a Brand New Life. Not forgetting their stunning remix of Bjork's Human Behaviour, of course. Their debut album on Deconstruction/Parlophone is C.O.D.E.S., an album to cool your boots to after a hard night's clubbing. "Pink Floyd for the '90s" is how the boys describe it - but chill out and choose your own adjectives. Release date August 30.



London-based promotions company Phuture Trax have informed us they've at last set up the record label that's been in the planning stage for the past two years. The label will initially focus on New York style house and garage acts, but may possibly splinter in the near future into sub-labels to deal with other genres. Phuture Trax will also license quality product from abroad for UK distribution. Label coordinator Paul Ruiz tells us P.T. are presently on the lookout to sign new talent, so send those demos to 138b West Hill, Putney, London SW15 2UE. Debut release on the label is "Want Your Love" by Nocturnal, and features R2001 mixes.

MOUNT RUSHMORE,

aka Lukas Burton and Miles Morgan, are the first signing to new label Ore Music. With influences primarily from early Chicago, New York and Detroit house, as well as disco and hip-hop, you'll probably already be acquainted with their quality output via the "The Vibe (That's Flowing)" 12", which hit the clubs and airwaves earlier this year. New release "I've got the Music" features the vocals of Deborah Glasgow and is set for a September 6 release. Reserve a copy now!



Between 15-17 October, Manchester hosts what looks like the youth convention of the year. Designed for and owned by the young,

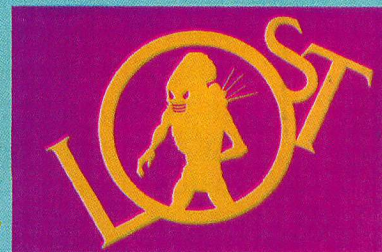
THE LOOK!

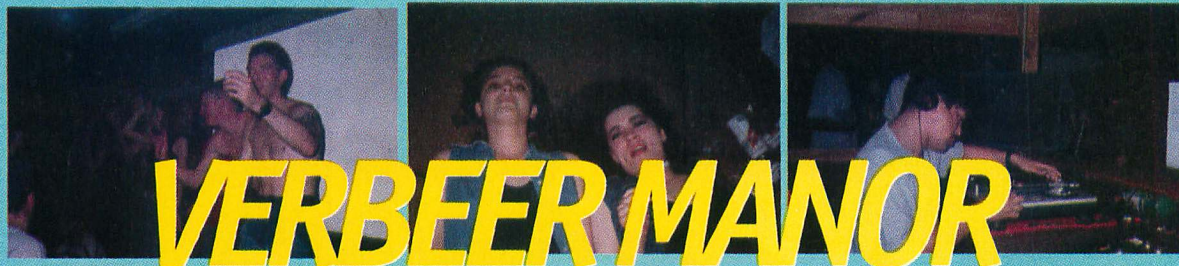
, at the G-Mex centre, will bring together the very latest in style, fashion, music, games and gadgetry. There will be live performances from top bands, a not-to-be-missed virtual reality experience, fashion shows from leading designers, a counselling service and even a beauty clinic. Win a free ticket by writing to us here at Generator with your top three clubs or pirate stations.



Lost

Saturday, September 4 sees the return of techno heaven as **Lost** take over a central London venue with three rooms packed with the top sounds. DJ line-up includes Steve Bicknell, Luke Slater, Laurent Garnier (France), Kenny Larkin (Detroit) and Lewis Keogh (Orb). Other DJs are to be confirmed, so check flyers for details, or for info and reservations call (071) 791-0402.

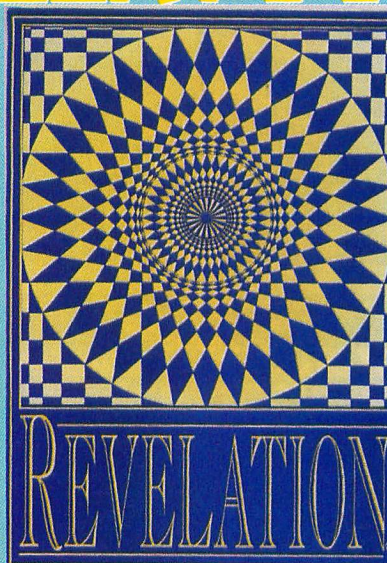




VERBEER MANOR

On a techno tip, we took a trip to the M5 to Verbeer Manor, near Cullompton where Safensound Promotions have started Revelation once again after a break of a year. Having held thirty events last year, John Lewis alias D.J. Mach One has returned to Verbeer now on a bi-weekly basis, leaving himself more time to get on the decks which is his passion. He has been spending time checking out the scene in the States and has excellent tracks coming out of the studio along with offers of work in Munich and Frankfurt as well as in the U.K., Mach One is making quite a name for himself all over.

The rebirth of Revelation kicked off at Verbeer with a line up hard to beat – Aphasia, Mr Rossi from Mighty Force, Exeter, Mach One, The Producer from Bass Bomb Records in Bath (hear him at Universe), and a name that needs no introduction, the superb Trevor Fung. A night of masterly mixed techno with the greatest atmosphere.



Revelation now have their own record with **The Mach One Experience** already released and two or three more tracks in the pipeline at the time of writing. John Lewis helped set up a

studio in Bath with a friend, and is producing vinyl at a rate of knots. Yet another string to this talented guy's bow!

John is currently keeping Revelation exclusive to Verbeer but hopes to move to other venues in the future. He is keen to establish a firmly based image which won't take long I reckon, and although he is based in Bath, John is more than happy to stay with Verbeer as it has a high profile. All the old faces returned for the opening night, knowing they wouldn't be disappointed. In John's opinion there is a lot less attitude in these laid back but well up for it Devon folk! Revelation definitely attract a great crowd and already have a huge regular following. Along with the visual effects and serious sound system, not to mention a line up of technics wizards, go and revel in elation with Revelation to take you out of this world!

Emma-Clare Davies



NUTS

Whoever said the South West was behind the times, full of cider drinking, straw gnawing farmers? No, no, no! There's definitely a great crowd down there and a dance music scene which assures both locals and holiday makers of a great night out. We can truly say that once those farmers are safely tucked up in bed the area comes alive with a vengeance. This Summer has seen an array

of parties erupting in the snappiest of venues, and what more could you ask for – whether you're into progressive, garage, techno or full on stomping hardcore, there is always a beach within a few miles to chill out and burn up on the next day! Bliss.

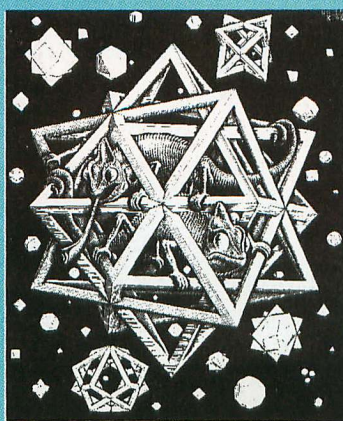
The Plymouth Academy, for example, was recently transformed into what can only be described as one of the most atmospheric venues in the

country. The beautiful old theatre turned nightclub has been taken over by H.S.P. Promotions (Happy Silly People – and they must be!) on a once a month basis, holding parties named NUTS! Nuts (About Venus) saw Iain McKenzie, a well known Devon lad kicking off the night, before Christian Woodyatt and Alistair Whitehead played alternate half hour storming sets. Top marks to JMCJ interior design for outstanding decor, previously seen at Naked Lunch, Universe and on sets for Shades of Rhythm. Plymouth really was treated to a taste of the best around that night. The stage was complete with dancers from Pacha, Dawn's suit now fully repaired after being squeezed in to previously by a certain promoter from up north. Ask no questions...! The bongo players were brilliant raising the roof with rhythmic beats all night.

And if all that wasn't enough, the V.I.P. room was graced with Greek Goddesses serving strawberries and champagne whilst D.J.'s Physics, Phil Jubb and Duncan Parks played the accompanying classiest of sets. If you're into something special then you're into Nuts, it's not for the headstrong, just in the purest of party spirits and well worth a visit.

Emma-Clare Davies

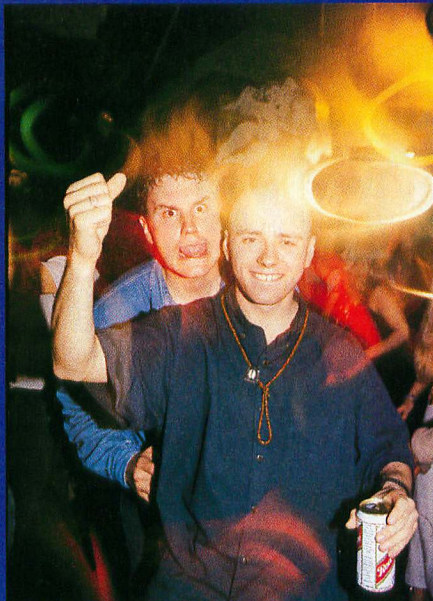
Hard luck, hardcore punters. We've just heard that the lovely DJ Rap, as featured in our August issue, has got engaged to MC MC. Hardcore's first couple will both appear at the Elevation rave at Roller Express, London on September 18. Congratulations and all that...the toaster's in the post.



Lastly, but by no means leastly, Euro-promoters Alessandro Oppido and Dante Bulanti have informed us of their new night,

Hiddenside

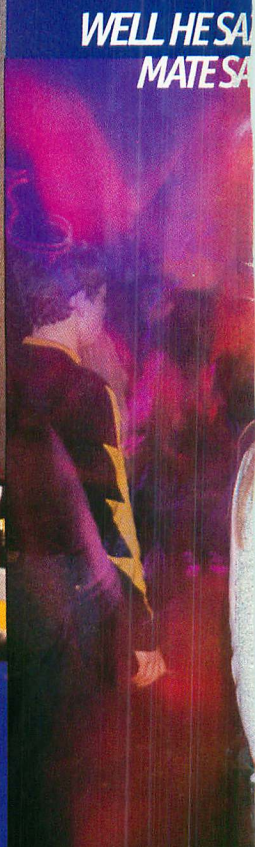
Thursdays at Bar Industria, 9 Hanover St., London. Hiddenside will feature continental talent such as DJ Rheno from Rome, Coccoluto and Luca Colombo as well as being a showcase for hitherto unexposed deck wizardry – "we will reveal the top European DJs of the future", says Dante. More info on (071) 274-2686.



**TWO YOUNG CHAPS SAY GOODBYE IN STYLE
TO RENAISSANCE, MANSFELD.**



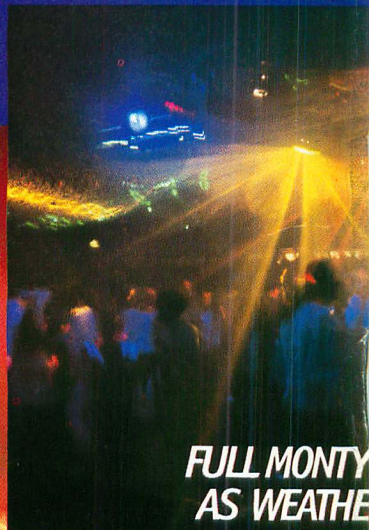
MICKEY FINN LINES UP ANOTHER,



**WELL HE SA
MATE SA**

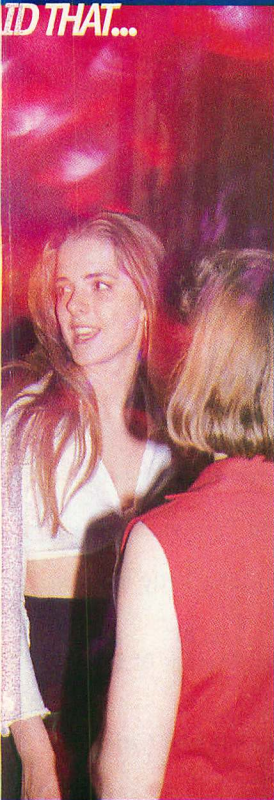
SEXED, LEEDS.

**WAYNE'S BIRD IN LEEDS. GIVE US A RING,
WE'LL BE UP YOUR WAY SOON.**



**FULL MONTY
AS WEATHE
THE L**

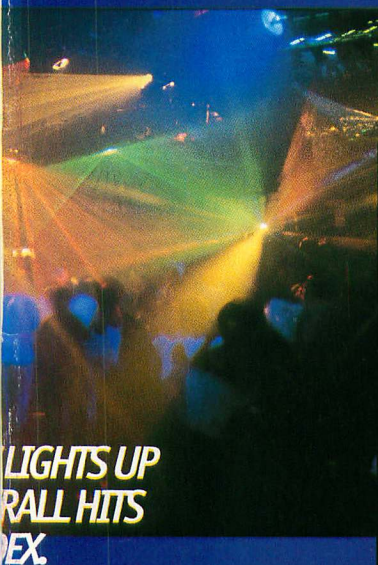
ID THAT YOUR
ID THAT...



HAS ANYBODY SEEN MY SKIRT?



JACKIE 60 IN ALCAN.



LIGHTS UP
RALL HITS
EX.

THE CARLING PREMIERSHIP'S TOP
REFEREE AT UNIVERSE.



IS THAT YOU, MUM? MARK MOORE
AT CHUFF-CHUFF.



OUCH!

MORE OVEN-HOT TUNES TO BURN YOUR FINGERS. *BY Steve Goddard*

This month's 'Canoe down the pants' is:

RUPAUL: House Of Love/Back To My Roots (Union City Recs-Promo)

Drag queen's seem to come back into fashion every decade when making records. It's normally the fashion media hype that one in every ten thousand, such as RuPaul, make it big time, through their clothing and outrageousness. Then comes the marketing, studio recording, films, etc. This decade so far we've seen two, including Jackie 60. In the seventies and eighties we saw Sylvester and Divine. Each has had at least one hit toon. RuPaul, if this double pack promo is anything to go by, is gonna notch up more sales than the sugarplum fairy in the classic piece 'Peter and the Wolf,' (and that's in millions). Murk, Dis-cuss and Hysteria mixes. The best from both sides of the Atlantic. RuPaul, I take my wig off to you. (rating: 10)

And now for the bumper bonanza:

JOEY NEGRO: Universe of Love (Z Recs through Virgin Ten)

Not one, not two, but three twelves of solid funk and they all suck FAT. Dave (real name), the don of Disco, puts his cards on the table and takes all in kitty by showing a royal flush. Including remixes of Joey's first release, on Nu Groove, 'Do It, Believe It,' the new single (also as a double pack promo!) 'What Happened To The Music' and my favourite, the title track itself. A mix here for everyone, except my auntie Hilda from East Grinstead, who didn't like any of them. (rating: 9)

GIPSY: Skinny Bumble Bee (Limbo Promo)

I dropped this on the decks at Club UK on 7th August (sped up slightly) and it cut through the audience like a knife through butter. Two guys from the floor at separate times asked me what it was playing. A clubbier Hyper Go-Go, all the girl sings is a daft 'Skinny bumble, bumble bee' but it sounds great mixed in or out of my next review, below. (rating: 10)

ROACH MOTEL: Transglobal (Junior Boys Own Promo)

This is so-ooo good! There's two chord changes throughout the entire track and the girlie lyrics are 'Need, need your love, got to have it' but the son of bitch doesn't let up and

I tell you, all heads at Club UK were up and down to this more than David Mellor's Chelsea shorts! A compelling body shaker. Over my shoulder goes one leg ... (rating: 8 1/2)

HENRY: Only You Will Do (Lethal Cover Recs - Through Empire Dist.)

His follow up to 'Ease The Pain' from early last year and Lethal cover's debut release. I try my hardest not to go OTT when reviewing, but with limited column space with which to state my opinions, I would only consider those that are the cream of this month's plastic for reviewing. This, readers, is a large bowl of sherry trifle, with an almighty dollop of topping. Andrew 'Doc' Livingstone on the controls. This will have the same impact as Julian Jonah and Jimi Pole's housey outings a while back. Nice one 'Enn-erry!' (rating: 9)

LANCE ELLINGTON: Lonely (Medin Rec)

Every decent jock and punter should have a copy of this and oh lawdy, Kiss are giving this the same amount of welly as they did the Aftershock twelve. With vocals reminiscent of Jeffrey Osborne's, the passage movements, stops and starts are composed perfectly. Safe. (rating: 10)

TEN CITY: Fantasy (Columbia/Sony Promo)

What can you say about Ten City's product that hasn't been said a hundred times over? Usual Byron vocals, typical M. Jefferson treatment, making this little ditty similar in style to everything they've done before. But Ten City are still around today, churning out quality, class, calibre cuts, whereas lots of their counterparts have fallen by the wayside years ago. Fantasy will not leap out at you, but it's like a bottle of 1974 Chateau-neuf du Pape. (rating: 9)

NEW ORDER: World (Lond Recs Promo)

The good thing about this double pack is that each of the guest remixers has been told to keep the song a SONG, keeping in the melody and harmonies at all costs and what has surfaced are mixes with lyrical as well as musical content, and not another track where you have a boredom threshold choice of listening to a long-winded instrumental or picking hairs out of your nostrils with a pair of tweezers. Perfecto, K-klass and Bros. in rhythm are all here. Reminds me of the Cure in

many ways. (rating: 8)

Other UK Dance Vinyl doing the bizzniss:-

Dr Alban: Sing Halleluia remixes (Summer's no one) (Rating: 8 1/2)

Shades of Rhythm: Sound Of Eden/Sweet Sensation (rating: 6 1/2)

Gaucha: Dance Forever (John Kelly mix) (rating: 7 1/2)

39 Orbits: The Afterlife EP (rating: 8)

Keith Thompson Project: Rhythm Of Life (rating: 8)

Taste Experience: Free (rating: 9)

Zhané: Hey Mr Deejay (M Joshua mix) (rating: 8)

Clock: Holding On (rating: 8)

Okay boys, let's rip over to Napoli for some more ear wax ...

Here I am, sitting under the canopy of a promenade café in the harbour near Reggio di Calabria (that's Italy to you). Alright, I confess, I'm actually at the record distributors in Chatham, looking to review this month's cacophy of cosmopolitan curvers and swervers, and they are in abundance. Here goes:

THE FINEST CAPPUCHINO WITH THE CHOCOLATE SPRINKLED ALL OVER IT:

TRIBAL UNDERGROUND UNITED: Revelation (Hard Tribe/Dig It Recs)

Track two, side one, reveals a vocal cut that took me back (way back) to when I lost my virginity. It was the most wonderful experience and I could remember wanting lots more of it. Licenced from Knockout records, New York, the vocals project an ABC-Martin Fry soundalike, which isn't too eargasmic, you may think, but don't fret too much because the bassline and piano oozes from the speakers. And the 'revelation' gospel chants just makes me wish I'd joined the Mormon Tabernacle choir as a lad. Have you ever tabbered your nacles? It's better than Sonic hedgehog two. (Speed up to +5). (rating: 10)

MELLOW MELLOW: I Can't Stop (remixes) (Musico Mano - Belgium)

Tribal. Very tribal. I love this new phase of music. It's the shedding of a cocoon that's left a beautiful breed of insect once thought to be extinct (blimey mate, you don't say!?) The

flipside is the one. The drum of the Assagi tribe teams up with the primitive cries of the Massai warrior over a gutful of Cool Jack-style synth pulses. Now Belgium's in on the act. What next, Hebrew house?!

(rating: 9)

Other tribal twelves include:

1) D-TRIBE: Fiesta Fatale (East/West Germany)
Rare and in demand. An essential tribal workout. (rating: 9)

2) CAFE LATINO: Esta La Musica (Cape Latino Recs)

Exceedingly Mr Kipling and commercial. Top of the Pops in one month's time. (rating: 10)

3) D J NERO: Batacuda (Vox Recs - Italy and Germany)

Not the Goodmen's Batacuda. This is much more serious and much more percussive and it mashed up the dance floor in Club UK's hard room.

(rating: 10)

4) JUBABAL: Ritmo De Bom Bom (Extreme Recs - Italy)

Timpani's a-plenty. This one had me molesting my maracas. Again, not for the faint-hearted. Adam Ant is in here somewhere

(I think!).

(rating: 7)

From Tribal to Tripoli:

AFRIKA BAMBAATAA: Feeling Irie (DFC Recs - Italy)

This is awl-right. A bit cappella-ish but it's a churner. For the younger clientele, this is top twenty in Italy.

(rating: 7)

POINT GOOD: Let's Dance (DFC - Italy)

Let's Dance arouses interest on the floor, not matter where it's played. The pace and drive is kinda Sharada Housegang's 'Let The Rhythm Move You' in comparison and I'll bet you a pistachio casatta that a label picks this up for release here.

(rating: 8)

PAGANY: Party Time (Inside Recs - Italy)

Making full use of the Fatback band's Spanish Hustle synth sample, Pagany really go to town injecting happy and uplifting sounds into six minutes. This bright and bubbly category of music I could dance to all night long. More Vino Verde por favore!

(rating: 10)

BASSCULT: Paradise Place (Logic Recs - Belgium)

This goes the whole hog round the pitch and touches base without stopping. Like an offshoot of Snap, the tune's made up solely of synth notes weaving in and out of a tumpin' kick drum and bassline. No vocals. Better than Eden, fatter than Gat Decor, larger than De Niro. Buy.

(rating: 9)

OTHER GLOBAL CUTS TO LISTEN OUT FOR:

TV Eyes: Moving Yourself (Italian) (B-side)
(rating: 8)

Thundernoise: Fiting Hot (Italian) (rating: 9)

D-Chiching: I Don't Know (Italian) (B-side)
(rating: 7)

Sound Of The Future: Light My Fire (Uplifting)
(rating: 7)

Rush Hour Comp. Album: Various (Essential)
(rating: 10)

Steve Goddard

PAUL OAKENFOLD ON HOLIDAY, HIS COLUMN RETURNS NEXT MONTH



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SAY THEY'RE HYPERACTIVE BUT THIS TIME THEY'RE

HYPERGO GO

AS ELSA SHARP FINDS OUT...



Whilst the boys at Heaven whooped and cheered in chemical drenched support, Hyper Go Go's PA were undeniably shambolic. Although "singer" Claire Hearnden appeared on stage at the outset she ran off in alarm as Raise began and was replaced by an epileptic dancer who appeared to have lost all sense of rhythm. She later re-appeared on stage to deliver the band's current single Never Let Go. In between posturing she accidentally swung the microphone out of her hand and onto the stage behind, narrowly missing the band in their wrap around fly glasses. It mattered little, her adlibs made it obvious that she wasn't singing. In fact the whole event was little more than a badly performed mime show. Instead of beginning with their Top 30 smash High, Hyper Go Go ended with the track, appearing on stage well after the familiar piano sample had begun: someone had forgotten to rewind the DAT and the band had left the stage temporarily returning when the music was in full swing.

"We quite like it like that" says James simply in justification adding that performing live can cause countless problems with sound checks and equipment. We meet after the PA in a bright sweaty dressing room and encounter numerous interruptions. Even ex-Hooj Choons labelmate and Essex bred Felix pops his head around the door to say hello. "Alright! How'd it go? I'm sorry I missed you, I just got here!" he smiles before making a sharp exit as he realises he might be lynched for an interview.

Although Hyper Go Go did not play live, surprisingly the nucleus of the band are technical wizards. James Diplock has always worked in music, working as a freelance engineer at a studio in Essex. Alex Bell used to be a computer programmer, "which financed the band for three years." Whilst Alex is more "technical" James is "more on the creative side" together they form a firm partnership.

Long before Hyper Go Go burst into the charts with their uplifting stormer High, Alex and James were making music. They started whilst still at school in Colchester. They cite their influences as the electronic synth orientated pop of the early Eighties, from Kraftwerk to Soft Cell and The Human League. "We wrote all our own stuff as Communique."

Fellow Essex lads Vince Clarke and Depeche Mode also played a big part in the development of James and Alex's sound and helped shape their determination to be signed to the label Mute. "It was always our ambition to do something on Mute, because we're real Vince Clark fans. We loved Yazoo and Depeche Mode" explains James. Their dream came to fruition with the release of The Sound Of Compufonic EP. "We're doing an album for them, we'll give them a bucket load of stuff and let them choose what they want."

Alex and James are signed to Mute as Compufonic, though this is just one of their labels - and guises. The duo reached the Top 30 as Electroset with How Does It Feel on Pete Tong's ffr label as well as recording on Subrosa, Ocean and their own Zaptrax label. Explains James, "We write specifically for each label. Each band has a different image. Electroset is four people, us and two others, we don't do PAs for that and Compufonic is a faceless studio project." Hyper Go Go, their most popular project, is good old fashioned "happy house" combining catchy grooves with memorable melodies and powerful beats. Says James, "There's not enough old school house around, there's too much progressive stuff and not enough four to the floor house."

Whilst the pair are keen to pursue various projects under different pseudonyms, dance label Deconstruction didn't quite see things in the same way. Following their success with High, Hyper Go Go parted with the label and are now signed to new EMI dance label Positiva. It's all becoming a little

confusing. Laughs James sheepishly "we have a long history of falling out with different labels!" The pair were first signed as Hyper Go Go in 1989 and released a track on the (then) CBS label called This Is Go Go. "We've got very strong views" explains Alex. "We left Sony in 1990, we fell out with them over the choice of the second single" adds James. High was originally released on Hooj Choons before it was licensed to Deconstruction.

Fortunately it was a mutual decision to leave the label. Although Deconstruction gave the act their first chart success it wanted an exclusive deal with the pair. Says James in defence, "We wanted more freedom, he wanted to spread out a bit more. All our styles are different." Adds Alex "One label could not cope with the amount of stuff we are producing. "Hyper Go Go left the label amicably but not before they'd received a "whacking advance" which they ploughed back into their own studio in deepest Essex. "High was made in my living room!" smiles James, "so we invested the money in our own studios." Their two studios are in an old disused airbase, where says Alex, "we can make as much noise as we want."

As well as their own music projects Alex and James have their own production company, Zap Communications and label, Zap Trax. Astute businessman, the pair have signed a worldwide publishing deal which covers themselves and their acts. They also find time for remixing and production work. They have recently completed a comeback mix for Imagination (you may recognise the voice of Lee John on their next single, Raise) and have remixed You Make Me Feel So Good by Happy Larry for Deep Distraxion. So are the boys raking in the cash? Not according to James, "Up until now we've put everything back. We're only starting to make a living now!" And they still haven't achieved their ambition to play Top Of The Pops - yet.



DISCOGRAPHY

HYPER GO GO

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Run To Me - Symphonic (Icon)

You Make Me Feel - Happy Larry (Deep Distraxion)

Baby - Laughing Boy (Ocean Records)

Harmania - Son Of God (Chemical Records)

(c) Elsa Sharp, 12th July 1993

4. GENERATOR HYPER GO GO 11/7/93

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(c) Elsa Sharp, 12th July 1993

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- | | |
|---|---|
| 1. GOOD MEN GIVE IT UP UK FFRR | UK PROKULT |
| 2. JULIET ROBERTS CAUGHT IN THE MIDDLE
UK COOLTEMPO | 21 LISA B. FASCINATED UK FRR |
| 3. ESPIRTU LOS AMERICANOS UK
HEAVENLY | 22. SLAM INTENSITIES UK SOMA |
| 4. HARDRIVE JUST BELIEVE US STRICTLY
RHYTHM | 23. THE SOURCE SANCTUARY OF LOVE UK
HOOJ CHOONS |
| 5. GROOVE PATROL NEED YOUR LOVIN US
STRICTLY RHYTHM | 24. SYB CREW BACK TOGETHER US WHEEL |
| 6. GUERILLA REMIXES DOUBLE PACK UK
GUERILLA. | 25. DONNA DELORY THINK IT OVER US MCA |
| 7. ZERO B RECONNECTION EP UK INTERNAL | 26. ROBIN S. LOVE 4 LOVE UK CHAMPION |
| 8. AFRICA BAMBAATA FEELING IRIE ITAL
DFC | 27. M.O.T.M.G. VOLUME 4 UK 3 BEAT |
| 9 GROVE COMMITTEE YOU NEED SOMEONE
UK VINYL SOLUTION | 28. BASSHEADS START A BRAND NEW LIFE
UK DECONSTRUCTION |
| 10 GOD WITHIN RAIN CRY US HARDKISS | 29. COLDCUT DREAMER UK ARISTA |
| 11. COUNTRY AND WESTERN POSITIVE
ENERGY DUTCH ZEBRA | 30. PANDELLA RELEASE ME US NETWORK |
| 12. MOBY MOVE UK MUTE | 31. ONE DOVE WHITE LOVE UK BOYS OWN |
| 13. VISAGE FADE TO GREY UK POLYDOOR | 32. LIBERATION LIBERATION III UK WHITE
LABEL |
| 14. FLUKE GROOVY FEELING UK CIRCA | 33. PAGANY DANCE AUTHORITY EP ITAL
INSIDE |
| 15. DJ DERO BATACUDA GERMAN DANCE
STREET | 34. KCYC UNDER CONTROL US STRICTLY
RHYTHM |
| 16. 49ERS KEEP YOUR LOVE ITAL MEDIA | 35. SILVER SURFER THE DEEP UK VIOLENT
DRUM |
| 17. SABRETTES THE CAUSE UK SABRES OF
PARADISE | 36. CLUBHOUSE LIGHT MY FIRE ITAL
MEDIA |
| 18. ELANORE MILLS BE HERE UK WEST END | 37. REESE PROJECT MIRACLE OF LIFE UK
NETWORK |
| 19. ROACH MOTEL AFRO SLEAZE UK BOYS
OWN | 38. JOMANDA I LIKE IT US BIG BEAT |
| 20. SOURMASH PILGRIMAGE TO PARADISE | 39. UNO CLIO PLEASURE UK THIRD FLOOR |
| | 40. HAWKE 3 NUDES IN A PURPLE GARDEN
US HARDKISS |

p u n t e r s p a g e

WELCOME, PUNTERS, TO ANOTHER MONTH OF MAYHEM COURTESY OF BRITAIN'S BEST-SELLING DANCE MAG. THAT'S RIGHT, YOUR VERY OWN GENERATOR NOW SELLS MORE THAN ALL OUR RIVALS COMBINED. SO KEEP ON READING, AND KEEP THE TRUE SPIRIT OF THE MUSIC ALIVE. Respect to issue 2 competition winners: *Three Beat Comp., Jeanne Nutter, Nelson. Tomato Comp., Miss J. Hodder, Swansea. Sasha Comp., Helen Sturdy, Northallerton; Richard Mather, Solihull; Andrew Milliken, Coleraine; Kirti Sharma, Wrexham; Lee Hamshaw, Hull. Universe Comp., Diane McRobert, Macduff. Polygon Window Comp., D.E. Phillips, Tunbridge Wells. Automation Comp., Louise Dean, Enfield. Technovisions Comp., Jason Goodings, Gateshead. Your prizes are in the post.*

Dear Generator,

I'm a 21 year old female raver. Can you tell me what has happened to the rave scene in Bristol? To put it bluntly it's dead. Last year it was going at a steady pace, even though they chopped and changed the clubs but it was better than nothing. Are there any plans for the Bristol scene? Surely other Bristolian ravers are getting fed up with the same thing as me, and besides my downstairs neighbours are sick of my stomping and loosening the plaster on their ceiling.

Yours,

Michelle, St. George, Bristol.

Come on clubbers and ravers, tell us what's on in this neck of the woods. We've been to Lakota, Ashton Court and Universe (sort of near Bristol innit?) but surely there's more to the city than this?!

Dear Generator,

Firstly, cheers for an excellent mag! Glad to see some competition for the oh, so dull Mixmag and dry DJ. At last we have a magazine that supports the Techno and Hardcore scenes - death to fluffy house! I've just come back from eight and a half months DJing in Goa and Japan and am currently residing in sunny west Cork (chill factor 10 on the chillometer) Thanks for the read, and more of the same please. Respect and Slan!

P.S. Big respect to Red Records, Dublin for flying the tricolour for the Irish scene.

Yours,

The Irish Innovator, Ballydehob, Co. Cork, Eire.

Cheers for the letter Innovator, but let's give respect to all types of music, "fluffy" house included. What's fluffy about the Emerson mix of Underworld's Rez? Think about it ...

Dear Generator,

Did you notice that Billy Blagg sounds a lot like Billy Bragg, another complete tosser ... do I win a prize?

Love,

Franz Bischoff, Dortmund, Germany.

No.

Dear Generator,

I've got to write to you because crusty ravers get right on my tits. They're all just middle class dropouts and students on holiday who've just latched onto the dance scene. What's alternative about not having a bath, drinking cider and dragging round dogs on strings? They don't even know the difference between Gabba and Garage. Get a job and get real you losers!

Yours,

Craig Adamson, Nottingham.

C'mon Craig, tolerance on the dancefloor and respect to all.

Dear Generator,

I'm pleased to see that a magazine has not forgotten the true spirit of a music form which draws thousands of people each week to countless raves. In my opinion the hardcore scene is not about the mindless nutters that get associated with it and the artists who seek to make mass records not caring about the content. Too many magazines put down hardcore. The feeling of a good record is too great to describe, feeling the sheer power pulsating through your body like the "horn track" generates is immense and I'm glad to see your magazine supporting it.

Yours,

Aaron Olsen, Cromer, Norfolk.

Dear Generator,

Congratulations on what is the only top class dance music magazine worth buying. It had me glued to the pages rather than just the odd article. The only article I didn't like was the one on Techno Fascism v. Breakbeat Boredom. Articles like this, of one style of house versus another only encourage hatred between party people whose roots lie in the same acid house tree. So let's not follow in the footsteps of Mixmag and destroy our music ourselves. Slagging off other styles of music helps no-one. By the way at Universe's Time Machine there was a black DJ with earlength dreadlocks in the Aztec Temple progressive tent - who was he? Death to Lord Ferrers! From the harbingers of Dave Angel and the disciples of the deep tribal techno gospel.

Peace,

AJ Athwal, Wednesfield, Wolverhampton.

Cheers for the letter. Paul from Universe informs us that the MC with dreadlocks was in fact E-mix, from Brighton.

Dear Generator,

Just a few things I'd like to point out:

1. Your magazine is easily the best music mag on the market, but could you try to put mix tapes on the front cover?
2. DJ Rap is really good looking - sorry it had to be said.
3. Are there any pirate radio stations in the Bristol and Barnstable area?
4. I'm unsure what the term Jungle Techno refers to ...
5. Could you try and list all the big raves with information about them, as I'm sure it would be very useful for the readers.

Yours, L. Williams, Portishead, Bristol.

1) Watch out for one in October. 2) We agree. 3) Galaxy radio, Bristol 4) So are we. 5) Working on it, but it's very difficult to get full details a month in advance.



ARE YOU A STUD?

"HOLY KNICKER DROP, BATMAN!" THE REVELATIONS IN THE NATIONAL PRESS THAT ROBIN THE "BOY WONDER" (ALIAS ACTOR BURT WARD) WAS A HIT BETWEEN THE SHEETS CAME, I MUST ADMIT, AS A BIT OF A SHOCK. ROBIN CLAIMS THAT HE BEDDED OVER ONE THOUSAND WOMEN WHILST FILMING THE BATMAN SERIES, AND EVEN ADDED THAT MANY OF HIS PARTNERS INSISTED ON HIM WEARING HIS GREEN AND YELLOW SILK SUIT WHILST THEY WERE DOING IT!



Now Robin never struck me as a womaniser, indeed the opposite seemed to be the case. His constant and close companionship with Batman suggested something more than mere friendship. Together they fought crime, together they changed into weird tight fitting stockings and face masks, together they hung around in the 'Bat Cave' and together they lived in millionaire Bruce Wayne's house. In their time on the telly they seemed totally uninterested in drinking, women or socialising - they just seemed content in each other's company!

However, Robin claims to have been a real old fashioned stud, and who am I to dispute that claim?

Studs, seem to have been around forever (I suppose that's why the population has always had a steady upward trend) and they generally think quite a lot of themselves. They also like to boast about their conquests! They are not restricted to one section of society, appearing in all stratas - there's a stallion for every community, every social setting.

Of course the most famous studs are from high society, from the world of films, wealth and rock and roll. John Holmes, the 1970s porn star, was a proper cad. He was renowned during that decade for his many conquests. His enormous ten inch penis was sought after by the Hollywood wives of the rich and famous. Holmes claimed that he was offered money, position and privilege by the wealthy women of California and he duly obliged by making love to a reported 4,000! How he managed to fit in a hectic hardcore porn career is a credit to the man's enormous energy!

The film star Rock Hudson also had an enormous appetite for sex, though homosexual rather than heterosexual. Hudson mounted up to a hundred male lovers a week

and still managed to convince his adoring worldwide fan club that he only had eyes for the ladies. Hudson's appetite and success proves that studs can stalk in all walks of lives!

They can, however, lose sight of their original objectives especially if we are to believe stories from the gutter biographies of the rich and famous. Cary Grant, the film idol of the 40s, 50s and 60s was a renowned stud. His good looks, fame and fortune caused him to be sought after by multitudes of ladies. However, according to a particularly vicious biography published after his death, Grant became bored with the ease of pulling women and resorted instead to getting a thrill out of visiting crematoriums and humping dead bodies (It wasn't established of what sex these bodies were!) This seems to be a case of a stallion truly losing it!

Of course all of this boils down to one thing - an over active libido. Everyone who is in a position to fraternise sexually seems to do so, suggesting that arrogance and libido are inextricably linked. For instance David Mellor, the ex Minister for Fun, could not under any normal circumstances be regarded as a potential stud. However, as soon as he got himself into a position where his power could attract women he pulled himself an Italian actress and got his toes sucked! Now why anyone should want to suck David Mellor's toes is beyond me, but someone did and Mellor immediately rose into the annals of world casanovas.

This type of behaviour is, of course, also rife in offices, pubs and nightclubs. If a man has a reputation as a bit of a lad he is always vilified by girls he has not approached. They talk of him as disgusting, as someone they would rather die than go near. They will sneer at his previous conquests and make

extravagant claims that they would never be quite so taken in. Yet these horrified and disgusted ladies, nine times out of ten, will actually go for him. The reason for this? I believe it is because they are initially flattered that the stud has got around to them, and then they fancy the chance of taming him. This of course often ends in tears, but there will always be one who may catch him!

Actually, casanovas will generally be tamed in the end. They grow old, lose their looks, and unless they have a large wallet, women will have no reason to fancy them. He then must find someone who will forget him for what he is and remember him for what he was. She will have to ignore his dull stories about his past conquests and his hallucinations that every woman in the land still fancies him. She will have to withstand the humiliation of him having some last ditch efforts. This many indeed force her hand and drive her into extreme action. The cruel world and the never ending cycle of fat will then claim the last laugh at the poor ageing stud.

With his powers ever-receding his wife will probably seek solace with other men and have a string of affairs behind his back. Just as he becomes more and more reliant upon her she will become more and more disinterested in him, and do to him what he used to do to others.

I suppose many will say this is justice, and if this is the case Burt Ward, now the 'Man Wonder' had better keep a wary eye on Mrs Ward - she may well take the hump about his recent revelations and decide to take vengeance on him. Of course old Batman will be the first one she goes for as they always try for your mates - but that's another story!

Dermot Ryan





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LIFE IN THE FA

DAVID M

When David Morales' name appears on the remix credits of a record it's bound to sell, be it the latest house sounds from the Windy City or a slammin' garage and funk track from the Big Apple.

It was recently noted that it would be easier to list who the New Yorker hasn't worked with in his illustrious post production remixing career. A CV which reads like a who's who of pop icons and dance culture heroes from the last half decade - Madonna, Prince, Whitney Houston, Michael and Janet Jackson to the likes of the Brand New Heavies, Ce Ce Peniston, Jody Watley and the Sounds Of Blackness. Even if you're a casual record buyer, chances are you'll have a handful of his recreations in your collection.

David Morales is also tired, very tired:

"Man I'm fucking tired. I'm even slurring my words 'cause I'm so very tired, I apologise for being a little slow but I'm so very tired,"

is his blunt response from his sprawled out position on a rather comfy looking couch in an office at Phonogram Records. You can sympathise with a man whose diary is constantly full to the point of overflowing, regularly DJing in Europe as well as holding various residencies in Manhattan and in between being one half of the successful Def Mix Productions team with partner Frankie Knuckles. Now the latest name to add to his credits is that of David Morales And The Bad Yard Club, his first solo project for Mercury Records and the fruits of two years work.

"Let me try to explain how it's been lately," he continues. "Try getting on a plane for a total of about 9 hours. First you fly 7 hours to a stop over in Copenhagen, have a 2 hour stop over, then you go to Hamburg where you've got ten interviews to do. You stop for dinner and then you've gotta go to a club and a party and play for 2 hours. You get back to the hotel at about 2.30 in the morning, then you've got to be up by 6.00 to get ready to get the plane to go to the next city. Then when you get there and check in they've got ten more interviews lined up for you, then it's dinner, party, play and bed at 3 o'clock only to get up early again to catch another plane.... That's what it's been like recently, a different city each day. So I don't get enough hours sleep to even recuperate from the evening and the plane whips you, that fucking jet lag ain't funny, I'm backed up with it. It's so crazy I've gotta set my watch every time I leave a fucking city! It's great really, but it's work and only work. People think it's glamorous, but really it's only really, really hard work."

The debut single, *Gimme Love*, has already topped every credible dance chart in Europe and is making steady inroads into the American market. The parent album, *The Program*, is what Morales describes as the perfect soundtrack for a house party and touches on all forms of black music idiom. From the house sounds of *Games* featuring Ce Ce Rogers to the ragga toasting of *In De Ghetto* utilising the eclectic vocals of Delta. Soul, jazz, reggae, funk and house are all explored across the



INSTANTANE WITH OR R A L E S

diverse selection of tracks. As to the logic behind the concept, Morales as one of the world top club DJs knew the exact mix to really make it cook. "I thought wouldn't it be nice if you could go somewhere and hear a bunch of diverse stuff. It keeps it interesting for one thing and to really hear enough songs during a night you have to change tempos, because for house music there's not enough songs, so you ain't gonna get enough songs during a night at 120 (bpm) and up. So naturally you gotta breakdown to other styles and it's better that way anyway. It's easier on the ear and on the mind.

You know the harder you get (musically) the more uptight people become.

You'd be surprised how tense people get, the blood pressure goes up and really your body goes through changes as minor as they may be."

The Bad Yard Club's name is derived from Jamaican, where "yard" means home. "The Bad Yard Club is like a crew of people for example hangin' out in the park. It's like having a place where you can meet and get together, mostly in minority neighbourhoods. In ghettos people would be in the park hangin' out drinking beer, singing, playing or gambling, whatever. Basically all of us are from minorities, the ghetto - we are The Bad Yard Club."

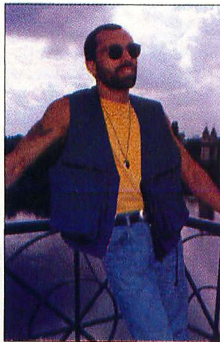
Having signed a solo deal over two years ago, the project features a host of new vocalists whom Morales sees as a launch pad to their careers and one he will most definitely have a future hand in, with writing and production. "I was happy with the way things were coming out, so I said let's do this, how 'bout you being on my album. It wasn't planned. I didn't plan on having Ce Ce (Rogers) two years ago, I didn't plan on having Papa San two years ago. Two of the artists Natural E and Anastacia I planned on having from the beginning when I signed the deal."

Having made a name for himself through his remix skills, production is definitely the future path he aims to follow. "Absolutely," he continues, for a moment having found some additional drive. "I've just finished producing a cut on Robin S' album called **Once In A Life Time**, which will probably be the next single and I just finished mixing a Daryl Hall album project. I'm also producing a cut on Ce Ce Peniston's album and so much other stuff too."

From Brooklyn and of Puerto Rico parentage, Morales like most DJs started out collecting records as purely a hobby. The hobby lead to earning a few extra dollars in clubs and then a full blown job. "I wouldn't say career because I can't really say there's a real career in being a disc jockey, unless you're in radio. It's difficult because the employment depends on whether you're playing and available, plus there's so many people out there that want to play records, there's definitely not enough clubs for each person and so many places come and go. It's also not the kind of career you raise a family on, you don't get health benefits, insurance and stuff like that, those kind of things really matter in America."

A close friend of Bruce Forest, who at the time was one of the most in demand remixers on the circuit, Morales finally accepted one of his numerous invitations to sit in at the studio and see how it was done. "When I mixed my first record it was only the second time I had been in the studio, the track was **Instinctual** by Imagination and it ended up my first hit. It was a number one dance record back in '87 and it opened up

a lot of doors for me. Before that I had actually done one other mix, Blaze produced a record called **Sometimes Love** that was on Easy Street Records, but all I did was do a mix and I wasn't paid for that either. **Instinctual** was my first paid remix. I'm a fan of Imagination's old stuff, so when I heard this record I thought this is not Imagination, so I called the promotions guy who was a friend and said: "What is this shit you've given me, it's not Imagination, it sounds horrible." I also had the nerve to say why don't you let me remix it. They said they only had a little money and they wanted to put it towards the promotion, I said: "To promote what?!" I eventually talked them into it and it worked out, 'cause the other way around he wouldn't have got a number one dance record."



"What's funny was it was the first record where I used Josh Milan from Blaze, he was 18 years old at the time and we just played by ear. At that time he played live with no sequencer, I programmed the drums and it was my first remix where I actually trashed the whole production and did everything from scratch, and we were off-key with the vocals! We didn't know it, it sounded cool to us anyway, but the group were like saying - you know it's off-key. I suppose they maybe hated it because of that, but they couldn't knock it because it brought the back around and they were getting gigs as a result of the hit. Even Arthur Baker (the producer of the record) was like saying - it's off-key. But we were saying, what do you mean it's off-key? To us it sounded great!"

Next up was Whitney Houston's **Love Will Save The Day**, but commercially it never saw the light of day despite a huge club hit on limited promotional vinyl. "They put out Ric Wake's version because at the time he was real big with Taylor Dayne and he had a lot of connections at Arista. I was really pissed off at the time 'cause

a Whitney Houston record at that time for me would have been so good,

but it gave me credibility nonetheless." Since then the quietly spoken thirty something hasn't looked back, no star is too big or indeed too small for him to work with. But given any track from the vaults of yesterday to tinker with, what would he dearly love to get his creative talents around? After a long pause... "I'd probably like to remix **Love Is The Message** by MFSB. The Philly Sound is my background, the '70s and early '80s. In fact give me the whole catalogue, from **Dirty Ol' Man** from the Three Degrees to **Love Is The Message**, to **I Love Music** to Teddy Pendergrass. A period where age didn't matter, you sang your ass off, you were out there. Now it's all about image and visuals."

"It's become a glamorous, youthful kind of thing. As to whether image is more important than sound and quality in the '90s, you're asking the wrong person, 'cause I'd rather go for sound and quality, but the record company with the use of video place far too much emphasis on this. Look at the old groups like The Chi-Lites, The Moments, the Four Tops, the Isley Brothers, LaBelle and the Supremes, sure they were cute but they had talent. It doesn't matter how old you were or if you were fat or skinny, you sang and that's all that mattered. All you had to do on stage was open your mouth, sweat, pour your heart out and let the people know you were coming from your soul with your performance and that was good enough. Nowadays because we're in the world of video everything's about looks, nobody cared about make up and fashion in the old days."

"These days a heavy singer has got a complex in his mind that he's got to lose weight and his record company will give him pressure to work out and stress his ass out on some diet and all that kind of nonsense. In the '90s it's the age of the body and everyone's body conscious." Like it or not David Morales has an image, with his lean physique, short hair and neatly cropped beard accompanying dark shades, ear rings and tattoos he could easily be the George Michael of dance music! "I didn't design this, this is normal," he replies, almost upset by my observations. "I like to dress whatever way I wanna dress, I got beautiful clothes and this is the way I like to hang out as well."

As dance music has become big business in recent years, crossing over from the clubs and into the charts, creating new artists in its wake, so having the right names connected with your project is all the more important, especially in creating the initial buzz. More and more, however, far too great emphasis has been placed on the name of the remixer associated with the record, with the actual artist taking second billing. "I don't think that's nice," he continues. "I've heard people say - did you hear the new David Morales mix or the new Steve Hurley mix, those I'd use as the most typical examples because naturally at the time me and Steve were back to back. It's bad because in reality the record company signed the artist and it's the artist that you're pushing, it's their song that you're promoting. So in reality it should be big names for the artist and just as part of the credits, remixed by so and so. It's definitely sad how that is, but it's the market that's been created that demands it and the record company is just using another marketing tool to help sell it. But still more emphasis should be placed on the artist."

I'd be pretty pissed if somebody mixes my record and their name is bigger than mine, that's ridiculous.

It's nice for the ego when I see my name in big print, I'm not gonna say I don't feel good 'bout it, but from the other side it's not and that's not fair. Sometimes you don't even see the producers name on the label, it all comes down to the remix and that's so silly!"

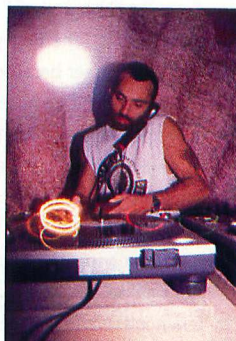
For all you budding remixers out, there does the man with the midas touch have a book of magic ingredients to make a tune really cook? "A good song is always a good start. Anything can work after that. You can't say there's a formula, it's just whatever works for that particular record. Before I even go into the studio I've worked out whether I'm trashing everything or not." And as to the artists approval? "99% it doesn't come into the equation. One artist once said to me that her song was never intended to be a dance record and that I had ruined it, but the song sucked to begin with! It was my mixes that made the record happen at all. I was asked by the record company to do something different, so the artist was trying to blame me why her record didn't cross over."

As to the future the album should open even more doors and turn even more heads to the man's versatility, with the title track,

The Program, next up for single release.

As to this time next year... "Hopefully I'll be a successful writer and producer. In a month I'll be back on the road touring with Frankie Knuckles. In a week I'll be in the studio and trying to fulfil my duties at the New Music Seminar." And Tomorrow? "I'm going home for a rest!" I think the man's earned it, don't you?

Lewis Dene





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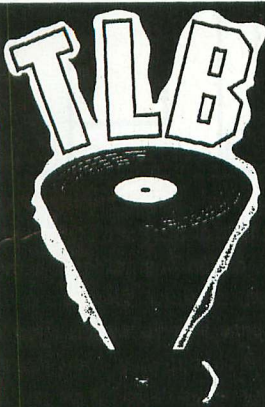
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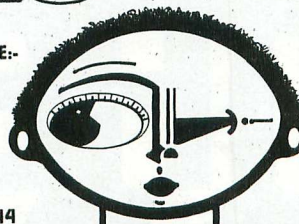
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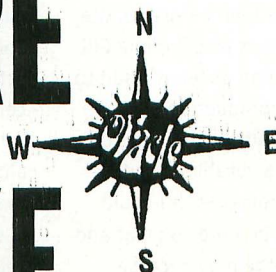
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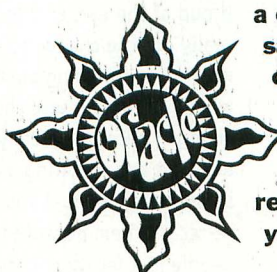
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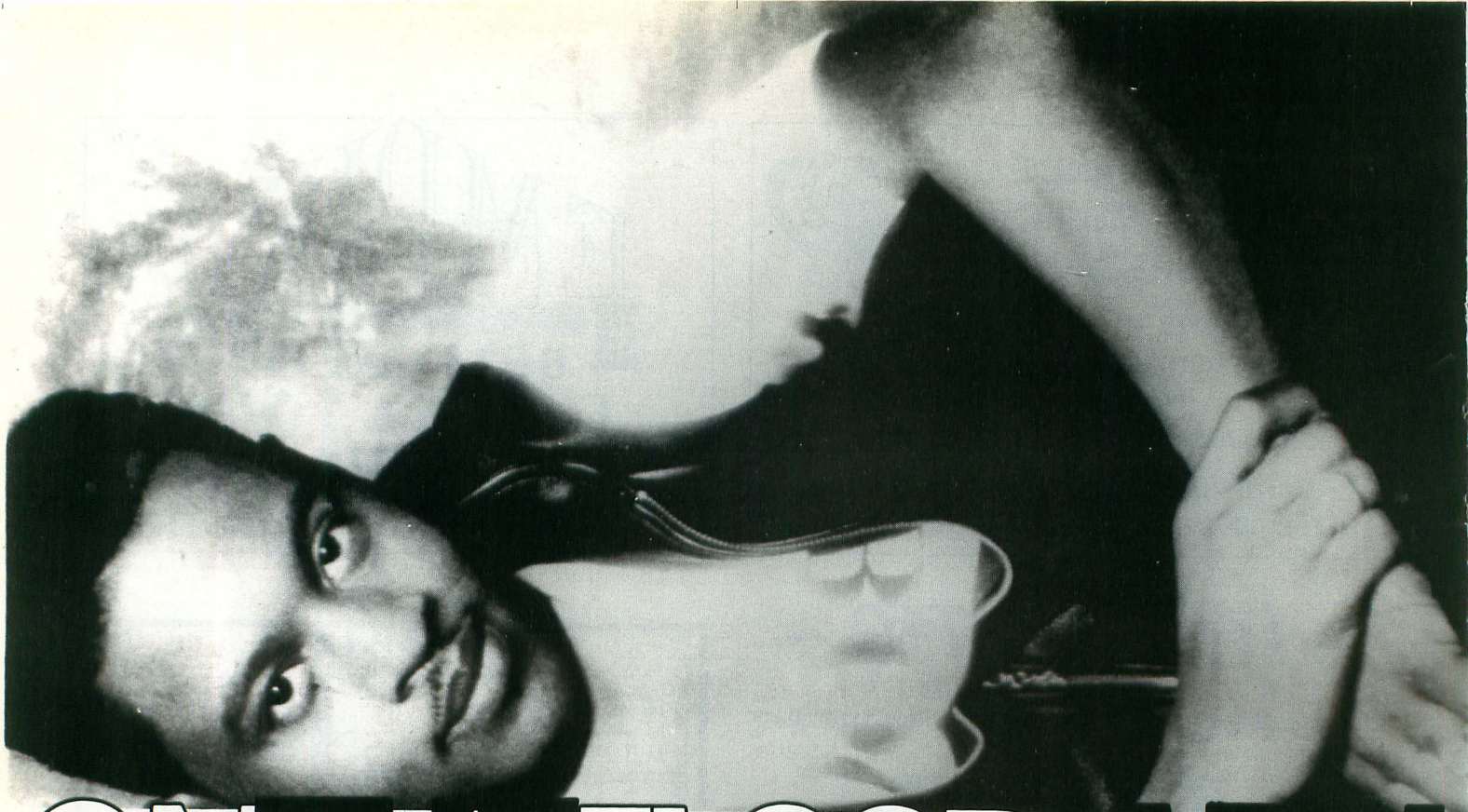


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ON THE FLOOR WITH JOHNNY GILL

Interview by LEWIS DENE

If Johnny Gill has arrived then his stay at the Langham Hilton Hotel in central London was surely testimony. Its grand marble lobby with cascading columns and towering pilasters furnished with elegant oak desks and rich leather seats were a sign of wealth, status but above all power.

The last time the 27 year old L.A. resident was in town he was supporting Janet Jackson on the last leg of her Rhythm Nation world tour. Johnny stole the show and was far more than your average "support act". That was in 1991, since then his eponymous debut album for Motown Records has sold well into seven figures, yielding the American hit singles Rub You The Right Way, Wrap Your Body Tight, Fairweather Friend and the sublime ballad, My My.

With his second set, Provocative, complete

and reportedly shipping over a million copies in it's first month of American release, Johnny Gill was hangin' out in London for a couple of days. A video shoot for a future single, I Got You and promotion work on the first single lifted from the set, The Floor, was on the agenda as well as time to reflect on his past material recorded in his late teens for Atlantic Records subsidiary Cotillion in the mid '80's.

"I still love them to this day," he starts referring to the solo albums Johnny Gill, Chemistry and the duet collaboration Perfect Combination with Stacy Lattisaw. "I'm really proud of the earlier things I did before people really got the chance to know who Johnny Gill was. I wasn't doing anything different then to what I am today, sure the production has changed a lot but vocally, although I was still learning and maturing as a vocalist, I had some great songs. I sometimes wish I could re-record them because they were so great and people just let them pass them by because they didn't know who I was at the time. Contractually though it's not possible due to it

being on another label, but I'm still very proud of those albums and can listen to them today. You know how there's some songs or some work that you do that you cringe when you hear it and go - Oh my God is that me? But I still listen to them today and go - Wow!"

***YOU CRINGE WHEN
YOU HEAR IT AND
GO - OH MY GOD IS
THAT ME?***

After contractual disputes and personnel changes at Atlantic, MCA offered to buy out Johnny's contract and sign him as a solo artist. "It was a great period, if some what confusing at one time, because after I signed with MCA I was about to start on my solo album when I was approached by New Edition to become part of the group. They wanted to get a more mature sound and change the look, yet I was in the middle of recording my own album and I was going - what do I do here? Do I do this or this?" As history shows New

Edition won the vote, Johnny replaced Bobby Brown in the line-up and recorded the successful Heart Break album under the production guidance of Jimmy Jam And Terry Lewis.

"I think I made the right decision to be a part of a group that was already established. It helped me to get greater exposure and set me up for my solo project when it came about, as people would then know who Johnny Gill was." The self entitled set eventually surfaced in '91 on Motown Records as a result of Jheryl Busby (executive producer) switch of labels and was under the writing and production auspices of the aforementioned Jam & Lewis and Messrs LA Reid and Babyface, the first artist to receive their joint attention. "I was totally overwhelmed even though the project came easily, because I didn't realise until after we had finished that I had two sets of the greatest and hottest producers in the country working on my album. It didn't dawn on me at the time 'cause the only thing I was thinking of was that I was saying to myself - OK, I got an opportunity here, this is my big chance now as a solo artist and I got to make sure

**IT DOESN'T MEAN
THAT I'M GOD OR
I'M GREATER THAN
ANYONE ELSE
BECAUSE I'M NOT**

that this is right. So I didn't think about the other stuff 'til later and when it finally dawned on me I was sitting there going - now how the hell did we pull that off?!"

The success of the album and in particular the radio friendly quiet storm tracks My, My, My and Giving My All To You established the artist as firstly a balladeer and secondly a sex symbol. "I'd hate to just be locked into and wear the label of just being a balladeer, I'd rather be looked at as an all round entertainer. It's also very flattering to be called a sex symbol. I think that's based on the music I do and the songs that I sing that brings in that creation, but so far I've not looked in the mirror and said that to myself.

Everyone wants to be loved, everyone wants to be accepted and everyone loves attention, I'm no different. But I understand the reality of it, as soon as I walk off the stage and the next good looking talented guy walks on they're gonna scream and yell for him as well... so you've gotta keep it all in perspective and understand what it all means. It doesn't mean that I'm God or that I'm greater than anyone else because I'm not."

Since its release the new album, Provocative, has caused much critical acclaim and has been held, by myself included, as his best work to date. "It's such a wonderful feeling to hear and see the reviews in the States," he continues. "A lot are saying - this is his best work ever, and I really do feel that this is my best work yet. As we recorded each individual song we kept saying - this is a good song, this is a unique song, this is great, this is the one... and it went that way throughout the whole album on each song. Even when I listen to it now and people say - what's your favourite song, I really couldn't tell you, it's about what mood I'm in that makes it change and vary's the whole feel of the album. It's also the only album that I've recorded that I've listened to for my own pleasure and can really enjoy. There are ten songs on the album and each one has been somebodies favourite throughout the recording. It shows that it's a strong and solid album, but it's damn confusing! Everybody comes in and says - oh, especially Quite Time To Play, especially Tell Me How U Want It, oh Long Way From Home incredible vocal performance..."

Comparisons to Luther Vandross have been made in the past and further references have been made to his latest recordings, but rather then refute these the Washington DC born native sees this as a prodigious compliment. "He's one of my great idols and I've admired him for many years along with the likes of Teddy Pendergrass, Stevie Wonder, Donny Hathaway, Jeffrey Osborne and Marvin Gaye. In fact if you listen to the song Tell Me How U Want It, there's a Marvin Gaye ad-lib at the beginning. Those people have influenced me, even if you listen to A Cute Sweet Love

Addiction, it's a song that's a tribute to Motown and Marvin Gaye and you can feel and hear the influence that those people have had on me. To me it's my way of educating the young people who don't know about them, they think it's new, but it's something that's been here for a long time and I'm helping to now make them aware of it. We can never let the great's die."

"Motown of the '90's is still a family style label, I worked with Shanice, Boyz II Men worked with me on this album, and ABC are recording now where we're gonna have everybody helping out. We just know that anybody that enters into our camp will know that this is a family thing, so if you wanna be a part of the family great, but if you don't, hey we don't want you here!"

**AS LONG AS I
CONTINUE TO DO
WHAT I DO AND BE
SUCCESSFUL AT IT
THE OPPORTUNITIES
WILL ALWAYS BE
THERE.**

Since Heart Break, the last New Edition album in 1988 fellow cohorts Ralph Tresvant and the trio of Ricky Bell, Michael Bivins and Ronnie DeVoe, collectively Bel Biv DeVoe have all released solo projects, although the possibility of the much touted reunion is still on the cards. "We're been meeting and we're trying to co-ordinate the schedules, I'm really looking forward to recording and touring with them, but it still may not be for another year." In the mean time the silver screen beckons, but all in good time. "I've been offered a lot of movie parts and I will do it eventually but right now I have to focus on one thing at a time, I've even been offered my own television show. As long as I continue to do what I do and be successful at it the opportunities will always be there. Forever moment that we're here it's a very precious thing and sometimes we tend to forget that... life to me is living it and living it to its fullest."

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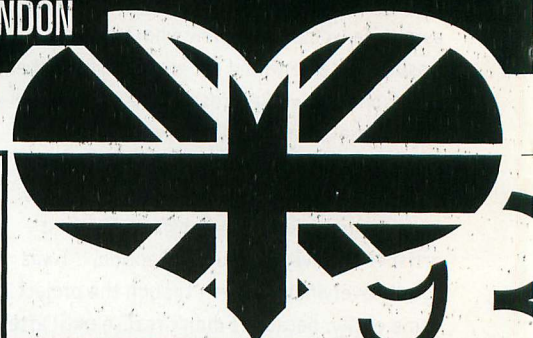


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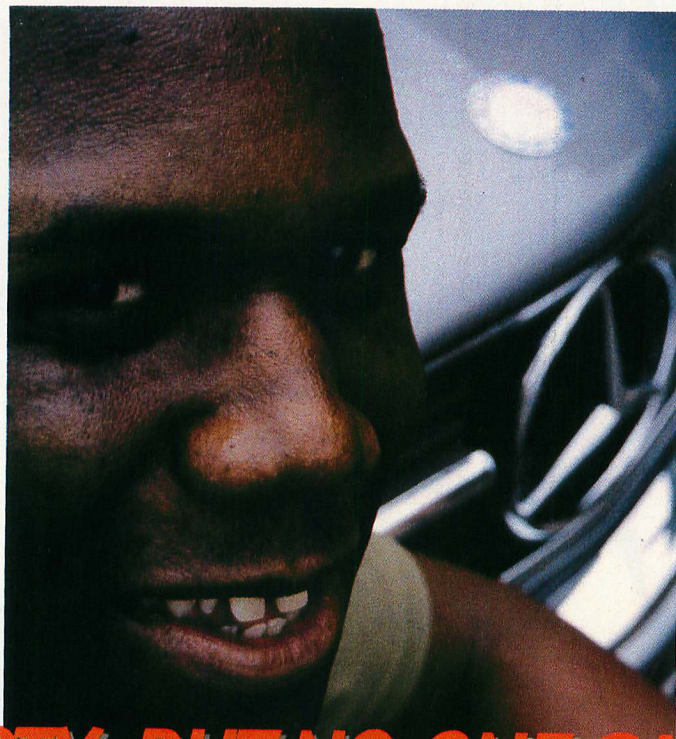
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IT HAD OBVIOUSLY BEEN ANOTHER NIGHT OF MASTERY IN THE DJING RING. AS CARL COX CAME DOWNSTAIRS TO GREET US IN A VOLUMINOUS BLUE BATHROBE AND PUT ON THE COFFEE AT HIS HORSHAM RETREAT, YOU COULD SEE THE EFFORT IT MUST HAVE TAKEN. BRITAIN'S HARDEST WORKING DJ HAD DONE IT AGAIN, THIS TIME PLAYING A HOUSE SET IN BRIGHTON TO ECSTATIC PARTYGOERS WHO WOULDN'T LET HIM LEAVE THE VENUE, AND WHO COULD BLAME THEM. MEDIA COVERAGE HAS NEVER ACCURATELY REFLECTED THE IMMENSE NATIONAL DANCEFLOOR RESPECT FOR THIS MAN. SO GENERATOR, AS THE PUNTERS' MONTHLY, SOUGHT TO REDRESS THE BALANCE. A QUESTION OF DUTY, REALLY.

A CHAT TO THE WIZARD!



IT WAS DIRTY, BUT NO-ONE GAVE A SHIT BECAUSE THE WHOLE THING WAS AN IBIZA BUZZ.

Generator:

How did it all start?

Carl Cox: I basically got the bug when I was 8, when my parents had friends round they wanted me to do something useful, so I used to put the records on. One deck and a cassette and you're rockin', you know. I got the bug from thereon in. When I was 14, 15 I saved up to get some decks from a catalogue, paid about 5 pounds for them. I started doing a lot of weddings and anniversary parties, and rather than introducing the records I tried to create a non-stop party by mixing them together.

Gen: What kind of music were you playing at this time?

C C: I grew up on the soul. In the early days when I was 8 or 9 it was Wilson Pickett, Otis Redding, James Brown - that was the sort of stuff I was weaned on. My first record was a Diana Ross single that cost me 75p in HMV. I was always into soul and funk, but the problem was that it was other DJs that were getting recognition for playing it. I was so young...I was always a punter before a DJ, I loved dancing, and from that I can understand what people want to hear on the dancefloor. I've been in that situation, so when I'm on the decks I know what the punters want to hear. It's a real problem that a lot of DJs were never clubbers, they just grew up as record collectors. The DJ should understand the dancefloor, and mould his set to suit it. I finally moved to Brighton in 1986, and played what I wanted to, which at that particular time was rare groove and swing, and I used

t o

mix all the old soul with

hip-hop. At the time you could play all hip-hop or all soul, but I gelled the two. I sort of dropped all the weddings and birthday parties around this time and started doing the underground parties, that was getting really, really big. I didn't really want to end up as a wonderful mobile DJ with a collection of 45s.

Gen: What was your first big professional club break?

CC: I used to do Xenon's in London, another club called the Embassy and Riots in Battersea, that was in my well early days of 1980-83 - I used to do a lot of wine bars as well. Then that dropped off and I did a lot of house parties, then I moved to Brighton and the crowd moved with me, that's when it really took off.

Gen: Was the move to house music a natural one?

Yes, it took a while for other people to accept the new house music, though. For me it was easy, 'cos I grew up in the 70s and was into disco music when it wasn't tacky, it was incredible at the time, I danced to it and I loved it. Then the beats went slower, but when house came it was like a breath of fresh air to me. When I started playing house music, people thought I'd lost it.

The scene at that time needed a change, it was the Beastie Boys, LL Cool J that dominated the clubs. For me, though, it was too moody and dark, muggings, stabbings, cliques of people but luckily it split

into a thousand parts, and then it was the whole Ibiza thing and all that which broke down the barrier of getting people together. I was at a club that Paul Oakenfold ran at the time called The Project, with about 300 people who had the Ibiza vibe. The strobe lights would go on, the colours would go up and I thought, well this is it, we're moving forward here.

Then even more of the illegal warehouses started, I did a lot in East London, Commercial Rd., Backchurch Lane, a tyre warehouse in Rainham. It was dirty, but no-one gave a shit because the whole thing was an Ibiza buzz. My sound system was getting a lot of work at this time, but I wasn't as a DJ. But then I started doing the Sunrise parties, the reason being that I had this Brighton crowd behind me, and the promoters realised that by putting Carl Cox on they were guaranteed at least 100 people from the South Coast. I had to prove myself alongside the likes of Paul "Trouble" Anderson and Judge Jules, the names at that time.

Gen: But you're known for music which is harder than these two gentlemen, are you not?

C C: Yeah. I've always liked music that was hard-edged. Even when I played hip-hop it was hard, if it was soul it would be the harder side of soul. I've never gone too far, I'll always play something with a melody. Energy is what I like, that's why I've never been into soft soul. A lot of people get me wrong when I play techno or breakbeat, they say it's too mad and fast. But you can find the right content of both, with the right tunes, and you can keep everybody happy. If you play the right tunes there's a lot of melody, there's a lot of intelligent music out there.

Gen: What's your opinion on the breakbeat scene at the moment, it seems to have come in for a good deal of criticism, with pointlessly speeded-up vocals and the same old samples....

C C: There's a lot of good, happy breakbeat songs out there, you've just got to find them. The breakbeat scene is now being pushed along by the younger people, and

everybody in progressive, trance or whatever, thinks they know more than the kids because they're older. I've got a lot of respect for the kids, they're the future, and we were all kids once. On the quality side a lot of breakbeat is done on white label with a few quid from the old man, if it works, it works, if it doesn't, it doesn't. When the kids get older they'll realise they've got to go down the same channels as everyone else.

I signed a record deal for 5 years (with Perfecto) and everybody in the industry

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asked why I signed for such a long time. For me it's all about continuity, it's a career. I've got a lot of music to offer, and in 10 years time I'd like to hear people say "yeah, Carl Cox had singles, an album, a PA..." That's more worthwhile than a few singles deal. A lot of people have a few singles picked up and then they're thrown away. That's why there's no real history to what we're doing.

Gen: What kind of music gives you the biggest buzz at the moment?

C C: I like a lot of the Harthouse stuff, particularly before the link-up with Rising High when they became media-friendly and started lashing out vinyl for the sake of it ... but it's a pity you didn't come down to the club where I was DJing last night with a New York DJ. Basically it's unheard of, Carl Cox

working with the New York DJ, Danny Tangalena. IN THE MEDIA'S EYES IT'S NOT THE RIGHT THING OR THE DONE THING, PUTTING A CLASS REMIXER WITH SOMEONE WHO PLAYS TO UNDERAGE KIDS AT RAVES. But I've always been a DJ who's played music to people who want to hear it in any context. I love playing house music, but the edge of house music. The deep garage thing doesn't do anything for me. I always play music with an edge and last night was a very good example - I was playing some Strictly Rhythm stuff, some good Italian tunes, Chubbi Chunks, I was mixing the old with the new.

Gen: Our magazine's had a lot of letters concerning Jungle. What's your view on it?

C C: Well the pioneers of jungle have got to be Grooverider and Fabio, Reinforced and Formation Records, and all them boys. I think if they were to keep the jungle scene alive you would hear some excellent production stuff, which is what people want to hear, they don't want to hear cheesy breakbeats or whatever. I've never made a jungle record in my life but I will tinge on it in the mix at times. Jungle has like reggae overtones, and I've never been into reggae. Where I'm from, Barbados, it's all happier calypso, not reggae. And it does tinge on that moodier scene which I wanted to get away from in the first place. I'll give people a bit of jungle, but not all of it.

Gen: How would you describe your set these days, then?

C C: I'd like to think I'm playing a commercially-orientated set, at the end of the day people are paying money to be entertained. I haven't got to come up with two hours of pure dub-plates, or breakbeats or anything. I'll more likely than not play different styles of music within my set, and that's the way I like to keep it. Unpredictable.

Gen: What about those flyers we've seen with things like "Carl Cox playing a pure techno set"?

C C: What happens is people read it and say "you play techno"? I've always played techno in my set, even in the early days of

R&S Records and stuff like that. I've never stopped, but because of the emphasis on the breakbeat thing with DJs like Micky Finn (who even drops the odd techno track) people think it's strange. I'd like to think I'm one of the people leading forward instead of standing there and thinking I'll play it because it's the in thing.

What I don't like about the scene is the pigeon-holeing. It's a really big problem, and because of it I'll never ever be able to play alongside the likes of Fabi Paras, Brandon Block, Darren Emerson and Weatherall. Because of the media and image, promoters are really scared of putting me on with those sort of DJs. I'm set up, and it's not just for the money, but I do like to entertain people, that's my thing. I might have a chance to play with Tony Humphries, who always used to play with the likes of Danny Rampling.

Gen: It's amazing you can't get a date with the likes of Emerson if you're playing hard house and techno, that's exactly what they're playing isn't it?

C C: Sure. The sounds they're playing now is what I used to play years ago, and it's all come round to roost, you know.

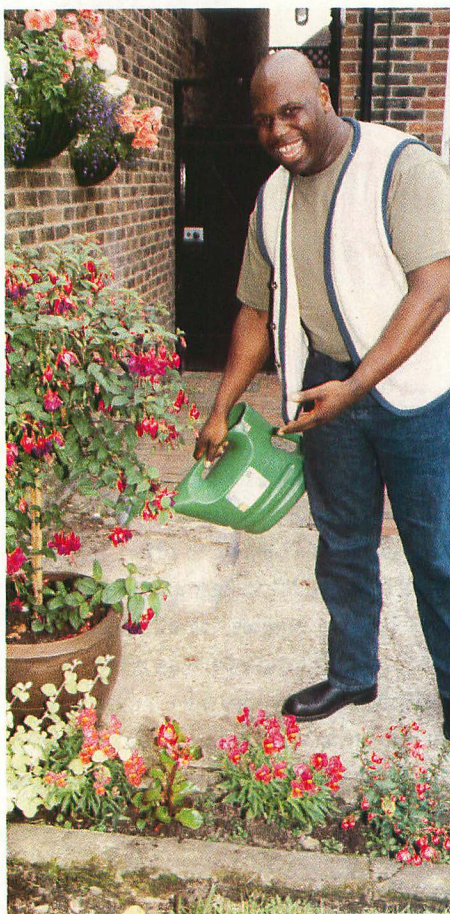
It's a good thing, because those boys in the early days were playing indie stuff, like The Farm, and loads of tracks on Creation, nothing to do with house or techno. But now it's all bordering on hard house and techno. I've now got a box full of tracks from Andy Weatherall, and it's like what I used to play years ago. Pigeon-holeing and snobbery are seriously bad things. For your train-spotters, the house I was playing last night was for the majority, not the minority. A very credible house set. I was over in Ireland a while ago and played just a hard house set to two and a half thousand people who went wild. That's what it's about, the biggest crowd they've ever had. They even bought all the mix tapes on sale. Every single one.

Gen: Where did your "3-deck" tag come about?

C C: When I was mixing hip-hop and soul I always mixed on two decks, but the opportunity to mix on three came about during one of the Sunrise events in Oxford. The crowd had seen the top names, and I

went on at 10am, I really got into it going for everything on three decks. I sort of made a name for myself, you know, Carl Cox "the three deck wizard", and from that time I've

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never really looked back.

Gen: Like the new studio in the garden! Recap your studio career for us, and tell us what you're up to at the moment.

C C: My first tune got to 24 in the national charts, which wasn't my intention, the

second went straight in at 35. My contract for 5 years will give me chance to grow as an artist, and to work on albums and live projects. I've bought a lot of equipment over the years, and I really do want to learn to use all of it and not just be a top DJ-remixer sitting in the studio. I want to create all aspects of a track because that's what I'm offering to the world. I won't be able to keep on DJing forever, maybe until I'm 40 like Colin Faver. He's unreal, if he's out there at 41, then I've got 10 years left. What I want is to have my own studio to produce bands.

Gen: How do you see yourself, say, in 3 years?

C C: Hopefully with a hit single, a hit album. I'll try to get more into Europe. And of course I've got the DJ agency, which exclusively handles the likes of Trevor Rockcliffe, Colin Dale, Stu Allen and others. We've got a nice balance, and we like to supply a few at once so there's a varied balance of taste, style and talent.

Gen: Is there anything you've not brought up that you'd like to?

C C: Basically there's a lot of people out there who want to become DJs. I'm 31 now, and I've been doing it for 15 years. I've lost some money, sometimes I've never been paid, but I've carried on. If you want to make it, just stick with it and the best of luck!

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FRI 24, Kinetic, Stoke On Trent.

FRI 24< Sanctuary, Milton Keynes.

SAT 25, Birkenhead, Pleasure Drome.

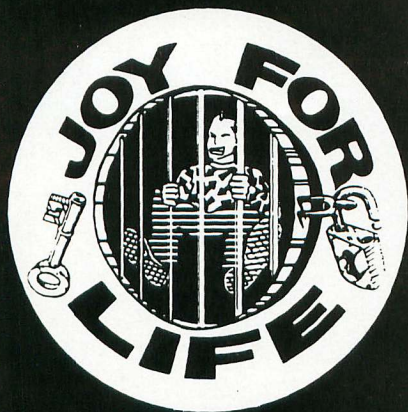
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A full-page photograph of Lil' Kim. She has voluminous, wavy blonde hair and is wearing a bright blue, low-cut, long-sleeved top and matching blue pants. She is posing with her hands on her hips, looking directly at the camera with a wide, open-mouthed smile. The background is a plain, light-colored wall.

LIFE'S A BITCH. THEN YOU DRESS UP AS ONE!

The thought of coming face to face, or in my case face to face to navel, with a 6ft. 7in self appointed demi-god of drag and leader of the bubble gum pop music revival was too good an opportunity to miss. Mind you I had my reservations ; if the truth be known I was scared...

well let's just say rather nervous. RuPaul, the bitch with an attitude with heels the sort of proportion that even the most endowed of the male species would be proud of was in town, and this was to be my latest assignment.

Pushed out of the office door by my editor with a confident, yet un-assuring "I know you can do it", and with a subtle echo of "if you don't you're for the chop" ringing in my ear, I prepared myself for what was to come. The expressions "lamb to the slaughter" and "oh, how little you know" nagging away inside my mind, I made my tentative way to a shady corner of west London for a tête-à-tête with supermodel RuPaul Charles.

Forty five minutes and a thousand and one laughs and jokes later I reemerged, a little older, certainly a lot wiser, but above all wondering what all the fuss I'd made had been about. Ladies and gentlemen, I give you RuPaul...

Dressed in a figure hugging navy blue and red candy strip dress, with sling back high heel platform shoes and a flowing blonde wig to compliment his perfectly made up face RuPaul spread out on the couch, lit his joss sticks and in his deepest Boris Karlof voice declared - "Let the interview begin!" After the customary exchange of pleasantries we settled down to discuss love, sex, music and the meaning of life...

"To me you know this is simple," he started. "Learn how to love yourself and in doing that share it with other people. I swear it's your credit card for the world. I've done that all my life and it's enabled me to get anything I want. If you don't love yourself, how you gonna love somebody else? Or how can you bring anything to the party? It's a cliché and it's cheap but it's the most valuable thing you can do, because only then and only when you start to do that can you really start to enjoy the party. It's a gift, it's a fun gift and it's exciting. If you love yourself you can really go after it, but if you hate yourself you're spending most of your time grumbling and being no fun, so come on let's have some fun!"

Admitting to be 27 years old, although with RuPaul it's hard to tell fact from fiction, he grew up the only boy in a family of four children and was opening encouraged to dress up and be expressive.

Lifting his name from the pages of Ebony magazine, RuPaul is happy to admit that he didn't exist until he was thrown out of school at 14 and moved to Atlanta. "I can clearly remember the first day I stepped out in full drag, I wore a glamorous wig and high heels. It was a wedding at a disco where all the bridesmaids were drag queens."

Moving to New York in '87, he started out as go-go dancer at the East Village's Pyramid club. "If I had to do it all over again I wouldn't change a thing," he continues laughing. "It's a hard question but I sort of followed a path that was pretty much there for me if I was looking and I'm perceptive, so I picked up and said - this is something I should be doing - I'd be really ignorant if I didn't. This is exactly what I'm suppose to be doing, I've got gorgeous legs, cheek bones, teeth, I mean even that fact that I can talk and articulate, so it's all worked together, it's so evident that this is exactly where I should be - in this grand suite in London!"

Purported to be at the very least six and a half feet tall, his make-up artist and stylists have to use steps to help assemble the icon, to which he's happy

HONEY, I'M AS QUEER AS QUEER CAN GET.

to simply say "I'm taller than your mama". Three hours of intensive treatment transform RuPaul from your ordinary joe to RuPaul supermodel and includes a complete head to toe shave, which I might add he's happy to prove - "If you can find a human hair on my body I'll give you \$100! This looks deceiving," he says pushing up the two 36C cups, "...cause it's a push up bra. Have you ever tried one? It's really quite nice, you might fancy it!" Uh, where was I? Oh yes, let's talk about the album.

"It's the feel good album of the year," he declares. Taking close to two years to record with musical partner Jimmy Harry and producer and New York club veteran Eric Kupper the album, "Supermodel Of The World", features all bar one original RuPaul composition, the remaining track a re-working of the Chic anthem "Everybody Dance", which he sees as the first of possibly many self interpretations. "I'd love to do a whole album of covers but my management wouldn't let me get away with it because I write my own material. I can't wait to start writing again for the next album, it's so therapeutic, it's like farming ideas out of yourself. I love pop music and I've never been ashamed of bubble gum music. Pop communicates on a different level, plus with dance music I get to speak to people when they're in a disco and their fallopian tubes are open to new ideas and that's when they're venerable, especially young people. I'm ensuring my immortality through these kids!"

RuPaul is by no means your run of the mill cabaret entertainer, sure, as a drag queen he can be bitchy, he can camp it up and he certainly has opinions on fellow stars and celebrities but it's the warmth, joy and humour he radiates which sets him apart. Now into his second decade as performing artist he has no doubt that he can survive the test of time, and as to how long he could continue before the body collapses and it's time to hang up his heels he's got the perfect answer. "Some of my favourite show biz people are gorgeous messes! And they got no business on stage and for that reason they're geniuses. I can go on forever, doing drag is the ultimate parody of life and what we take seriously which is ourselves and our image. So I could go on being a gorgeous mess forever, because the more fucked up I get the better it gets!"

Inspirations? as you'd expect the names Devine, Sylvester and American drag star phenomena Geraldine are ever present and RuPaul is totally indebted to them". I wouldn't be here today without them, I totally pay homage to them all...", but perhaps surprisingly the name of Diana Ross is also on the list of mentors. "I just love her. I think she's the absolute best, really top value. First of all she's a really incredible performer, she's got a beautiful voice and just gorgeous everything. Then there's the behind the scene story - the rags to riches girl from the Brewster Projects, I just love all that, that's the stuff dreams are made of, the stuff records and songs are sung about. I really do think she's the best. They say she's a bitch, but then they say that about everybody. I'm sure we could grab a few people in the world that would say that about you, right?!"

"I grew up in a house full of women and I understand how hard it is in a male dominated society to be a woman. So when a woman asserts herself and starts doing things man-like they call her a bitch, there's no two ways about it. In fact after I read certain books that claimed Diana Ross was a bitch I loved her even more. I thought yeah, go girl! It's hard enough just trying to make it in doing anything, but if you're a woman you really do have hard work ahead of you."

Appreciation for the fairer sex and an ability to communicate to both gay and straight audiences has opened the door for the supermodel persona becoming an active role model

for today's youth - straight or otherwise. But can't cross dressing confuse as well as educate those too young to fully appreciate the concept and tongue in cheek imagery? "It's actually a healthy message for the kids, it's society that puts a sexual tag on this, which it's not. Some people consider it sexy, but to me it's just dressing up. People put those labels on it, saying - the kids might get confused - but really in the dark a touch is a touch, a kiss is a kiss. It's healthy to explore, knowledge is king and people always get that confused. They think we mustn't expose the children to everything but they should know it all, kids can handle so much more than adults give them credit for. It's very important to give them the tools to explore with and find out what it is that they are. Unfortunately society at one point when you're growing up tells you what you are and then when you try to get in touch with your real feelings or what you really want you can't, 'cause you're so damn clogged up with what they told you what you were. I thank God I've had the freedom to play around."

And as to his sexuality: "Honey I'm as queer as queer can get." He continues with a confident air, "...sure I date, but very little though, it's not like Marsha Brady or anything! I don't date in drag as this is my stage persona, I'm an entertainer, but this isn't who I am on a personal level. There are elements of me in every persona I take on. In fact I feel more butch in drag than when I'm not in drag. I wish there were more drag artists. I think we'll see a lot more queens and cross dressers and I think a lot of individual happenings will be occurring in the '90's and there's room for so many more. The nations of the world are screaming for entertainment, information, communication, we want more, more!

This is just the beginning of what you're seeing with me and other people. For every human alive there's a freak lurking underneath, somebody's waiting to get out. Everybody's a wanna-be, everybody loves dressing up and putting on different personas. I love it, I think it's really fun. Everybody should try it, what are they afraid of? It doesn't have to be a sexual thing, it's a personal awakening, you're exploring, it's like playing with trucks or toys. It's also the ultimate in power dressing, depending on

what you wear people respond to you in a different way and you can use it as a tool, it can be very effective."

At this point in the interview, ever conscience of his appearance and always on show to his adoring public, Ru breaks away to fix his golden curls and adjust his make-up, which prompts me to ask another question from my pre-prepared list which I just happened to have handy. "Do I think the supermodels are as good as all the hype and attention they receive?" he repeats back parrot-like. "Sure. Hype is hype, we need it. I love for it, I live for it. I'm a pop culture junkie, I love reading The Star and National Inquirer, (American trashy news tabloids) I'd definitely go out and buy a magazine or paper if they were in it, I'm interested in their lives. You know it's funny that pop stars and people in the public eye take on these qualities of heroes and mythological characters, like disciples in the Bible, we live our lives and do things in our lives based on what they'd do and we need these people to have problems in public so that we can go and face ours. Like Roseanne Barr talking about being abused as a child, it enables us to start a conversation about it and I think that's important, the celebrity is important."

At some point in their illustrious careers top models and celeb's are often asked to pose in the buff for exorbitant sums of money, albeit in the best possible taste, so how 'bout RuPaul. "I'd do it for the right price, sure!" he states whilst starting to laugh uncontrollably, so what's the price? "I'd do it for a million!" and just how tasteful would this be? "Well for a million dollars you must grumble!"

As to the future... "You know the only thing missing in my life is a child," he says in sarcastic tone trying not to laugh. "Yes I would like a child! I'm young, I wanna do it all, but right now my commitment is to the lost children of the world who need a role model, a supermodel." With world domination as his ultimate goal he considers himself to be the Schwarzenager of the nineties, only in heels! "I want to be remembered by two simple words," he concludes, "...any two simple words will do!"

Lewis Dene



THE ONLY THING MISSING IN MY LIFE IS A CHILD

Earl Bennett "Alright"
D-Tune "Just An Organ"
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Butch Quick "Higher"
Bass Hit "Hey!"
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R.B.M. "The Boy"
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Although occasionally donned by politically organised groups with extreme nationalist or authoritarian views, for the most part it's worn because it's cheap, practical and easily accessible. Army surplus has become a recognisable fashion which throughout its history has been adopted by streetwise stylists often affiliated to music and youth cults and has in fact, inspired many notable designers lending their collections street credibility and keeping them in touch.

The ubiquitous MA1 flight jacket has probably been the single most successful item to bridge the gap from army surplus to covetable garment; a staple item in almost everyone's wardrobe regardless of age, income and politics. Initially rejected by many as it had been adopted by skinheads as part of their "look" in the late 60s, later gaining credibility and style by style guru Ray Petri (in *The Face*), the standard flight jacket (especially if you

can find an old original) is more in demand than any designer rip off from the likes of Gaultier, Hamnett, Michiko and Yamamoto who have all produced their own variations. Camouflage was originally introduced as painted helmets in the 1st World War and by the time of World War II in the 40s, a number of armies were wearing camouflage on undercover manoeuvres, the aim of the camo being to obscure the shape of the body with splashes of colour. West African camo rendered the wearer practically invisible, completing the initial aim – to blend in with the territory. Various effects evolved during the 40s; reversible snow camo adhered to the territory; light khaki for tropical use, which later became geometric followed by blurred shapes for a blending in effect. The US Infantry even had to withdraw and modify their camo as it was too similar to the German Waffen SS camo and proved dangerous for their troops in Normandy who were being mistaken for SS soldiers. Pockets with zip fastenings and press studs were deemed essential and practical. It's probably these features that help make combat gear so popular today, although rather than blending in with the crowd the utility wearer today will often customise for an individual look.

Army uniforms have often inspired designers although in the past they've often opted for the more ceremonial

design elements. Katherine Hamnett based successive collections on military style dress and humble army surplus founded the basis of her fashion empire in the late eighties. Michiko has continuously pilfered combat fatigues, the military influence being evident in a number of her collections. Most recently there appears to have been an assault on the camo on the runways of a number of credible designers, Disruptive Pattern Disorder or DPM as it's known in the ranks is in demand and on parade. Alongside the previously mentioned designers, Vivienne Westwood has incorporated her own version of camo into military style designs sporting multi pockets. Anna Sui, a new leading light on the international fashion scene paraded blatant rip offs of army surplus worn with an eclectic mix of hippy rainbow strips for Summer 93 – she sold out.

Price apart, the other difference between the designer combat gear and the tried and tested army surplus is the fit and finish. For an inflated price you can have the designer interpretation in a counterfeit fabric, better finished seams, a cut to fit finish and fashion items in dpm fabric that would horrify the army. For the less monied individual the purely function shapes of combat dress in wearable, washable cotton is adequate and at cheap 'n' cheerful surplus store prices versatile enough to be customised if desired.

On the music front, camouflage is evident in one form or another at all techno clubs or parties. This popularity may be due to a number of reasons, perhaps the industrial nature of some of the music and the resistance of most on the techno front to comply with rules laid down by large record labels that would prefer them to conform to the more mainstream musical influences; maybe the influence of prominent techno labels and artists who use

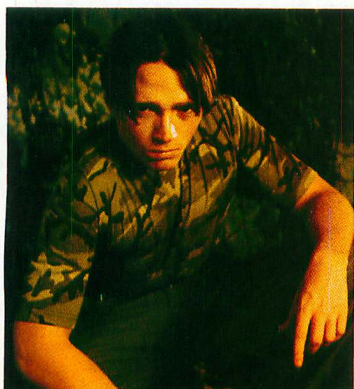
military influenced logos and merchandise to represent their labels. There's the obvious European link and style influences travel, and although for some eastern Europeans there may be more political connotations in their adopted mode, here it tends to represent unification. Although some people may view the wearing of military style clothes as an aggressive gesture this is contrary to the opinion of most people on the underground club scene where it is most popular at the moment. The obvious and important fact is that everyone wants to look different and yet be recognisable to those of a like mind and similar interests.

All movements and music possess adopt trends that make them different from the mass but unify them with "those who know".

For GTO, the high profile technheads that have adopted camouflage as their mode of dress it's a way of making a statement but not in a negative aggressive way. Both Lee and Michael have been wearing army surplus since their art student days when it was cheap, durable and practical but an incident which confirmed their decision to incorporate camo as part of their image occurred at the Tresor club, Germany. On arrival wearing the black and white urban camo they were surprised to find a German club with British soldiers making presents of their British urban camo garments to Tanith, a German DJ Lee and Michael felt this to



be a symbol of friendship and respect, like footballers from opposing teams swapping T-shirts at the end of a match. They felt the wearing of camo with a positive attitude takes away the aggressive military implications and demotes the original meaning of the fabric, so turning it around and unifying people as opposed to separating them, therefore breaking down barriers as opposed to building them. GTO also feel it represents the style of their music and so strong is their influence that customised GTO garments are to be included in a music and street style exhibition in the V&A next year. They also aim to produce their own version of the urban camo – techno camo. Lee has designed the print but hasn't found a suitable production outlet to print the fabric. Interested parties should contact Lee c/o PO Box 187, London SW18 2JJ – printer needed urgently to help in the evolution of Technohead Camo. Be it a reflect of the economics of society, an underground music trend, a designer whim or a way of turning politics on its head, camouflage and army surplus have to be the most successful anti-fashion statement "for those who know".



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SHOES ARE THE FOOTNOTE AND FINISHING ACCESSORY TO ANYONE'S STYLE AND FOR THE UPWARDLY MOBILE FASHION BUNNY PLATFORMS HAVE BEEN A CLUB, CULT CLASSIC FOR THE PAST 4 YEARS. THE ODDS WERE STACKED AGAINST THEM ENTERING THE MAINSTREAM BUT THEY HAVE. VIVIENNE WESTWOOD'S INFAMOUS

For those with a platform phobia, check out trainers. Old school favourite Adidas are the most in demand at the moment, available from sports shops with old stock or The Duffer of St. George. Helen Storey featured gold converse in her latest collection – customise an old pair with gold spray from art shops.

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PLATFORMS HAVE EVEN FOUND THEIR WAY INTO THE V & A MUSEUM. HIGH RISE STYLE IS HERE TO STAY, PLATFORMS WERE STILL FEATURED ON THE DESIGNER RUNWAYS FOR AUTUMN AND ON THE HIGH STREET SHELLY'S OFFER A UNIQUE COLLECTION, STOCKING NOT ONLY THEIR OWN BRAND BUT PRODUCE THE SHOE COLLECTIONS OF JEAN PAUL GAULTIER AND JOHN RICHMOND.

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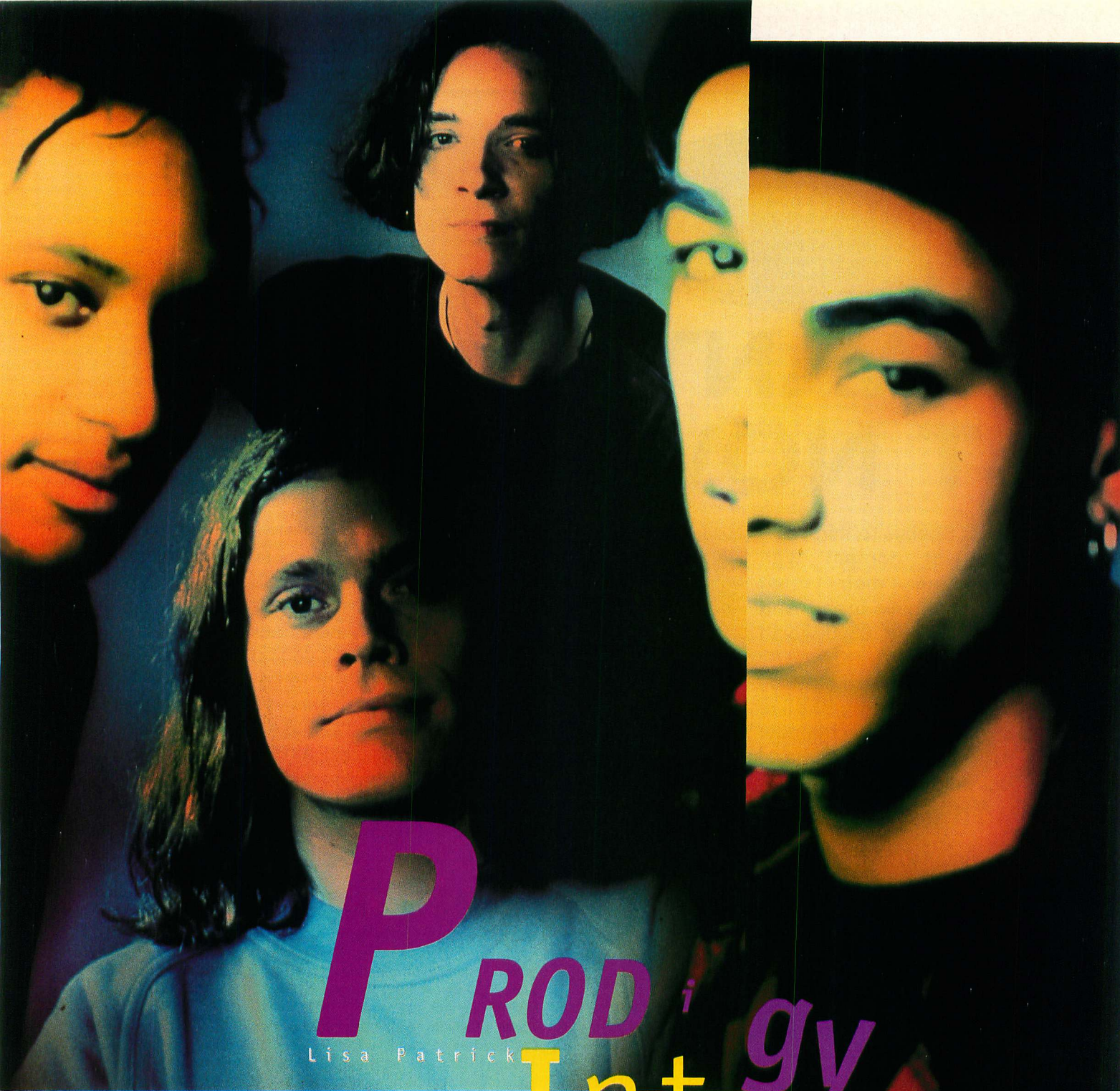


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P ROD i gy Int erview

Lisa Patrick

The rave scene hasn't been quite the same in recent months. There's been a noticeable absence of that frantic hardcore we lovingly recognise as The Prodigy. But rejoice for some new tunes are on the way. We caught up with Liam Howlett to find out what he's been up to, to talk about the new single and his views on the current rave scene and his "love" of pop stardom.

"Can you ring me back later? I'm waiting for some furniture to be delivered."

Liam, front man of The Prodigy and ardent raver turned home maker.

"Well, I've been building a studio in my house."

Thank god for that. I though he'd started

subscribing to Homes and Gardens and would be appearing on next week's Through the Keyhole.

"I don't go out much anymore. I don't enjoy it as much. And I haven't done drugs for two years."

It's a mystery when the Prodigy formed. Liam might tell you January 1991 or Leeroy will say 1990. It's relevant really. What we do know for sure is that Liam, Keith Flient and Leeroy Thornhill were all friends clubbing together in deepest Essex. Liam, a classically trained pianist, who's ambition was once "to get a record deal and put out a few tunes," liked

to do a bit of mixing and gave a demo tape to Maxim Reality, once DJ for London rap act Cut to Kill, when they met at the end of 1990. He liked it so they decided to work together. They sent a demo to XL records and were signed. Their first PA was at the Labrynth which they were dreading because of rumours that they would be booted off stage. The rumours were proved wrong for they received a really good response. In February 1991 they released their first EP, **What Evil Lurks** which is now a much sought after record following its deletion. By this time they had a huge underground following all over Europe but it wasn't until August 1991 that they gained recognition from the mainstream music scene when they released **Charly** which topped the national dance charts and got to number three in the Gallup chart. The next single, **Everybody in the Place** did even better, getting to number two beaten only by Bohemian Rhapsody. There was nearly a year gap before **Fire** was released for a limited two week period and it made number eleven. September 1992 saw the release of their first and only album to date. **The Prodigy Experience** contained new material as well as remixes and went gold after being in the charts for twenty five weeks. **Out Of Space** was their last chart hit of '92 making the top fifteen and **Wind It Up** the last hit of 93. The Prodigy have been silent for over six months but return with **One Love**, five new mixes of a brand new son, in late September. It's a little different from The Prodigy we know and love. There's still the outworldly voices, the classical sweeps and the pulsing beats but it seems more controlled, less frantic. If you were to pick one mix that was typically Prodigy, then it would have to be the **Full Throttle** mix but even so it's still differing. The standard 12" mix is ethnic and jungly but **The Rhythm of Life Mix** and the **Jonny L** mix especially are verging on European industrial. Liam is not happy with some of the mixes.

"The **Jonny L** Mix is really progressive. It works well but I'm not into it. XL wanted a slightly harder mix than usual. We needed a change from our usual breakbeat but we're not getting into progressive techno. My mix of **One Love** is still hard but more clubby. My favourite is the **Full Throttle** mix. It's weird techno but easy to listen to."

They'll be promoting the single in Ibiza, America, Switzerland and Norway with the premier of their new set at Universe on the 13th/14th August.

"I'm not nervous about the premier at Universe. We've been doing four or five new tunes at raves for a while. We've got a new one for Universe, the **Full Throttle** mix of **One Love** but we've got a new stage show. Keith's got some new ideas which I can't go into."

I asked Liam whether he preferred playing the big outside raves to clubs.

"I prefer playing clubs. We did an outside one the other week and it was dead. I like the festival atmosphere of outside raves but I didn't enjoy this one we did. The sound was too quiet."

So don't think The Prodigy have been sitting idly

around choosing carpets and curtains for Liam's new studio. They've been more busier in the past year than they've ever been, fully booked with PA's until Christmas and there's a new album out at the end of the year.

"There are a few tracks that reflect the different things we've been up to. It's happy not dark, but it's still hard, the usual Prodigy sound."

Liam has also been doing a bit of remixing for Belgian industrial band, Front 242 as well as Dream Frequency, The Art of Noise and Jesus Jones after a phone call from Mike Edwards whom Liam has a lot of respect for.

"Although they're pop, they're credible especially in America."

*It would appear,
then, that
Liam might
vomit
profusely at
the mention of
the word "pop"*

. Despite The Prodigy's chart success and doing favours for fellow bands, you wouldn't catch them chatting back stage at Top of the Pops to Take That.

"We consider ourselves to be a hard dance act. Definitely not pop. I resent people calling us pop. If people take "pop" to mean popular then we are pop but we're not like 2-Unlimited or somebody. We came from the underground scene. We don't want to be like other chart bands who appear in Smash Hits or on pop programmes because we don't like the idea of little girls after us!"

Getting into the charts is not important to Liam. He much prefers to play in clubs.

"You get more of a buzz seeing the response of the crowd when you play. It doesn't bother us getting into the charts. It just means that people are buying our records."

Despite Liam's disdain for chart music and pop stardom, he does listen to music other than rave. "Standard" bands can still be found lurking in the depths of his record collection.

"I like Pearl Jam because they've got street cred but I generally don't like guitar bands. I like anything that sets a picture in your mind like Pink Floyd."

I asked Liam what gave him inspiration for his music.

"I get inspiration from the rave scene. I see what makes people dance. I listen to Leeroy DJing and the new stuff he gets. I might get influenced by something that's got a different beat but I don't get influenced that much."

The music that Liam grew up with has played a big part in influencing the music he makes today.

"My dad bought me loads of Two-tone. Madness, The Specials and all that and that got me into other hard underground stuff. I progressed into hip hop but I got a bit bored with all the attitude stuff so I got into rave which was a lot happier. Hip hop has definitely helped me write the stuff I do today with its beat. I think most rave songs are just speeded up hip hop."

What does he aim for when he makes music?

"Surprise definitely. I like doing something you don't expect. I also think that good production is very important. You need to have the bass coming out and a strong beat or riff, something that you can remember, but that doesn't mean repetitive vocals."

Who are his favourites in the rave scene at the moment?

"I think Hyperon Experience are really good. They're from Great Yarmouth on Moving Shadow records. DJ Physics. He supported us. He hasn't got a record contract yet. Carl Cox is my favourite DJ but Micky Finn's really good too. I've also got a lot of respect for N-Joi. Even though they've been going since '89 and are from the old school of house, they've stayed the same and kept their good quality techno. They haven't speeded it up."

A while ago, when certain music press declared rave dead, Liam was the prime murder suspect. Is rave dead? Liam refuses to let it lie. "I think rave has moved back into the clubs. More clubs are getting licenses so there aren't so many outside ones anymore. But rave isn't dead. Magazines like Mixmag say that it's dying because they never even liked it. There are still some good times to be had. I think it has to slow down a bit. DJs are playing things too fast. Maybe if it was played more slowly people from the alternative scene might get into it. And the London club scene is too moody. DJs play too much dark music. There's a false front where people feel that they have to like the music even if they don't. There should be a mix between dark and happy music or just more happy."

When rave was at its peak, what did Liam find most appealing about it?

Togetherness. I don't get that now I'm working behind the scenes. I used to like the happy feeling and the feeling of being naughty because your parents didn't want you to be there because of the drugs. That's why kids like it."

That's where we leave Liam, reminiscing about those Halcyon days of 89/90. Maybe he's chilling out to Dark Side of the Moon or Pearl Jam's Jeremy whilst lying on his new sofa. Catch the Prodigy at Universe's Big Love 13th/14th August or at a rave near you soon.



THE PLACE

CLUB U.K., WANDSWORTH, LONDON. FRIDAY AND SATURDAY

UK was apparently inspired by the name and concept, if not quite the spectacular design (Gaultier, luvvies) of its transatlantic counterpart in New York. Nevertheless, since its opening night on the 3rd of July, it has consistently been one of the most highly rated and much hyped venues in the country. Hence the recent migration of pigtailed, long split skirted, Adidas-footed maidens from the likes of Sex and Merry England at the Cafe de Paris, and the now-defunct Love Ranch. The link? Promoter Sean McClusky on a temporary free transfer to Chris George's suburban Hollywoods chain. This was Hollywoods, Wandsworth just some months ago, don't forget. (And it's still as difficult to get to on public transport.) But you won't find the Hollywoods logo anywhere here, punters, as a degree of market research has apparently reached the land of middle aged, paunch ridden pony tailers. The cynical amongst us would claim the philosophy is as blatant as it is simple: use those in the know to pretend to be in the know, and cash in fast.

But we at Generator are loathe to offer cynical comment instead of support or even praise. One thing is sure. If you visit UK at the moment you'll be dazzled by the line-ups on both the Friday and Saturday nights, a true display of the best of British with the odd foreign accent to spice up the proceedings. The likes of Weatherall, Rampling,

Robertson, Emerson and Paras all in one night. The leather striders' delight, and a real rival to South London's longer established and more expensive rival, The Ministry.

On the decor front, UK surpasses most with three distinct areas to explore. The House Room has been decorated with handmade, lifesize cars. The Pop Art room, painted by scenic artist Julian Mann boasts larger than life British icons and memorabilia.

For the conversation room, luxurious purple and turquoise chaise longues (not that you can see the colours at the time) and "snogging platforms" (more like crash-out pillows) have been designed by Farika from the Pussy Posse. Well thought-out, and comfortable, which is more than can be said for the adjacent "main-room", an uninspiring chromium cattle market all too reminiscent of the fun-pubbing 80s.

Beer is served until 2am (a big thumbs up from the Generator posse), and the sounds continue until 6am, which isn't bad, but then it isn't good either, seeing as you're in deepest Wandsworth and the bar closed four hours ago. But still... The sound system is great in the pop-art room, where, coincidentally, you're most likely to hear the best sounds. It's goodish elsewhere, but it would be nice to think that as the club progresses it will be upgraded. All in all UK's a club you'll have to visit sooner or later, and take it from us, at a tenner for members it's far better value from some of the dross up West.



VIVA VINYL

IBIZA '93 HASN'T HELD UP TO EXPECTATIONS SO FAR. IT SEEMS THE RECESSION HAS HIT THE BALEARIC ISLAND HARD, WITH EXTORTIONATE CLUB ENTRY FEES AND RIDICULOUS BAR PRICES NOT HELPING AT ALL. INSIDE THE CLUBS, THE VIBES ARE NOWHERE NEAR AS ELECTRIC AS THEY ONCE WERE. OUR JULY JAUNT ALSO REVEALED AN EVER-SHORTENING SEASON, WITH THE EXPECTED PEAK SEASON NOW ONLY LASTING THE DURATION OF AUGUST. HOWEVER, I WOULDN'T HAVE MISSED THOSE VISITS TO THE CAFE DEL MAR FOR THE WORLD. JOS'E MARRIES THE SUNSET WITH HIS AMBIENT GROOVES PERFECTLY. COINCIDENTLY JOS'E WILL BE RESIDING HERE IN THE UK FOR THE WINTER AND I STRONGLY ADVISE YOU TO CATCH HIM IN ACTION SOMEWHERE NEAR YOU SOON. NEW CLUB NIGHTS TO LOOK OUT FOR INCLUDE AVALON FROM STOKE'S GOLDEN GANG, OPENING ON FRIDAY 3RD SEPTEMBER AT THE LOW CLUB DERY. WOBBLE'S NEW F.U.K. NIGHT WILL BE RIGHT UP THERE BY THE TIME YOU READ THIS, AND OUTRAGEOUS AT PICASSOS, WORCESTER IS COMMENCING EVERY SATURDAY.

Delving into the groove, things are heating up on the vinyl frontier. Kris Needs and Wonder, alias Secret Knowledge, now bring us Delta Lady's Anything You Want via Leftfield's Hard Hands. This is a must for the shopping list, as is Slam's Positive Education, which is a beefy but melodic techno affair. Funk and drivers, K&M, return with F.A.F. a simple but robust funky guitar groover, and with later ego, Rocaline's Faceless. The Junior division at Boy's Own continue to build on their impressive roster with Centura's Arcadia EP, a four-track hard-edged belter. Jizz is the one. In the near future the label also promises Outrage's Theme From Outrage, The Black Science Orchestra's Grooves From The Heart Vol 1 and two X-Press two journeys. The first is Say What, closely followed by a DJ Pierre Wild Pitch remix of their anthemic debut Muzik Express. Can't wait. Rocky and Diesel have also been busy on their own, remixing Hysterix's Pressure on Deconstruction, which is backed by the legendary Sasha mix of Talk To Me, and again with Ashley as X-Press 2, the trio have done the honours on Shades Of Rhythm's Sound Of Eden.

Eskimos and Egypt are back with Crunch on the mix. Don't You Do It is fast and driving, whereas Anybody will have the hands in the air with its atmospheric keyboard hooks and powerful vocals. Terry Marks also delivers outstandingly on D-Codes Changes Under Pressure on IT. Clive Henry follows his SAS and Paingang projects with Peter Gleadall for H.A.L.F.'s manic I Don't Need You Anymore on Slip and Slide. Top three tunes of the moment go like this – First Light's Lovebomb on a newly set up subsidiary of OM, called Whites, from Nick Hoo et al. David Holmes' and The Dub Federation's latest by Death Before Disco and The Scubadevils is a double-headed nutter, of which Celestial Symphony really is angel delight. Following the strike while the iron is hot theory, Tettenhall's wonderkids, Si Storer and Richard Lane follow Resonance with Castle Vania EP, of which Burnin' Up is a personal favourite with a Loving You Like Crazy feel and Loleatta Holloway samples. In case you had trouble tracking down H.I.Q. it's also included here. Still in the Midlands, I'd be foolish not to mention a brand new waxing from Tony De Vir. Version 2's Feel The Love has what it

takes with a semi Gat Decor flavour. On the Euro tip, Quadrophonia have matured, and Moondance is surprisingly in a Klaton mould.

Doublepack delight time this month comes from Fluke. Circa unleash Groovy Feeling with plenty of mixes to choose from. You could do far worse than select the Screwball or Lolly Gobble Choc Bomb mixes. Union Recordings are on the brink of dishing up the new B.M.E.X. This time Sasha and Tom are joined by Sam Mollison, who delivers the vocal on Magic. We wait with anticipation. Sticking with Union, Discuts have done the honours on Ru Paul's Back To My Roots. Having sampled a bite of the next Sabres Of Paradise, Smokebelch, I'd say there's a treat and a half in store, in the shape of a no-pnonsense garage stormer. Wrapping things up, yours truly serves up the debut Joy For Life remix on Freaky Realistic's Reach, alongside a chugging Boomshanka mix. Last but not least, by far, comes Justin Robertson's third Lion Rock adventure, entitled Carnival, with a mix for every audience. Unitl next month, all the best. Gordon Kaye

PIGEON PIE CAME INTO BEING WHEN ITALIAN HOUSE ACT LA CAMORRA AND MENTOR JOHN SAUNDERSON, FORMALLY OF PREMIER, WERE CONSTANTLY FRUSTRATED BY THE ATTITUDE OF DECONSTRUCTION RECORDS IE. "YEAH, THE DATS ARE GREAT BUT I'LL HAVE TO HEAR SOME MORE". DELAY IN THE FACE OF TALENT COST DECON AS THE BOYS BROKE FREE, SET UP PIGEON PIE AND DESIGNED THEIR UNMISTAKABLE BEANO-TYPE LOGO, A MOVE THEY'VE NEVER REGRETTED.

Distribution of product is through different companies to achieve maximum availability in the shortest possible time, and as a whole, it seems that Pigeon Pie is designed to suit the artists' needs, not the company execs'. As John put it: "I'm not really here for the money. I want success. I want to change the way, for example, contracts are written so that

sold about 170000 copies of 'Is Anybody Out There', and got two and a half grand in royalties. That's the major labels taking back everything they've given you in advances. That's not what we're about." With an excellent studio downstairs at their Acton mews office, and facilities upstairs for pending expansion, another string to the Pigeon Pie bow is the art of

Pigeon Pie releases from the back catalogue you'll want to check out at all costs are Rhythm Eclipse "Through the Night", Marco Polo "Zuazuzua", Cecere's "Skyline" and Delphine's "Baby Don't You Go". Latest projects from La Camorra include work for Kim Appleby, as well as a new P.P. track, "Viva la Musica" with remixes by Phil Perry and Graham Gold. Phil Perry's remixing services are now represented by the label, by the way, as are the talents of Andy Whitmore (Cathy Dennis, Malcolm McLaren and Love to Infinity projects). In other words, keep an eye on this label - it's going straight to the top of the pile.

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BOOGIE BEAT RECORDS

BOOGIE BEAT RECORDS WERE ESTABLISHED OFFICIALLY ON MARCH 1992 AND HERE GROWN AND MATURED WITH EVERY RELEASE. THEY ARE NOW ONE OF THE FAST RUNNERS IN THE CURRENT UK HARDCORE SCENE. GENERATOR MAGAZINE TRACKED ACROSS NORTH LONDON TO THEIR BASE IN N9 TO TALK TO AURGE POWER AND (ONE OF THE KISS FOUNDERS) KID ANDY, 2 OF THE MAIN MOTIVATORS BEHIND THE LABEL.

Generator so how many chours have you released to date?

George - 32, with many more in the pipeline, our biggest hit so far was "Rizza Base" by "Order to move" it went straight into no 30 in the gallop dance chart, no 18 on the Kiss house chart and straight to no 1 in the Echoes house chart.

Generator. Where did the logo come from?

Kid Andy - I used to dj on a show called "The Boogie beat Show" in 1984, we decided to keep the name because it was and still is respected on the streets, the logo has a real hip hop feel to it and thus, fits in nicely with the music we create.

Generator. Do you get a lot of interest from abroad.

George. Yes, we currently export to Holland, Germany the USA and Canada.

Generator. How many people are involved with Boogie Beat on a regular basis.

George. Well there's me (George Romer) Kid Andy and Ben Intellect.

Generator. How healthy is the UK Rave scene at the moment?

Kid Andy. Its still very healthy, look at how many people go out raving every weekend,

there are countless raves and clubs to go too! From the record sales side of things, yes it has slowed down but there is a recession at the moment. The people who are killing this scene are the major distributors who want to protect their precious major labels and are still scared of people like us, dodgy promoters who promise the world, on a their flyers and provide next to nothing and major radio stations who do not play hard core - they don't understand it, so they refuse to play it.

Generator. George with regard to the Radio Station angle, you being one of the founders of Kiss must be very disappointed with their attitude to hardcore!

George - "Yes very disappointed that Kiss who have a 24 hour license refuse to have even a two hour slot dedicated to hardcore. The only support we have ever had has been from the Pirates and from Weir FM, the only legal stations who acknowledge hardcore music.

Generator - obviously hardcore is the music that the young people want to hear, how can we get more hardcore onto the Mainstream Radio?

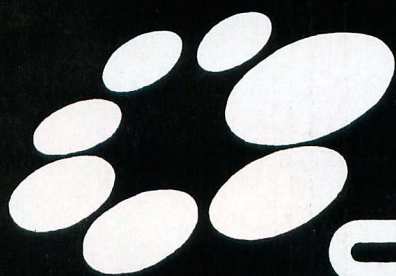
George - Well, people have to write to these stations, they have to ring them, it is up to us all to make them aware that this music is not dying and will be around for a long time to come.

Generator - So, from the label angle what are your hopes for 93/94.

George - To continue to produce good material, to continue to mix, street talent with talent that is already here! We will continue to produce hardcore with Boogie Beat and for the Mellow mix we have our second label GPL, with people like Paul Trouble Anderson of Kiss and Richie Rich of MTV.

Boogie Beat are always on the look for new talent, so if you reckon you have the bottle and the talent then George and Kid Andy want to hear from you. No timewasters please. You can contact the lads on 071-281 8363.

*On the subject of Radio Stations we want YOU the PUNTER to tell us how you fell, please contact us here at Generator, and we will do our best to sort this situation out! Respect to the Boogie Beat Stable



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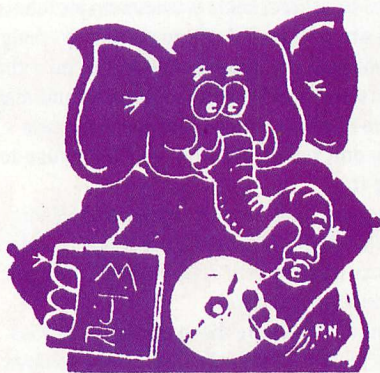
MUMBO JUMBO RECORDINGS

THE BRAINS BEHIND MUMBO JUMBO RECORDINGS ARE THE AMIABLE STEPHEN O'CONNOR (DOC VAN HELSING) AND TOBIAS RICHARDSON (T-BASS) WHO STARTED OFF AS DJs IN THEIR NATIVE CAMDEN UNTIL THE FATEFUL DAY THEY MET RATPACK AT THE GREEN LIGHT YOUTH EXCHANGE. FROM THEN ON THEY MOVED INTO PRODUCTION, THE HARDCORE PRODUCTION SCENE TO BE PRECISE, RELEASING THE FLUID EX TRACK ON FEATURE 101 RECORDS.

Things weren't easy as they pressed the records themselves and they didn't have a distributor. Such problems meant they ended up giving away most of the copies. Hardcore, anyway, they now admit, didn't really do much for them, and mellowing out rapidly they made the move to Garage territory. Things picked up immediately on the DJing front, where they played regularly at the Basement Club in Shepherd's Bush and the Sidewalk Cafe in Woking. This was also the formative period when they adopted their distinctive style, T-Bass playing three deep house tunes and Van Helsing playing three garage vocals 3x3.

From thereon the studio beckoned: "we wanted to get in the studio and lock the door" is how Steve put it over a few pints in a central London location. Enlisting the help of superb guitarist Mario Pasquali and Andrew Ireland (previously

the drummer in Flowered Up) was the next step. Their diverse experiences and



influences are one reason for the very original Mumbo Jumbo sound - which was immediately put on vinyl at the Shelter Studios with the help of producer Stonker, whose previous credits include Sunscream.

"Another Beautiful Day" was born. The track was an immediate success,

Deltra Distribution even pressing it the day after hearing it. It made perhaps its biggest impact in the North (as all Mumbo Jumbo tracks seemed to have) with 1500 units moved within a week. Hardly bad for a first release!

In May, Mumbo Jumbo signed K.EL.EX to the label, and the M.J. Project subsequently helped to produce the "Trust in Love" EP, which will be released on September 27, and features the Seal-like vocals of Michael Anthony. One not to miss on the 6th of October will be the Motion XPlosion EP by the Project, which will also include some stunning remixes of "Another Beautiful Day". Also in October, make sure you harass your local record shop assistant for a copy of "Desert Storm" plus remixes by Deep Secret on this most innovative of garage labels.

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TOMORROWSCOPE BY IMOGEN

VIRGO *Aua 24-Sep 23*

With the sun in your own sign, and Mercury your ruling planet also in Virgo, this is going to be a month where you can bring out your essential nature. Virgos always get tagged so uptight that butter wouldn't melt between their thighs, let alone the mouth. But never underrate them, Virgos have a knack of getting things to work and being incredibly inventive with it. In September, Mars and Jupiter trigger a drive in you to get out there and make some money. Venus moves into an area that brings out your love of the unknown, it could be a good time to suss out a different function on your SEGA, but instead of thrashing the competition, you will want to share your knowledge selflessly. Believe it or not, you will get great satisfaction from this – so shine that halo and wear it proud.

LIBRA *Sept 24-Oct 23*

Mars and Jupiter have been sitting in your sign for so long that you must have thought your luck would never end. The opportunity to expand your horizons will continue until the end of November, but while you're on that roll, capitalize on it now. Mars moves on late September and you may not have the energy to steam in like you are used to. Watch out for a tasty bit of romance that blooms while you're out on the razz. Venus will give a friendly quality to your love life when you're with a group. Friendship brings love and love brings friendship.

SAGGITARIUS *Nov 23-Dec 21*

Venus sashays through the area to do with encountering new mind expanding experiences that will broaden you. Whatever this experience is, even if it appears disturbing at first, it will bring you no harm. It could be listening to a new type of music, seeing a strange film or a loved one teaching you more about your relationship, not to wind you up, but to increase your insight. You may find yourself attracted to people who are strange and different to your past, but this is exactly the carrot to lure you to fresh pastures.

CAPRICORN *Dec 22-Jan 20*

If any one has had the rough end of the stick, it's gotta be Capricorns, who have had to keep going back on themselves to learn what's really valuable psychologically, spiritually and morally. Yet this horrid little chore is going to be helped along by Mercury and Venus. Venus will stimulate the sexual side of your on-going scenes and bring some love into them too. This is a likely vehicle for your inner transformation. Meanwhile Mercury is giving you the zest for knowledge and an unusual openness for alternative lifestyles.

TAURUS *April 21- May 21*

Make like margarine and S-P-R-E-A-D yourself out at home. The goddess Venus has come for a visit in your home life and harmony should be dripping all over that area. Traditional astrology will be suggesting that you sew up a few cushion covers or decorate the living room with a hint of tint, but quite frankly, leave that scene to them Laura Ashley lovers. A touch of PVC on your pillocase or a pan scourer in your Gossard Wonder Plunge will do the trick just the same. Mercury in the area to do with creativity might bring out the anal retentive in you for this month so do try to loosen up a bit and not be so hard on yourself.

GEMINI *May 22- June 21*

Watch your health this month as Mercury may bring out a tendency to send your nervous system up the spout, resulting in unfortunate intestinal problems if you get my drift. Mercury is also placed in the area of your home – which might mean any dashing about you do might be from the sink to the lavvie – so jus' cool now and don't say I didn't warn you. Luckily the sun is also in the same manor which should bring a lovely Wendy Craig style glow to your home life, but as said 'Watch out for those Butterflies!'

CANCER *June 22- July 23*

No-one likes a good doss at home as much as a Cancer. Universal truth. Let's face it – you incarnated into this sign to give armchairs meaning to their existence, and with Mars, Jupiter and later Mercury all plonked in the area to do with the

home – some groovy energy is coming your way to give you the oomph to make life even more cosy. Jupiter will signify some kind of improvement, usually the bigger the better. Mercury should give you the ideas to do it and Mars the action. A couple of old parachutes, floor cushions and an oil wheel light, and you're well on the way to a freaky realistic experience bang in the middle of your semi-detached.

LEO *July 24- Aug 23*

The Sun and Venus are giving you the chance to use your looks, charm and warm fudge of a personality to get what you want this month. Any desires to really make a bit of cash are in a prime position to be capitalised on, so don't miss it. Venus should be helping you give off pheromones like they are going out of style, and you could be drawing all sorts of useful contacts towards you. Mid September should find you extra chatty, or just busy networking – if that word doesn't remind you too much of eighties shoulder pads and chrome furniture. What the hell – do it anyway!

SCORPIO *Oct 24- Nov 22*

If your career is one of the most important things in your life – then September's planetary aspects are hinting that you need to check yourself. How do you look in that department? One way is to start making sure you're looking as natty as possible and pump up the style, especially if it means zipping up the image of your business or promoting it in some extra way. This is a time when you have the power to draw people towards you through these channels and life should magically run a little more smoothly.

AQUARIUS *Jan 21- Feb 19*

A lovely chance to come alive through a relationship is offered to you this month as Venus moves into your opposite sign of Leo. Instead of a quick fling – a warm and heartfelt affection will central heat your life. In fact, the power of emotion may sweep you cool airheads off of your feet. Although you desire friendship and harmony in general, too much of a come on can be a turn off! The Sun and Mercury should come to your aid, as they are both in a position to help you on a mental level where possessiveness and emotion are concerned. They should add a depth to your own feelings to help you match up to lovers who like to gush all over you. (no pun intended) and stop you throwing the baby out with the bathwater.

PISCES *Feb 20- March 20*

A relationship has the chance to solidify this month if you are prepared to take on the work that this may involve. The Sun in your opposite sign of Virgo suggests that if you can go about life with a tad more organisation you've less chance of getting right up your lover's nose than usual. Mercury in Virgo helps, as it will show you how to express your mental activity with greater precision. Venus is allowing you to glow on the work front by giving you the energy to spread a little ole peace and love in that environment. Bound to make you a popular bunny.

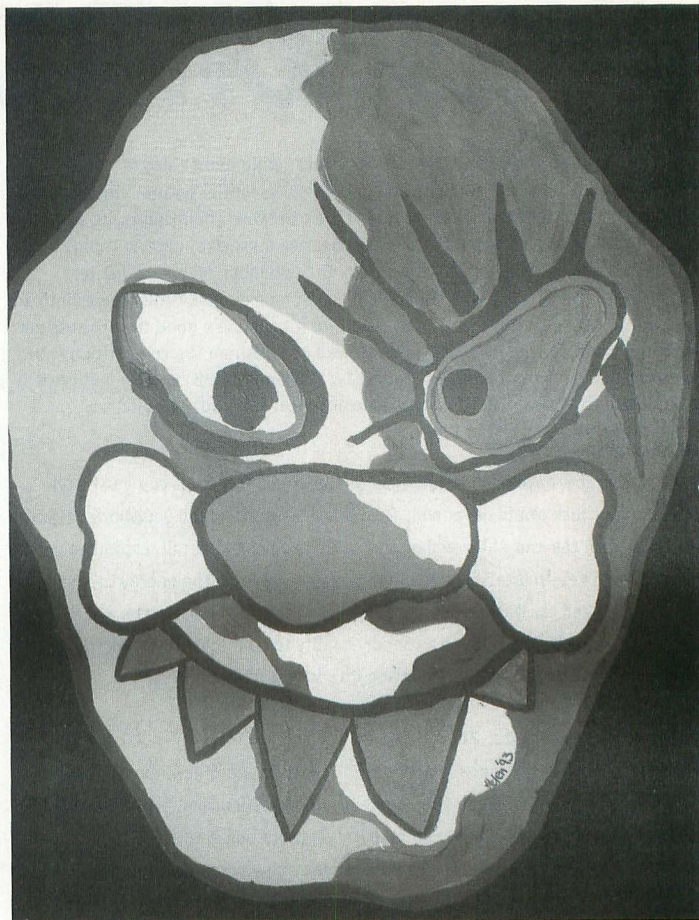
ARIES *March 21- April 20*

Your ruler, Mars, still in your opposite sign of Libra, is probably causing untold tension between yourself and another. One of you is being a teensy bit argumentative. Somehow you have got to avoid that inevitable smack in the mouth and turn this ailing friendship into an exciting marriage of minds. Venus's position suggests a way out: promote a softer image, like being nice to small children and animals. It will make you look more human. Well it's always worked for Princess Di and various Miss Worlds. Those girties never miss a trick, or is it a turn a ...? Well anyway man, just start loving people and be more creative, okay?

FUNDAMENTAL LINCOLN. SAT 11TH SEPTEMBER

Fundamental's full-on hardcore night in Lincoln has a definite therapeutic quality, according to the evening's astrological map. Saturn, the planet of restriction is placed in the area dealing with playfulness and creativity. So the challenge here is for people to find a way to free their trapped spirits and allow the spontaneous child hidden inside to come out and play for a night. This daring challenge is helped along by the fortunate placement of loving Venus in the area of groups and friendship, which should make the crowd pick up on the good vibes in the air. So basically, a touch of trust that everyone has a deep need to let off, too, should give you the confidence you need to let loose. The moon in Cancer on this fine Saturday night means that there will be a sensitivity to the public's mood.

So let loose! *Imogen*



IMPORTS: A PRICE WORTH PAYING?

Generator, the punters' mag, has received more than a few scribbles moaning about the price of import record prices in the U.K.. Let's face it, at seven sods a slice or more, the bedroom DJ or your average Joe has cause for concern. Who's making all the money? Artists, distributors or the shops? We turned to Troublesome Records in Kingston-upon-Thames for an answer, or at least an explanation....

Generator: Tell us honestly, are the price of imports too high?

Troublesome: In a nutshell, yes! But the amount we have to charge is directly influenced by the price we buy at. The costs vary from country to country and from one distributor to another (prices presently fluctuate between £3.95 and £4.20 before VAT depending on supplier) so we then charge accordingly. We'd rather charge lower than higher prices to the punter as without them we're nothing. Also the recent arrival of so many dance specialist shops means that we've had to revert to some of our old prices to stay competitive.

G: But just how important are import sales to specialist shops like yourselves?

T: Very important! Specialising in a certain style of music brings limitations to the amount of stuff you can carry. although it's UK product that dominates our sales we still depend on all the quality tunes from Europe and America, which make up almost a third of our stock. Also we can stay one step ahead of the major retailers. Without our knowledge and insight they often don't pick up on imports until independent shops and club DJs have pushed such tracks to commercial

status.

G: What caused prices to go up then?

T: Well, when distribution companies up their prices we are forced to do likewise to stay in business. In the past year our prices were forced up from an average of £5.95 to £6.49 and in some cases as much as £6.99. I guess they were forced to increase due to raised import duties or something - you'll have to ask them about that I'm afraid.

G: What effect has this had on sales, if any?

T: Well, it's definitely produced a slump in sales, although overall sales are down anyway, so it would be impossible to put a figure on imports alone. People are generally much more particular about what they're buying at the moment. When they're paying about £2 more than they would for the British equivalent they're entitled to be fussy.

G: Can you see a way of rectifying the situation?

T: There appears to be some light at the end of the tunnel with more European labels seeking partnerships with UK labels and distributors. A handful like Harthouse and Rising High, and Looking Forward and Limbo have already taken the initiative, so we may be in for a resurgence of imported dance music at a more reasonable British price - around the £4--£4.50 mark.

G: Is it realistic to hope that other import prices will ever come down?

T: Yeah, I suppose it's possible. To an extent it's already started to happen. Some Italian stuff is cheaper than the rest of Europe, which will perhaps follow suit. We occasionally get special deals with some distributors but it's not on a large enough scale to make a real difference. In the meantime we'll just have to hope that prices don't go up any more than they have to. I wouldn't want to have to explain that to my punters.

Thanks and respect to Russ Cox, Troublesome Records, Kingston-upon-Thames.

choice *the albums*

ONE DOVE "ONE DOVE"

Boys Own Productions

Described as "the son of King Tubby meets the Zombies Uptown to the son of Spector meets the Honeycombs Downtown with a dash of Bacharach thrown in for good measure"! With me so far? The long awaited debut album from Weatherall prodigies One Dove is about to hit the record racks, question is are we ready for it?

Fallen, the best known of One Dove's singles is included in various mixes and is every bit the abstract dance track it is intended to be. White Love, their latest 45 is a metal funk fusion which hangs together well, as does the chugging reggaefied Breakdown. The remainder of the set is fairly nondescript, an amalgamation of tempoless weird and eerie sound FX forming a catalyst of unearthly appeal.

As a complete project the album is a collection of minimalist vocals, sparse beats and drum rhythms fused with hypnotic ambient chants and off the wall percussion, combining to create a chill out set best suited for drifting away to another time and space. For the open minded and abstract minded alike, and best enjoyed in a smoke filled dimly lit room with sweaty heaving semi clad bodies.

Lewis Dene

CHERYL "PEPSII" RILEY "... ALL THAT!"

Reprise Records

After her initially successful debut, Me, Myself And I, in 1988 which featured the black number one hit, Thanks For My Child, Cheryl "Pepsi" Riley kind of lost her way. The following album also produced by Full Force faded into obscurity and so did Ms Riley. Enter Warner Bros in 1993, new contract, new label, new ideas - strong album.

Full Force are still there and their "sound" is very evident as the initial single release, Gimme, a swingbeat soundtrack for women-libbers highlights. At times vocally the lady tends to sound like a youthful Diana Ross, circa the late '70s, early '80s and this is particularly evident on So Good and the soulfully optimistic strong single contender, Guess I'm In Love. Swingbeat is a matter of course these days with American R&B acts as Love Of My Life, Forgive And Forget and the seriously funky groove of My House Of Love all demonstrate. The three closing tracks, Stranger In My House, I Kinda Knew All Along and Stephanie, are all radio aimed, the latter a piano accompanied ballad tackling the taboo subject of child abuse. A strong return.

Lewis Dene

KISS OF LIFE

"REACHING FOR THE SUN"

Circa Records

Isn't it funny when you read interviews with new groups how they say they got together after a chance meeting in a smoke filled bar or club, millions of miles away from home, only to discover that they had so much in common with one another and lived just 'round the corner from each other back home in Chipping Norton, or some other equally glamorous setting? Well quelle surprise! This is the case, as I'm sure you've already guessed, with new soul and jazz combo Kiss Of Life. Well almost, keyboardist Mike Benn and vocalist Victoria Maxwell aren't quite neighbours but I'm allowed a little journalistic licence!

Enough of the waffle, let's talk seriously pleasant and aurally soothing music for the more sophisticated connoisseur and record buyer. Reaching For The Sun, is pure bliss if a tad samey in parts. Put together with Acid Jazz supremo Chris Bangs, with the help of Galliano sidesman Gavin Woods and a certain Paul Weller, the set flows with ease from the opening track and initial single, Love Has Put A Spell On Me to the closing refrain of the jazzy sax accompanied Be Strong. In between the tempos fluctuate from mid tempo dancers like As Long As We're Together and Love Connection to the laid back mellow lazy vibes of Only A Fool, Holding Onto A Dream and the Paul Weller guitar accompanied A Fiction In My Mind. A very competent debut for jazz and soul lovers alike. Lewis Dene

MALAIKA "SUGAR TIME"

A&M Records

A&M Records to the casual dance music buyer could be considered somewhat of a feminist label, two years ago they introduced Crystal Waters, last year it was Ce Ce Peniston and so far in '93 Dina Carroll. I say so far because Malaika is the latest name to be added to their increasing impressive roster.

Still only 21, the Phoenix, Arizona native sounds extremely comfortable and mature on this her debut album for the label.

Comparisons will be made to the aforementioned Ce Ce Peniston and with much justification. Malaika sang backing vocals on her album and the production from messrs Hurley, Principle, E-Smoove and Morales is an exact replica. That said, this really is a good dance album and worthy of immediate attention.

Aimed firmly at the floor cuts like Something New, Easy To Love and the current single, I Gotta Know Your Name will certainly keep the

dancers happy. Not to be pigeon holed as "a dance act", Malaika delivers a couple of competent ballads and quieter moments in the Dina Carroll'ish Lead Me Into Temptation and melancholy worded Sweet Dreams, and turns in a accomplished performance of Natalie Cole's This Will Be (An Everlasting Love), respectfully remaining loyal to the original and maintaining it's appeal and charm.

Last year her debut single So Much Love failed to cross over although a huge club hit, and hopefully on the back of the assured success of this album will again see the light of day. The remainder of the set includes the summery feel of the light weight poppy Don't You Know and the funky up-tempo swing beat work-out You Do Me Good. As the lady says herself "You don't just wake up one morning with talent," she's right, don't think of her Ce Ce Peniston Mk.II, but Malaika Mk.I.

Lewis Dene

TONY! TONI! TONE! "SONS OF SOUL"

Polydor Records

The third and arguably the best album from the brothers Wiggins (Raphael and Dwayne) and cousin Timothy Christian was recorded largely in Trinidad, with the balance in southern California by the Oakland natives. Which leads me to draw the conclusion that it's a damn hard life being a recording artist!

That said and done the three T's are very good at what they do and have enjoyed considerable success in America, which up until now has yet to be repeated here. But with Sons Of Soul the tables could soon turn as Raphael explains, "... we really view ourselves as the sons of soul. Not in the grandiose sense, but from the stand point that we really are the musical offspring of all that's come before us."

Already gaining much radio support is the strong single contender Ex-Girlfriend, with its irresistibly catchy chorus line and the new jack swing inspired and hook laden American lead single, If I Had No Loot. Split evenly between club tracks and bedroom soul the trio deliver the latter with over flowing ease. The likes of Slow Wine, the gorgeous seduction ballad Lay Your Head On My Pillow and the schmaltzy Anniversary all set the juices flowing. Whilst the remaining delights of Fun, the raw and funky Couldn't Keep It To Myself, What Goes Around and the Isley Brothers inspired half steppin' beat ballad Leavin' all spell out an essential

collection. Lewis Dene

REACT MUSIC THE SUMMER SOUND OF HAPPY HOUSE

Various Artists

Hot on the heels of the house, garage and disco series Kinky Trax, React bring you sixty minutes of "happy house" for those hot Summer nights. Containing 12 import 12", many already deleted, it makes a must for your record collection. It features The Sharada House Gang Let The Rhythm Move You, already selling like hot cakes since its July release, and the massive Z100 Testa Don't Stop, with the sought after and yet unreleased Liberation Liberation Volume 2, which will be as big as the original. An LP to evoke those dodgy clubs in Ibiza, with sunburn and happy smiley people. JJ

NARCOSIS Guerilla Records

After the latest barrage of hard techno/ambient compilations, it's nice to find something quite different. On Narcosis, Guerilla have compiled 11 original tracks which originate from the USA, Belgium, Germany, Holland and the UK. These tracks come from diverse labels such as Container, See Saw and Prime. The album as a whole is excellent, from the bleepy lunacy of Game From The Planet Onchet by Hole In One, through to the experimental brilliance of Dave Angel's Brother From Jazz we are treated to the cream of underground electronic music. Other highlights for me are the hauntingly strange yet beautiful In The Shadow by Morganistic and Richard 'Sandoz' Kings (ex Cabaret Voltaire) epic track White Darkness, flowing strings mellower than dub bassline, and what sounds like an African tribal chant all mould together to form this excellent cut. Quite incredible stuff. This album is testimony to the fact that techno has blossomed into more than just bald headed bpm brain bashing. The sounds on this album are unique, original and very experimental. It is very rare that a compilation with such obscure tunes slides into your local vinyl store. Say no more. Barney York

CHILL OUT OR DIE Rising High Records

Compiled by possibly the most prolific characters in the current ambient revolution, Mixmaster Morris and Rising High mainman Casper Pound this LP has, as you can imagine, serious chill factor. Testimony to much of what is happening in Germany and the UK, Pete Namlook, features 3 times on this LP, as does the current pin-up of the techno/trance/ambient scene Sven Vath whose track Barbarella is reinterpreted by Morris. Dr Mother's trance inducing track Euphorhythm is possibly the highlight classical for me, an endless journey through angelic string patterns and high pitched sounds. As the profile of ambient music grows there will undoubtedly be

a massive turnover of new material and new labels. If however you wish to purchase only one ambient record, then let this one be it. Chill Out Or Die the A to Z of ambient music.

SOUND CROWD - OLYMPIC STATES EP Red Records

This EP released on 8th August features the combined talents of Tim Fantastic and Mark Kavanagh, 2 innovators from Dublin who are currently involved with all that is happening in the Irish dance scene. This 4 track EP is testimony to the positive sounds at last emerging from the Emerald Isle. Favourite tracks are the acid storm of Kilbarrack and the hard yet happy Ballstrack. Keep your eyes on Red Records, destined for great things. Watch out for the Snowball tune forthcoming. Top buzz. Barney Da Exile

MAGIC - BEYOND RELIGION Beyond Religion Records

Sorry, but this EP is not my cup of tea, both the High Frequency mix and the Pulse mix remind me of pretty dated rave anthems, the only saving grace is the Project Janus mix, an expedition that begins with a long mellow intro and builds up into a strong trance techno tune. Good but not magic. Barney York

JOE ROBERTS "JOE ROBERTS" London Records

I remember the first time I heard a record by Seal and thinking it was like nothing I had heard before, a mixture of soul, rock, blues and funk all blended to create a unique and distinctive sound. Joe Roberts, London Record's latest discovery is their Seal if you like. Resembling a latter day Cat Weasel with a colourful past to match; growing up in a commune on a stable musical diet of Stax, Tamla and The Small Faces, his own sound and image developed.

Now with writing partner Eric Gooden, formerly with Temper Temper, the two have created a set full of appeal, charm and originality. The self titled set opens with Love Is Energy, a funky dance cut combining swirling synth lines with heavy percussion and casts the foundations for what's to come. The introductory single, Back In My Life, in its album form is a rolling pop radio aimed affair, although the remix skills of David Morales should elevate the 12" mix to club level. The mixture of pop, dance and rock fuses well, particularly on the strong gutsy ballads Lover and Love Come On which eases into the rockier dancer Jupiter. Other stand outs on the eleven song set are the pleasant soul swayer Innocence and the out and out pop appeal of Real Stuff. A new name, a new face and certainly a new sound. A likeable and bright pop contender, one to watch out for. Lewis Dene

BOSS BORN GANGSTAZ Columbia Records

Boss by her own admission is a "hard ass gangsta bitch" and as with the Onyx set this album is from the school of no compromise. "Hard-core rap is reality, hard-core is true to life" she declares and track titles like I Don't Give A Fuck, Mai Sista Izza Bitch, Diary Of A Mad Bitch and Recipe Of A Ho tell you exactly where she's at.

Most of the cuts are hard, fast and lyrically expressive of life in the hood and on the street - murder, mugging, drugs, sex and helplessness, ain't the American dream grand! Deeper, Thelma & Louise and Catch A Bad One are particularly effective and paint a colourful yet depressing picture of the good o' US of A.

Released on Columbia through Russell Simmons' new DJ West label Simmons' in his time has introduced the likes of Run DMC, LL Cool J, Kurtis Blow and Whodini, Boss is the first female rapper signed to the label and proves she can easily compete for honours against her male counter-parts. Along with partner in rhyme DJ Dee they have produced a hard ass collection of funky beats, tough rhymes and street lyrics. Lewis Dene

ULTRA NATE "ONE WOMAN'S INSANITY" Warner Bros.

Few things in life are certain - death, Arsenal winning the treble, mother-in-laws being dragons and a nurse! Add to the list Ultra Nate' making a sublime second album. If you thought her initial offering, Blue Notes In The Basement, including the massive club its It's Over Now, Rejoicing, Is It Love and Scandal was good, then ain't heard nothin' yet. One Woman's Insanity, out in mid September is surely one of the highlights of the year for clubbers and stay at homers alike.

Enlisting the help of Ten City, D- influence, Nelle Hopper and the P-Funk Horns, along side long time collaborators The Basement Boys, Nate' hits the spot with consummate ease. The first single, Joy, is already packin' 'em in on dance floors up and down the globe and serves as a taster of the rest of the opening side. How Long, Show Me, Incredibly You and the Ten City penned You're Not The Only One, would all make excellent follow-up singles and are worthy of immediate club support. Whereas the second side starts off with the hauntingly beautiful Boy George ballad, I Specialise In Loneliness before Ultra gets sassy with the meandering half stepping title track, inspired by Donna Summer's Love To Love You Baby vocal hook.

As I said before few things in life are certain, death certainly is. Arsenal, well I'd like to think so. Mother-in-laws, possibly and Ultra Nate' most definitely. As to nurses, only in my dreams, but I live in hope! Lewis Dene



SOUND & DIRECTION

by Dave Clark and Cyber Sister

HELLO ALL TECHNO BASTARDS, AND WELCOME ALONG TO GENERATOR'S NEWEST ACQUISITION, SOUND & DIRECTION. WHAT ME & CYBER SISTER ARE GOING TO DO IS THIS: DISCOVER NEW, HARD BUT PURE TECHNO AND TELL YOU HUNGRY PEOPLE ABOUT IT. ALSO IN THE FUTURE WE WILL BE TALKING TO SOME OF THE UNDERGROUND SCENE LUMINARIES, FINDING OUT HOW THEY GO ABOUT MAKING US MOVE, AND WHAT MOVES THEM. THERE WILL BE A CHART OF MY FAVOURITE TOP 10 OF THE LAST MONTH AND PLENTY OF REVIEWS FOR YOU TO RUMINATE (PARDON?) OVER. A NEW COLUMN ABOUT WHAT EVERYBODY IS DOING, WHAT THEY

SAY THEY'RE DOING, AND WHAT THEY DON'T SAY THEY'RE DOING ...

IF YOU'VE GOT ANYTHING IN PARTICULAR THAT YOU WANT AIRING ABOUT THE VAST AND VARIED WORLD OF TECHNO, THEN WRITE IN AND TELL US - WE CONSIDER DISCUSSION TO BE VERY HEALTHY AND WILL BE PLEASED TO RUN DEBATES. GOT ANY CHARTS? SEND THEM IN AND WE'LL PICK ONE OUT AND PRINT IT, THERE WILL ALSO BE FEATURED SHOP CHART FOR YOUR DELECTATION. OUR ETHOS IS SIMPLE: TECHNOLOGY NEEDS INFORMATION - PEOPLE SUPPLY INFORMATION - TECHNOLOGY LIVES FOR THE PEOPLE.

Drax Ltd 1
Section 2
(German Trope)

Limited edition seven inch yello vinyl trancer comes galloping in from Heckermann's stable. Don't let the size put you off, it's 33bpm heart beats like a lion and it's pressed better than quite a few twelves in my collection. The groove is simplistic hard and pure with the emphasis on trance and production. If Moroder was making techno today this could be how he'd do it.

Datacide
The Ritual Of ...
(German Pod)

Yes, yes, bloody hell yes, this single excites me immensely. Chaotic 3/4 bar acid lines over a bastard gated snare with distortion an overpowered valve amp would be jealous of. The production gets full marks and then some. Buy this and die happily.

Hawtin & Crash
Radiation
(US Direct Drive)

Hawtin puts his train trak hat on and screws a fuse into his mixing desk. The mood is dark, sinister and enveloping, the backward drum edits break the track down nicely and the 303 does its "South of Detroit" bouncy thing.

4D
Hidden
(UK Labworks)

Deep as the ocean with the pressure on your ears to match. This really is very good and should be played in full when bought. The other side is sharp penetrating aural devastation. Brought to you by DJ ESP from America.

Affie Yusuf
The Chief
(UK Ferox)

Russ Gabriel's (AKA VCF) first signing on this label Ferox (latin for fierce) is certainly worthy of any technoid's attention. "The Chief" is the track on this one, nice portomento'ed bass which has a sleazy pirate radio feel to it. The other side carries some "not so formulated" tracks on it which are suited to home listening.

Equinox 2
Pollux
(US Vortex)

More acid mayhem from Wild & Repete carrying the Equinox story forever onwards. "Pollux" (try saying that with your mouth full!) is the track on here and is currently being dropped on underground dancefloors over Europe.

IS 016
RS-808
(US Industrial Strength)

If hard minimalism is your bag and you like a good mixing session then RS-808 is the one for you. Good distorted drum programming that will break up any set and give it a good kick up the arse.

Matt Buggins
Quark EP
(UK Mucho Vinyl)

Look out for this one, purist chords, lovely bassline and well used (as opposed to well used) breakbeats. After a couple of listens **Second Earth** will grab you hook line and sinker. **Space** is the dancier track on the four track EP with an obvious Transmat influence. Class vinyl.

Drexiciya
Bubble Metropolis
(US UR)

Weird shit ahoy, abandon all normal production techniques and head out to the land of the demented. **Positron Island** is not normal, whoever did it was obviously into Numan and John Foxx. New romantic electronic dance takes over - well for this record anyway!

S&D 10

1. DATACIDE THE RITUAL
2. DJ HELL SPRING AUS DEN WOLKEN
3. DRAX LTD SECTION 2
4. MATT BUGGINS QUARK EP
5. 4D HIDDEN
6. VON MEETS GTO TRANCE MAGNETIK
7. FLORENCE ANALOGUE EXPRESSION
8. UR GALAXY TO GALAXY
9. AFFIE YUSUF ACID WAVES 1
10. DEEP CONTEST UNDERGROUND LIFE

THANKS TO: DEPTH CHARGE (YORK), DIKI, DJAX, FNAC, GTO, INDUSTRIAL STRENGTH, INFONET, JUICE, NOVAMUTE, PCP, PEACEFROG, PERPETUAL, PHUTURE TRAX, POD, RILEY R (DELIRIUM), RISING HIGH, SPICE, STRUCTURE, WARP AND TO ALL THOSE WE'VE FORGOTTEN.

ALL RECORDS AND CORRESPONDENCE TO SOUND & DIRECTION C/O GENERATOR WHO WILL FORWARD THEM TO US.

UNTIL NEXT MONTH MIND YOUR HEAD AND HEED YOUR MIND.

DAVE CLARKE & CYBER SISTER.

Ken Ishii

4 Track EP
(US Plus 8)

Samsara for all its weirdness is worth waiting for because when the beat drops in over the synth drone and high pitched madness it will bowl a crowd over. From Tokyo to Windsor to England, the cycle is complete.

Florence
Sonic Commuter
(Dutch Eevolute)

When Eevolute first started I was well behind them, but after a while I got bored. Until this: **Analogue Expressions** is very layered, purist baggage. The production has "that" typical characteristic sound and just when you don't expect it, some off the wall FX happens. Another one for the intelligent.

BACKTRACK

In this part I will bring to light some old favourites, so those new to the Techno scene can catch up (availability permitting) with the past ...

Frequency VS Atkins
Industrial Metal

(Dutch Lower East Side)

Orlando Voorns's label should rerelease this gem as it sounds just as good now as it did in early 1992. The Atkins mix is the one that cuts it with R-Type Arco string breakdowns and lazy bass sounds. One that can still be carried in today's box.

Bam Bam
Where's Your Child?
(UK. Desire)

This is the real shit. Acid in its most awesome form. The voice is pitched right down with evil mutterings over a bass heavy beat and ear piercing clasps, and the Acid ... Shit hot. I've never seen this on import as I got this sent to me by a promotion company with scrotum called 'Secret Promotions' run by the then young Nick Halkes!

POOH CORNER

In this section (hopefully it won't be here each month) I shall bring you a record to avoid:

Joyrex J9
Aphex Twin
(UK Rephlex)

Chortle chortle chortle think Rephlex as they go to the bank, ha ha ha as I crumple to the floor listening to this tosh. Good marketing (a 303 shaped disc in clear 10 inch vinyl) might sell a record, but when it's played by the person who just forked out a large wad, resentment will arrive as a feeling of large amounts of urine being extracted is not cool. All label loyalty (remember the first really good Kosmik Kommando?) will be lost and this crap will end up in bin.

THE SONIC UNDERGROUND

BY COLIN FAVER AND
BRENDA RUSSELL

WELCOME TO THE SEPTEMBER EDITION OF THE SONIC UNDERGROUND. IN THESE PAGES WE AIM TO KEEP YOU IN TOUCH WITH WHAT IS GOING ON IN THE FAST MOVING WORLD OF TECHNO/TRANCE MUSIC.

EACH MONTH WE FEATURE A DJ, WHO, IN OUR OPINION IS NOT AFRAID TO TAKE CHANCES AND CONTINUALLY PLAYS DIFFERENT AND INNOVATIVE TRACKS IN CLUBS, AROUND THE WORLD. THIS MONTH OUR SPECIAL GUEST IS AUBREY, FROM THE ISLE OF WIGHT.

EDGE AND VX RECORDS

The Edge label is based in Stockwell, in South London. The first release appeared in April 1992. Titled The Compnded EP, it was recorded by label founder and owner, Gordon Mathewman.

Although he was already involved with Colin Faver and the Rabbit City label, Gordon felt that he needed an outlet for his own, home-based studio experiments. He has also remained open-minded to new and exciting material from outside sources as later releases on the label have demonstrated.

His first release became a huge underground classic, being played at raves all around the country. Edge releases 2, 3 and 4 built on this initial success, establishing a very strong identity for the label.

Gordon began to listen to more German techno music and the fifth release, was licensed from Frankfurt label, Force Inc Records. The Kool Killer EP was recorded by Space Cube and featured a remix by British artist, Force Mass Motion.

Keeping a close link with the German scene, Edge six was The Brotherhood Of Structure EP, licensed from Structure Records. Following this, came a joint venture between Gordon and Mike Ink, titled, Edge Vs Structure.

On new releases we can expect to hear more live instruments, alongside the familiar techno sounds. The Diversion EP, which has just hit the shops, features Gordon returning to his roots as a highly accomplished trumpet player. In the early

Another regular feature of the Sonic Underground is our monthly spotlight on a record label or artist that consistently releases fresh and exciting new music and the Edge label has built a very strong reputation for doing just that!

With hundreds of new releases flooding into the specialist record stores every month, 'The Essential Sonic Selection' is compiled to help you decide which tracks to spend your hard earned cash on. Due to the large amount of good quality UK releases, this month, we have increased the list to fifty records which are all equally worth checking out.

In the July issue of Generator magazine we held two competitions. All the winners names will be announced in next month's issue!

Now onto this month's club news: Nude at 14 Leicester Sq (Maximus) enters its second month and alongside resident DJs Eon, Peter Ford and Mark Broom, you can hear the following guests:

days of house music, at clubs like Shoom, he would often play live, over the DJs mix, to great reaction from the crowd on the dancefloor. Other plans for the future include a return to live performance featuring the talents of Gordon, both as a DJ and as an artist during the winter of 1993-4.

Another project, the busy Mr Mathewman has worked on is VX Records. This collaboration, with Doug Osborne, of Flying Records (UK) has seen two highly successful releases. The first, released

Sunday Aug 29th is the first Nude allnighter featuring Carl Craig from Detroit., plus Graham Keig, Alex Knight and Colin Dale, Sept 5th, the Acid Junkies from DJax Records in Holland and Colin Faver. Doors open at 9pm and admission is ú6 or ú2 concessions.

After an unsuccessful change of venue, Eurobeat 2000 has now become a once a month event. For more information on location and line up for September please ring 081-450 4506.

Last month saw another wonderful party, hosted by Lost. Special guests were Miss DJax and Plus 8's, Richie Hawtin. For information on this month's event, which happens on Sept 4th, you should ring the info line on 071-791 0402.

London club Knowledge continues it 'On Tour' nights with a visit to 'Quest' in Wolverhampton on Saturday, 25th Sept. The regular DJ crew of Colin Faver, Loft Groover Brenda Russell will be joined by some very special guests and the night

should be an event not to miss. More details on 0850 376296.

Meanwhile, the line ups for Knowledge at the SW1 Club in London sound like this: Aug 25, features Grant Harper, Fantasy and a PA from Techno Bros. Sept 1st, Liza Neliaz (Belgium), Pablo Gardano (Rome), the Producer, Jack Daniels and a surprise PA. Sept 8th is a special NovaMute night with, Three Phase, Doff, Juno Reactor and Colin Dales. Sept 15th was DJ Baby Ford, DJ Bronson plus a PA from Automation. Sept 22nd, Luke Slater, PigBag (play pure techno), and DJ Impact. Sept 29th features Dave Angel, Megalon from Plink Plonk performing a live PA. Plus our very own Brenda Russell. All of the above dates also feature Loft Groover and Colin Faver.

Finally, if you have any tracks you would like us to consider for the Sonic Selection, please send them to: Colin Faver, Kiss FM, 80 Holloway Rd, London, N7 8JG. Lotso love till next month.

under the alias of Illuminatae was called Tremora De Terra and has caused a storm with DJs and crowds all over Europe. The follow up, Tempesteda was released on July 1st and was voted the number one single in the Generator record shop chart for August, along with single of the week in Mix Mag update.

Gordon continues to be inspired by different music from all around the world and spends much of his spare time(!) checking out what tracks are being played in many of the clubs in London, including regular visits to Knowledge and the Ministry of Sound.

He finished up his chat with us by asking what colour Edge #337 should be? Any suggestions. Below is the full discography of the Edge releases to date. For more information you can contact the label by fax on 071-p793 7404.

EDGE DISCOGRAPHY

ARTIST TITLE NO:

Edge Compnded 001

Edge Blue EP 002

Edge Red EP 003

Edge Silver EP 004

Space Cube Kool Killer EP Mixes 005

Structure Brotherhood Of Structure EP 006

Edge & Structure Edge Vs Structure 007

Mike Inc/DJ Edge Illegal EP 008

EDGE Records * 9

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STERNS NIGHTCLUB — UPDATE

In the June issue of Generator magazine we informed you that Sterns nightclub were refused the renewal of their public entertainments licence, by Worthing council environmental services committee, due to the supposed high level of drug use!! And appeal was lodged at the Magistrates Court and In-Ter-pDance continued their uphill struggle, fighting with determination to keep Sterns open.

On Wednesday 14th July Sterns lost their appeal. They feel that this is "due to the petty minded local bureaucracy and a totally biased national media campaign to rid our fair nation of everything rave related." With the police and local authorities putting more and more pressure on the rave scene on a whole, a fine period of entertainment at Sterns, over the last 3 years, has come to an end.

Unfortunately the 14th August was the last 'party gathering' at Sterns nightclub. They have plans for various one-offs and private parties over the next few months, with the possibility of re-applying for a new licence in 1994. In-Ter-Dance were advised by their

Barrister that "changes have to be made and that it would be a waste of time taking the matter further with the situation as it stands."

In-Ter-Dance at Sterns would like to thank everyone who has supported the club. As someone wrote in and said "Sterns put Worthing on the map!!

Best wishes and good luck to all at In-Ter-Dance for the future from the Sonic Underground team and your supporters. Watchout for forthcoming In-ter-Dance events via Generator magazine or call them directly for more info on 0903-503000.

Next came a full time job in a record store (always handy for an up and coming DJ!) and more gigs, including regular work at the famous Sterns in Worthing, where Aubrey spun for over a year. He also picked up some work at the legendary Energy raves at Brixton Academy.

Around this time he began to make his own music, releasing Voices of Energy on the Ozone label, under the alias of Panic. Next came a track on Wax Factory, Dilated Rhythms followed by a remix of his first release. All these tracks were released in 1990.

When the rave scene went breakbeat crazy, Aubrey refused to compromise and consequently found much of his DJ work dry up for a time. He managed to find alternative work in the more open-minded clubs of Ibiza where he has often played at the famous Space club. He also played at the Dance 90/91 events and had guest spots at London's Crazy Club, Raindance, Release and Fantasy FM.

One year ago Aubrey began his own label,

DAVE ANGEL NEW ORCHESTRATIONS FNAC (FRANCE)
VARIOUS ARTISTS SWEDEN GOES HARDCORE II SAREK (SWED)

VE NE PAIN EP INFLUENCE (GER)

LOOPZONE 404 MFS (GER)

CYBORDELICS NIGHTHORSE HARTHOUSE (UK)

UNDERGROUND RESISTANCE GALAXY TO GALAXY UR (USA)

DISINTEGRATOR MACHINES INDUSTRIAL STRENGTH (USA)

PAUL MIX AND FREDDIE FRESH COMPILATION NO1

ANALOG (USA)

SPECTRAL EMOTIONS CHAPTER 3 LABWORKS (GER)

SCAN X COSMIC RAIN FNAC (FRANCE)

TRANCEBREAKER EXPERIENCE ONE ENERGIZED (GER)

SPIRAL TRIBE TECNOTERRA BUTTERFLY 2XLP (UK)

MOBY MORNING DOVE MUTE (UK)

SEQUENTIAL EVERYTHING IS UNDER CONTROL RISING HIGH (UK)

VARIOUS ARTISTS APOLLO 2XLP APOLLO (BELG)

ART OF TRANCE COLOURS EP PLATIPUS (UK)

BIO DREAMS DREAM SEQUENCE EX (USA)

VARIOUS ARTISTS NARCOSIS GUERRILLA 2XLP (UK)

ANALOG VOGUE SWAYEX FRANKFURT BEAT (GER)

CRYPTIC DIFFUSION CUBISM FRANKFURT BEAT (GER)

Solid Groove Records, releasing two excellent acid influenced tracks to date. Future projects include a China Wight EP and a release from Luke Slater. There will also be a five track EP recorded with Mark Pritchard from Evolution Records.

Aubrey added The Music I Like At The Moment is mainly the deep moody sound of Detroit, Jeff Mills, underground resistance etc. Anything that sounds fresh, new and exciting. I also like to keep in touch with garage and house music, which is getting very big along the south coast at the moment.

Recently Aubrey has played some wicked guest spots at Knowledge at the SW1 Club in London and has also had mastermixes featured on Kiss FM. If you would like to contact him, please ring 0860 726188.

Next month we feature words of wisdom from the one and only Loft Groover. Don't miss it!

LUKE SLATER X-FRONT VOL 2 PEACEFROG (UK)

TECHNOHEAD THE PASSION REACT (UK)

PLIXX WHITE MAINFRAME (GER)

MATTI PARKS S-ENCE LABWORKS (GER)

DELTRAXX EXPLORERS OF THE MIND FAX (GER)

PERRY AND RHODAN THE BEAT GOES STRAIGHT ON

OVERDANCE (FRANCE)

UNKNOWN STRUCTURE MONOTRAXX VOL 2 IMPORTANT (GER)

DEEP CONTEST THE RIPOST EP FNAC (FRANCE)

EARTHBOUND 2 EARTHBOUND (UK)

MATT BUGGINS QUARK EP MUCHO VINYL (UK)

SANCHEZ FERNANDO DROID SECTOR 100% ACID (GER)

MEN FROM DEL BOSCA VORSPRUNG DURCH TECHNO

BOSCALAND (UK)

FORCE MASS MOTION THE SONIK SOURCE EP RABBIT CITY (UK)

GREEN BUDDHA PSLAM IV TONE DEF (UK)

VINYL JUNKIES MONDAY ROUGH MIX (GER)

DJ OF THE MONTH: AUBREY

Aubrey started messing around with records when he was just thirteen years old. He began cutting up rare groove breaks on a pair of old disco decks, also listening to hip hop and funk.

He started buying house music during 1986 and got his first DJ job at a club called Central Park in Portsmouth, where he worked every Friday night alongside Pete Couzens. The music he played was strictly underground, Chicago house, acid and dub tracks.

ESSENTIAL SONIC SELECTION

ARTIST TITLE LABEL

DAVE ANGEL QTR. POUNDER AURA (UK)

PULSE AT THE NEW PLACE HARTHOUSE (GER)

JIMMY CRASH RADIATION DIRECT DRIVE (USA)

DJ HELL/ELECTRIC INDIGO ULTRAWORLD EP DISCO B (GER)

BWP EXPERIMENTS STRICTLY UNDERGROUND BONZAI (BELG)

4D HIDDEN LABWORKS (UK)

ELECTRIC INDIGO SKYWAY EX (USA)

NICO FRONTIERS 1ST (USA)

DATAIDE EXTASY OF COMMUNICATION POD (GER)

SPICELAB LOST IN SPICE HARTHOUSE 2XLP (UK)

DMA MUSIC JUST TURNS ONGAKU (GER)

LUNAR MODULE MENTAL ACID TRILOGY (PART 1)

OVERDRIVE (BELG)

BUTSCH GLOBAL TRANSFER GLOBAL AMBITION (UK)

EON WORLDS BEYOND VINYL SOLUTION (UK)

VARIOUS ARTISTS TRANCE PROJECT II DRAGONFLY 2XLP

(UK)

SONIC UNDERGROUND COMPETITION

THE RISING HIGH COLLECTIVE HAVE A NEW SINGLE RELEASED THIS MONTH, TITLED A FELLER CALLED LOVE. THE CD FEATURES SIX DIFFERENT MIXES INCLUDING ONE BY HARD FLOOR. WE HAVE THREE COPIES TO GIVE AWAY AND THE FIRST CORRECT ENTRY WE RECEIVE WILL ALSO WIN A RISING HIGH RECORD BAG, T-SHIRT AND HAT. JUST NAME THE TWO MEMBERS OF THE RISING HIGH COLLECTIVE AND SEND YOUR ANSWER ON A POSTCARD TO: THE SONIC UNDERGROUND, RISING HIGH COMPETITION, 4-8 PEARTREE STREET, LONDON, EC1V 3SB. GOOD LUCK!

choice tunes the singles

HOUSE

DEDICATED RECORDS

CHAPTERHOUSE - WE ARE THE BEAUTIFUL

1. Spooky as a Sin Mix

More on the mid-tempo with throbbing bassline sound kind of stuff. A breezy, ambient slow paced tune.

2. Spooky Extravaganza Mix

This mix gives you higher bpm's with slammin' house grooves: a dance floor friendly tune. Uplifting feel. Check it out for yourself, release date will be on 23rd August.

THE SOUND OF STOCKWELL

DEFACTO - EVERYBODY

(ARE YOU FEELING GOOD)

A1. SW9 Hard Dub

This is Defacto's second release on Sound of Stockwell label. Effective vocals from Jane Ray mix well with this banging tune. More on the happy-house tip, this is a possible club anthem. Will be released on 23rd August and distributed by Sub-Level.

* Mix on the other side is more of a happy-house dub mix, still as pumping as the A side.

FFRR RECORDS

JOE ROBERTS - BACK IN MY LIFE

B Side.

A sure club anthem, this tune provides the same feel that's made TC1993 Morales mix "Harmony" massive on the club scene. This tune's got good soulful vocals from Joe Roberts giving it a banging groove.

GUERRILLA RECORDS

BILLIE RAY MARTIN AND SPOOKY "PERSUASION"

AA. Chameleon Dub Mix

This label never fails to provide banging tunes and this time, with vocals from a German singer who used to be in the band Electric 101, Billie Ray Martin has hooked-up with Spooky and produced this happening house tune. The drum sounds just like the track "I Feel It" from Moby, and this track explodes into a uplifting house.

A. Original Version

More of a slow tempo, slower feel with sexy vocals pouring out all through the track. Dreamy.

DEEP DISTRIBUTION RECORDS

TRANSFORMER 2 & ADAMSKI - SLEEPING WITH AN ANGEL

A. A MIX

Bizarre combinations of uplifting house with a heavenly kiddie's backing vocals. I honestly prefer the track on its own. Produces some good sounds throughout the track. It's different.

* Other mixes also included on this vinyl and not much different soundwise.

FFRR RECORDS

LISA B - FASCINATED

AA1. Discuss Mix

I sympathise with Lisa B. The choice of tracks she's sung on including this one have always been alright except that her weak whining vocals never manage to lift the track or do it any justice. This track in particular has brilliant, happy vibes, shame about the vocals.

2. Discuss dub mix is a more uplifting dubbier, heavier sound. This mix is powerful enough without any vocals.

STOCKHOLM RECORDS

STAKKA BO - HERE WE GO

A. 12" Version

Stakka Bo are a duo from Sweden, and after producing for La Camorra, the duo who are E Type and Stakko Bo came up with their new single Here We Go which became an instant hit in clubs in Sweden. This tune is a mix of funky dance groove with influences from Stereo MC's and The Shamen. Will be released through Polydor on August 31st.

NETWORK RECORDS

REESE PROJECT - MIRACLE OF LIFE

A1. Big Bump Mix

I've heard the original sound of this particular track and like all the tracks on their album. This mix creates a more banging and groovier sound, giving it a stylish house vibe. Can imagine this mix being the club anthem to many dance floors.

LOGIC RECORDS

NAME OF THE ROSE - SEA OF LOVE

A. FMT Mix

A tune that's bound to be a club anthem, on the house tip with strong breakbeats, drums and powerful vocals. The siren intro crops up all over this track and the raise your hands vocals will make this track a hit.

B side of this mix (Love Mix) produces a dubbier feel with deeper sounds.

EAST WEST RECORDS

MEN UNITED - IS THAT LOVE

A. Harthouse Acide Mix

This is the sort of stuff you'll hear Andy Weatherall play. A real progressive acid house tune, really slamming with heavy drum, heavy sounds and acidic/techno in the breaks before pumping back into a more uplifting progressive house tune.

Steaming. Three other mixes include 1) Men United 2 v Sheffield Wednesday Mix 2) Harthouse Frankfurt Mix and 3) Men United 0 v Nottingham Forest 3. All mixes just as uplifting and steaming.

LONDON RECORDS

ONE DOVE - WHITE LOVE

B. Slam Mix 2

A mixture of house/ambient that suddenly slows down in tempo, transforming this tune into a real melodic, haunting trancy track, with light vocals flowing in and out. A real chill-out tune.

MEDIA RECORDS

CAPPELLA - U GOT 2 KNOW

A1. 3am Ultimate Mix

The ultimate Italian house tune. Brilliant piano sound, this remix is just going to be a big monster hit just like the original. It's got all the original elements, but harder, heavier bassline, with more uplifting hi-hats. Simply excellent.

2. 4am Ultimate Mix is quite similar to the A1 Mix then on the AA side, the Serie A mix punches but with more of its original sound and r.a.f.'s maxizone remix is more techno-ey, with sharper sounds. The choice is yours.

GLOBAL CUTS RECORDS

PIANOWOWER REMIXES BY EAGLES PREY

B1. First Pass Mix

A real slow pace tune, with hi-hats banging in the background to this real ambient, dreamy mix with ethnic drums. Gradually progresses with heavy drum sounds hitting 128 bpm for about 3 bars of the track and then disappears into an ambient feel again. Hypnotic.

VINYL SOLUTION RECORDS

GROOVE COMMITTEE -

YOU NEED SOMEONE

A1. Club Mix

This is a debut UK release for Groove Committee with electric label Vinyl Solution which will be released in August. This tune comes in 3 mixes, it's a funky, soulful house number with good vibes and groove to create a buzz in clubland this summer. * Other mixes include, Groove Committee Dub, Original Dube and an Accapella.

ASCENSION RECORDS

OBX - ETERNAL PRAYER

A. Eternal Prayer

The debut release from Ascension Records, this house tune delivers a personal message for lost children everywhere at 127 BPM with a deep, rich vocals from A1 Morrison. Re-jigged by club mix masters the Music of Life Orchestra, this track produces intense (with its message) and uplifting vibes for the dance floor.

AA. (Caspar Pound Mix)

A harder, more uplifting mix. A sure-fire slamming tune, more on the progressive house tip, with brilliant samples sounds. A track that's going to steam the dance floors.

FFRR RECORDS

DANNY CAMPBELL & SASHA - TOGETHER

A1. Sasha's United Club Mix

A track that's already rocking the clubs up North, this tune is set to be a biggy with a potential of going high in the national charts. A track that's full of superb sound elements with the deep-husky vocals of Mr Campbell. A "sure thing".

TIME/HOLLYWOOD RECORDS

TIME 2000 MAD - INDIAN KIDNA

That Side 1) Mad/God Squad Remix

I had to get used to this track before ending up liking it. It's a bizarre tune that creeps up on you, must be the "Crying Vocals" or probably the TC 1993 Funky Guitar sample in the mix at the beginning of this track. Uplifting tune that'll put you in a trance.

SLIP 'N' SLIDE RECORDS

HEROES OF ANOTHER LIFE FORCE (HALF.) - I Don't

Need You Anymore

B Side 1. Alien Abduction Mix

This track is the first pumping track from Peter Gleadall and Clive Henry known as Heroes of Another Life Force (H.A.L.F.). This track starts off hypnotically, not a lot of changes but uplifting enough.

A. Vocal Club Mix

Again this track is set to put you in a trance with its uplifting tune. Well put together, good conga sounds and strong male vocal add spice to this track.

PIGEON PIE RECORDS

DELPHINE - BABY DON'T YOU GO

That Slice. La Camorra Headless Pigeon Mix
More on the house tip, this tune is packed with brilliant grooves and uplifting keyboard sounds that work well with vocal stabbing in and out of the track. Good stuff.

PIGEON PIE RECORDS

MIND THE GAP - THE GAP

That Slice 1. The Coco Dedup Mix

On a house tip, this track gets monotonous, probably due to the vocal sample that runs non-stop throughout this track. There are other good elements on this track, though.

JOINT EFFORT RECORDS

BISH BOOM

A. Bish Boom

On the progressive house tip, a quite uplifting tune but the synthesizer sound perhaps doesn't work too well. There's not enough groove to make this track a buzzing track. Too weak.

VINYL SOLUTION

SURE IS PURE - ONE DROP OF RAIN

A. Koda Color Dream Mix

I quite like this track, more on the house tip with mellow vocals. An interesting tune with conga sounds running through the whole track.

C. Simonelli Blue Village Dub

Garage feel with groovy keyboard sounds. Instrumental garage with a few lines of vocals through the breaks. Produces nice feel and groove.

WORLDWIDE RECORDS

A1. FLYBABY - ANDROGYNOUS EP

Really uplifting progressive house cum techno all mixed with an ambient sound gushing in the background. At around 140 bpm, it's uplifting alright!

B2. Conga sound intro that builds up, brilliant bassline and whistles sound stabs in and out throughout this tune, giving it an uplifting feel. Exciting track.

MAGNET/FX RECORDS

D-REAM - UNFORGIVEN

A1. Sine Club Vocal Mix

D-REAM duo Irish songwriter Peter Cunnah and Scottish DJ Al Mackenzie again will create a buzz with their third single Unforgiven. Very D-REAM, full of energy, an uplifting dance tune, brilliant piano hooks mixed with uncomplicated vocals. The single's released with a double-pack promo featuring D-REAM, Left Field, Sine & EMF mixes. You can't ask for more!!

2. Left Field Hand Mix

Mixed purely on the progressive house tip, this mix is a sure winner with me. With the unmistakable Left Field drum sounds, and its harmonica samples, this uplifting track is a definite essential in the tool box. *Left Field Hard Mix on the B side is just as excellent.

VINYL RYTHM RECORDS -

(White Promos Only)

HERB SUPERB - REAL TIME

A. Real Time

This is Herb Superb's fourth release, but their very first house track. It's a good enough house tune but too simple and monotonous. Not enough groove or hooks to make it memorable. Good try.

DESTRUCTION RECORDS

ARIEL - T-BABY & ICE CREAM CASTLE

A1. T-BABY

A light house track with very funky drums, with a choice sample stabbing in and out of the track. Apart from that, nothing else is memorable.

2. Ice Cream Castle

Again, a very laid back house/indie tune with funky drums and "ghostly whispers" vocals to match this dreamy track.

COWBOY RECORDS

SECRET LIFE - LOVE SO STRONG

A1. Play Boys Arena Dream Mix

Deep garage feel to this track, with brilliant keyboard sounds. Good soulful male vocals lift this tune up. Melodic and happy anthem.

2. House Mix

This mix creates more vibe and its heavy drums and bassline give it a better groove, without losing its original vocal mix.

POLYDOR RECORDS

TASTE EXPERIENCE - FREE

1. The P.G. Tips Battle Dub

This tune has got a lot of potential. A good enough progressive house tune, but it would have been more exciting with a better build-up.

PROFILE RECORDS

PROHIBITION - SOUL SURVIVOR- (WITHIN ALL THE PEOPLE)

1. Original Mix

More on the house-garage tip. Lots of piano sounds and strong female vocals juice up this track. Very uplifting with banging chorus lines.

2. Deepcut Vibe Mix

This mix is more house orientated with a strong bassline and heavier drum-beats banging away with less vocals except during the chorus. Nice tune, with lots of nice sound, a track that'll keep your feet tapping away.

HARD HANDS (PROMO)

Delta Lady - Anything That You Want

Well, being one of the 15 lucky people to receive this promo copy, I must say I'm totally ecstatic to have been able to spin this awesome tune at my last weekend gig. A real banging progressive house tune. Kris and Wonder's created a stir with their previous "Secret Knowledge Sugar Daddy" and are set to create an even bigger stir with this choon!!

NUDE RECORDS

LATITUDE - BUILDING A BRIDGE

A1 Saxed-up-mix

Latitude are duo David Hill and Elen McAuslan. With their first debut, this tune presents very danceable, uplifting vibes. Certain sounds are similar as to the monster track "Passion" but this track holds its own slammin' feel with positive vibes.

2. Suspension - mix explodes into heavier sounds which are just as banging as the first mix.

HOS RECORDS LTD

DINGE QUEEN IN THE MIST - TAKE ME ALIVE

Take Me Alive - Let Me Be Your Tupperware

This is the first release on Flash Your Tits label, a division of Hos Records. This is an outrageous provocative, uplifting & banging tune, with lyrics like, "eat me, I'm yours".

There are also remixes from Mrs Wood, Kinki Roland and Second Nature that are worth checking out. This track is due for release on the 23rd of August.

PHUTURE TRAX RECORDS

NOCTURNAL - WANT YOUR LOVE

A1 3AM Club Mix

More on the house tip with a lighter feel to it. Not traditional banging house, but a tune that's going to set your feet tapping and head swaying. Fit for those into lighter house with simple vibes.

WHITE LABEL

RUN DEMON C

A. An intro with brilliant electric guitar sound, then this track explodes into an uplifting-house with slamming samples... all mixed with fast rap. Different and exciting.

ARS RECORDS

HUMAN/NATIVE SOUL

A. Multivalue Model

A slow tempo type track about 80bpm with sampled experimental sounds. A "put your feet up and relax" kind of track with a male vocalist who hasn't had voice lessons (obviously). You've got to be in a bizzare mood to appreciate this tune.

B-side consists of two tracks, faster tempo with a touch of European house vibe. It's ok ... ish.

BUSTING RECORDS

WE SHAPE SPACE - SPREAD YOURSELF

AA1. Sexed Mix

An uplifting hard house tune full of heavy bassline and drum and a female voice stabbing in and out saying "Ah ... Ah". This tune gets monotonous with its chosen sounds but still keeps the vibe.

A2. Secret Door

This track is more exciting, definitely on the progressive house tip, trumpet sounds cleverly sampled, deep bassline and chanting female vocals make a real banging choon. You can't keep still to it. Full marks.

DECONSTRUCTION RECORDS

BASSHEADS - START A BRAND NEW LIFE (SAVE ME)

A. Club Mix

The new Bassheads single **Start A Brand New Life (Save Me)** will precede their debut double album **C.O.D.E.S.** which is to be released late September. This single starts off with an a technoey sampled sound introduction, with heavy drums, carrying it into a harder edged feel with vocal samples in the mix too. Piano sounds and strong female vocals take this tune back to its pumping, hard house feel.

NETWORK RECORDS

VOODOO SUITE FEATURING CAROL BAILEY - SPIRIT OF LIFE

A1. Extended Vocal Mix

As Carol J, she recorded two of the great "gone but not forgotten" Italian classics, **Dreams** and **Understand Me**. Now the Londoner's teamed up with Voodoo Suite, and they've come up with this bubbly house thang, with brilliant groove and bouncy keyboard. This tune's going to create waves on the floors.

HOT TOMATO LABEL

LIFE HONEY - SWEET LIKE HONEY

1. On the lighter house tip, but the groove's giving out good vibes with vocals stabbing in and out of the track. Dance floor friendly.

2. Brights Lights and Big City

A touch of disco-house, with lots of good sounds, a hint of "funky guitar" feel to it too. Not too progressive.

3. Make It Rock/Superorganissimo

Brilliant intro explodes into an awesome electric guitar sound giving this track a funky vibe at the same time. Deep sound of bassline compliments the electric guitar sounds, with voice sample in the mix. All tracks produced by Sweet Paulino, look out for its release on vinyl end of August.

JOINT EFFORT RECORDS

SEXTACY - TALKY DIRTY

AA1. Open Mix

Introduction with deep bassline and hi-hats, this mix develops into an OK house tune with not a lot of good sound elements backed with soft female vocals. Monotonous.

NETWORK RECORDS

RHYTHM ON THE LOOSE - BREAK OF DAWN

Cyclone Remix

House tune with lots of piano sound, this is a definite radio-friendly track and will be another club anthem with this remix. Good cross-over potential.

VC RECORDS

URBAN JUNGLE - BAD MAN

1. Original Mix

Already hammering the clubs with its good vibes, this tune is set to be one of the year's monster hits. Banging sounds with African male vocal in the mix, the track delivers with its bassline break. Slammin' tune.

GARAGE

4 MINUTE WARNING RECORDS SOLID STATE - I CAN FEEL HIM LOVING ME FEATURING OPAL

A. Radio Mix

This is more on a garage tip with catchy vocals and pleasant vibes. Will cross-over into the mainstream. One of the best garage tunes so far this month. For a first release from Solid State, this is one promising tune.

PROFILE RECORDS LTD PROHIBITION SOUL SURVIVOR - WATCHING ALL THE PEOPLE

A1. Original Mix

This track has got lots of nice piano sounds and strong female vocals, but fails to create anything different than sounding just like any other garage tune. B1. Deepcut Vibe Mix is an uplifting garage mix with some house formulae giving it more bang. Definitely the better mix on this vinyl.

FFRR RECORDS BEAT SYSTEM - TO A BRIGHTER DAY (O'HAPPY DAY)

A1. Way Ya Tail 12" Mix

A party garage tune. Lots of group singing, strong vocals, brilliant grooves and lots of good piano sounds throughout the track. Catchy chorus makes this tune, really.

* Five other mixes on this vinyl are just as good production wise and groove wise. Real dance floor friendly garage mixes.

POSITIVA RECORDS WALL OF SOUND - CRITICAL (IF YOU ONLY KNEW) That Side 1. Club Mix

Already creating a buzz on the garage scene, the particularly catchy vocal line and chorus combine with a delicious strong bassline and melody. A sure winner.

2. Solitaire's Pumped Up Dub Mix

Heavier house with funkier, soulful vocal sound. Heavy drums and uplifting samples sounds lift this track right up. The groove sets you in the mood.

CENTRESTAGE RECORDS NARWICK CIRCLE - LOVE HIGH

A. Love High

This track will definitely create a buzz just like their previous I Need Your Love/Scatterbox released from Life Force. On the garage tip, funky and soulful vocals will make this a breezy club tune.

B. Mau Mau Mix

More on the house tip with a deeper sound. It's got that funky tinged house sound that bubbles with energy and makes it uplifting.

JELLY STREET RECORDS BASSRATE - INNER STATE

A. Sunshine Mix

After their club success with Rhythm Nation, they're back with this follow up of Inner State. This mix is definitely garagy, with happy beats and beautifully played flute sounds. Good stuff.

B. Extended Mix

More of a "nod your head" mix with strong bassline and strings. More on the funky side type track.

TOMATO RECORDS DUBWEIZER. NATURE BOY PRESENTS - NECESSARY RUFFNESS

1. Real

Jazzy backing vocals compliment this track well. A nice garage instrumental with conga drums in the mix. It's a pleasant tune. A nice change from the "norm".

2. Euro-Disney Parts 1 & 2

A house tune with not much happening, very much the same vibe from the intro till the end. Not a lot of distinctive sounds can be heard, it's like "waiting for the traffic lights to change," if you know what I

mean!

NYLON RECORDS CAN'T STOP FEATURING PRISCILLA WATTIMENA

AA1. Dreams in a Club Mix

You'd expect more banging instrumental to be heard on the club mix especially.

AA2. Original Soundtrack

More on the garage tip, this tune comes across as a real party song, uplifting and a sing a long hands in the air type track. Nice catchy tune, potential Summer biggy.

A. M & G RECORDS ESPERANTO - ARE U MINE?

A. Body language Mix

Esperanto's back from the success of last year's club monster "Love is the Answer". This track features the delicious vocals of Engin Eshref. A real dancefloor tune with bouncing garage feel all mixed with banging sound elements.

B. B-mix

This mix gives it a heavier, dubbier sound without losing its original vibes. Still uplifting but with more hypnotic sounds....!!

GREG FENTON PRESENTS SILVER CITY INFINITY LOVE

A. Zanzibar Mix

The sort of stuff you'll want to play on a hot summer's day, very laid back, dancy, more on the soul/garage tip with orchestra samples all in the mix. Breezy tune.

B. Greg's Full Disco Mix

Without loosing its original sound, but with 70s disco sounds giving it as real groovy vibe ... kind of funky.

PULSE 8 RECORDS INSPIRATION - LOVE IS JUST A GAME

A. Original Club Mix

Inspiration are Ollie J, Steve Harris and Rory O'Farrell and after their first single's success, 'I'm Sufferin' 4 Nothin', this second single is just as brilliant. A real garage groove track with seductive vocals from Beverly Skeet, keeping a double-edge feel to the pumping groove.

SONY RECORDS INNER CITY - FANTASY

Side 1) LP Mix

Inner City, who recently signed to Columbia Records US, have been producing top quality house tunes with real soulful vocals and rhythms for some time, and with their Columbia debut *Fantasy*, they are still delivering their feel of soul with a 90s dance vibe. This mix is absolutely dance floor friendly, no banging sounds but sheer soulful/house groove that delivers.

There are also some fantastic mixes from Masters At Work, Simon Law and Timmy Regisford, all mixed to suit different tastes. A double pack vinyl released on 16th August. Worth checking out.

POPDANCE

WHITE LABEL ON PROMO NEW ORDER - WORLD PERFECTO MIX (ON THE A SIDE)

Sounds like their previous stuff with a touch of clubby, bigger sounds mixed in well on the house tip, plus the recognisable vocal of New Order, of course.

D Side. Pharmacy Mix

This mix provides a more uptempo uplifting vibe, more on the progressive house tip, buzzing sounds from the synthesizer gives this mix the most slammin' pumping sounds on this vinyl.

EAST WEST RECORDS ELEKTRIC MUSIC - TV2

A. TV2

The first thing that comes to mind when listening to this track is the Living In A Box tune. Probably due to the familiar sounds on this mid-tempo dance cross between Pet Shop Boys and Tears for Fears.

Easy going and easy listening.

PARLOPHONE RECORDS FREDDIE MERCURY - LIVING ON MY OWN - THE REMIXES A. Extended Mix

This import 12" on No More Brothers that's going to be released on Parlophone on 19th July. This track from 1985 gets a new lease of life with this remix from The Brothers Organisation and Belgian's dance indie No More, creating a crossover dane tune. Never liked the original but this mix is easier on the ears. Definite chart hit.

WHITE LABEL TFL FINAL COUNTDOWN

Final Countdown is the latest anthem from the producer/Astronaut team of Barry Long and Duncan Hannant. If you liked the original from Europe, you'll like this house version of it. Very uplifting with that high energy feel too. Released 26th July.

PERFECTO RECORDS NO LIFE WITHOUT LOVE

A1. This track is still on white-label and delivering a disco-house feel, this track is set to be Summer's club anthem. Happy disco-house, with all the 70's elements and the husky vocals, this tune is set to make waves.

VIRGIN RECORDS JANET JACKSON - IF

A1. Brothers-in-Rhythm House Mix

This track kicks off with brilliant grooves, and lots of piano sounds before the soft voice of Miss Jackson gets in the mix. A good song with catchy melodies, that's going to cross-over as a pop-dance hit.

MONIE LOVE - DON'T GIVE UP AA1. Original Mix

A garage/commercial type style. Very nice backing vocals on this track, all nicely mixed with Monie Love's rapping. Nice groove and looks like another chart hit for Monie.

TECHNO

SYN-D-CATS RECORDS SHEFFIELD BASS SYNDICATE - AMBI-DANCE EP

A1. Fluffy (Syndicate Mix)

This group consists of DJs, musicians and technicians who have come up with this rich combination of ambient, with driving house rythm. This mix is a simple house tune with vocals surrounded with ambient sounds. Nothing complicated, but safe.

B1. Mind

At 132 bpm, this tune kicks off with strong progressive feel, kickin' dance beats, sequenced drum and bass parts are cleverly used. A lot of progression throughout this track makes it interesting.

PROFILE RECORDS PRAGA KHAN & JADE 4U - GIVE ME YOUR LOVIN

A1. Havana Club Mix

A powerful track with heavy bassline intro and heavy drumbeat sounds, this tune gets into a slightly trancy feel with its melodious keyboard samples, lots of hi-hats in the mix. Doesn't explode into the almost compulsory uplifting break, though.

A2 Havana Hard Mix

This mix is harder and still sounds like the first. Doesn't really create the vibe that's needed in this harder mix.

RIISING HIGH RECORDS SEQUENTIAL - EVERYTHING IS UNDER CONTROL

"Sequential" aka Pete "Silence" Namlook and DJ Criss return to brilliant form with this 12æ. 4 very safe cuts of Germanic trance that will go down a

storm with all true trance connoisseurs. If you've heard Sequential's 1st tune, the legendary "The Prophet", you'll know what I mean. If you haven't heard it get a life, or better still buy this!

RISE HIGH RECORDS **R.D.1. - TOTAL ECLIPSE EP**

Fine trance techno produced by Resistance D on his first outing with Rising High (previously worked with R&S, Fax and Harthouse). The A side is an uplifting acid track. V. atmospheric with an excellent build. The B side is remixed by DSL and is more of the same except slightly tougher. Top quality release.

REGGAE/RAP

WEA RECORDS **INNER CIRCLE - BAD BOYS**

The song from Sky TV's "COPS" programme, a serious bit of reggae dub, with helicopters flying over your head, police dogs snapping at your heels, and the handcuffs going on your wrists, face down on the floor. The David Morales extended remix is a dangerous and dirty dub well worth a place in your collection.

RAM JAM RECORDS **ANUFARO - MR BEAUTIFUL** **AA. Extended mix**

This is Anufaro's debut single with mixed flavours of soul, reggae-tinged. A real summer funky but mellow groovy vibe. "Mr Beautiful" will be released end of August via Total/BMG. Two other mixes included on this vinyl. A-side and the radio-edit are just as hazy. Mellow soul stuff.

PRIORITY RECORDS **ICE CUBE - CHECK YOURSELF** **A1. Radio Remix "The Message"**

A sure monster rap track. Check Yourself is one of the standout cuts on Cube's latest album The Predator. (already double platinum in the US) and features backing vocals from US rappers Das EFX. The tune has been remixed and features the riff from Grandmaster Flash's 1981 hit The Message. The whole thing works well.

DORADO (DORO14) **JHELISA: ALL I NEED**

An uplifting piece of jazz-infused hip-hip soul. This should definitely appeal to anyone with a taste for Young Disciples, or more recent output from Dodge City Productions. Jhelisa Anderson is joined, this time around, by Matt Cooper's keyboards and Jamiroquai's John Thirkell on trumpet, whose efforts are pushed to the fore on the instrumental b side. Another excellent Dorado release.

Pete Rolliston

SOUL/FUNK/ **SWINGBEAT**

EAST WEST RECORDS **JOMANDA - I LIKE IT**

A. Original Mix
Slightly slower tempo than their previous two hits Make My Body Rock and Gotta Love For You. This is laid back swing/soul with breezy vocals from the girls. With catchy grooves and chorus, this tune is set to storm the charts. Interested? Catch its release on 16th August through Big Beat/East West Records.
Other mixes included remixes from hip-hop's latest production team The Beatnuts as well as Kenny Smoove's mixes.

ISLAND RECORDS **MICA PARIS - ONE IN A MILLION**

Side One. Absolute Club Mix
Mica's unmistakable voice can do no wrong to a track. A track seems to have been aimed to be the summer's tune, classy jazz-funk that'll keep your feet tapping if not dancing. Very catchy, with lots of groovy sounds to complement the track. Impossible to keep still when this tune is playing!
*Other mixes included on this track, are also worth listening to.

CHAMPION RECORDS **KERRI CHANDLER'S REMIX** **(STONE DEMOCRACY)** **CLOSE (LIKE AN OVERDOSE) PART 1**

A2. A swinging house tune with the touches of Kerri Chandler's slammin' house style groove. An uncomplicated track that works. We've been warned to watch out for its Part II remix in a couple of weeks courtesy of The Development Corp. More of these slammin house tunes please!!

MRX - "FEEL SO REAL"

Steppin' Out
Dunfermlin based MRX's debut is a slice of uptempo "hands in the air" piano house. Anybody who actually remembers raving a couple of years ago will be familiar with the sound of "Feel So Real". Energetic female vocals coupled with uplifting piano riffs in the old style (including the once obligatory canned crowd noises). Apparently it's already swinging sporran on the dancefloor in Scotland, where that sort of thing never went away.
Captain Flystyle

TLB RECORDINGS

NEON AIR
"Bongos, Claps, Stix N' Sax" / "Special"
Old school Leeds D.J. Steve Luigi teams up with keyboardist Carl Finlow to produce a fusion of sounds on their first release. Disco, house, Italian club and funk all get a shake in this eclectic mix. Guitars funk and saxophones pump on the aptly named "Bongos, Claps, Stix 'n' Sax". Starting as a funky work-out, the track soon swings into an Italian club sound with a highly danceable beat. The AA side - "Special" has a jazz funk feel that will appeal to more "mature" clubbers as Luigi recollects his past from the early Eighties club scene, proving he's no lemming.
Captain Flystyle

POLYDOR RECORDS **TONI TONY TONE - IF I HAD NO LOOT** **A. Extended Version**

This is the 1st single to be taken from the Oakland trio's album, *Sons of Soul*. Currently at No 7 in Billboard's Hot 100 chart and still climbing, it's no surprise why this tune's going right to the top, with its head swaying, feet tapping kind of vibe. A real modern Motown groove with delicious melody. This track can't go wrong.

ARISTA RECORDS **ILLEGAL MOTION PRESENTS SIMONE CHAPMAN**

A. Jekyl's TG1 Friday Mix of Saturday Love
Illegal Motion are producer and remixer Jekyl and singer Simone Chapman. This is their debut single, a cover version of a track originally performed by Alexander O'Neal and Cherelle in 1985 that got to No 6. They've given this tune a more club feel without taking away the original vibes. If you liked the original, you'll like this too.

MOTOWN RECORDS **RICHIE STEPHENS - BODY SLAM** **A. Album Version**

Richie Stephens first tasted fame in the UK when he joined Jazzy B's Soul II Soul to provide his unique vocal touch to the Top Three single *Joy*. Now signed to Motown, this single also features Patra on vocals. Richie delivers this breezy, soulful track with his awesome vocals which can easily be mistaken for Luther Vandross's. Check it out if you're into this sort of stuff, release date is on 16th August.
Reveals by DJ Gayle San (Merry England.)

SONY RECORDS **ZHANE - HEY MR DJ REMIXES**

A. Maurice's Club Mix
This tune's been huge on the R&B tip for the last few months on import, now out with new club mixes courtesy of Maurice Joshua and partner UBQ. This mix is meant for the club floors, more on the garage tip with classy, soulful voice of Zhane (pronounced Jahane). Other classy soul/garage mixes also available on this vinyl, the choice is yours. Released on 31st August.

HARDCORE

DJ ONLY RECORDS **BASS SELECTIVE - JESSICA'S JAW**

Quite uplifting breakbeat tune, with a nicely chopped up vocal section. Sweet piano breakdown, very well produced choon with lots happening. Worth a spin or three!
Ray the Rodent

FORMATION **SOUNDS OF THE FUTURE -** **FEAR OF THE FUTURE EP**

This 4 track EP is packed full of dark, drum and bass.

A1 - This track just rolls along with loads of layered breaks and a dreamy Lisa Stansfield vocal.

A2 - Deep, dark, drum & bass in your face.

B1 - Another atmospheric stomper with great drums and obligatory mentazm sound.

B2 - More darkness, with a furious beat to move your feet!

VINYL RHYTHM RECORDS **SKUNK KLUB & HERB SUPERB - '160' EP**

Track 1 - Enough is Enough
spoiled by too many vocals.

Track 2 - Good solid breaks and some familiar samples.

Track 3 - Starts off quite bubbly but is again wasted by pointless vocal (sounds like Bros?)

Track 4 - Best tune on EP with tuff breaks and Robert Flack sample.

BOOGIE BEAT RECORDS **WISHDOKTA & VIBES - A NEW DIRECTION**

A - Good piano track with booming sub bass. Bouncy and happy.

B - Powerful rave stomper with solid breaks, huge chords and breakdown into Art O'Noise Close To The Edge sample in middle.

STAY UP FOREVER RECORDS **HARDCORE DISCO - HARDCORE DISCO EP**

This wicked 4 track EP is the first release from Stay Up Forever Records and it varies in style and tempo.

Track 1 - Middle of the road techno plodder with some nice drums.

Track 2 - Frantic jungle techno workout with a nice hook and tuff beats. Get busy!

Track 3 - Dreamy, trancey hard house.

Track 4 - Thumping Euro dance with balls!

FORMATION **RHYTHM FOR REASONS - MUSIC IN SEARCH OF** **LIGHT (REMIX)**

Three good hard tracks with manic drums and booming bass.

A1 - A dark anthem with good breaks and loads of atmosphere.

B1 - Dark, drum and bass with too many breaks to count.

B2 - This stomper does it for me with its wicked drums and very bouncy B-line. A real floorfiller.





The Way Forward?

Mixed/Gay/Clubbing:

Open any current club culture magazine and there IT is. Walk into any happening club all over the country, and again IT's there. What is IT?

IT is the mixed/gay element that is rejuvenating night life, putting the drama and glitz into what was possibly stagnant straight nights. But why? If gay night life is so much fun why aren't we all queuing up at Cococabana's? (Earls Court Road, if you're interested).

Just like children and Magpies we are all attracted to the colourful and shiny, and this is COLOURFUL! Enter a club with the most fabulous drag queens screaming, pouting and shameslessly parading. In sum: they go for it in a big way, that's one hell of an inspiration!

Perhaps the secrets lies in the hours invested in the preparation of glamming-up. Wouldn't you give it your all if you'd spent 2/3 hours carefully applying make-up, searching for weeks for that dress in that particular shade of

fuschia pink till your feet could walk no more? Hell, if I'd been through all of that I most certainly would be going out to ENJOY!

Any club promoter worth his/her salt knows that the drag/pgay element is FUN and fashionable, the crowd respond to it, encouraging outfits and attitudes to be that little bit more daring. Stand me alongside most drag queens and I feel drab!

Drag queens aside, just the gay friends that I have add sparkle to any social occasion. But trannies in the same clubs as hetrosexuals is a relatively new concept.

It has only been in the last year that the Sound Factory Bar in New York have opened its doors to women, they too are awakening to how well mixed clubbers interact. Being happily deserted there one night by Ric I was contentedly left to my own devices, but had I been left in a pure straight club, in a strange town, I would most certainly have shared the journey back to the hotel alongside Ric. This freedom speaks volumes.

As a teenager I spent much of my night life in gay clubs around the Earls Court area. I enjoyed the anonymity of it, of being out for enjoyment without

the possibility of a 'chat up'. The fun and visual pleasure I got from mixing with some wonderful characters and seeing the most beautiful men dressed as women, women that we as women strive to be as glamorous as, was liberating and the 'sanctuary' absolute. Just as today's straight/gay clubs are eliminating the threat to women of the traditional scenario of some lad considering it acceptable to lunge at you, the growing numbers of gays amongst hetrosexuals has somehow kept men from being laddish, whereby pulling a few birds and lot more pints has been replaced with a more sophisticated approach.

We have in history seen drag immortalised. Performers such as Dame Edna and Danny La Rue have become acceptable family entertainment. Take Ted and Margaret from Southampton who take long the kids to see a show such as this and enjoy it immensely, but shift the situation to a night club where thy are accepted to interact with unknown drag queens and their laughter may be silenced with fear. A stage sets out clearly the division of performer

and audience, take away the stage and suddenly our eyes may not know where to look.

The diet of male pop stars initiating and experimenting with female characteristics that our generation has been fed on, have

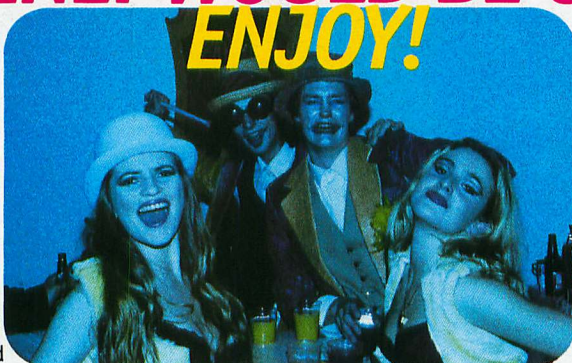
see our own home-grown Rupaul-esque clones hitting the spotlight. An underground drag queen making a record, strutting on the catwalks, chatting on the airwaves and gracing pages of glossy magazines is an excitable phenomenon. As Rupaul herself recently said "There will always be a market for people who dazzle".

his social time is spent purely in clubs with a straight and gay clientele. His attitude to drag is that it should be light-phearted, holding the same vision as all other clubbers, fun, and out for a fab time. Jon agrees that there is certainly an energy on a mixed/gay dance floor

HELL, IF I'D BEEN THROUGH ALL OF THAT I MOST CERTAINLY WOULD BE GOING OUT TO ENJOY!

attributed to greater digestion and comprehension. Such exposure from pop idols as Boy George and Marilyn, among many others, have slowly nurtured us to greater acceptability. There has always been fear in the unknown but I believe the increase in social interaction with homosexuals is educating us all. It is no longer an old-fashioned notion but main-stream where the derogative term queer has well passed it's sell-by date. The power of cross dressing is not to be sniffed at, we can look at women performers too who have successfully adopted the male image such as Annie Lennox and Marlene Dietrich. Perhaps the removal of the natural gender serves as a clean canvas for deeper expression.

If we are to follow as tradition dictates, the faddish and quirky trends that America sets, we too should soon



London's own, Jon (of the Pleased Wimmin), seems set out for similar stardom. Already a well-loved and respected D.J., Jon will soon be competing in the vinyl stakes alongside his posse, the Pleased Wimmin, with a hi-energy cover re-mixed by Norman Cook. Talking to him (at the poolside of his Miami mansion!), about his angle on playing to a mixed/gay dance floor he speaks enthusiastically of the receptiveness. He feels he is greater appreciated than in gay clubs and admits that

that gay or straight clubs alone very rarely capture.

At PUSHCA we aspire to encourage and play up the camp element, recognising it's value as one that is both sensually and visually exciting. It certainly inspires us and brings the fun firmly into focus. Clubs such as Kinky Gerlinky and Glam have successfully promoted a positive attitude and awareness of straight and gay clubbers having fun together, thus creating a welcome development in club culture. Suddenly the homophobes may find they have less and less club options, which in my opinion has to be a good thing.

I feel we are moving forwards, I feel we are opening doors to a glittering and seductive movie-set where Valentino Liberace is the star, and in his own inimitable words "excuse me while I slip into something more spectacular."

Deborah Ramswell



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PICKWICK

This time last month, in this very same place, I was sounding off about how all the hardcore tracks 'sound the same these days' - I'll be wearing my dad's slippers in no time at all if I keep on at this rate. Am I being unrealistic by hoping that this month's releases are any different? Of course I am, so instead this month I shall be talking about 'Pig Farming in the Twentieth Century', with a little help from various badly dressed Open University lecturers along the way ... OK, maybe not, but it might have made for even more interesting reading?

You may remember a piece in issue number 2 about **Automation**, and of their impending comeback. I can at last confirm this to be true, as I listen to the **Yellow EP** right about now. Four tracks, as is their way, and fans of the old **Automation EPs** will be pleased to hear that the old trademarks are all here. Track numero uno, 'Off Yer Face' for example is a healthy mix of catchy 'stab' samples, a 'clean' breakbeat (ie one that hasn't been resampled a million times over, with fifty different effects, and at the end sounds like someone attacking a tin can with a pneumatic drill - sorry, getting carried away again), and darn weird vocals - nursery rhyme style delivery. There's even a Police sample in there, 'I Can't Stand Losing You', of all things. 'Ruffcutt' is a straightforward plodder of a track, and quite pleasing as a result. 'Nosebleed' is just that, so ignore this one if you don't like blood transfusions - possibly the biggest nosebleed since Barry Manilow and Barbara Streisand got it on in a two man tent. (This they never actually did, just my poor attempt at illustrating a point). Finally, 'Tempest', an excellent electro meets breakbeat synth workout - great analogue sounds on display here.

Let's harden things up a bit now with the latest release on the **React** label, 'The Passion EP' by **Technohead**, alias **GT0**, alias **John & Julie**, and whatever else they like to call themselves in their spare time. Straight down to business - track one, 'The Passion (1)' is a fairly standard techno offering - heavy beats, but not too overpowering, a good selection of sound samples, and all put together in a close knit fashion - sloppy timing, no thank you. 'Kiddie Mix' is a 170bpm nightmare of a tune far too fast for me to enjoy, but the elements are all here - if it were slower, I'd probably give it a fair hearing. 'The Passion (2)' is on the flipside, and is it any different from part 1? You tell me, 'cos I can't hear it. 'Planet Hi Hat' gets my seal of approval - nothing too groundbreaking here either, but I do like those extra-clicky 909 hi hat patterns!

Ascension Records is (sort of) a new label - new name, but in fact another label to come from the **Rising High** stables, and the first release is 'Eternal Prayer' by **OBX**. None too sure whether it's my place to mention this track on this page, as it doesn't fit in with the harder sounds mentioned here, but in the end, it's a quality tune that just builds and builds, and sounds not unlike the early **Blake Baxter** techno tracks (softly spoken vocal over some classic synth patterns/drum programming). Which conveniently brings me to another record to come from the **Rising High** lot, a track which seems to be by **Iconoclast** called 'Kerosene', although the production is by one **Caspar Pound**, otherwise known as 'The Hypnotist'. The B side plays host to some crappy guitar thrashing indie style number, which makes the other side come as a complete surprise - I hope they're not claiming that one is a

303 speak ing BY IAN LLOYD

remix of the other, otherwise I'll eat my socks (without salt). So what have we got then - trancey 303 basslines, intricate drum programs, a snippet of **Kraftwerk's** 'Tour De France', and a complete change halfway through. And then it starts to build up all over again ...

Dragon Fly have a new four tracker out on the **White House** label, and as far as I can tell, it's the same 'Dragon Fly' that brought us 'Visions of Rage' 1 1/2 years ago, or thereabouts. That was a quality tune, if ever I heard one, so what can I expect from the new offering - a fair bit, it seems. 'Smoke It' is first up on the A side, mixing acid sounds with a thumping breakbeat and the occasional 'Marijuana' sample, and that's never a bad thing in my books. 'As Fast As It Goes'? As shite as it gets - slow down before you get a coronary!!! 'We Have 2 Live (In The Future)' is a choppy breakbeat track not unlike yer average 'Reinforced' offering, but following that is 'Equal', which is only equal in the sense that it sounds too much like a hundred other breakbeat tracks to be any better, so there it is - equal.

The Criminal Minds meet New Class A on **Labello Blanco Recordings** to put out a brilliant hybrid creation in 'Future'. Breakbeats may be present, but the overall effect is far more musical than any other 'breakbeat' offering currently available. Strings, pianos, analogue synth samples, uplifting instrumental breakdowns - do I sense a finishing tune here? The two mixes available are none too different from one another, with the exception of a vocal line in mix number two, 'The future is in your hands'. On the flip side is 'Pull It Up', a much faster more typical breakbeat affair, but I can see it mashing up the dance floors all the same.

Illuminate VXX.II - what does it mean? I'm none the wiser, but whatever it may mean, they have a new release which is deserved of praise. 'Tempestada' is the track to be found on the A side, and it's every bit as classic as the last offering 'Tremorra Del Terra'. No vocals whatsoever, instead the track relies on good solid music and ideas (rare), and it's a none too hectic techno track, which means you'll probably find this one being played out in both hardcore sets and techno sets alike. Two tracks are present on the flip side, and these are 'Brick House (LB's Theme)' and 'Our Mind' (Underground Contribution Mix). Both are much like the A side in

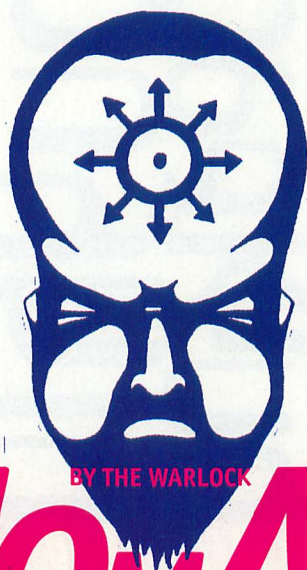
style - stomping techno tracks that will fit in just about everywhere. From the **Force Inc Music Works** label in Germany comes an excellent 6 track EP in the form of **Headware's** 'Outburst EP'. Track 1, 'The Gathering' is actually not music, but sounds like an out-take from an old **Star Trek** script - interesting if nothing else! Then in kicks 'People Of Tomorrow', which samples the **Ziggy Marley** (I think) track 'Tomorrow People' when it really didn't need to - the sample has had to be slowed down to such a ridiculous pitch to fit in with the track they should have given up at stage one. Apart from this however, the track is fine, mixing all styles such as jungle, acidic synths, and of course there's still that 'Euro feel'. 'Cryin' For More' is a happy hardcore piano track with knobs on. Manic, happy and wonderful! On the B side **Headware** 'Go Berserk' with breakbeats and stabby rave samples, and if I'm not mistaken snippets from **Malcolm McLaren's** 'Buffalo Girls' and the **Cookie Crew** (whatever happened to them?). There's a second, happier (as in piano, folks) mix of 'Cryin' For More' on the flip, with plenty of different arrangements and sounds to justify calling it a remix. Investigate at all costs. Last of all, there's the **Clive Barker** influenced 'Jihad: Nightbreed vs Cenobites', the latter being the ugly buggers from the 'Hellraiser' films, and the former from ... well, **Nightbreed**, what else? Not surprisingly there's a sinister edge to this one, and it's also a tad too fast - when will people ever learn? Topped off with some samples of **Hellraiser's** 'Pinhead' you get the jist of things.

On the remix tip now, with new mixes of 'The Slammer' by **DJ Krome & Mr Time**. I must confess that I don't think that 'The Slammer' needed a remix - the original was fine, and the direction taken with these mixes makes them almost completely different tracks. Regardless, here's the gumph you need - remixes are courtesy of **DJ Rush & Fitzy**, not names I've heard of before, but credit where it's due, they've done a good job, better in fact than the remix **Nookie** (who really ought to find some new breakbeats to play with - go out and buy yourself a new sample CD, PLEASE!). On the flip side is a new track, the frantic 'Final Destination' which is almost entirely instrumental, changing all the way through, and that goes for breaks, samples and arrangements.

Easily one of the most creative and original tracks to have been received chez moi this month is **Epiphany's** 'Suffer Your Reality', and for this reason it's difficult to say exactly who this will appeal to. Let me explain. Rough breakbeats. Ok so far. Sultry (?) vocals. Mmmm. Ambient sounds? Believe it or not, they're all here together in one track, so it's not hardcore, nor is it ambient, but somewhere in between! That's confused you, ha ha. And those vocals - 'I do not suffer your reality/I have no time or space, no feet, no hands, no face/Do not subject me to your fantasy' ... I dare say he'd want to, looking like that. I'd be very interested to see a live PA! On the flip side is the very tasty 'Vast', with similar vocal delivery, but a much more trancey feel to it, followed by 'Saw FM', a slow dubby number that works at both 33 or 45 rpm, depending on how you feel.

Right then, you 'orrible lot, that's me done for another month, which just leaves me to say 'nimm', which means absolutely nothing, but ... I just like the sound of it, you know?





BY THE WARLOCK

DINOMANIA

THE

COMBINATIO

N OF DIFFERENT

MUSICAL STYLES CAN

ALWAYS BE OF PROMISE

FOR THE FUTURE. FOR SOME

MONTHS NOW THERE HAS BEEN A

STRONG RESURGENCE OF THAT TRIED

AND TESTED FOUR TO THE FLOOR

RHYTHM, BREATHING LIFE INTO THOSE WELL

WORN BREAKBEATS AS LABELS FROM ALL ACROSS

THE NATION HAVE BEEN JOINING IN. EVEN THE MOST

JUNGLISTICALLY INCLINED DONS OF THE

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THOSE TRIBAL TUNES. WHATEVER ITS CAUSE, IT CAN

ONLY BE A GOOD THING FOR THE INTERNATIONAL

COMPATIBILITY OF BRITISH MUSIC, HENCE ITS SURVIVAL.

Leicester's Formation records, keen to tap into this new development unleash the END OF AN ERA EP from EQ, possibly inspired and a great development of the Top Buzz approach with three out of four tracks fusing crisp beats with a pacing stomp occasionally interspersed by string breakdowns that all run like they were programmed in reverse. New label, I'm back records from Bradford start life on a similar note with the kick driven HAPPY HARDCORE EP, although don't be misled by the title, the tracks are more serious if anything, and seriously good come to that. HIM's WHITE SPORTS opt for the more direct approach on Germany's Bash records, leery snares meet distorted BOB meet earthy hardcore breaks fora monumental blinder that was crafted by an alliance featuring none other than

London's Boscaland, but don't say I told you! One of the UK's most eminent breakbeat creators of latter years, Nebula II have risen again from the house of Reinforced with EYE OPENER, providing pure expertise that's far more intelligent than the usual breakbeat fodder you normally get fed. Turn it over and you'll be blinded by pure science for the real eye openers are BENZINE FIEND and CLOCKED IT. They both speak volumes and they're destined to go down in any club on the continent. On the purist jungle vibe Hoppa pops up with an instant classic on Pro one vinyl, pure ambient beginnings open up for high speed sunday dub that purrs rather than irritates. At about 4 in the afternoon it goes dark briefly only to clear for tea at 6. And that's only the A-side! The B-side is more of

the same but deeper. Hot on the heels of their second release Legend records return with Spinback and Windmill and once again an enticing intro heralds the big build up of In EFFECT only so you can be kept on your toes by pauses of suspense. DIVINE INSPIRATION on the slip is something like Dubplate come Star Trek but somehow not quite. If you're not satisfied then add Deep and dark's DARKER THOUGHTS and K-Rox's DON'T TAKE IT! to the list.

Influence records based in Germany have a habit of once in a while putting out an excellent techno track with immense crossover appeal and currently charged with such a dancefloor mission is THE PAIN EP from VENE - fuel injected hardcore at its best. The ever mischievous Rotterdam records have been

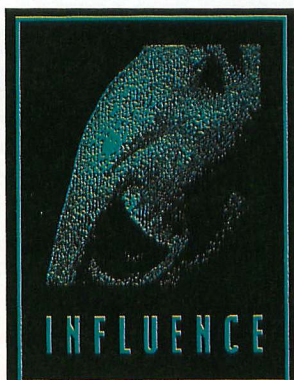
celebrating the fact that they've been disturbing the peace for over a year now and as an anarchic gesture some of their most rule breaking anthems have been strung together to make toilet tissue of their nearest rivals. Who needs a DJ when there's almost 20 minutes of the ANNIVERSARY MEGAMIX to keep everyone entertained? Total Output's 100% EP is doing so well that one DJ amusingly informed us that "Shaun [the main headcase of

TOJ] had to ask me what his own track was when I played it!"

You don't get nuttier tracks than that.

A new Caution Acid production means DROID SECTOR is an aggressive 10 inch of unadulterated metallic acid grunge that speaks the same language as a cheeky yellow seven inch containing a gymnastic 303 jam, boosted into action by a thumping drum. It's called SECTION 2 and is on Germany's Trope records,

both are brain blitzers so be warned. The ultimate comedown has to be the off the wall ambient gabba epic from East Germany's Basis records, ANTARES will gain recognition from THE MASTER CONTROL EP it's a touch of Kraftwerk and 90s technology that travels deep within. If this fails to trance you out then put MIX HARD OR DIE on the turntable and let Technohead guide you through the best of her hard platter, the compilation's out on React.



PS.

September looks set to be the month for the battle of the giants as at least four major underground hardcore labels plan to release outstanding compilations. Reinforced are to put together a Definition of Hardcore comprising some of their best floor stormers since they began and as an added bonus you'll get a Randall mixtape included for nish featuring all those in demand unreleased dub-plates. Suburban Base and Movin Shadow are on the case with The Joint LP, a project that sees both labels linking up to blow the dust off those anthems of yesteryear. Formation are also due to put on the pressure with their long play collection as they intend to hitch up with some of the UK's most renowned DJs who will be remixing some of the classics that have emerged from this Leicester label.

Trouble on vinyl are adding a Techno division to their breakbeat label and are looking for demo tapes so if you're up for it, write to Trouble on Vinyl Records, 5 Tierney Road, Streatham, London SW2 4QL or telephone 081-671 7761. And it's always good to see people making an effort to cut their costs in this business especially when you're offered a full 9 hour rave on 6 mixtapes for £13.99. Dance Paradise, one of East Anglia's most successful organisers have put this wonderful package together as The Ultimate Dance Experience Volume I showcasing the talents of Jumping Jack Frost, Gappa G, Phantasy and more, but if you don't fancy shelling out your hard earned cash for one then you will be glad to know there is one up for grabs, absolutely free. No question, simply write in before 21st September to myself at Generator magazine, 4-8 Peartree Street, London EC1V 3SB and the first entry though will be the lucky winner.

RAY KEITH - TOP 10

The likable DJ works down at London's Black Market churning out the best of the latest breakbeat and techno platters along with Clarky and the nutty Nick. Originally from Colchester, he now lives closer to London and plays gigs nationwide after gaining fame with the likes of Slimetime and Orange. He is now venturing into remix work and his latest version of XLR8's Dubplate is causing a storm. Here is his choice 10.

- 1) Pascal & Sponge - Sweet Sensation (Nookie remix) (Face)
- 2) Shades of Rhythm - Sweet Sensation (Ray Keith remix) (ZTT)
- 3) Wax Doctor - DJ Pulse (White Label)
- 4) LT J Bukem - Music (Good Looking)
- 5) Doc Scott - NHS remix (White)
- 6) Windmill and Spinback - In Effect (Legend)
- 7) Foul Play - Finest Illusion (remix) (Movin Shadow)
- 8) Simon 'Bassline' Smith - Smith Inc Project Vol 2 (Absolute)
- 9) Nicky Black Market - D'Bounce Vol 2 EP (Gyroscope)
- 10) Grooverider - Internatty (JBL)

CALLING ALL PROMOTERS!!!

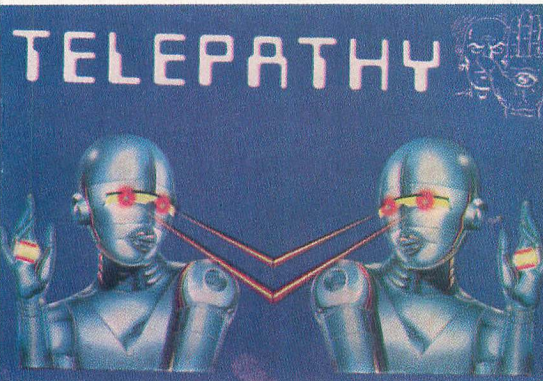
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ONE FROM THE PAST

It if wasn't for Telepathy's first events at Marshgate Lane in Stratford, East London, it is doubtful whether UK hardcore music would be so strong as it is today. The vacuum created by the demise of the illegal Acid House party concept lovingly brought about by the workings of Graham Bright's new Private Party Act gave way to a release value that was Telepathy. People couldn't believe what they were getting as all of a sudden their memories of the late '80s were reawakened in a rough and ready warehouse that easily accommodated 2,000 people and was one of the few places to get an unbelievable buzz till 8am. A great chunk of the top names we know today were all there, JJF, Grooverider, Top Buzz, Randall, Rap and Kenny Ken to name



only a few. Ratpack were in their element in those days. The last hour of every Friday and Saturday was nearly always reserved for them to play the tunes everyone wanted to hear -

Rebel MC, the Wickedest Sound, Cybersonic - Tenarchy and Beltram Vol. 1 Energy Flash. Yes, this was the hey-day of the great Euro invasion that inspired many to get where they are today. Satin Storm, Scientist and Shades of Rhythm were all there. But then all good things come to an end. Today, the venue has now been converted into state of the art office units and those gates we all used to so desperately squeeze through now bear the saddening sight of Offices to let.

What a waste.

Pez designed the flyers and you can now catch Telepathy at The Wax every Friday in Leyton.

WHAT'S IN THE PIPELINE

Bay-B-Kane - The Next Step (White House Records)
Side Effects - Destiny (Time Travel)
Asides/Mole The Dipper - Jurassic Park (Bare Necessities)
DJ Hype - The Trooper (Suburban Base)
Desired State - Exploration/Killer Beat (Ram)
Cool Hand Flex - Mars (Uncle 22 Remix) (In Touch)
Underground Frequency - Take Control Remix (No Noise)
Various - Enforcers 4 (Reinforced)

Baby D - Destiny (Production House)
Hype - Do Or Die (De Underground)
Cape Fear (Tone Def)
Andy C - Slip 'n' Slide (Ram)
Simon Bassline Smith - Music And Life Remixes (Absolute 2)
Patrick Sjerren - Tracks Beyond Subconscious (Labworks UK)
Boogie Times Tribe - Johnny Jungle/Origin Unknown Remixes (Suburban Base)

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KISS FM LISTINGS (LONDON)

THE ONES TO WATCH FOR:-
TUESDAYS

10.00pm-1.00am - COLIN FAVER

WEDNESDAYS

10.00pm-1.00am - COLIN DALE

FRIDAYS

10.00pm-12.00am - BOBBIE & STEVE
2.00am-4.00am - DEAN SAVONNE

SATURDAYS

7.00-9.00pm - DANNY RAMPLING
9.00-11.00pm - PAUL ANDERSON

SUNDAYS

8.00-10.00pm - NORMAN JAY
KISS FM - 7 days a week, 24 hours a day.



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The best music mix every
Saturday 18.00pm-22.00pm



BUZZ FM (BIRMINGHAM)

Catch Chris Rogers every evening at 7pm



THE PULSE WITH SWATCH

With V. J. Marijne Van Der Vlugt.
Friday 3 September at 5-5.30pm
Saturday 4 " at 1-130pm
Wednesday 8 " at 2.30-3.00pm
Friday 10 " at 12 midnight-12.30am
Sunday 12 " at 5-5.30pm
Thursday 16 " at 8.30-9.00pm
Tuesday 21 " at 11-11.30am

YO! MTV RAPS

With V.J.s Doctor Dre, Ed Lover and Fab
5 Freddy.

Saturdays at 10.30-12.30am

DANCE

with V.J. Simone
Saturdays at 16.00-17.00pm

PARTY ZONE

With V.J. Simone
Thursdays at 23.00-01.00am

THE SOUL OF MTV

With V.J. Richie Rich
Tuesdays at 17.00-17.30pm
Wednesdays at 17.00-17.30pm
Thursdays at 17.00-17.30pm
Fridays at 17.00-17.30pm
Saturdays at 17.00-17.30pm



WEAR FM (SUNDERLAND)

WEAR FM SPECIALIST DANCE PROGRAMMES

MONDAY

8-9.30 ELEVATION - DJ's Spen & Yoz
Deep Acid, House, Progressive

9.30-11 HARDTIMES - SLP
Jungle, Hardcore, House

TUESDAY

8-9.30 DOOMSVILLE - Maz & Stu.
Ragga, Reggae

9.30-11 ULTRAVIBE - Tubes & Smoove
Acid Jazz, Funk, Rare groove



DREAM FM LISTINGS (LEEDS)

FRIDAYS

4-6pm - MIKE MORRISON
6-8pm - SHAUN SMITH
8-10pm - MELLOW D
10-12pm - SEZ
12-2am DJ YELLOW
2-5am - SIMON SCOTT
5-8am CHRIS MARTIN

SATURDAYS

8-10am - JANE
10-12noon - IAYMEDE
12-2pm - TC
2-4pm - WALKER BOYS
4-6pm - CAMARO
6-8pm - LEAFY
8-10pm - ALICE
10-12pm - LOVE BUTTON
12-2am FUNK BOUTIQUE
2-5am - DAVE HILL
5-8am - JJ AND EVERLAST

SUNDAYS

8-10am - DAVY JONES
10-12noon - MOOSE AND CHRIS
12-2pm - DAISY AND HAVOC
2-4pm - MAR
4-6pm - CARL
6-8pm DREAM FM LISTING BOOTH CHART
SHOW
8-10pm - JULIA GUEST SPOT
10-12pm - PAUL TAYLOR
12-2am - KAREN
2-5am - SOUL FUNCTION
5-8am - MACHIAVELLI

WEDNESDAY

8-11 GAY TO GAY - Megasal
Hi-NRG, Current Rave,

THURSDAY

8-11 TOP RANKING - DJ Huey
Garage, House, Club

FRIDAY

8-11 CRIMEWATCH - B-Jam
Rave, Techno, Hardcore

SATURDAY

9.30-Midnight - ALL THE WAY - Wayne C.
MacDonald
Soul. Rap. Hip-Hop, Ragga, Gospel.

MON-FRI

LAST RHYTHM - Gary Jaye
11pm-1am All styles of dance including Club and
Chart, plus new releases.

FM LISTINGS OF PIRATES

WEST MIDLANDS MUSIC FORMAT

94.20 Skyline Radio Reggae, Soul, Hip-Hop
 99.70 Sunrise FM
 99.75 Fantasy FM Weekends
 Rave, Soul, Garage, Hip-Hop
 100.50 XILE FM Weekends Rave, Techno, Dance, Various
 100.70 Fantasy FM Weekends
 Rave, Techno, Dance
 100.90 Supreme FM Rave, Dance, Chart
 100.90 Radio Active
 101.50 Magic FM Dance, Chart, Rave
 101.75 Powah FM Reggae, Soul, Hip-Hop
 102.05 Raw FM Rave, Soul, Dance
 103.50 PCRL 24hrs Reggae, Soul, Hip-Hop
 105.25 Metro FM Reggae, Soul, Hip-Hop
 105.95 Devious FM Rave, Dance, Techno
 106.30 Frontline Radio Reggae, Soul, Hip-Hop
 107.20 DUB FM 24 hrs Reggae, Soul, Hip-Hop

LEICESTERSHIRE

105.50 24 hrs Fresh FM Reggae, Soul, Hip-Hop, Rave
 106.0 Mix FX Weekends Rave, Dance, Hip-Hop
 107.50 Kickin FM Weekends Rave, Dance, Hip-Hop
NOTTINGHAMSHIRE
 87.90 HCR Reggae Soul, Hip-Hop
 97.50 Horizon FM 24hrs Rave, Dance, Chart
 100.55 Future Sound Rave, Dance, Chart
 105.50 Gee FM Rave Dance, Chart
 105.50 Vibe FM Rave Dance, Chart
 105.70 Centre Radio Dance, Chart
 106.30 Breeze FM Various
 106.80 Power FM Various
 107.30 Touch FM App for licence
 Rave, Garage, Hip-Hop, Soul
 107.70 Globe FM 24hrs Dance Music Station

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MOVIE/VIDEO CHOICE

UNDER SIEGE

WARNER HOME VIDEO

RENTAL RELEASE 15TH SEPTEMBER

Action superstar Steven Segal follows his recent hits, *Marked For Death* and *Out For Justice* with his number one box office blockbuster *Under Siege*. And if you're looking for action, you will not be disappointed, with 98 minutes of skull-cracking, explosive action has Segal doing what he does best. Putting vast sum of people in bodybags. Segal plays a cook on the USS Missouri for its final voyage, this position conceals his past as a Navy Seal (top hard dude). But the ship falls into the hands of Tommy Lee Jones who plans to steal the nuclear arsenal (not the team). With the threat of nuclear war, Segal sets out to out-wit the terrorists. The best way to describe this film is *Die Hard* on a war ship, but great entertainment all the way with martial arts expert Segal in top gear, and pushing his way to the top of the Hollywood action heros. So for that Sunday night in recovering from the night before get out and rent it now. [I]

STAR TREK DEEP SPACE NINE

£10.99

OUT NOW (CIC VIDEO)

The second spin off from the legendary Star Trek series. The new series of video's is set in the 24th century on a space station rather than a starship, set 70,000 light years away from the Earth at the very edge of the known universe. With the station populated by aliens from across the galaxy. Next to a wormhole, a tunnel in the fabric of space. Where space traffic passes from one galaxy to another. Quite gritty with good scripts, *Deep Space Nine* carries Gene Roddenberry dream into its next phase, with attention on good storylines and strong acting, rather than just special effects (but there's plenty of them too). It's early days yet but I'm sure it will gain a massive following, just like the *Next Generation* did, even though it had to live up to the original series. But what will make *Deep Space Nine* continue the series, is it keeps the feel of the original, just what Mr Roddenberry would have wanted. The legend continues. [I]

TELESTAR VIDEO

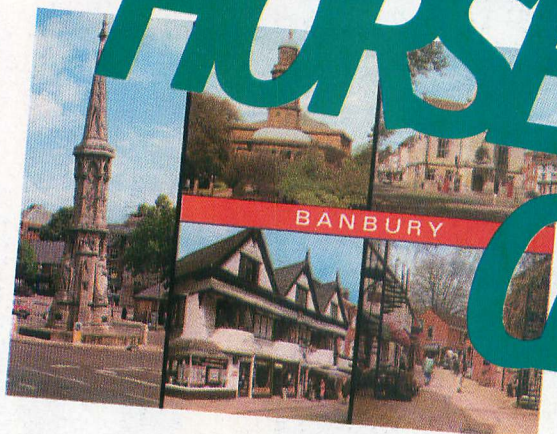
THE IRRESISTIBLE FORCE - FLYING HIGH WITH MIXMASTER MORRIS AND THE WISEMEN

Forty minutes of the best techno ambient bought to you by the hand of Mixmaster Morris, the man seriously involved with the recent ambient revolution. With computer animated visuals bought to you by The Wisemen of Dr Devious fame, this video will take you through a psychedelic and pulsating maze. Check out an amazing variety of shapes and colours that will take your mind to another level after a hard night's raving. **Captain Chaos**

PRESET VISION INTERNATIONAL TRANCE VISION DANCE - VOLUME ONE

A collection of mixes from intelligent trance, house, and techno through to hardcore with mind blowing visuals to mash your senses and ears. With some awesome tracks on the tape like La Camorra *What Is Love* and Glam Hell's *Party* (serious Italian house tunes) and the Hardfloor Transcript EP *Happy 20th*, Hardfloor *Hard Trance Aperience*, Slices of acid, techno, and trance. Take out granny's Coronation Street cassette put in this video and watch your TV smoke. Your granny as well no doubt.

RIDE A COCK HORSE TO CROSS



"THE PLEASURE. THE BEAUTY. THE PAIN."

YOU WOULD BE FORGIVEN FOR CONSIDERING THIS AS A RATHER POIGNANT COMMENT ON THE NATURE OF, SAY, LOVE OR HAVING A BABY. ALAS ALACK YOU'RE WRONG. IT IS IN FACT THE EMINENT WORDS OF ONE J P MIDENGLANDER, A LEGEND AMONG THE SLEEPY BACKWATERS OF OXFORDSHIRE, MUSING ON THE SLINGS AND ARROWS OF HIS LIFELONG LOVE, BANBURY. TONY STIMPSON, IN HIS ROLE AS ROVING BACKPASSAGE CORRESPONDENT, ASSESSES THE TRUTH OF JP'S THOUGHTS IN AN APPRECIATION OF THAT FAMOUS RURAL TOWN WHERE THE WOMEN BAKE CAKES AND THE MEN PUT COCKS ON HORSES.

Going back to one's home town is rather like bonking the brains out of your ex-bird. You want to do it, as presumably there's still some attraction there, but once it's done you want to bugger off. And maybe come again later. There's something always there to draw you back, à la recherche du temps perdu, so to speak, which is what Johnny Frog would say when he's talking about things that have happened in the past and he wants to find them again. But he would, silly garlic twit. So, it is within this frame of mind that I make my regular bi-monthly visits back to my spiritual homeland; searching for that elusive quality which inevitably sends me away again.

The first thing perceptible to the senses on driving down the motorway through the hinterlands of outer Banbury is the lush green pasture intersected by a fine range of trees. And, as we all know, trees are God given. Banbury trees defy even the great geezer in the sky. They are big, brash and provide a rich habitat for all manner of wildlife and the odd

would assert that the masking has become the beauty and the pleasure. I say up yer Jackson. From this circular welcoming committee, you battle your way through to the epi-centre. And what an epi-centre.

The daytime tranquility and solitude of gently ambling along the pedestrianised zone shopping for consumables suddenly becomes Beersville come 8 o'clock on a Friday night. The pain. Dotted around Banbury's flagship and possibly only tourist attraction, the cross, are many a public house and many thirsty mouths to fill. The catchment area for punters out on a debauched night in the hub is indeed far and wide. As are the tastes in fashion. Some pubs are so incredibly crowded that there are often more doormen than doors. Doormen in a provincial town, outside a pub?

low-life. If you can't live in the throbbing metropolis, then second best is living just outside. The green fields, the limpid pools of trout filled water and that inimitable smell of cow shit all serve to re-enforce young JP's view of Banbury and its environs as "beauty", yet at the same time belie a more sinister underbelly – the downtown action.

Passing from the motorway to the town itself is almost cathartic (come again, what?), a journey back in time culminating in the realization that you are still the same sad person doing the same sad things and going back to the same old sad places. Yet there's still something very satisfying or even comforting in, as that wondrous band Odyssey proclaimed, going back to your roots, yeah. Firstly you hit the first of many roundabouts which I'm sure have made Mr Midenglander burble into his lap. The transformation from drowsy market town to gateway to the highlands is quite obviously incomplete without a profusion of new concrete. But the concrete masks the inner beauty and pleasure. Some

**OF COURSE, THIS IS
GETTING OFF YOUR
HEAD COUNTRY AS
WELL AS KICKING
SOMEONE ELSE'S.**

The generally accepted SP is much the same as anywhere else: pub, club then curry. But the striking thing is that Banbury has two clubs. Stuck in what hardened mainline clubbers would term a DJ desert, I am prouder than Percy P Proud, an extremely proud man, to dwell on this fact. So what if it's DJ Dry on the deck whose talent for mixing records is as

accomplished as mine is for doing mouse impressions and who has a strange habit of playing the next one for his mum and dad? The important thing is that the clubs are there – a veritable breeding ground where clubbers are just kittens waiting for cathood. So if you are stuck at a loose end somewhere in Oxfordshire, pluck your whiskers and purr down to Banbury.

So in deference to our friend JP Midenglander, I would agree with his poetic affirmations. Pleasure, beauty and pain rolled into one sloppy ball. I would, however like to end with an epitaph of my own:

"Banbury – one man's pleasure is another man's pain.

So fuck it, let's just hit the Ministry."

Tony Stimpson

TERRALEC

TEL

0702 547571

FAX

0702 548543

0702 541075



AMPLIFIERS

110+110 WATTS

£157.42

Order Code: **A120**

110 +110 WATTS

£176.77

Order Code: **P110**

200+200 WATTS

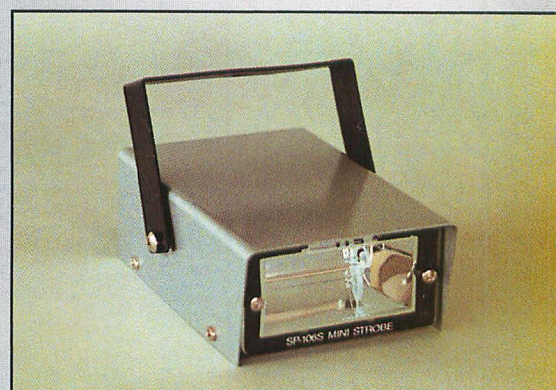
£206.80

Order Code: **A210**

200+200 WATTS

£245.86

Order Code: **P400**



MINI-STROBE

Powerful mini strobe, all metal construction with speed control.
£23.50

Order Code: **ST5**

SELECT YOUR OWN PACKAGE

All packages come with two high quality Disco2000 turntables, 2 x slip mats, fitted cartridges, headphones, microphone and leads. together with one of the following mixers to suit your requirements.

SYMBOL 10

Order Code: **PRO5 £333.00**

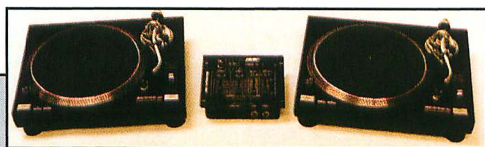
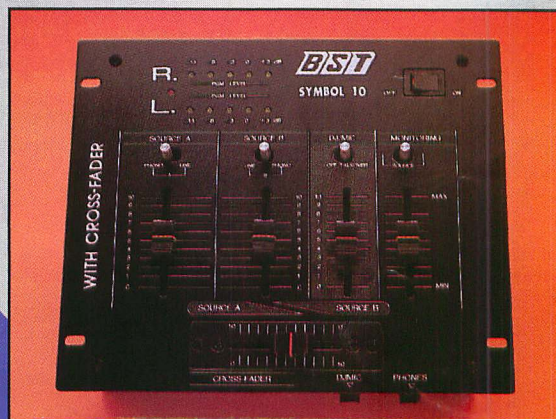
SYMBOL 50

Order Code: **PRO4 £349.00**

SYMBOL 100

Order Code: **PRO7 £359.00**

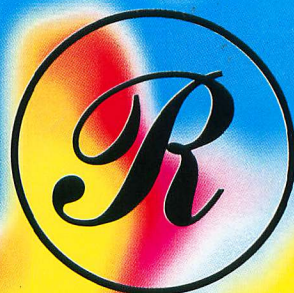
The price by the order code includes standard carriage and vat for a complete system.



Carriage and packing £6.00, standard delivery three days Add £10.00 per order for overnight delivery. On U.K. orders over £60 carriage is free. These carriage rates apply to UK mainland orders only. You may phone or fax your orders. Please make cheques payable to Terralec and put your card No. on the back. Credit card orders also welcome. Send a 13 x 9 S.A.E. for catalogue and price list to:-

TERRALEC, 3, Featherby way, Purdeys Industrial estate,
Rochford, Essex SS4 1LD

the new
Renaissance



Grand Opening Night

Saturday 28th August

9 - 2am

David Morales Birthday Party

John Digweed plays host to our very special guest
David Morales.

Live from the USA **Jomanda**

4th September (*Absolut Vodka Party*)

**Sasha
& John Digweed**

11th September (*Stress Records Party*)

**Dave Seaman
& Ian Ossia**

18th September

**Jeremy Healy
& John Digweed**

25th September

**Marc Auerbach (Bump)
& Ian Ossia**

live **Juliet Roberts (ibo)**

The Conservatory
Willow Row
Central Derby

every saturday 9 - 2am
admission £8
(£10 opening night)

existing Renaissance members welcome, for
further information see flyers or call Renais-
sance:

0782 714224 / 0782 711404

