



MARCH '94

ISSUE 9

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generator

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blu peter*

ULTRA NATÉ

*MANCHESTER
LABELS*

jungle fever

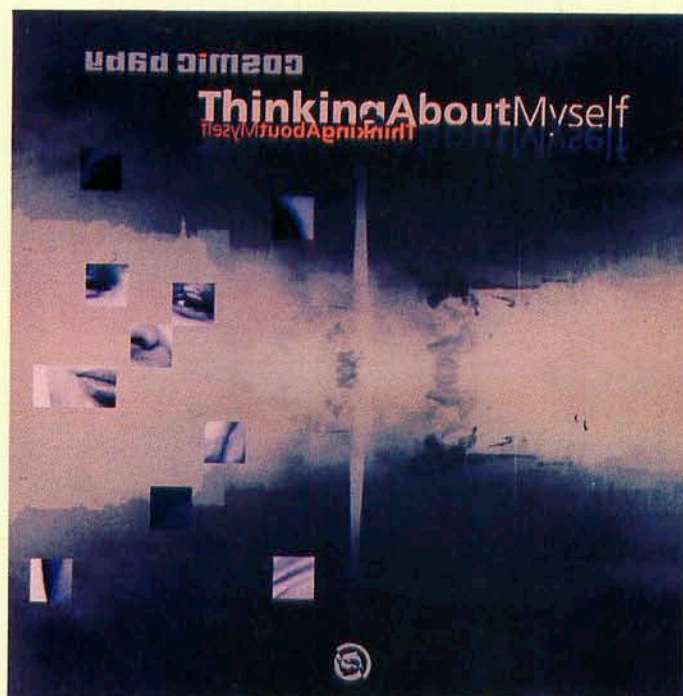
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FROM THE FLOOR



Lisa, Lisa ... so good they named her twice. Sexy, provocative and straight outta Hell's Kitchen. She's the funky diva latina who all but invented hispanic hip-hop, and she's back. Having parted company from mentors Cult Jam and long time producers Full Force, Lisa's now out front on her own and things have never been better. "This is the happiest I've ever been since I've been recording," she states, having freed herself not only from the shackles of her previous collaborators but also having finally severed all ties with Columbia Records. "In my new situation I have a lot more control and I'm doing things I've always wanted to do." The new album 'LL-77' is upon us and the first single 'Skip To My Lu' having already 'made noises' as they say on import, is now available here complete with hot new mixes from Junior Vasquez, and Quincy's kid, QD II.

Saucy 'n raunchy is the new image, one which would seem to be doing the trick, and the eagerness of yours truly to get on the case and discover the ladies ample charms is a case in point. The new album for Pendulum Records (here thru Cooltempo) features the dancy-rock chick with legs akimbo and cleavage on full display, and who says sex doesn't help sell records?! Today Lisa Velez, the hard talking, no holds barred woman is a million miles removed from the shy 16 year old that stole our hearts with 'I Wonder If I Take You Home' almost a decade ago. "Have you ever had terrible oral sex?" she asks without batting an eye-line, but throwing me into a state of utter embarrassment. "Well my song 'The Great Pretender' is all about that, about eating pussy. I once had a guy who boasted that he was good, then he sucked and it was really bad. There's no shame to my game!"

Billed by many as a female Prince, the comparison doesn't stop with her dirty dance beats tinged with rock overtones. "I might have a truck driver's mouth but I don't bring it into my music. The lyrics on this album are a reflection of me and my life," she says. "My darker side came out (on this album), I guess, because it had the opportunity to. There's always been a hunger inside me to do this kind of music, and now I can finally do what I want to." And as to her split with her former label after a handful of successful albums: "I was really pissed. Once I realised that they were just feeding me dreams, making promises and not keeping them, I decided it's time for me to go. I gave them eight years of my life, damn that's a lot, y'know. I felt I was being held back from doing a lot of things that I wanted to do, and the only way to do them, for me, was to do them alone." If she changes her mind and decides to take a partner, form a queue behind me!

Lewis Dene

Remember the last live album you bought? (DJ mix tapes, bootlegs or otherwise, don't count.) Neither do we, but one of the Generator team did admit to owning a copy of a Who live album from the self-indulgent seventies, which amongst other nonsense includes a 15 minute version of 'Magic Bus'. 10 of the 15 minutes are made up of a drum solo, apparently. Well, that was then, and this is now. This being the identically packaged offering from dance outfit Moodswings, whose debut album Moodfood raised a few eyebrows and pricked up more than the odd discerning ear around the globe, earning praise such as "aural medication for tired minds" and selling some half a million copies in the US alone. Moodswings' Live at Leeds is probably the finest dance live album to date, and perfectly puts across the harder edge of the act's live performance recorded at Back to Basic's second anniversary just a couple of months ago. Stand out tracks are the superb "Brutal" and "The Crunch". Catch them live this month during their "Music For Swinging Lovers Tour '94" on the 3rd at The Marquee, London; 11th at Home, Manchester; and on the 12th at Back to Basics, Leeds. Moodswings will be joined by the DJing talents of Basic's residents Ralph Lawson and Huggy, alongside other guest DJs at selected dates.



"The Music's Got Me" by the Bass Bumpers, retouched by the inimitable Paul Gotel, is a tune that has been impossible to avoid of late. Caned on the radio and the dance-floor alike in more than 50 countries, it was a sign of coming of age for the German produced act who had already sold 150,000 copies in their home territory. The Bumper's rise to fame started back in summer 1990 when Dusseldorfer dance label Dance Street closed a contract with members Henning Reith and Caba Kroll and recorded 'Can't Stop Dancing' with their first singer Nana. It became the underground summer hit in Europe and Stateside where it blazed into the Billboard charts after a meagre six weeks on release. After a year's sojourn, rapper E-Mello took over the vocal reins from Nana, and a second single, 'Get the Big Bass' was released. Which brings us to the present again, with the Bumpers back in the studio working on their second album (working title 'Recouped') with no release date pencilled in as yet. Watch this space.



It's half past five on a Tuesday night, and as weary congregations of Glaswegian commuters spill out of office blocks around the city, Gipsy is in a taxi heading for Queen Street Station, ultimate destination unknown, but one which nevertheless befits his title of 'the hardest working man in house music.' Several hundred miles away in Paris, the Train à Grande Vitesse is leaving the Gare de Lyon for the South of France, at a considerably higher speed than the Strathclyde Express. You could probably film the whole thing in Jean Luc Godard monochrome, preferably with a large walk on part by Ana Karina. But there would only be one possible soundtrack - 'TGV', the new single by Sublime.

A pulsating acid-trance trip through the Massif Central, 'TGV'

is the fourth Sublime single and continues the theme of last year's essential club cut 'Trans American'. Formed some eighteen months ago by Circa DJ Matt Brown and the ever-elusive Gipsy, Sublime have been on an irresistible journey ever since. Their first single, 'Fight the Feeling', released as an anonymous white label by the then fledgling Limbo, is still one of the most sought after records at the 23rd Precinct HQ.

'Theme', at times reminiscent of Lil' Louis' 'French Kiss' stretched the house aesthetic even further, but it was 'Trans American' which really catapulted Sublime into the heat haze shimmer of public gaze. Well placed in charts of every description and a staple on dancefloors across the nation, 'Transamerican' became the summertime anthem of a generation of disenfranchised clubgoers as 'Everything I Do' locked itself into the number one spot for what seemed an eternity. And now we have 'TGV', everything its predecessor was, and more.

The telephone line crackles. On the other end is Matt Brown, who sighs thoughtfully as he tries to explain why a band from Glasgow would name a track after a French high speed train. With a sparkling display of lateral thinking he replies, "we wanted to do something similar to 'Transamerican', but we didn't want to go with a hook. With 'TGV' we didn't go for the commercial aspect, we just did what felt right, and it worked out really well". The answer, then, is hidden somewhere in those two sentences!

It's 00.45am on a Wednesday morning and Gipsy has finally returned. So what makes up the Sublime manifesto? "We're always striving to do something that people will find interesting and want to dance to", he explains. So why 'TGV'? "Ah, you'll just have to work that out", he answers slyly. Sublime - alive and well and tripping near you sometime soon. Just the ticket!

Oh, joy! 1994 saw the Joy sign to Compulsion, who now kick back into action on the 28th of February with the 12" re-release of 'Shine' (the Mandala mixes) along with an additional sixteen minutes of madness in the shape of the Samadhi Mantra mix. David Tolan and Ali Fletcher are The Joy's production force, responsible for the Dub Disciples' Hyperphoria Parts One and Two. The rest of the band comprises of Gavin O' Neill, whose inspirational vocals play a crucial role in forging the Joy's sound, Andy Tracey, guitar maestro (what's a guitar?) and Denise Johnson, whose sultry vocals featured on Primal Scream's Weatherall-revamped Screemadelica album a couple of years back. And talking of that, have you heard the Primals' 'Funky Jam' (Brendon Lynch mix) yet? Buy it, play it on 33rpm, open a bottle of Wild Turkey and treat yourself to the swirling soundtrack of a New Orleans psychedelic stripshow. Awesome is not the word.





TIM LENNOX, DOYEN OF HANDBAG HOUSE

Tim Lennox is an unashamed fan of handbag house - strong vocal tracks with their feet firmly rooted in the soul seed bed. He took his debut dive into the world of vinyl production with Happiness, this cover of the Cuba Gooding tune featuring the vocal talents of Sharon D Clark. It received critical acclaim, and also achieved the necessary degree of commercial success to keep the wolves from the studio door.

Tim's second vinyl appearance was another cover and came courtesy of Liverpool's Olympic Records. (Another Man was originally sung by Barbara Mason.) "I see no problem in doing a cover, as long as it does the original justice", Tim tells me. "You're bringing an old song to a new generation of clubbers. My favourite musical period was the funk and soul that came out in the early eighties", he adds. "Songs on the whole were better then - the lyrics meant something and they were well written. I really want people to latch onto the lyrics of Another Man and realise what it's about."

The song is sung by a bitchy Brooklyn housewife who lost her man to another man. To say that she is a little bitter about this is to drastically underestimate the matter. Despite valiant efforts on my part Tim would not say whether he had 'stolen' someone else's man. However, he did hint that a certain DJ from London may be able to relate to the song more than most.

Tim's third vinyl delight comes in the guise of T-Empo. Saturday Night, Sunday Morning is on Out On Vinyl, a gay oriented record label on which Tim has a director's chair. "We had a thousand promos pressed-up within three days of it being finished", he tells me. "We only sent out about ten copies, one of which went to London Records for the attention of Pete Tong, and the majors were sniffing around."

Saturday Night, Sunday Morning is a track that belongs more to the soul than the house camp and like Tim's previous releases is a strong vocal number. "I suppose it's a love song really, but in the modern context it's more about going out clubbing", he says. "I don't expect DJs that are usually content with throw-away UK dub to play it", he adds. "The DJs with more of a soul background will like it."

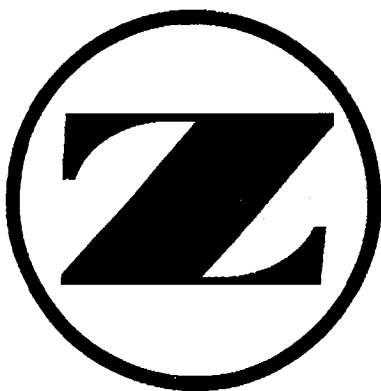
Some might say Mr. Lennox is just another sad DJ who's jumped on the I-play-records-so-I-can-make-them bandwagon. "If you'd asked me six months ago why I thought I was qualified to make records I wouldn't have been able to answer", he admits. "However, I can afford to a little bit cocky now because everything I've done has done extremely well." Nicely put.

Oliver Swanton

Following the closure of Glasgow's legendary Club Hacienda, former manager Phil Hurst was besieged with enquiries about future plans for the club, which was renowned for its unique atmosphere. With no immediate prospect of a re-opening, Phil launched the Hacienda

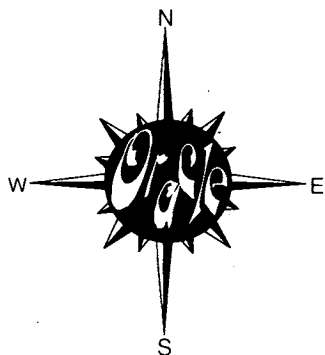
Roadshow with regular nights at the Sound Factory in Clydebank and the occasional all-nighter at venues such as the Fubar in Stirling. Now Phil has turned his attentions to the east coast of Scotland, with a once-monthly night at Dunfermline's Gatsby's, and the opening of a new Sunday night Roadshow at Zen in Livingstone. With resident DJ the ever-popular Tom Wilson, assisted by MC Bee, the opening night promises live appearances by Q-Tex and Techno Too.





We've got warm-up jackets, whistles, gloves, glow-in-the-dark lighters, T-shirts, hats, pendants - you name it, every (legal) rave accessory known to man, woman or beast. They're all courtesy of premier rave organisation REZERECTION, who, by the time you read this, will have rocked the bolox off the The Royal Highland Centre, Edinburgh at the All Night Lurrve Special on Feb 19, which boasted the immense talents of Blu Peter, Mrs Wood, Dave Angel and Joey Beltram. See a full report with exclusive pictures in next month's **Generator**. Anyway back to the goodies - they're all yours if you can name the track that is currently sitting on top of the Generator record shop chart. Answers on a postcard, belated valentine or a copy of your favourite white label (German if possible) to Generator House.

And, finally. It's always good to see a thriving regional dance scene reflected by a local magazine with their finger firmly on the pulse. We've got two to recommend for those of you who just can't get enough. Number one is the American West Coast freebie XLR8R, packed with psychedelic, magickal earth saving dance; write to 1314, NE 43rd Suite 208, Seattle, WA 98105, USA. The other is Brand X, South Wales specialists with the lowdown on one of the UK's most underrated scenes (as you'll find out on page 38 of this mag). Call (0222) 666715 for more info.



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PUNTER'S' PAGE

Many thanks to the hundreds of readers who took the time to fill in last issue's Readers' Survey. In only five days we received 233 replies from around the country and the Republic of Ireland, which sets a record for our postbag. Vodka will be dished out at the end of the month. Replies and recommendations were as varied as their towns of origin, but all taken on board with equal consideration. They ranged from total disbelief at the doormen piece ("I've had confrontations with those overgrown gorillas and can't believe a fuckin' word they say" Liam, Liverpool) to blatant xenophobia ("Hated the Harmony piece, the Irish are dodgy" Paul, Dorset) Yeah, er - well, we're not responsible for the views of our readers; but that aside, we seem to be moving along the right lines. Cheers one and all.

Dear Generator,

As any keen club goer knows there is a network of recognised and acclaimed house music clubs in existence up and down the country. There is a national circuit of DJs who rotate around these clubs and have a virtual monopoly at playing at them, restricting any fresh or new talent from developing. All this similarity has left clubland in a stale and static state; less and less people are going out, leaving the scene in a very depressed state.

How are these clubs being run? The majority of recognised DJs belong to an agency, which are largely based in London. There are few major agencies as the ones in existence have the scene sewn up with all UK DJs appearing on their books. All the promoter does is obtain the venue, contact the agent and book the required name. Prices range from £250 to £600 and above, depending on the status and night of the week. Additional expenses including a £30 booking fee for the agent, travelling expenses and a hotel for the night if there is a long distance involved (eg. London-Cardiff). There are also cancellation fees incurred should anything go wrong for the promoter and the event doesn't go ahead, whatever the circumstances. There's not a lot of talent involved beyond a few contacts and good organisation; but there is often a big financial risk to take.

It makes sense really that a night organised by a business minded promoter through impersonal agencies, employing DJs who put nothing more into a night than to turn up, play and collect the majority of the door takings on the way out lacks speciality and feeling. All the money is going to those who already have it in abundance and in these times of recession it all seems a bit ugly and excessive; rather like the fashion world who can't gain any credibility unless they employ supermodels to be seen in their clothes. It seems the house music scene has become part of that it initially stood to reject ie. commercialism. It's big business and it's killing the scene.

Are club goers really such sheep, going along with it, and in their ignorance being exploited, putting their energy and money into a dead end? Why continually get out-

siders in when you could build something yourselves? The irony is that it seems the people just aren't willing to attend a night unless a 'name DJ' is on the menu, despite what else is on offer. It's a vicious circle and may explain why atmospheres just aren't the same anymore.

No-one is denying the talent of the national DJs, but in reality many are over rated and after all they are not the only ones who can do it. Fresh elements and individual approaches are needed if the scene is to progress. There are people out there keeping the faith, putting a lot of effort and energy into providing spanking good nights with no hype and more of a communal atmosphere. Take the Devon based Lazyhouse, Cardiff's Totem, Bristol's Tokyo Sex Whale and Club Biscuit for example. All work hard and succeed in providing more than just a name DJ, but a whole party environment. Why be a party to a con when you can party with the underground?

Name and address supplied, Wales.

Dear Generator,

I've been buying the mag for a few issues now, and one of the reasons is for the record reviews, mostly jungle. I use your reviews to choose most of my choons, but there's a couple I couldn't get down my local shop. The Undergraduates "Space" (Camden Tunes 001), Rhythm Nation "Junglejah" (White), and Shades of Rhythm "Sweet Sensation" (Ray Keith Mix). Help!

Yours, Ryan, Great Harwood.

Try Black Market Records, London (071) 437-0478. Either that, or Horace (at his stall at Camden Market thu-sat) can get them to you. His mobile is (0850) 630528.

Dear Generator,

The "regressive" house scene today is an incestuous affair where established and semi established DJs and promoters crawl up each other's arses to get booked and fill venues. "Kiss my arse and I'll kiss your's" is the order of the day as again and again "mates" book "mates" up and down the country. It's no wonder that all house DJs play the same predictable tunes, often even imitating each other's bland mixes. Take for example the likes of Judge Jules and Mark Moore. Or Nancy Noise and Lisa Loud. Or Darren Emerson and Fabi Paras. Anyone could go anywhere in the country to their local record shop, practice on their bedroom decks and provide an identical set. So why pay the names and inflate their egos and bank balances? It's killing the music. Let the new talent emerge and breathe. Any movement without an avant-garde is a dead one. Look at rock music if you want an example. Innovation lies only at the fringes of the house movement today, and if it is not embraced it will be throttled by the same DJ-producers who are destined to become sad industry "execs" in years to come.

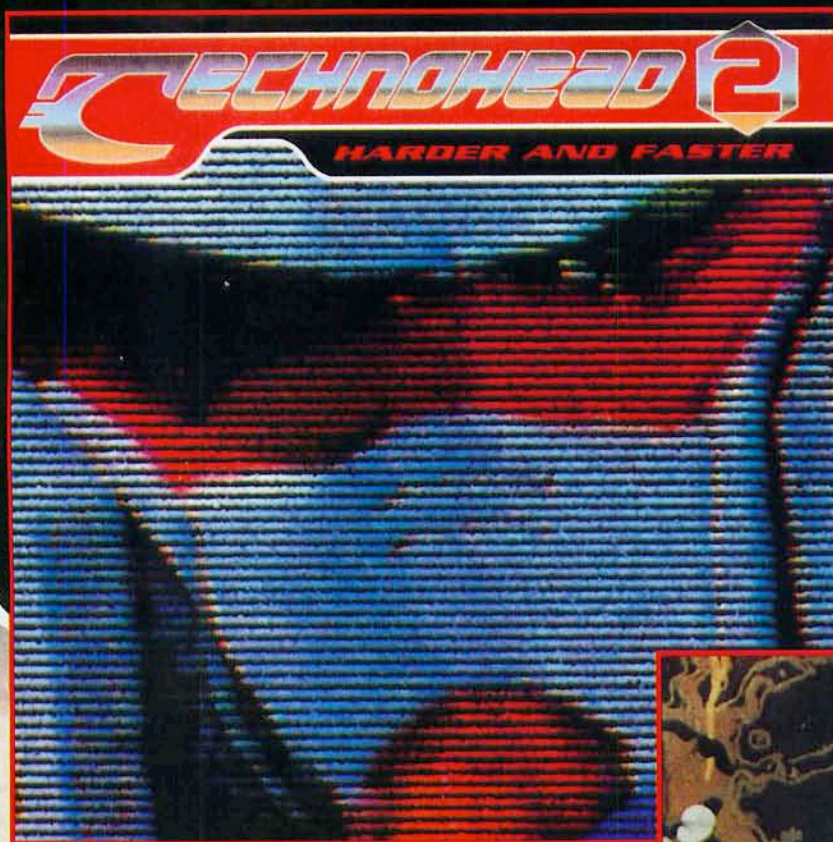
Yours, Stephen Kingsley, London SW6.

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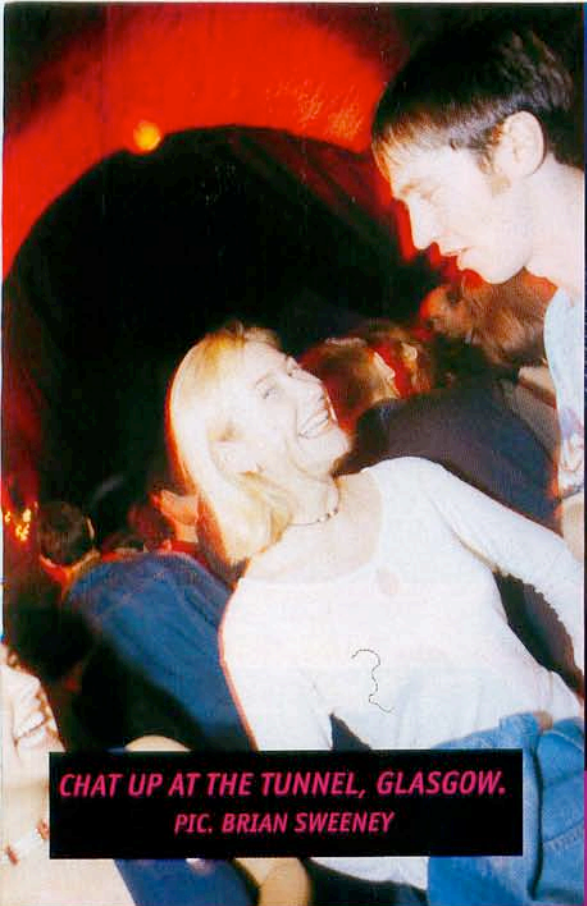


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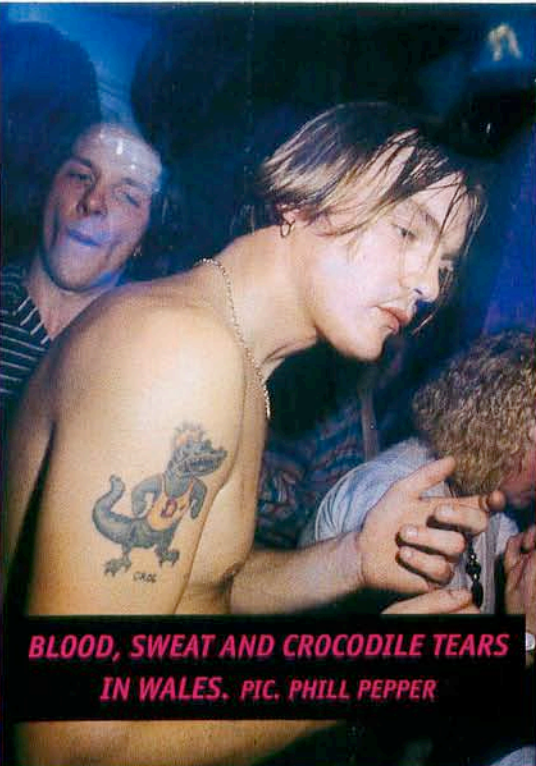
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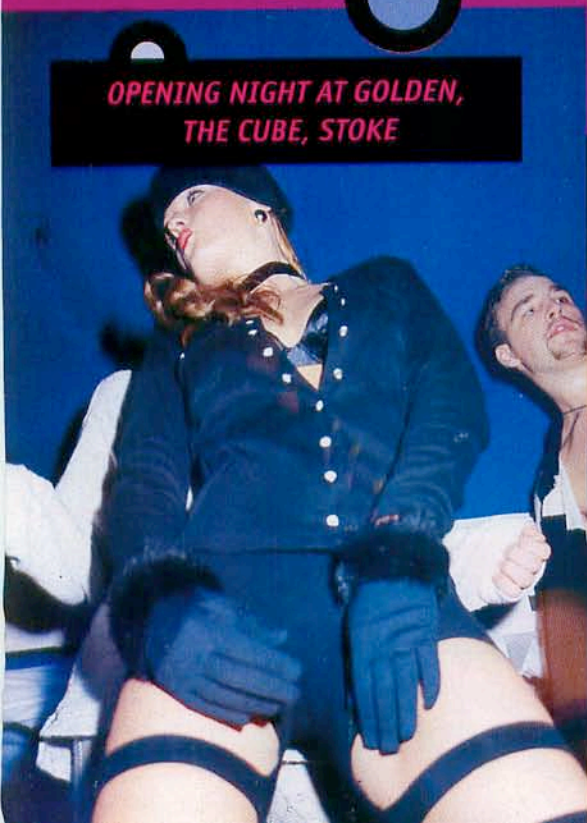


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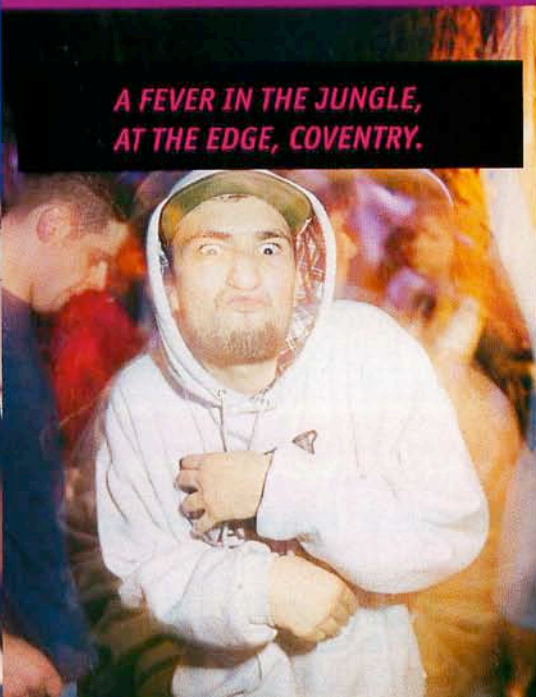


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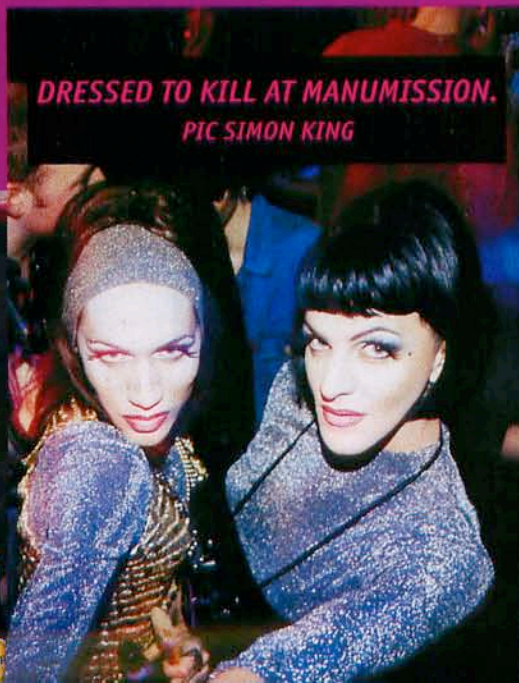
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Wednesday	8-11 pm	*GAY 2 GAY Hi - N.R.G., Euro-House, & Camp Gossip	Megga Sal
Thursday	8-11 pm	*TOP RANKIN' SHOW House, Garage, Tesko, Anthems, Club Chart, Review & Features	Huey Fresh & The Gorgeous Girls
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| UNDERGROUND RESISTANCE | 24. ENERGY SYNDICATE GIVE IT TO ME | 37. JULIET ROBERTS I WANT YOU |
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| ANGER UK ZOOM | 26. RACHID TAHA VOILA VOILA | 39. ARETHA FRANKLIN DEEPER LOVE |
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| 13. JUNIOR VASQUEZ X UK TRIBAL | 27. REAL TO REEL I LIKE TO MOVE IT | 40. ST ETIENNE PALE MOVIE |
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"You want a quote from me about Madonna? I would like to tell her to kiss my black ass!"

Debbie Sharp, owner of the voice behind such unforgettable Dream Frequency tracks as 'Take Me' and 'Feel So Real' sits back and rocks with laughter. Debbie and Ian Bland, the driving force behind the band are holed up in a backstage dressing room, winding down. They have just finished a characteristically storming live set in front of a couple of thousand wideeyed and reckless teenage party animals at Leeds University.

And coolly snoozing away in the corner, oblivious to all this, is Angelo, Debbie's ten week old son, already acting like a hardened tour veteran in his access-all-areas carrycot. But more about Angelo later.

Although there was a gap of more than a year between 'Take Me' and their last single, 'So Sweet', both Ian and Debbie were far from idle. As well as doing the obligatory "loads of writing and recording", Dream Frequency have notched up even more live appearances in this country and around the world, including a string of dates in Australia and Japan. Somewhere along the line they fell under the gaze of Madonna (or probably, one of her employees) looking for exciting new acts to sign to her Maverick label. It was a dream come true ... almost.

Madonna's "interest" was "expressed" and Debbie duly returned to the UK from the States where she had been planning to go back to college.

"I knew something was right," says Ian. "I went to meet Debbie at the airport and she said to me, 'I've got a little surprise for you - I'll tell you later.'" The surprise was of course, the news of Angelo's imminent arrival. All the same, Debbie immediately got down to some serious work with Ian, and all was going well.

Ian takes up the story: "Then we got the news that the deal was all off, they weren't interested anymore ... They were freaking about a couple of samples we'd used anyway, because in America you have to pay the original artist, no matter how long or short the sample is. But it seems like the main reason was the Debbie was pregnant. I don't know whether you'd call that sexism or what."

It certainly seems like a strange attitude for Madonna's record company to take. I thought she was into women doing things on their own terms. And besides, getting pregnant didn't do much harm to Neneh Cherry's career, did it?

"Maybe" answers Ian. "If you're already established and then you get pregnant, that's great, but if you try to do it the other way around you run into problems."

"It's really narrow-minded," says Debbie, exasperated. "Especially coming from another woman."

"To be fair to Madonna though," says Ian for the defence, "I don't think it was her. I think it was the people who run the label. After all, she is a top woman."

But she makes a big thing of being in control of everything she's involved in. She can't have it both ways.

"Absolutely," agrees Debbie, "We heard she was looking forward to a longterm working relationship with us. I was only going to be pregnant for nine months - it shouldn't make a difference."

"And you gigged with the band until two weeks before you had Angelo ..." stars Ian.

"Excuse me! A week."

"Yeah, a week, and you were back three ..."

"Two weeks after I had him."

"Yeah," Ian gives up, clearly on a loser.

"She'll realise it's her loss," decides Debbie.

"And in the meantime as far as I'm concerned, she can kiss my black ass, and when I see her I shall tell her.:"

Angelo, a little more alert now, gurgles his approval. Next question. How many dance acts can you think of who are better live than on record? Not many, I'd imagine. But it's during live PAs that the energy and hugeness of Dream Frequency's music really bursts out, like an unstoppable rollercoaster ride into full-on, day-glo Raveland. They don't mess about.

The crowd at Ark were pretty lively beforehand, but when the band explode onto that stage, they really went apeshit.

"There's just something about this part of Yorkshire," explains Ian. "The crowds are just really up for it, they've got no inhibitions. Everyone has

Talking of which: "At the end of the day, the backing music is on DAT and I play 10-15 live riffs over the top, which in the dance field is pretty 'live'". Ian tells me. "Believe me, I've seen a lot of fucking live PAs (and this doesn't sound like a pleasant experience from the tone of his voice) and there's only us, the Prodigy and Shades of Rhythm who make any effort to play live. And live vocals are the icing on the cake."

I ask if venues of the size they worked in tonight make them nervous.

"Love it! Love it! We've done gigs where there were over 53,000 people!" replies Debbie, dramatically, "And we've done gigs where there were a couple of hundred in the audience."

"With the PAing business as it is now," adds Ian, "You can find yourself in Bangkok one night and Bognor Regis the next. We've worked hard on our stage show, but it's very tongue in cheek. I wouldn't want anyone to take it too literally. There are two ways to go - you can go proper banging and really heavy or you can go as cheery as fuck like us."

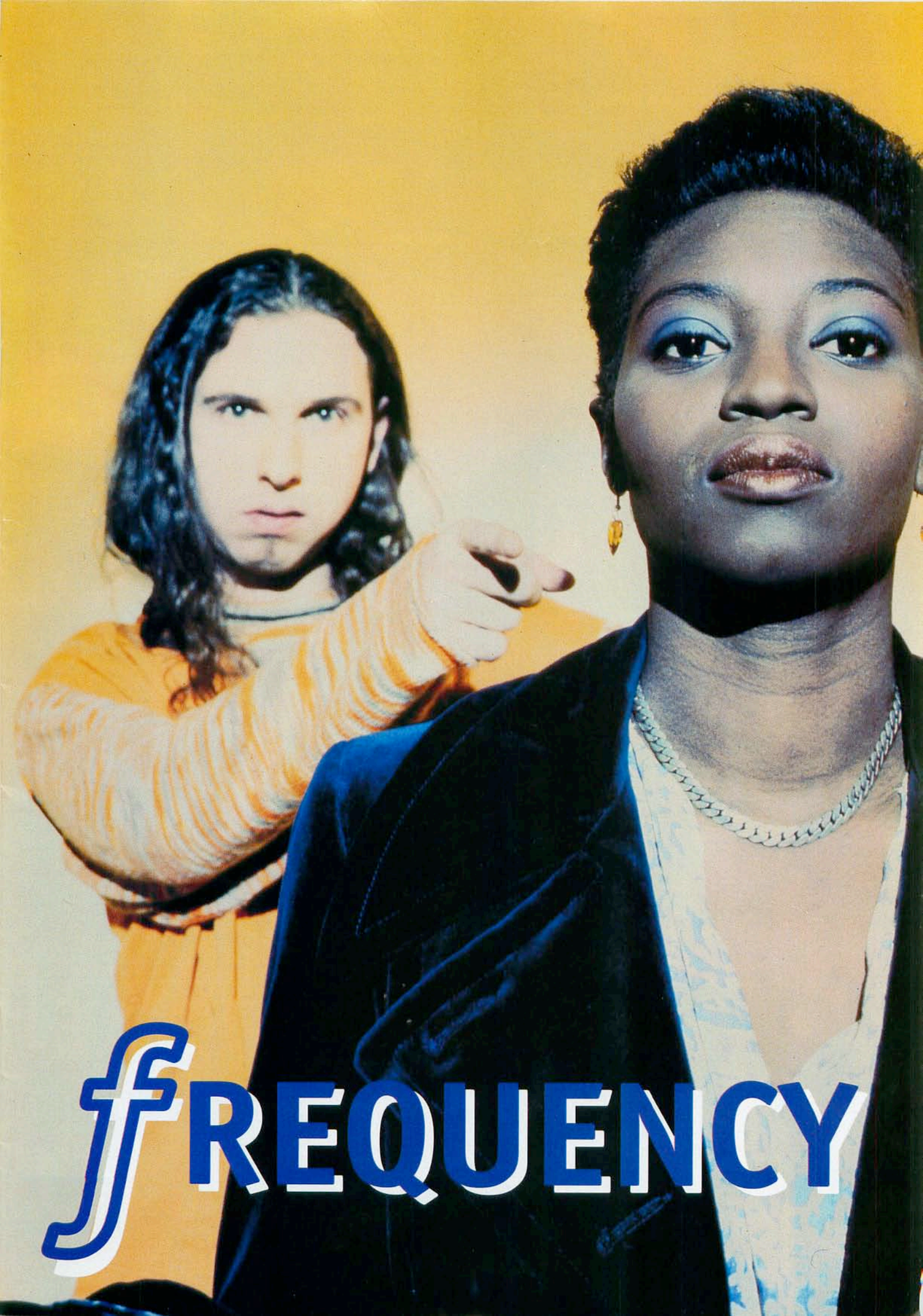
General hilarity ensues.



CAUGHT LIVE AT LEEDS @DREAM BY SEAN SMITH

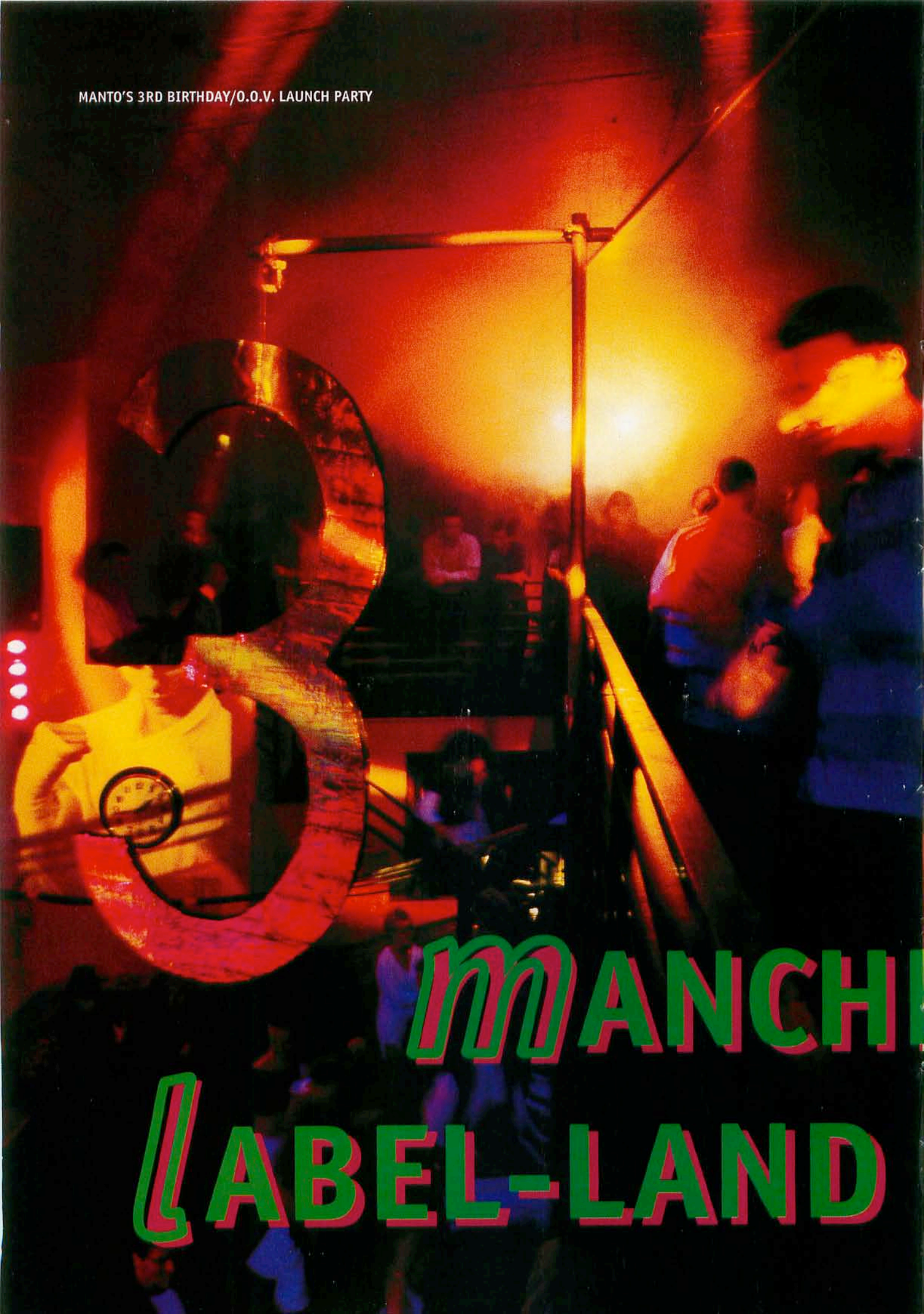
got their hands in the air, and they're jumping up and down and all that. I love it."

Dream Frequency's combination of huge piano lines and razor sharp rhythms, together with equally sharp vocals is exhilarating, breathtaking even. Put simply, they know how to press all the right buttons.



*f*REQUENCY

MANTO'S 3RD BIRTHDAY/O.O.V. LAUNCH PARTY



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THEM AND EVEN THE PEOPLE
WHO DANCE TO THEM. THEM
IS OF COURSE RECORDS,
DANCE RECORDS THAT IS,
VINYL, SLABS AND SLABS OF
THE STUFF. PICS. SIMON KING**

It's the same stuff they said would die off in the face of CD technology. Ever tried mixing a couple of CDs? Like Mark Twain its obituary was a tad premature. My local HMV now has a special corner set aside for vinyl grooves of dance musik. It's a wonderful world of vinyl addiction and it's perpetuated by the cult of the Disc Jockey and sales of Technics.

In the world of vinyl London accounts for over 60% of UK sales. It's where the music press is based, including the Generator office. Where the majors reside. Where the largest distributors hide. Where the pressing plants press. Where the vast majority of the action is suppose to be. And where I didn't speak to anyone in the business.

Manchester, however, is a city which until recently did not have its fair share of dance music labels. Robs Records, Gorgeous and UFG were all doing their thing, but this week another fifteen or so just joined them.

Planet 4 have just moved in from the wilds of Stockport. Out On Vinyl had its lavish launch party last month. PWL have revitalised Eastern Bloc Records with much needed cash. Mr and Mrs Flesh are threatening world domination. The Luv Dup twins aren't going to miss out. And Phonogram are backing an independent called

believers. Paul Cons is Mr. Flesh, but was entertainments manager at the Hacienda during its most famous period. He is now in the process of bringing you Flesh Records in order to, "take what is good about a gay club night and recreate it on vinyl."

"DeConstruction are by default the Manchester dance label", he told me. "They've got the roster you would have expected Factory to have. Tony Wilson is probably the guilty man in all of this. He thought that dance music wasn't worth getting involved with and Rob wasn't having much input, so Factory became what Tony wanted."

The Rob in question is Rob Gretton, manager of New Order and owner of Robs Records. He held a director's chair at Factory until 1986 and was their A&R man together with Mike Pickering. "Mike and I wanted to put out more dance on Factory, but it never happened", he admits.

"When we were thinking about it in 1986 we had a lot of contacts with people like Arthur Baker and Jelly Bean, through New Order who were working with them", he adds. "Later on the Haç was one of the first clubs to start playing house music and we could have done it then as well. We should have done what Mike Pickering subsequently went on to do with DeConstruction. However, certain people at Factory thought it wouldn't work. I think Mike and DeConstruction's success proves them wrong. I resigned my directorship because I thought I wasn't getting listened to."

All very neat and clear cut. However Simon Bushell from North South, an independent distribution and club promotions company based in Manchester, has other ideas. "DeConstruction isn't just about northern acts", he says. "It just happens to be run by two lads from the north-west that have benefited from their knowledge of and contacts in the north."

In addition DeConstruction is efficiently run by two good businessmen - not exactly the kind of accusation you could throw at Factory. It is backed by a major and is **the natural place for people like Justin Robertson and Sasha to look for a deal.** However, the myth lives on.

"Factory was the most stubborn label in the world", Adrian Luv Dup tells me. "They had such power in Manchester, but they ignored the dance music explosion and signed little indie bands that went nowhere. Even the italo house thing broken here first", he adds. "DeConstruction picked up on that so fast. They were made on the back of Black Box and that was a Hacienda tune that Factory should have put out. I listen to the gossip and believe it. I believe all the legends", he smiles.

Legend or reality, Manchester has, until recently, been relatively quiet on the dance music label front. Whether or not that was down to decisions made on the board of Factory is by the by. Meanwhile there's a veritable van load of new news.

Out On Vinyl is just one of the new labels in Manchester. They were spawned by the hugely successful Paradise Factory, a club for faggots and friends. (It is in fact ironically located in the old headquarters of Factory Records.) The owners of the club, Peter and Carol, hold the purse strings and, "make sure we don't get any Morales mixes done without them knowing about it", jokes director and DJ, Tim Lennox.

Amidst a lavish launch party their first track, Saturday Night Sunday Morning by T-Empo, was released. A track by Leeds' tranny two-some TWA will quickly follow it and the two acts will be on a national tour together in March. "It should definitely put the label on the map", Tim says hopefully.

North South was set up less than a year ago as an independent distribution and club promotions company. They're currently club promoting the Out On Vinyl release by T-Empo. They have also promoted the Doobie Brothers, Sub Sub and Gabrielle. ➔ *Continued on page 28*

ESTER'S

North South. All this and more at a specialist record store near you.

Seriously, though, let's first have a music business legend: Mike Pickering was A&R man for Factory Records. He offered Factory dance acts, but they were turned down in favour of flaky indie bands. He took them to his DeConstruction mates in London, who are now Britain's dance label success story. Factory on the other hand went to the wall.

Simplistic to a fault and based oh-so-very-loosely on factual reality. However, legends are just that and this one is not short of proponents and



JOM the mother of new jill swing ANDA

JOMANDA, THE FUNKY DIVAS OF SOUL, SASSY LADIES OF SWING AND LEADERS OF THE NEW JILL SWING PHENOMENON ARE MAKING SERIOUS NOISES WITH THEIR SECOND ALBUM AND EAST WEST DEBUT, 'NUBIA SOUL'. HAVING ERUPTED ON THE DANCE FLOORS NEARLY HALF A DECADE AGO WITH THE MASSIVE CLUB HITS 'GOTTA LOVE FOR YOU' AND 'MAKE MY BODY ROCK', THE LATTER PROVIDING THE VOCAL SAMPLE FOR FELIX'S HUGE HIT 'DON'T YOU WANT MY LOVE', THE EVER SO FEMININE THREE-SOME ARE BACK IN TOWN PROMOTING THE ALBUM, AND GUESS WHO GOT THE GIG FOR THE TETE-A-TETE?

AFTER A MIX UP WITH THE RESERVATION FOR THEIR WEST KENSINGTON HOTEL ROOM, THE BOOKING TAKEN NOT UNDER THE NAME OF JOMANDA, BUT MR MANDA, MR JOE MANDA, THE FOUR OF US SNUGGLED TOGETHER IN THEIR BEDROOM TO CHEW THE FAT ON THEIR STORY TO DATE. CHERI WILLIAMS, JOANNE THOMAS AND RENEE WASHINGTON TELL IT IN THEIR OWN WORDS...

Jomanda on Jomanda:

(Cheri Williams) "I started singing when I was 14. I met Joanne in 7th grade and we started writing together in 9th grade. Then when I moved high school we lost contact, we got back together in '87 and that's when we put Jomanda together. I have a son and three sisters. I'm an old fashioned girl!"

(Renee Washington) "I started singing much earlier in 2nd grade and then later in the gospel chorus at my baptist church. I continued singing in high school and then went to The School Of Performing Arts in Newark. Shortly after that I become a member of Jomanda."

(Joanne Thomas) "I first sang in public in elementary school and in the church, before that at home with my sisters, we'd pretend we were different groups! I come from a large family. I'm single, no man right now, but I'm looking!"

Jomanda on 'Nubia Soul':

(JT) "'Nubia' is direct from nubian meaning the ethnic blackness of our people, and of course 'Soul' is meaning that we have some, both in our singing and our music. We like to show that we have heart and soul."

(CW) "The album is mostly R&B, but we still have a number of dance tracks on there. The reason why we're heading for an R&B market is that we feel club music is very limited and I personally feel we've done all that we could as a group as far as club music is concerned. As we all grew up on R&B it was the most logical next step for us. We wanted to expand our writing, singing and producers involved, so we worked with Buff Love, the former Fat Boys member, and The Untouchables' Dave Hall and Kenny Korne-gay. We also worked with Nick Martinelli on a ballad and E-Smoove on a club toon, as well as a guy called Norberto Cotto from Stonebridge. Over here we worked with The Band Of Gypsies on about five tracks, because we have two versions of the album coming out, the UK one has The Band Of Gypsies songs which are strictly club orientated, whereas at home it's more R&B biased."

Jomanda on the competition:

(CW) "It doesn't matter to me. Even with all the groups out there everybody has a different flavour and style, there's room for everybody to be in the mix. I'm really glad to see so many female groups coming up because for far too long the scene was dominated by just male groups. What would however piss me off is people saying we're trying to be a Jade or an EnVogue. We've been out here for six years, well before there was even an EnVogue, but back then we were just doin' dance. As long as everybody has their own flavour there's room enough for everyone, you don't see TLC trying to be EnVogue or EnVogue trying to be Jade, which I doubt would ever happen!"

Jomanda on the rise of new jill swing:

(RW) "After EnVogue blew up that gave other female groups the chance to really go for it. The industry accepting them was purely a matter of them proving themselves."

(JT) "They had to go through men to get out, I heard it took Mary J Blige maybe 2-3 years to get a record out because she had to wait for the men to give her the go ahead."

(CW) "After Mary, if you listen to SWV and all the others of the time, they're all on the Mary J Blige tip. She added flavour to hip-hop and R&B from a woman's point of view. Besides, EnVogue most of the girl groups that came out recently have a distinct hip-hop and R&B sound, it was then the new trend. Then the record labels probably said 'wait a minute if we can get a three girl group like Guy together then it would sell'. People capitalized on it, the people that run this industry are very smart and they all jumped on the new sound, they all wanted these girls to imitate a Teddy Riley group, and it worked."

Jomanda on producing:

(CW) "We'd like to start off initially co-producing, then move on. You've really got to dip your feet in the water before you can get in and swim!"

(JT) "When we recorded this album a lot of the producers would ask our opinion, it was good that they had faith in what we thought, but in some cases we'd basically put the whole song together. We'd work on the music, the arrangements and the harmonies as well as the vocals and lyrics, basically they just sat there and worked the console, took the money and got the credit!"

Jomanda on sampling:

(CW) "The Felix record wasn't with our permission, but we did make some money out of it in the end through writing and publishing credits."

(JT) "We didn't know anything about it 'til we came over here, we were out shopping and heard it playing in a store, I went 'that's our song'. We got on the case right away and demanded a full credit on the record, but people have been doing that with our club songs for a long time. It's scary 'cause that could be happening right now with a different song in a different place and we wouldn't know anything about it."

Jomanda on if things had been different:

(RW) "I'd go back to school, I have a strong interest in law and I'd like to be an attorney if I had to start all over."

(JT) "I'd still like to be in the music business, probably marketing or PR."

(CW) "Music has been a part of me since I was a baby, so it was something that I would've done on some level. I'm also really into the whole family thing. I'd be married, I'd have a child. I'd find myself a rich husband and be happy!"

Jomanda on philosophy:

(RW) "We want people to know that Jomanda is real, we don't want people to think we're being like anybody else, we want to be original and true. True to the game, true to what we've been doing and true to what we're trying to accomplish."

(CW) "It's easy to jump on trends and follow others but it's not as easy to be a leader, you can express yourself musically in anyway you want, just as long as it's good music you'll be alright. We're just regular girls, we started from the bottom and we built this house together from the total bottom starting in a basement with a keyboard. It is possible to make your dreams come true if you stay with it and be patient and believe."

(JT) "For life in general just be true to yourself, and as the others said be positive. Use common sense to make choices and decisions and that will never fail you. We want to be a female/male group. We want to make men react to us the way we react to men!"

@dAMON

WILD

WILDLY EXPERIMENTAL

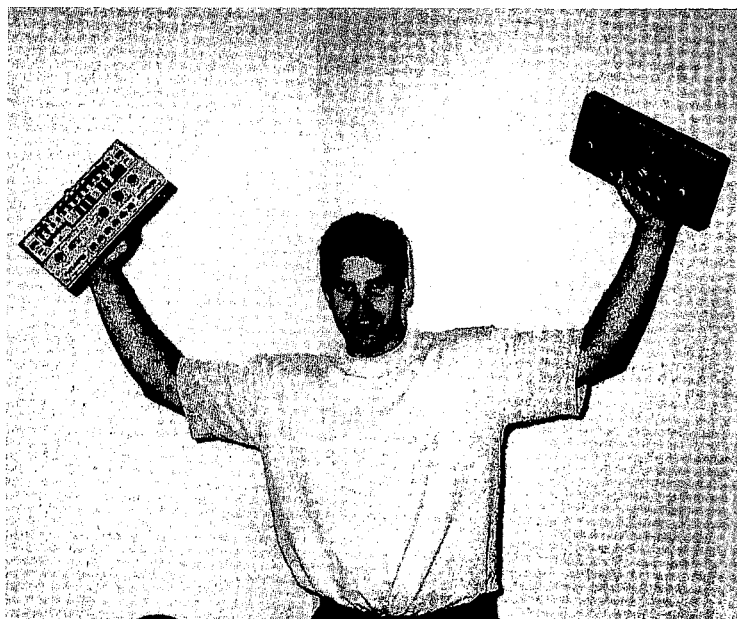
by Warlock

Just under two months ago a new techno label found its way onto the shop counters looking not too dissimilar from one based in New York. The EX logo was the giveaway, which now not only represents one but two labels separated across the globe by an infinity of miles but essentially connected by one man - 26 year old Damon Wild. Usually acting as A&R manager at the Brooklyn based Experimental, a few weeks ago he took the time out to promote his new UK offshoot Extortion records via a mini DJ tour around Europe taking in The Orbit in Leeds and Frankfurt's Omen. We tracked him down at London's Lost to get the low down.

"The response to our Experimental releases had been phenomenal, however one of the reasons for setting up Extortion was because of reports of scarcity of our stuff on import, and also because we felt some of the material would be better suited to the UK and European market. The techno parties I have visited in England have some of the best crowds in the world and I think it's important to try and connect our music with those people by spreading the name of the EX labels".

Long time friend and co-producer Tim Taylor, famed for his breakbeats as 1st Project and Egyptian Empire, put the idea to Damon for a UK division and has since been appointed to co-ordinate Extortion while Damon continues his work stateside. As Tim says, "I've always been interested in technologically orientated dance music and I decided some time ago to move on from the breakbeats. This year looks even more promising for the international sounds of techno and as I've known Damon for such a long time it seemed an obvious move to set up the label".

The Experimental label, currently on release 27, began life with no intentions of becoming so big, "It started with a collaboration of myself and Tim Taylor and from there the rest is history. At the moment the sound for the label is Acid which works extremely well in the clubs because the mad and abstract noises tend to play havoc with peoples' minds, which is why they come back for more. The clubs in England and Europe are well up for this and it's almost like it used to be way back in the late 80's. I think people back home will be watching what's going on over here and soon they'll be getting into it in a big way too. Even so, music makers will have to be a bit more inventive as the 303 in its 12 years of existence has been used on numerous tracks, so I think now is the time to start taking them apart and customising them with




new oscillators and so on".

Obviously Damon is well versed with the equipment, and testimony to this is the huge list of people he has engineered for and co-produced work with such as Joey Beltram, DJ Repete and Lenny Dee. "My first tracks on vinyl were what I made with Bluejean and Moneypenny who now works with me at the label. We called ourselves Chapter 1 and 'Unleash the Groove' was the first ever release on Strictly Rhythm. Since then I've co-produced a lot of work with Ray Love, working under several aliases like Peace of Mind and Toxic Two which got us to number 10 in the UK charts and an appearance on Top of the Pops after PWL picked up on our Rave Generator track. At the time, though, we got into a dispute with Frank DeWulf who alleged that we had used a bassline he wrote. All the publicity worked to our advantage and we eventually settled things by doing a remix of his Pure Pleasure track".

Like many producers, Damon is also carving a reputation for spinning vinyl that has put him up with the best, DJing alongside some of his favourites like Jeff Mills and Laurent Garnier, although he is quick to point out that he gets greater respect for this when he is away from his native land where House dominates. "Even though creating music is my number one interest, playing records goes hand in hand with producing. It's vitally important that I play in front of a crowd regularly so that I can keep up with what people are into and combine these influences with my own when I get back to the studio. Altogether I've been DJing properly for about 4 years, although to be honest it began as soon as I started to listen to music as a kid when I would pretend to be on a radio station by using a couple of tape decks!"

Damon has covered much of Europe with his massive record box that takes two people to carry, playing internationally renowned gigs like Mayday and Hellraiser and is aware of the harder techno especially popular in Holland. "I'm into the harder sounds as I usually engineer on our label '12 Gauge' but to be honest I think the Gabba sound has gone as fast and hard as it can get - it's not original anymore and it's too easy to make. If it's got to be hard music, then intense acid is what I like!"

The second release on Extortion records is currently on the streets as a double pack from The Rising Sons called 'Afghan Acid', which is a collaboration between Damon Wild and Tim Taylor. 



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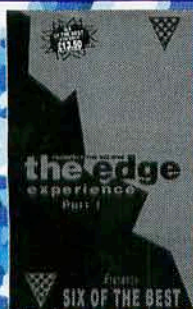
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PIC. BRIAN SWEENEY

A RAINY AFTERNOON IN GLASGOW, AND CELTIC ARE PLAYING AWAY AT PARTICK THISTLE. AS ROARS OF 'SACK THE BOARD!' REVERBERATE THROUGH THE DARKENING SKY, KNOTS OF DEJECTED CELTIC FANS DRIFT THROUGH THE STREETS BITTERLY DISMISSING THEIR TEAM'S IMMINENT 1-0 DEFEAT. NOT FAR AWAY, NEAR THE PICTURESQUE ENVIRONS OF PARK CIRCUS, LIES THE HI-TECH BASEMENT STUDIO WHICH SERVES AS THE HEADQUARTERS OF THE LATEST ADDITION TO SCOTLAND'S HOUSE HIERARCHY, UNITED STATES OF SOUND.

by Tim Barr

Twelve months of intensive recording in this location, so the story goes, led to the duo fending off major label deals before, finally, signing on the dotted line with Glaswegian independent, Bomba. The reason for this flurry of chequebook-waving activity was 'Oscillator', a soaking wet slice of funk-drenched progressive groove. Laden with fat synths, a live bass-line and a killer hook, the track has already been ripping up dance-floors nationwide.

'The reason we signed to Bomba,' explains Ken Sharman, one half of the U.S.S. team, 'was that they really understood where we were coming from. A lot of the major labels don't really understand dance music, they know that it's happening but they're still thinking in terms of what was going on twenty years ago.' 'Some of the specialist labels aren't much better - they're just smaller versions!' adds Lars, his partner. One of the first DJs to become involved in the burgeoning house scene, Lars recounts how he used to sneak out of his parents' house to one of the early clubs on the scene. 'I'd be about fourteen or fifteen when I first heard Derrick May's stuff, I remember thinking 'what planet is this guy from?', and from there I got into DJ-ing. I did all the

usual stuff, like the Mix Championships - at that time everyone else was just doing hop-hop, I was out on a limb doing constructive mixes with American house! I still really enjoy DJ-ing, it's great to watch the crowd losing it, getting off on the music, and I think that the DJ perspective is invaluable when you're actually creating dance music.'

Looking around the studio, littered with computer hardware, it's obvious that the team share more than a passing interest in technology. 'Absolutely,' confirms Ken. 'United States of Sound isn't just about making music. We write our own software for editing all the synths, it's important to us that we make records which sound different to everyone else's and creating our own individual sounds is just part of that process. We're also hooked up to Internet, the global communications network, and we exchange mixes with people interested in dance music all over the world.'

In fact, through this miracle of modern technology, 'Oscillator' has already been accessed in cities as far afield as Tokyo and San Francisco. 'The scene in America is really interesting at the moment' he continues. 'People communicate through Internet by means of a database, and there's a whole series of dialogues about dance music on file, whether it's someone searching for a definition of techno or just somebody looking for the best record shops. A lot of the cities in the States have their own separate scenes, purely because of the distances involved, so that's the way clubbers find out about what's going on elsewhere. I get the feeling, though, from the stuff we've found on Internet, that dance music is connecting up all these sub-cultures and is set to break out of the underground and into the mainstream.'

'The thing about dance music,' explains Lars, as we head out into the rain towards a nearby carnival for the obligatory photo session, 'is that it has an almost tribal intensity. It inspires movement and communication on a level which is radically different to anything that rock'n'roll has so far had to offer.' 'Sounds are really important now,' adds Ken, 'because, instead of a vocal, the hook-line on a lot of records is just a particular sound, which speaks in some undefinable way - so you get a situation like The Sub Club where, when Harri plays 'Circus Bells', the whole crowd is going "Wooh, whooh", just imitating the noise on the record - that's why we spend a long time concentrating on getting our sounds together, that's the medium through which dance music communicates - it's gone beyond the need for a lyric or a vocalist, unless it's simply used to punctuate, or reinforce what the music is saying. Whether it's Derrick May or Robert Armani, you can't deny that dance music has brought a lot of people together from different backgrounds and it's created a feeling of belonging, for those people, which wasn't there before. So now, we can communicate, through a computer system or whatever, with people all over the world, because they understand the language of dance music, which, even in its most fundamental form, is all about bringing people together. Basically, that's what the United States of Sound is all about, too!'

SOUND

IRELAND'S EYE

BY MARK KAVANAGH

EACH MONTH GENERATOR GIVES YOU THE LATEST HOT HAPPENINGS ON THE IRISH CLUB SCENE.

Biggest news story this month was the launch of U2's new dance club THE KITCHEN at their hotel, THE CLARENCE, in Dublin. A spectacularly designed club with such glowing features as a fibreoptically lit stream of water surrounding the dancefloor in a moat like fashion, it's a club where the emphasis will be on dancing, the design complimenting this due to the limited seating, and beatmaster Paul Dakeyne manning the turntables on a residential basis. Paul Oakenfold was guest on the opening night, though at time of going to press the role of Irish jocks had yet to be decided. In a sense Bono's pet project, it's his desire that the club is a top dance venue and he's enlisted the talents of Scottish impresario Nod McDonagh to ensure it does. Admission prices will vary from three to eight pounds and the club will open its doors Wednesday to Sunday at 10.30. Valentine's Night saw the 'gala' opening with the lucky few rubbing shoulders with the likes of Naomi, Kate and Chríe et al.

It should be stressed it is not the intention that The Kitchen will become a naff VIP venue. Needless to say its owners will probably make it the hottest club in Ireland in '94, and hopefully musically it will be just as exciting.

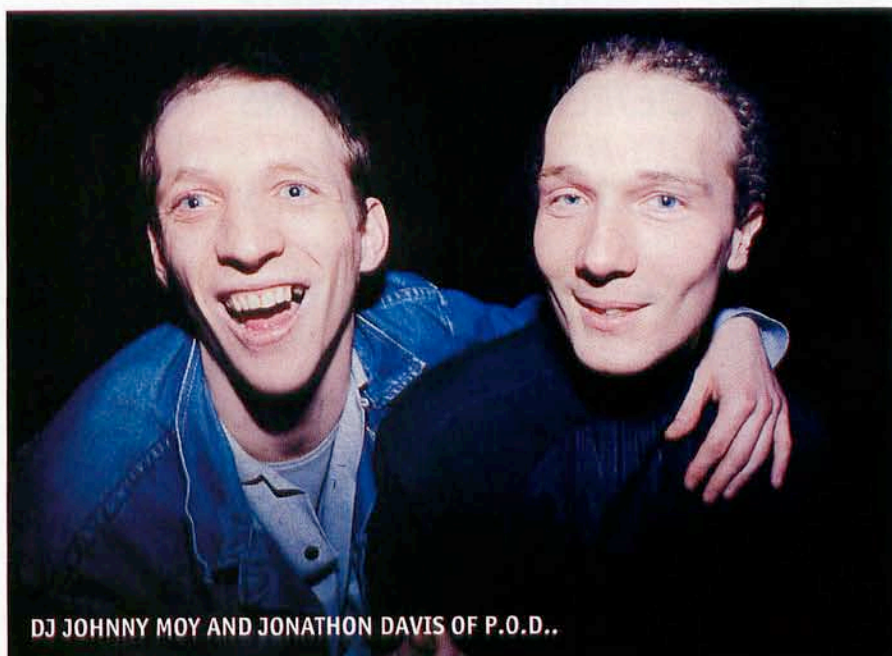
HOT SPOTS

Each month we'll focus on a couple of the hottest nights around the country. This month it's AMERICAN EXPRESS and POD - both in Dublin.

AMERICAN EXPRESS

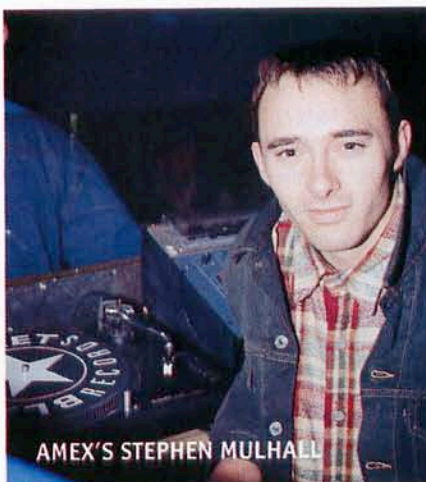
Venue: Temple of Sound, Ormond Hotel, Ormond Quay.
Thursdays, 10.30-2.30. Admission: Five Pounds

DJs Stephen Mulhall and Frank McGowan are full proof that Temple of Sound is not just the home of banging techno in Dublin. They set up their night to prove that house and garage were popular too, and running a Thursday night was always going to make their task more difficult. However, the pair have come through with flying colours and their night is now one of the most popular on the Dublin club circuit. A solid mix of pumping house, groovy garage and funky beats, the vibe is a positively happy one and it's even more exciting because they've done it without the help of any big name jocks in a city where the option of the banging brigade is always the safer one. Dublin has no black population, and thus far black music nights have had sporadic success. This night's got soul, funk and the boys have showed they've got lots



DJ JOHNNY MOY AND JONATHON DAVIS OF P.O.D..

of balls. Both equally talented, it's perhaps Stephen who shines more - and considering before the Temple he didn't jock anywhere, their full houses every Thursday deserve lots of respect. Those who should know reckon Mulhall is the most exciting new DJ talent in Dublin at present!



AMEX'S STEPHEN MULHALL

POD

Venue: Harcourt Street, Dublin.
Wednesday-Sunday, 11.00-2.30. Admission: Five Pounds

POD opened last year to much hype and media adulation. Still profiled as a VIP celebs club, owner John Reynolds (the Irish Taoiseach's nephew) has

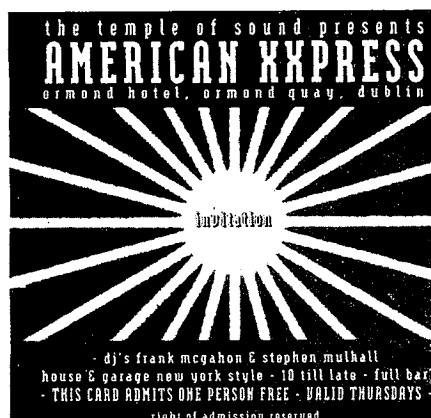
been trying to consolidate its position as a dance club first and foremost. Until recently they opted for the odd Irish trait of having the same jock on every night - he being Londoner Jonathon Davis - but recent guests such as Darren Emerson, David Morales and Jon Pleased Wimmin have spiced things up and their image as a hot dance venue is improving. A music policy of fairly lightweight happy house and garage that's not necessarily well upfront, Wednesdays are student nights, Fridays are when you'll find the guests (with admission increased to seven pounds) and Saturdays are when you probably won't get in because the queue is always ridiculously large. Head of security 'Dennis at the Door' is as well known as JD and JR, but it's the ultra strict door policy which has caused POD's problem of trying to convince people it's a club to dance in rather than a media image of a club you should be seen dancing in. Friendly staff, including Dennis and the door posse, and an ultimately relaxed and friendly atmosphere, the club has upcoming March treats such as Danny Rampling on the 4th and the Cream tour featuring Justin Robertson on the 18th. Criticism would be the huge lack of Irish guest DJs - there haven't been any! - and the fact that it opens so late.

FREEDOM TO DANCE

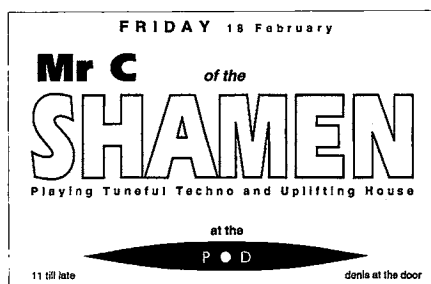
There is a false notion in the Irish media that Dublin is now the 'clubbing capital of Europe'. Somehow I think you'll find that certain journal-

ists drink as much as they write and their vision has become a little blurred.

Yes, raise your Guinness to the fact that the scene here is still booming, still exciting and well worth toasting. But let's not get carried away. A couple of pints, yes, but a case of Dom Perignon – me thinks not! Let's look at some harsh realities ... The authorities in this country have made much work for anyone intending to run a serious dance club or indeed a 'rave'. Last year numerous 'events' planned for Dublin venues such as the Mansion House and the Point Theatre were cancelled following police objections based on the ignorant assumption that 'kids' only go to raves to take drugs. In one instance a judge refused a dance licence to a would-be rave promoter on the startling evidence of one local Garda sergeant. He feared for the young people attending as at a previous dance event he witnessed a person smoking cannabis freely! and lo and behold, 'we can't have that,' says the judge and 500 people who don't read newspapers turned up the following night to find their entertainment had been cancelled.



In a similar fashion, the local Drugs Squad has joined the fray recently in the authorities' attempts to close dance clubs Spectrum, The Asylum and the Olympic. All these venues are currently involved in cases before the courts where the Garda are objecting to the renewal of their dance licenses on the grounds that 'dance music



means drugs' – to quote the solicitor representing them in one case.

In a way the media here can be blamed for some of the ignorance. Up until recently the only press dance clubs and raves got was a bad one. But not anymore – for sure isn't Dublin the 'clubbing' capital of the world? Bollocks – to quote someone in the *Commitments*. A dance license in Ireland isn't all it's cracked up to be. Every club in the country must empty its premises at 2.30am. Which means



in Dublin every Friday and Saturday night you get up to 20,000 people in a very small radius trying to get home at once. There's about 500 taxis and a late night bus service that's best avoided. Finishing at 2.30 wouldn't be that bad if it weren't for the fact that nowhere opens until the pubs shut at 11.00. With the exception of the Olympic which rather logically starts at 9pm. It's a tradition that needs changing. As most clubs serve beer anyway, why is it they assume people won't go straight to the club?

Recently, much publicised new clubs POD (Place of Dance); Temple of Sound and U2's club The Kitchen had the chance to break the mould and give people who wanted to dance all night a break. But they've all given in to this ludicrous Irish tradition. At Andy Weatherall's recent appearance at Temple of Sound a predictable crowd of 1,000 people was formed outside at 10.00pm. By the time one friend of mine got in it was 11.30. The night ends at 2.30, so this is hardly 'ideal' clubbing territory now is it? And in POD on a Saturday it could be 12.30 before you're in and settled! WOW! I can dance for two hours – this really is 'the clubbing capital of Europe'!

But at least the older clubbers have somewhere to go. The younger 'ravers' and those deemed not trendy enough for venues like the above have nowhere to dance. No raves and possibly soon no clubs. So until the outdated licensing laws are changed, until the clubs open early, and until the separatist door policies end I'm afraid Dubliners shouldn't start celebrating yet. There's a lot of work that still needs doing. And hell – you know you just won't feel like it if you're hungover.

HOT SOUNDS

Local dance label RED RECORDS, (yes, OK, it's my label!) starts '94 with a flurry of activity. Impending releases include the solo single from Mista Fantastic entitled 'SOUND CROWD ARE DEAD'; Cyborgs From Hell's 'Stress' single; a one sider

'Think About it Please'; a funky house tune 'Keep it Coming'; with debuts due from Irish jocks Greg Dowling and Shane Johnson. The last RED release of '93, Sound Crowd's 'Public Image EP' has been licensed by Italian label Dig It International and Sound Crowd also supply a ten minute epic remix of Shining Path's 'Change It', due soon on Manchester label Gorgeous.

Dublin label Inner Conscience have just re-released the 'Moonbloom' EP from MAD SOUND DISEASE which features exciting new remixes from former Spectrum DJ Liam Dollard. Also due to be re-released is Mind Over Music's 'Jacob's Ladder' now featuring a new cut 'Jacob's Elevator'.

Solid Records subsidiary LIQUID is to be relaunched as a dance label with the first single to be 'Blackbird' from hardcore Killarney outfit the 4th Dimension. It features a popular traditional Irish melody over manic beats.

You read it here first! Lord Sabre himself is to set up a new offshoot label with the good Lady Sabre that will be based in Ireland. The cunningly titled Sabres of Ireland label will focus on the best of Celtic techno and it shouldn't be long before the first import offspring is flying your way.

IRISH DJ SELECTION

1. RIVER OCEAN 'Tribal EP'
 2. RAW TUNES VOL.1 'New York Nights'
 3. ERIC MORILLO 'More'
 4. TODD TERRY 'Unreleased Project 5'
 5. DJ ESSENTIALS VOL.2
 6. NATURAL 'Switch'
 7. KILLA GREEN BUDS 'Keep Slippin'
 8. CHEZ N TRENT 'The Choice'
 9. LA TRECE 'I Wanna Thank You'
 10. YELLO 'Vicious Games (remixes)'
- Chart compiled by Stephen Mulhall, American Express, March '94.

Despite their success with other people's records they actually "always wanted to put out our own records", Simon Bushell informs.

They're based in Ducie House, where there is also a record cutting lathe company, Pure Music Manufacturing, and the night club, Home. "We can cut a record, promote it, distribute it, play it downstairs in Home to get a crowd reaction and all without stepping outside the door", Simon enthuses. "It's about as hands-on as you can get. You can watch it happen and get immediate feedback."

Pure Music Manufacturing have the only cutting lathe outside of London. They can do you 500 whites for £650. "This is the Rolls Royce of cutting lathes", says Kevin Traynor pointing to the machinery stuffed in the corner of this very small office. "It's the one out of Strawberry in London and it cut the Pink Floyd album, Dark Side of Moon."

The three partners, Kevin, Andy and Wil, are very keen to make this lathe 'with a history' work for them. "A label in Manchester with a proper northern identity will only come about if people stop insisting on going down to London to have their records cut, pressed-up and promoted", says Andy. "Pure will hopefully make the music business more accessible and personal for people in Manchester", adds Wil. "Because we're local they can just pop in and have a chat, go away and come back as often as they like and not waste money on train fares to London."

However, not everyone wants their label to have a Manchester identity. "I don't really like the city identity thing", Adrian Luv Dup points out. He and his 'twin', Mark, are currently in the throes of putting together a label to release the multitude of material they've been offered whilst giging around the UK.

"We don't want to be restricted by geography and have to check people's birth certificates before we put out any records", Adrian says. "What would we say? 'Oh that's a cracking track, but you're from Crompton-On-Sea so fuck off'", he jokes. "Some people are so stupid they even want to make Manchester proud again like in the Madchester days."

"What did the Madchester thing achieve? Nothing, except a degree of self-importance for about a year. The house vibe started at the Nude nights, but Manchester got left behind. Thankfully things are looking up now." The Luv Dup twins make records as well as play them. However, they will not be putting out their own tracks, but will be sticking with Mike E Bloc's label, UFG.

When he's not serving behind the counter at Eastern Bloc, Mike runs UFG. "You've got to be the Daley Thompson of the music industry if you're going to run your own label", he says. "You've got to play so many different roles - producer, creator, manager, accountant."

Mike is more of a veteran than some of the other well-known faces around town, and has some words of warning. "There's no course you can go on that'll teach you to make and put out records", he says. "The only way to learn is by being stung. I've been stung in as many ways as you can be. It's about time the record industry got its act together and produced basic information on how not to lose a fortune."

Mike's been watching records walk out the door of Eastern Bloc for years and has a few recommendations for those now starting up. "Concentrate on sales instead of hype", he says. "It's great to do an interview, but if the record's crap people aren't going to buy it. If you want to sell a dance record you've got to bear in mind it gets played before it's bought, so less fuss and more substance."

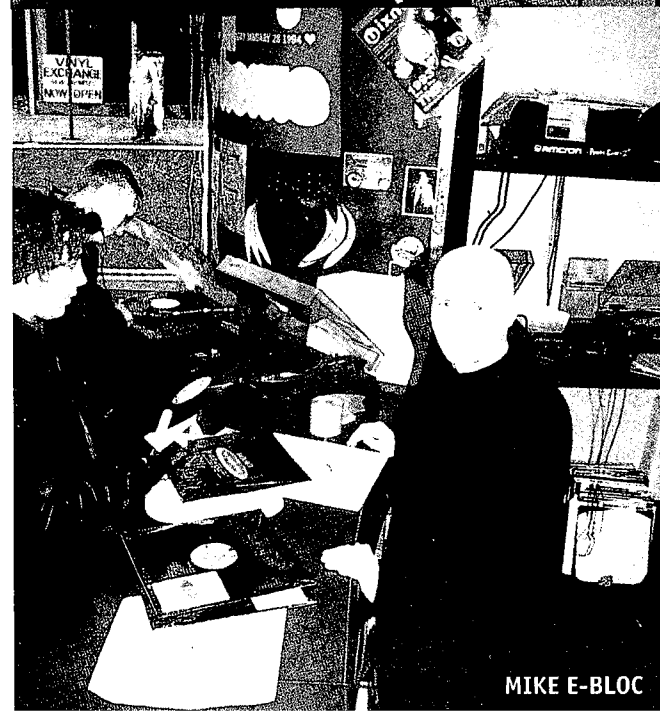
Another label that has been putting out records from Manchester for some time is Robsrecords. "Loads of people have tried record labels in Manchester", says owner, Rob Gretton. "Every man and his dog can own and run a record label. This year there's going to be a lot of labels in Manchester, but we'll see if there's a lot left next year. The problem with running a dance label is less to do with geography and more to do with DJ



THE LUV DUPS



ROB GRETTON



MIKE E-BLOC

power", he adds. "There's a DJ mafia who tend to play each other's records and not take any risks. Robs doesn't take part because the 'you scratch my back and I'll scratch yours' isn't the way to bring new and lasting talent to the fore."

Despite success with bands like Sub Sub, Mr. Gretton wouldn't recommend the profession. "Labels are a very risky business", he warns. "I wouldn't recommend it to anyone except perhaps artists. It would have been the ideal thing for New Order because we could have made twice as much money."

Jamie Abbot, from Planet 4 Records, doesn't just hope to be around next year, he's hoping to "create something that will be here in twenty years time." They've just moved into a brand new studio complex, complete with roof garden, and this year want to put out twelve singles, a minimum of two compilations and at least four releases in Italy.

"We're totally independent", Jamie points out. "Take for instance Liverpool's 3 Beat. They're a great bunch of lads, but at the end of the day they have to answer to BMG, which is basically run by a bunch of accountants who know jack shit. We won't need to hook up with a major because we're going to become a major independent on our own."

Eastern Bloc Records were revitalised by money from PWL, who have Warner Brothers interest. Paul Taylor is in charge of a very ambitious release schedule and says PWL won't be calling any of the shots. "This label will be run like a small independent, but with the backing of a major", he claims. "From Pete Waterman's point of view it makes very little money. However, he's happy to fund an underground dance label because there's always the possibility that one or two of our releases will cross over. At the end of the day when real success

comes, a small independent label just can't cope with it."

However, Taylor thinks that the surge of new labels isn't a negative thing. "New and fresh ideas will come out of new labels, but staying power is a different matter", he says. "If a label survives a year in a recession like this, then it will probably go on to survive five years."

One record label that will most definitely be hoping to survive the year is Flesh, from the people at A Bit Ginger. They think that although being outside of London has its limits it also has its advantages. "PR is the biggest problem", explains Paul Cons, "The media is concentrated in London and part of good PR is going out and getting pissed with lots of journalists. However, what you can do in Manchester is maintain your mystique. It's what Factory did so successfully and they became legendary, in large part, because people didn't really know what was going on." "We're not looking to be legendary though", interrupts partner, Matt Ryan. "But we are", interrupts Paul again. "Hostages to fortune", he laughs.

When it comes down to it, it's all about money. You can try and run a label for the love of music, but unless you have some very fast success you'll disappear quickly. The money in Manchester tends to come from other sources within the music industry. Successful people putting something back into the industry? Maybe...

Planet 4 is funded by Simply Red money via guitarist Chris who played with them for four years. Owners of So What Artists put up the money for North South - they manage Simply Red. (Phonogram will back their label efforts.) New Order money pours into Robsrecords. PWL bought Eastern Bloc and have now injected the necessary funds into the record label to keep it buoyant. Flesh, Out On Vinyl, and Luv Dup are all based on the success of past and present club nights.

This influx of cash has helped to contribute to the recent proliferation of home grown labels, but in the long term it is the individual vision of Manchester's dance participants that will determine whether the city is still on the map this time next year. Let's hope so.



Megalon. Rameses. Somnambulist.

Wild West. Mantrac. Animus Amor.

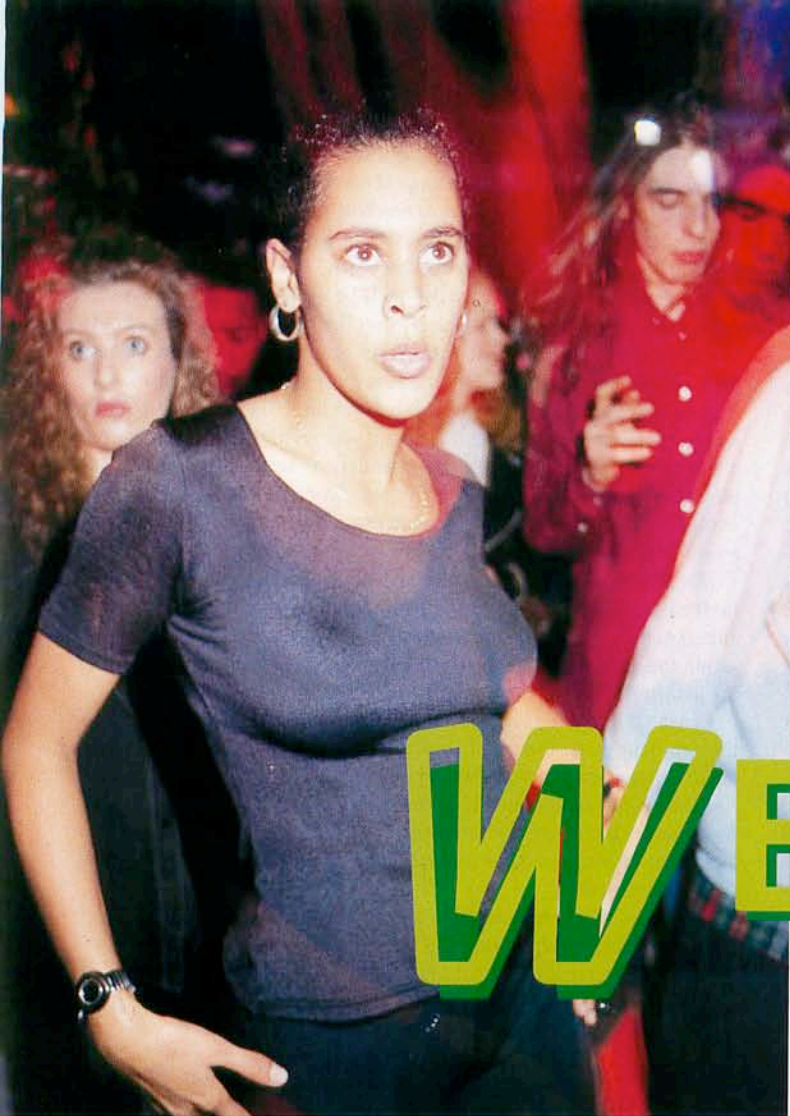
Pluto. Stranger. Underground Science.

Parasols

Volume one



Twelve tracks from spaced out dub to deep trancey techno and all exclusive mixes available on cd mc & limited edition tri-pack vinyl from March 14. Distribution Pinnacle. Watch out for 12" from Megalon. Wild West. Animus Amor and Mantrac - Album Trax nu mixes further info on label, artists, back cat & mail order from Lulu @ Plink Plonk 071 490 0385



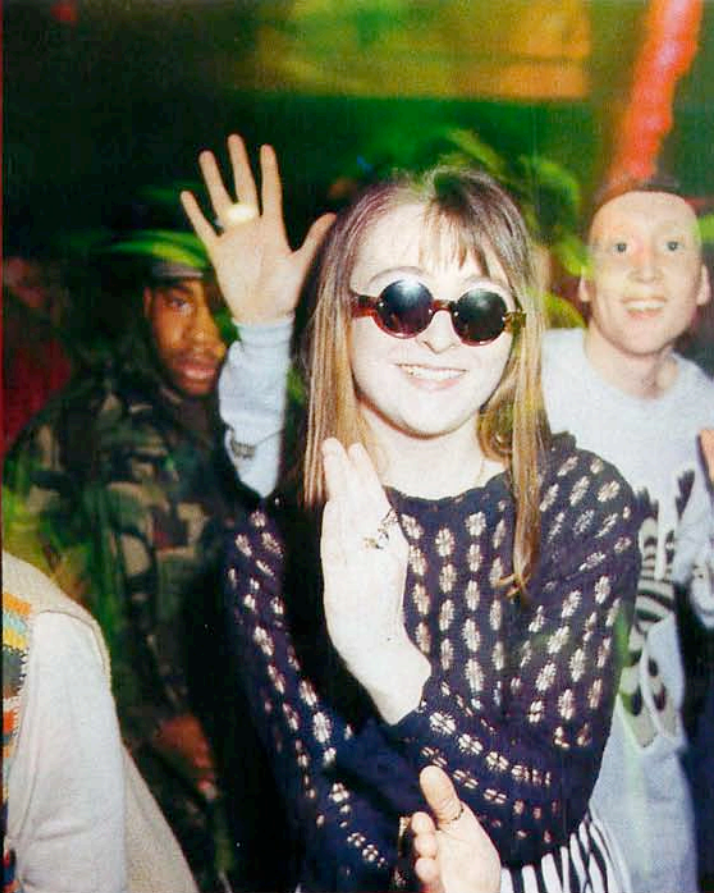
WELCOME

to

the

jungle!

"JUNGLE ISN'T A
BLACK OR WHITE THING,
IT'S A
UNITE THING."
(MC NAVIGATOR).



If you take a trip to the jungle, be sure to leave your pith helmet indoors. Instead, you might make like Generator this month, and take a train to Hackney where the Jungle Fever coaches lined up alongside Clapton Pond to take the London jungalist massives to Coventry. More precisely to The Edge for the event that set the standard for the underground - Jungle Fever, Kings of the Jungle 2. This was the second lick at an event that MC Five 0 had already labelled "the rave of the year", and which, crammed until bursting point, was forced to close its doors to the hundreds that were unlucky enough to arrive late.

On the coach the paunched, balding driver soon stuck in his earplugs as the breakbeats erupted from a taped Christmas broadcast from Kool FM, London's premier jungalist station. No escape for his nose, though, as thick, heavy clouds of ganga enveloped the driving compartment. The air was one of relaxed anticipation, intoxicating and good humoured throughout. A point lost on a petrified shop assistant who seemed to fear a looting spree at best when the posse hit a motorway service station for a much needed chocolate fix. You could see it in her eyes, they flashed the word prejudice faster than a strobe.

The Edge was mobbed as the brusque security barked orders that hung and froze in the night air. Jungalists on all sides crushed clumsily against each other in the fear that they might be denied admittance to the arena, and that 11 hours of hedonism would not be theirs. Young girls in lycra bicycle

shorts and Persil-white training shoes drew anxiously on Silk Cuts. The ticket queue across the road stretched around the corner, past a cinema whose million dollar Jurassic Park, even, would fall far short of the special effects of the jungle. To a blast of steam the door opened, the undergrowth was trampled and the expedition had begun.

32k of heart stopping bass pounded in the main room as the fever posse swayed to the jungle beat of DJ Darren Jay. This was a set that raised the temperature to fever pitch, an breathtaking display of mixing and scratching that was perhaps unequalled during our 11 hour voyage. And an almost telepathic understanding with the MCs that kept the crowd strictly to the jungle path of peace and racial harmony. DJ Ron and Young Head took us further. An 8ft gorilla in a 20ft high tree hut stage nodded in appreciation, flanked on both sides by 10ft video screens with live mixing. Lasers blasted the throng, the VIP cage rocked. This was Amazonian.

Then around 7am the music paused as the MC told us what we already knew. That jungalism was ours, that it should be a positive, unifying force, that we must protect it. From the detractors, from negative forces, from the media. (MC read this!) Exemplary behaviour, responsibility and moderation meant we had succeeded. So leave your preconceptions behind, open your mind, follow the directions of the MC and you, too, might make it through the jungle. We did. At the first attempt.





PIC. SIMON KING

MANCHESTER CONCEPT WANTED IN NEW YORK!

By Oliver Swanton.

Mike and Andy are Roger More (geddit?) Promotions and are responsible for Manumission. It is currently residing in downtown Manchester, but this is apparently only a dry run experience for the 'real thing', for which they have a backer in New York. There will only be twelve events, the last one will be on Good Friday, and then it's off to the Big Apple for adventures with Roger himself.


Manumission is a Friday night experience you'll never have had, but should never have gone without. Things kick off at 8pm Parisian cafe style at a bar in town. The back room is hosted by two high-class hookers of the blow-up variety. (Everyone sits around their bed at candle lit tables listening to 1920s' Parisian cafe music.) Then it's on to the club, by double decker bus of course, for dancing and romancing. Upstairs you'll find the Divine David who's in charge of the cabaret, pop quiz, bingo and magic acts until 6am.

The night is in a different league when it comes to all-round entertainment. Top name jocks playing records you hardly ever hear, but absolutely love. Waitress service at your tables. Constant cabaret. Two hosts (in matching blond wigs) who make a point of welcoming everyone and trying to get to know them all. And more smiles per minute than your average Women's Institute meeting. (In fact the friendliest crowd you'll ever meet - you will meet them, they'll introduce themselves to you.)

The cross section of punters has to be seen to be believed. This is mixed clubbing like nobody has managed to achieve in Manchester before. Different creeds, ages, trends, sexual persuasions, and all smiling like they'd been paid to. (I was assured Roger More does not employ them to stand around in stereotypical outfits for the sake of entertainment.) However, it does feel like you've walked onto the film set of a particularly surreal production and that all of this is for your benefit and entertainment.

It's almost as though someone has personally gone to all the different clubs in the city and invited a select handful to this party, where everyone is a VIP. Absolutely everybody and anybody would feel at home here. It doesn't matter what you're in to, how old you are, who your mates are, what you wear. I could take my mum and dad and still feel cool about it. (They, by the way, would absolutely love it and could chat to some of the other parents who were there.)

The care with which every detail of the Manumission experience has been created is obvious. Nothing has been left to chance, and the overall refreshing feel makes other Friday night club experiences pale in comparison. This night is popular amongst all the different sections of Manchester's clubbing fraternity, and the queues for the lolly-pop fliers would shame any communist regime.

Manumission is about as tacky and over-the-top and as you can get. Excessive is not the word. Just about every clubland character inhabits this space. Boy/girl, boy/boy, girl/girl, girl/girl/boy, boy/girl/boy, boy/girl/donkey - you name the combination and they've got it. But remember don't put off your visit for too long, or your night out will start at Heathrow. 



**LIFE
IS A
CABARET...**

MANUMISSION

@URO-



TECHNO-



He's German, creates tunes with clout and has the type of face that makes everyone go, "ah, he's so cute." Cosmic Baby has it made. And we're not just talking success in his own country. What we've got here is an international dance circuit star and a definite name to watch in 1994 - especially if the recent release of the 12 inch, *Loops of Infinity*, is anything to go by. And reactions worldwide to his superlative live sets - take, for example, his comments on a recent gig in Orlando, "I'm not bullshitting, but the Americans absolutely loved me!"

Yet Cosmic shows signs of strain whilst sitting in a packed West End bar after a day of meeting the media. Living up to hyperbolic hype like 'The Star of Trance', 'The Modular Mozart' or 'The Thomas Edison of House Music' is going to be hard work.

"What does 'new star' mean? It's ridiculous. I've been working six years on the sound and it has taken a long time to release something like 'Loops of Infinity'. Four years ago the guys from Rhythm King were really interested in signing me. They said, 'you're a really good musician, but the music is too mellow and there are no vocals.' But I wouldn't compromise. What makes me really uncomfortable is the fact that I have released five or six records, yet I am called a 'new star'. I am not a new star - I have been making music since I was four!"

Cosmic is all too aware of the precarious nature of being 'of the moment'. One thing he is not is a one hit wonder. Hammering the ole joanna since the age of four, he has been releasing records in his native country since 1991 under the name of Energy 52 and Futurhythm before signing to the Berlin label MFS in 1992. During that year Cosmic Baby, collaborating with Paul Van Dyk under the name Visions of Shiva, made an impact on the UK dance charts with *Perfect Day*. But the record that everyone has their eye on is his debut album for Logic, *Thinking About Myself*, scheduled for a March release. Whilst strings of superlatives have greeted every record released and every gig performed, the question hanging over the album is whether Cosmic can match the accolades already dished out with the music.

This pressure has left him incredibly wary about the expectations of the press in general and the expectations of the British press in particular. One thing he doesn't want is to become another disposable commodity for a nation weened on 'in things'. This is why Cosmic's management are keeping a strict eye on his business during his visit to England. Forget teeny-bopper magazines, this guy is a serious musician. A classically trained pianist, in fact.

As he admits, "The piano has always been the motivation for my music and it's normal for me to use it to express myself in order to get feedback. But you can get negative feedback when everything moves too fast and has nothing to do with the music. The more art becomes involved with business the more it eats away at your time to create something experimental. I think you have to be honest with yourself when deciding whether to become a pop star or not. So it's really up to me to be responsible enough to take care of everything."

That's why he shrugs at people's attempts to file his music under ambient-trance. As far as Cosmic Baby is concerned, his music is beyond →

DUBBED AS GERMANY'S NEW SUPERSTAR, COSMIC BABY IS ANXIOUS TO PROVE TO VEENA VIRDI THAT HE'S MORE THAN JUST "THE WUNDERKIND OF TRANCE".

@CO-VISIONARY



myopic definitions. Even though trance, at the moment, is being heralded as an expression of a new youth culture, especially in Germany, Cosmic shrugs off the idea of leading the movement as a 'Sir Trancelot'.

"When you say something is the music of 1994, it implicates that by 1995 it's gone. I don't make trance music. I want to make music for the next thirty years. My own music is far too complex to be reduced to a label like 'trance'. My music has nothing to do with creating a functional dance or ambient track. It's strange how trance has become a trendy word again. Five years ago nobody was really interested in it."

Another interesting development is how dance artists are citing modern composers as influences - Underworld are big Stockhausen fans and everyone namechecks music minimalists like Philip Glass and Steve Reich. Even though Cosmic is classically trained, he is adamant that he is not creating classical music in an electronic form. Rather, his music follows on from the electro-wizardry of Kraftwerk and Tangerine Dream, who were part of a musical heritage that dabbled in electronic experimentation. When it comes to using devices that go bleep, the Germans have never been Luddite in their attitude towards technology. Cosmic believes that their willingness to embrace electronic music is because they "can find their own expression in this type of music instead of imitating American or British styles, which has never done German music any justice."

Cosmic sees himself as making the new form of modern music. This is why the piano features predominantly on 'Thinking About Myself'. As he explains: "With the album I have been able to combine my twin interests in classical and electronic music by using the computer as a modern tape machine, whilst the piano provides the melody."

And the one thing that people can expect from the album is that it won't be orientated towards the dancefloor. States Cosmic: "The thing is if you make a dance/club orientated album you have to be very functional in your composition in order to do a pumpin' kickin' dance track. I love to perform in clubs but that isn't the whole point about my type of music. The album I

release in March isn't club orientated at all because I use the music to explore a core of ideas about my experiences. This is not possible with a techno focused context. If techno is going to develop in the next ten or fifteen years, people will have to become more experimental and do different things. Every person making music is responsible for the shape it takes."

And this responsibility matters as techno, ambient and most electronic music becomes universally accepted. Take Cosmic's 'Loops of Infinity'. It wasn't described as "Euro-Voodoo" for sounding provincial. Rather it is a melange of Belgian ambient, Italian house and German techno. At least the idea of European integration is being kept alive when it comes to music. Just take a look at this country. For the first time people are actually enthusiastic about stuff emerging from across the Channel and beyond. Cosmic welcomes this change that might mark the end of British and American domination of the music scene.

"That's the way it should be, because the majority of acts in the UK are not that interesting. My favourites, though, are Orbital and things on the Warp label. But I never wanted to copy them. I just wanted to meet them as a musician in my own right."

One area where Cosmic has established himself is on the live circuit, where he has already gained a legendary reputation with the performance at Eissporthalle, Cologne, in 1992 being the real turning point. Cosmic not only puts heart and soul into his shows, he also feeds off the crowd's vibe by responding to their reactions - a sort of telepathetic, non-verbal form of communication.

"That's because music is a more complex and direct form of expression than words can ever be. That's the reason I am a musician, because for me that's the best way to transform a thousand different ideas into a new configuration. What I do is offer the chance for people to listen to something personal and they can contribute to it by the way they feel."

The downside to this cosmopolitan culture were rumours that techno was, and is, being hijacked by fascist elements who want to rid it of its black house/garage roots and make it quintessentially Teutonic. Cosmic dismisses any links between German techno and fascism.

"Unfortunately there are still some stupid Germans who believe that to be successful on the international market you have to play this ugly German



chauvinistic and racist role - especially after Unification. What I have to do is show that what they are doing is very stupid. But the ambient and techno culture in Germany is not linked to

skinhead ideas. They have their own clubs, I know lots of East Berliners who are anti-fascist. That's the good thing about techno."

Even more insidious than techno's link to fascism is its links to drugs, which Cosmic condemns: "Even though opium and cocaine are organic I won't take them because you lose your personality with these drugs. Even if I am in a bad mood I won't take drugs to make me feel wonderful. For me every emotion is a good emotion whether you're depressed or happy. And if you can handle that and have the self-confidence to show these moods to everyone, then you can decline offers to take ecstasy at clubs. What I do is feed off the natural feelings that come out of my body. I think I am much happier with that than taking something that simulates an ecstatic feeling. Although I took drugs when I was younger, between 14 and 17, I realised that drugs were not for me personally. I do dope though, because it opens your mind. You become relaxed and more motivated to listening to your inner self when you smoke it."

Confident and self-assured, Cosmic knows which direction he is going in. And his music is much more important to him than world-wide acclaim. That's why one of his future projects, apart from the release of his debut album, is the staging of his virtual dance-musical, 'Futura', in Berlin. Whether he holds onto the 'star' crown at the end of the year doesn't bother him:

"As long as I have new experiences to work with, I will be composing music. Music is the only way I can survive and be happy."

Veena Virdi

That night he had a **DREAM**
he was

a Vietnamese Pot-bellied pig.

Later

that day

he was drinking

a beer.

NO AFTERTASTE

Had

someone finally made a bottled beer

with

No aftertaste?

Or was he still dreaming?

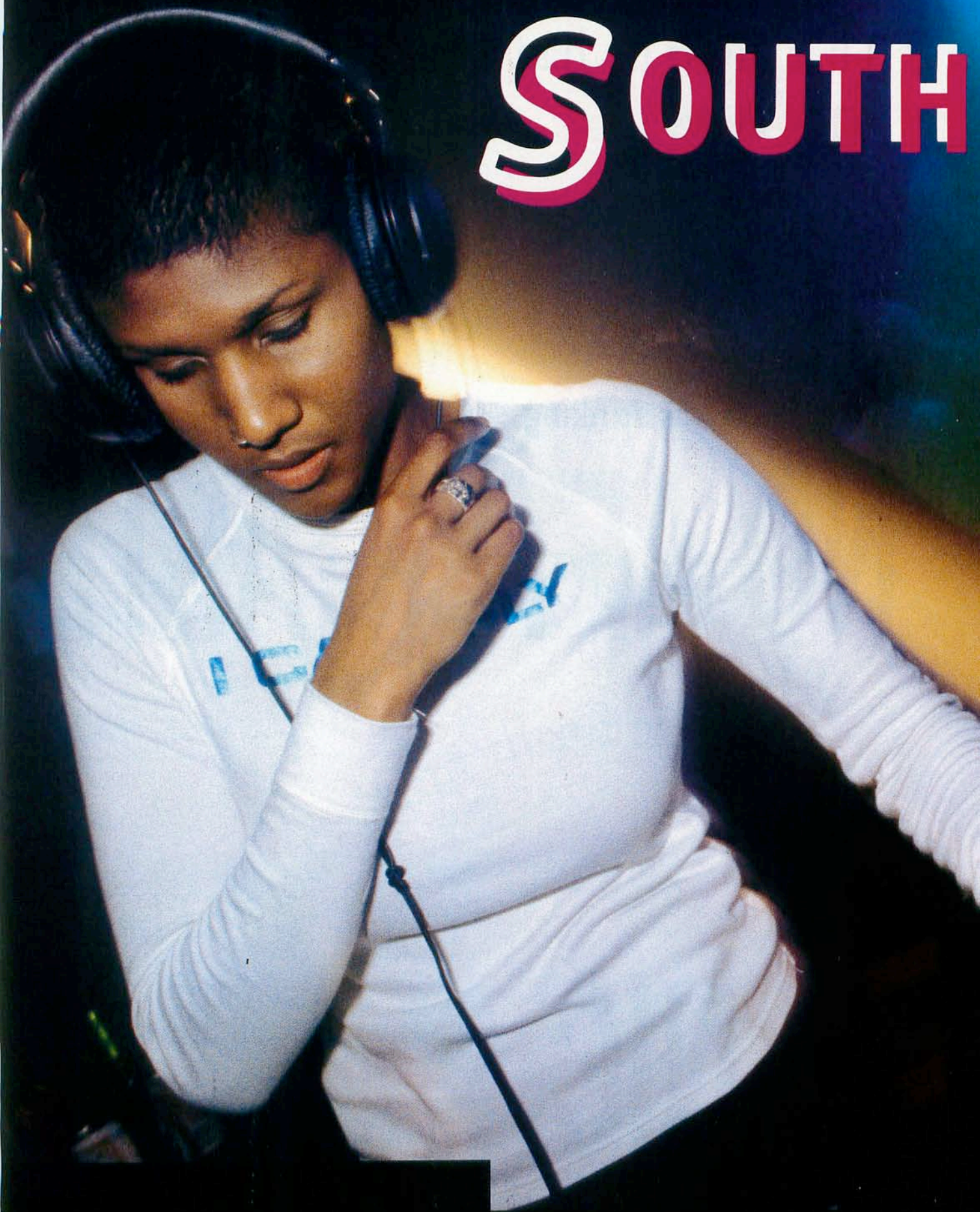
PANIC

He had to find a

MIRROR.

Stella Artois Dry. It's out there. Somewhere.

SOUTH



SMOKIN' JOE AT STRICTLY GROOVY.
PIC. PHIL PEPPER



BY BRUCE HEPTON

They're bouncing on the stairs, the fire-escapes, the balconies, the tables. Hell, if they could reach the light fittings they'd be swinging from them too. Swansea's Strictly Groovy is grid-locked by 11pm, and it's one-out, one-in. This is South Wales, long thought of by the mainstream media as the Third World of dance-culture, and by everyone else as being very wet. The roll that Strictly started over two years ago has been kickstarted again, after a dip at the end of last year. It's position – nestling precariously amongst the neon and chrome clubs – meant it became an overspill for the Ritz's type nitespots.

Now the up-for-it crowd is back, there's revamped decor and Smokin' Jo is wooing them higher. This sort of energy can't be cut off at 2am, and a converted cafe is the new home till dawn. Two Swansea organisations (including Papua) are sorting these afters affairs out, forging links between premises' owners, DJs and clubbers. Swansea's police seem able to discern between club and nitespot crowds, and whilst the brew-crew are escorted home (ie. Accident and Emergency) the discreet queues of the post-Strictly crowd is 'ignored'. The blind eye cast by authorities shows that some lessons have been learned from the after the Glasgow experience last year.

South Wales is beginning to cry out for this sort of event and attitude all over, and it's starting to explode. The free party scene is providing much of this push, moving from the forest clearings to the clubs. In a way logistics rather than legalities are driving the collectives into the clubs. Er, and the rain.

"We were managing to put on free parties so regularly," says Jack, one soundsystem owner, "that they might as well have been clubs. Plus it's nice one weekend not to go crashing round the countryside!". Though South Wales is blessed with the highest rate of petty crime and the toughest sentencing for drug offences, the police have, again, been tolerant and even supportive of outside events. The summer saw

WYVALES @EXPLODES!

a string of parties behind the beach in Llantwit Major, west of Cardiff, away from the town, but accessible from it. The owners of the beachfront tuckshop and cafe were persuaded to open, and the police response was a lesson to the rest of the country. Rob from Cardiff attended every one of the all-nighters.

"You've got to credit the cops on this one, they saw the wider picture. They're happy with it. We know them on first name terms." Sure enough, the police arrived as I did, simply to enquire if the promoters were OK and that everyone was having a good time. "It's clever," he feels, "they figure, why should they increase frustration by shutting it down? I guess in effect it's making their job easier in an area that has a shit deal as it is."

And, no problems with the weather?

"No, didn't rain once, for all of those Saturday nights."

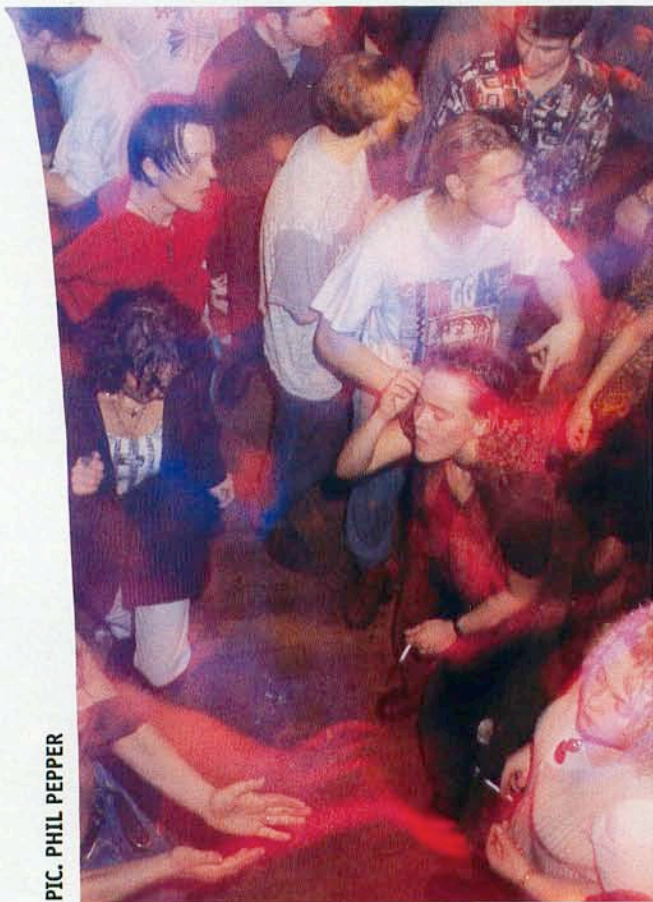
Sure.

Not even some drizzle, eh?

"Nope."

Right you are then.

Now the demand is for a better clubland. There's a lack of quality venues, and the 'serious' South Wales Clubber has got to be tempted back from ➔



PIC. PHIL PEPPER

Friday 21st January 10 - 2am **RAW**
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 Showcases: Baby Doll & Shearwater, Scratch Lewis projections (UFO)
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Bristol, Swindon and further afield. Till now, most of the clubnights have been post-rave affairs, and been a bit short on style. Generator's January report on Manchester suggested that clubs should be the theatre of the 90s, and this feeling is expressed by Lucy, promoter of the embryonic Raw club – an attempt to fuse sweat and style to a lush house soundtrack.

"It's all about ideas, experiments and attitudes, and people being prepared to really let go. Out-of-it isn't good enough anymore: up-for-it is the way forward. Raw's intimate monthly events are forging a fresh approach to South Wales clubbing, building on the mass appeal created by the astoundingly successful Spice Of Life, which exploded in Cardiff last summer to become Wales' first big national exposure night. Like all good nights, its early days are legendary: heady hoedowns with the likes of Megadog, Paterson/Lewis, Rocky & Diesel and Oakenfold. Cardiff hadn't really seen anything like it – small clubs and promoters had been trying, in some cases, fucking hard, to build a scene. In swoops Spice and hey presto, Cardiff, in the words of Spice resident Craig Bartlett goes "party mad!"

Its multi-room hedonism earned Wales' first (ho ho!) BPM visit, and showed there was enough of an upbeat crowd to stop the outflow to Bristol. But, it lost its touch and lost its place. Still, rather than swamping everyone else, it proved to be the ignition that had always been needed. Now, as Spice of Life implodes into a threatened-licence, student-only, testosterone-charged shadow of its former self, things are starting to build up. Most notably, it bequeathed a successor, 'Tempus Fugit', at a new location (The Coal Exchange) avoiding the problems that had set in at Cardiff University. And what happens? David Morales comes

to Cardiff in February and the list gets ever more impressive. Records are flying out of stores, club-style shops are opening and 'zines are springing up to bring people together and sharpen attitudes.

Good things can happen here, with a focused home crowd staying home and having an identity.

A lot of people are putting effort in and taking the risks. Newport's UFO crew, suppliers of excellent and innovative visuals locally, have taken up residency at The Bunker, with a view to experimentation and live acts, and Paul Lyons and his team are laying on free afternoon jams in The Vaults beneath Silhouettes (good fun, dirt cheap) bridge the gap between free party and club. All this activity is throwing up a new wave of talent: The Hippo

Club's resident Ollie, is a future star – beautiful mixing, smart records and some scratching that puts some of the national name DJs 'originality' to shame. And if you didn't think scratching worked with thumping house ...! Aren't DJs support to do things with records?

With an injection of fun and flair, South Wales can make a scene for itself. Further north, Hereford's Naughty But Nice is becoming a top national night by doing that, and the large populations of Swansea and Cardiff are getting there. Strictly Groovy and Raw are starting to get the kinky, groovy attitude of a scene throwing off its reservedness. People are putting on against-the-grain nights and need the support and flamboyance of the people who have been asking for such things. Atmosphere isn't something you can create, but everyone can help inspire it.

It's starting to happen – are you up for it?!

**"OUT-OF-IT
 ISN'T GOOD
 ENOUGH ANYMORE:
 UP-FOR-IT IS
 THE WAY
 FORWARD."**



THE FINAL FRONTIER

Flight Guide March 4th/11th 1994



UNIVERSE

FRIDAY MARCH 4TH 1994

Lunar Room

THE SOURCE (LIVE)
(R&S RECORDS)

ROBERT LEINER (BELGIUM)

TREVOR ROCKLIFFE

LOFT GROOVER

MR OZ

Mother Earth

JUSTIN ROBERTSON

BILLY NASTY

NICK WARREN

STEVE JOHNSON (UNITY FM)

Infinity

INFONET RECORDS PRESENT

BANDALU DJs

LUCIEN THOMPSON

JAMIE BISSMIRE

JOHN O'CONNELL

FRIDAY MARCH 11TH 1994

Lunar Room

SPEEDY J (LIVE)
(PLUS 8 RECORDS DETROIT)

KID PAUL (BERLIN)

DAZ SAUND

JONATHAN COOKE

Mother Earth

PAUL DALEY (LEFTFIELD)

RAD RICE

GAYLE SAN

SHAKRA (SUGARLUMP)

Infinity

DIY PRESENTS

DIGS & WOOSH

SIMON DK

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£8 MEMBERS, £10 NON MEMBERS
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SATURDAY 5TH MARCH 1994

The Car Room

Kelvin Andrews

Terry Farley

Pete Heller

Spencer

Broughton

Pop Art Room

Fabio Paras

Breeze

Andy Morris

John Warren

live PA

Hysterix

Purple Room

Queen Maxine

Janeen

Sally Dee

Jo Mills

SATURDAY 12TH MARCH 1994

Pop Art Room

Judge Jules

D.O.P.

Rad Rice

Paul Tibbs

The Car Room

Steve Proctor

Luvdup

Roy The Roach

Steve Harvey

Purple Room

Craig Dimech

Jon Mcinernie

Nick Dare

Paul Graham



SATURDAYS 10PM-6AM

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KOMODO

BUY IT,
WEAR IT,
SMOKE IT!



Coming through on the natural tip, Komodo - naturally - are the first UK fashion outfit to bring a collection of cannabis hemp clothing to you, the punters. A legal collection for Spring '94, we are assured, which will not mean paying the double fine for possession as recommended by our ever backward-looking Home Office Minister the Rt Hon Michael 'hang-em high' Howard. Anyway, as a wit at The Gardening Club recently remarked, if someone offered him a joint he'd have to decline due to the plastic bag on his head and tangerine in the oesophagus.

But back to the clothes - Komodo's range of eco-friendly men's and womenswear is inspired by the sun, sea and sands of Indonesia. The hemp is hand picked from the finest Nepali ganja plants (grown in the remotest mountain areas) and so the jeans, shirts and oversized jackets are 100% the real McCoy. Other items to watch out for are the drop pocket style Hawaiian shirts, baggy, shreddy weave cotton beach pants, large stylee knitwear Ts that zip up

with buffalo horn pullers made by ex lepers in Kathmandu, and coconut bags. Bark shoes are also available, so take care with splinters, and when stubbing out any T-shirt you might have finished smoking.

Jamiroquai, never ones to turn down an opportunity to save the planet and make a few bob at the same time, are also in on the act. Designed by Joe Komodo and Jay Kay, the Orenda clothing line (see opposite) includes fishermen's tops, cardigans with medicine man zips, Jamiroquai jeans, and the obligatory loose fitting jackets. Buttons are hand fashioned from buffalo horns, shells and twigs. Twigs? Altogether an eclectic mix which fuses Jay's funk and skatewear influences with Komodo's dedication to natural resources and hand processing in small factories and workshops around the world. Try it on for yourself, and help create an 'ambient social environment', which is what Orenda apparently means in native American Indian.





JAY WEARS EMBROIDERED TOP: £60

TROUSERS HIS OWN

TOBY WEARS BROWN OVERSHIRT: £60

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JASON WEARS CREAM CORD ZIP FRONT TOP: £55

BLUE FLEECE PANTS: £48.75



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YELLOW BATIK PRINT SHIRT: £60
COTTON SOCK HAT: £15



JANE WEARS BLUE STRIPE COTTON KNIT DRESS
JOE KOMODO WEARS BLUE BATAK PRINT RAP PANTS: £35
NATURALLY KOMODO T-SHIRT: £35
BLUE WEAVE SHIRT: £40



**MRS
WOOD**



&

blu



pETER

TEXT: MUFF FITZGERALD. PICS: JEREMY CHAPLIN

IF IT'S YOUR BIG END THAT'S IN NEED OF SOME ATTENTION, OR IF YOU FANCY A GOOD SERVICING, THEN YOU COULD DO NO WORSE THAN JOIN THE OTHER TWO THOUSAND OR SO HILLMAN HUNTERS WHO, COME FRIDAY NIGHTS, ARE CREATING QUITE A TAIL-BACK DOWN CHARING CROSS WAY AS THEY PULL UP AND PULL, BUMPER TO BUMPER, AT GARAGE AT LONDON'S HEAVEN. THIS, LONDON'S BUSIEST FRIDAY NIGHT OUT, IS A STRICTLY MIXED AFFAIR, AND A PRETTY DAMN GROOVY PLACE TO LET OFF STEAM AND GO BLOW YOUR HORN.

The mechanics at this palace of baby oil and sweat, currently proving themselves as the greatest double act since Reg Holdsworth and Curly Watts, are Mrs Wood and Blu Peter, a devil-don't-care, drive-'em-wild duo who are definitely adept at displaying their Formula One pedigree when it comes to the somewhat skillful and subtle art of a good tune-up.

Mrs Wood is, as I'm sure you're all aware, the Barnsley born housewife cum DJ superstar who leapt from our hearts into the dance charts last year with her 'Mrs Wood Teaches Techno' compilation, and whose intuitive feel for things musical has seen her relatively short span as a DJ (she's only been spinning for three years) career her into the position where she's one of the most sought after beat-barons on the gay circuit.

Not only does she juice the joy-riders at Garage, but she's also resident at ff, the infamous Sunday night stomp-out which has also recently added Blu Peter to its bill. Peter was added while Mrs Wood was off for a while attending to things under the bonnet. Err.... a baby bonnet to be precise. Yes, last September Mrs Wood dropped a sprog, the lovingly named Twiglet, (just kidding, actually she's named him Chester) after valiantly working until two days before he was born.

While pregnant, those kind and considerate boyz James Horrocks and Thomas Foley who host Garage even went and bought her a stool so she could DJ sitting down. But has motherhood interfered with her dancefloor domination? "No, actually the opposite. I took three months off when Chester was born, and the break really refreshed me. I didn't listen to a single tune in all that time and when I came back I felt totally re-vitalised and re-energised." So no hiccups then, just the occasional bevy of baby burps?

"Well, actually I was meant to be in the studio in the middle of January, but it would've meant taking Chester in with me and breast feeding him every three hours and what with the noise and everything, it wouldn't have been very fair, so Peter went and used the studio time."

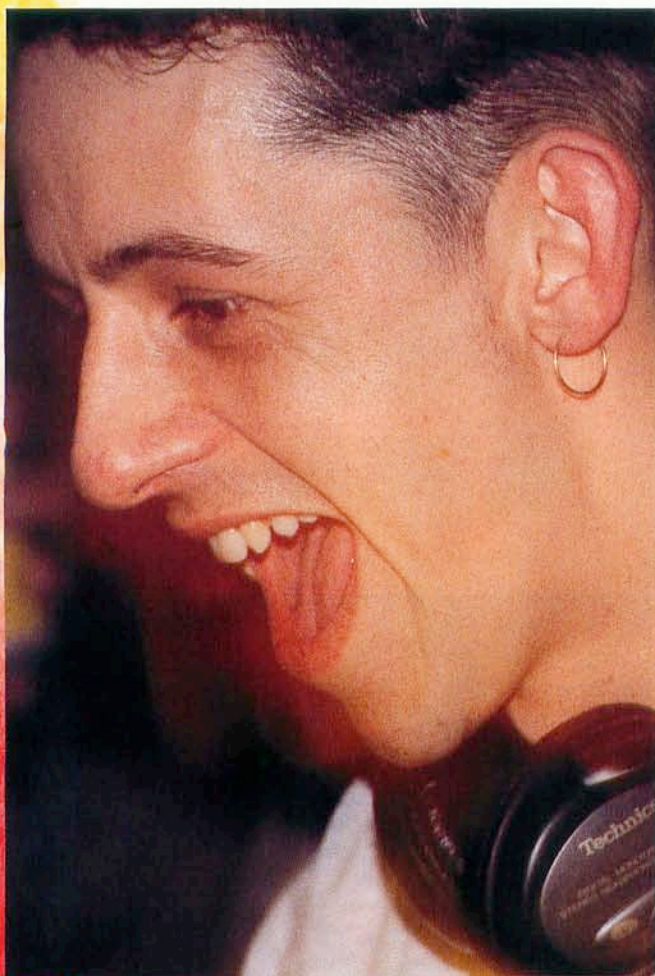
Which, though a minor hiccup for Mrs Wood, was excellent news for the dudeish Blu Peter whose subsequent musical matrimony to D-Coder Kevin White (who worked with Tony Sapiiano on 'Sputnik Sunday') has resulted in a chequered flag floor favourite in the shape of 'Shinny' (React) released in March under the apt handle of Elevator.

"I'm a harder Trance DJ, I play very hard trance and I cross it with what I consider a German rave element; fast beats and really uplifting sounds, whether it's a hard track with a pretty little tune that goes all the way through it, something completely contradictory to the main part of the record, and big build ups - records that start from nothing that build into an acid frenzy," an animated Peter explains, though he concedes that, "I play a few light Fresh Fruity things to lighten the load, because after people have danced to the hard stuff for 15 minutes they deserve a reward!"

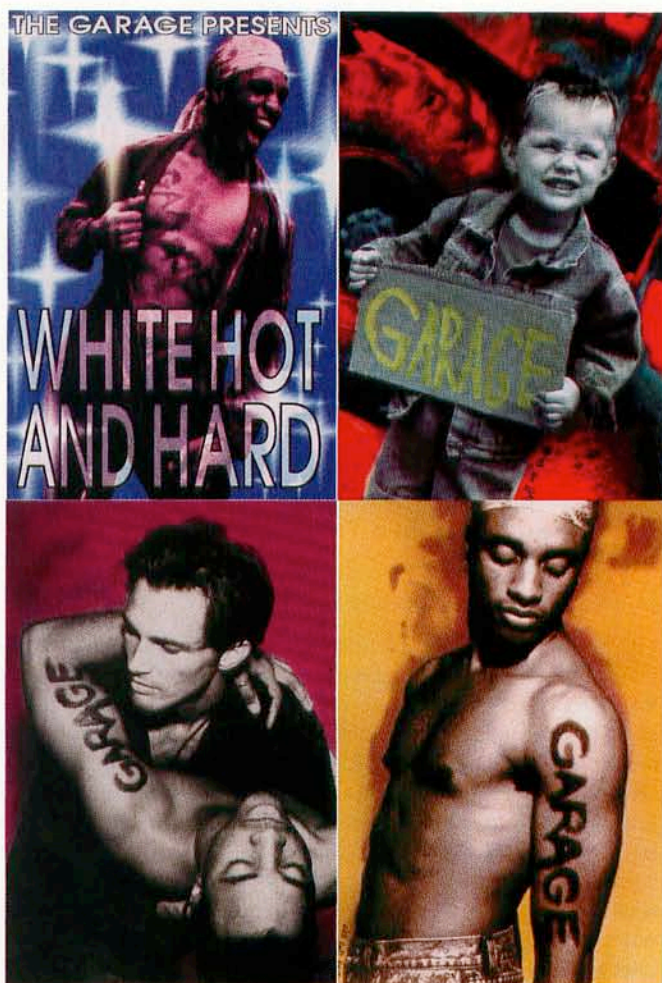
Until a year ago, Peter could be found the other side of the bar at Heaven, operating the beer and lemonade pumps instead of serving up the pumping beat. "I worked behind the bar for six years, but I did my time basically. ➔



A DUO MADE IN HEAVEN



BLU PETER!



I know I was behind the bar, but I was six years in a club, I was there at the start of Spectrum."

"Peter used to pass little notes up to me," reveals Mrs Wood, "What's this tune? It's fucking amazing!" And he used to play at chill-outs after the club (before I had Chester) and he was very good, in fact we've got a very similar taste in music." He's certainly earned his spurs. Like Mrs Wood, it's obvious not only does he know exactly what the crowd want to hear but is expert in changing the mood and creating an atmosphere.

But where did the name Blu Peter come from? Was it because he gave Thomas a tape he'd made earlier? No. Was it because he's a naturist and insists on walking round in the buffo even in January? No. Perhaps he's got a humungous porn collection? "Yes, I have actually, it's the thing that's holding up the new British Library. It's taking them forever to catalogue it!", he says laughing.

But no, the real reason is "a friend just suggested the Blu Peter name to me because 'DJ Peter' wasn't really doing it." But Blu? What happened to the 'e'? I enquire? "I think someone took it", is his chortled reply.

"I think we compliment each other with what we do and we both enjoy working together," he offers by way of suggestion of why the pair of them appear to have turned a friendship and a mutual love for music that ram raids the senses into a winning formula.

And fans of Mrs Wood (there are a lot of them!) need not fear, as she promises to get into the studio and get going on her new single 'Woodwork' (React) "as soon as I've taken him off the breast."

Err, that is Chester she's talking about by the way....



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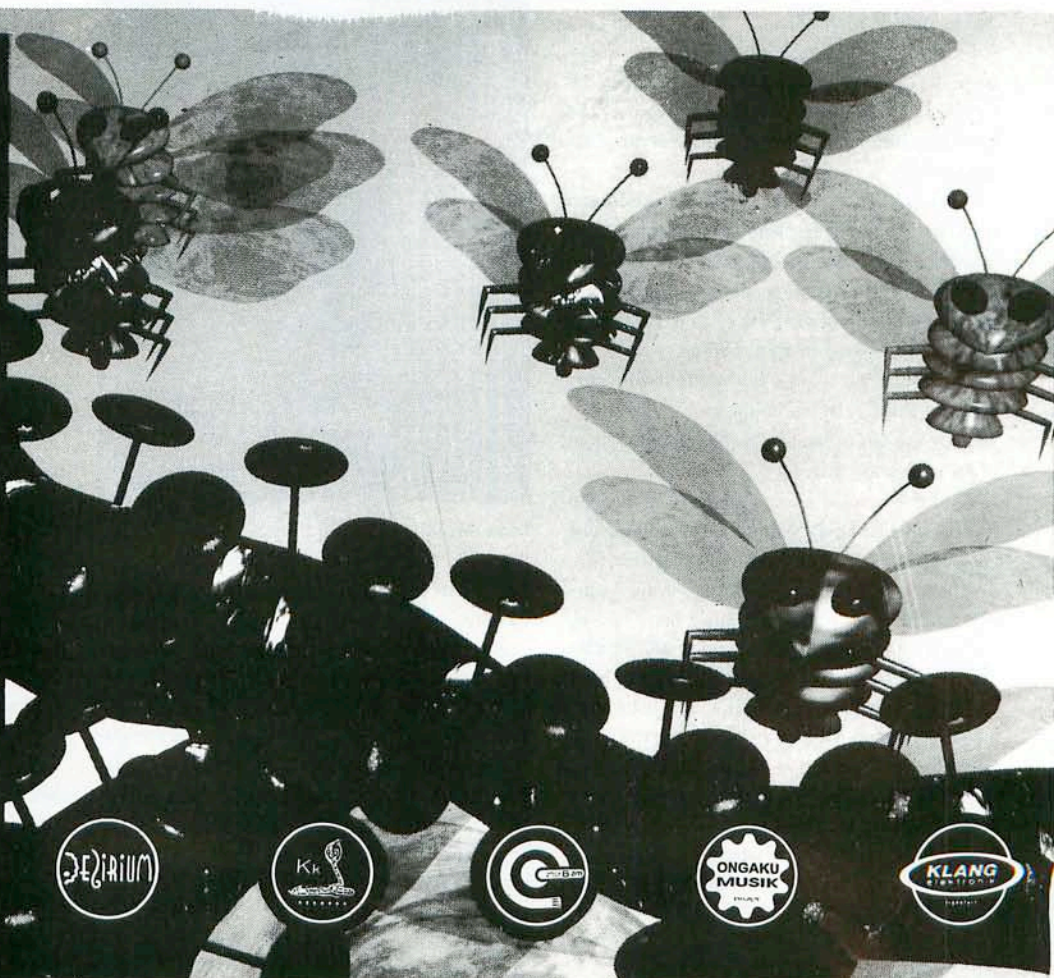
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NORTH OF THE BORDER

BY TIM BARR

Last month saw the all-too-brief return of Glasgow's prodigal son, **Oscar**, to his hometown. A flurry of activity characterised this visit as it seemed that any venue with a working set of decks was eager to play host to the diminutive one. Highlights included his awesome Saturday night sets at **The Tunnel** and his appearances with erstwhile sparring-partner **Harri** at **The Sub Club** and **The Jungle Palace** in Inverness. In between times, **Oscar** was to be found hard at work in the studio with **Eastmen** compatriot **Nick Peacock**, doing a new single for **Soma**, and, along with **Sir Kev**, handling the remix chores on the new F.O.D. single for **Pigeon Pie**. The former **Club America** supremo is now resident at Los Angeles' premier deep-house clubs, **Station Of The Groove** and **Respect** where guests such as **Danny Tenaglia** and **DJ Pierre**, amongst others, spin choice tunes. Hopefully, it won't be too long before he foregoes the Californian sunshine once more, in favour of the rain-swept splendour of West Nile Street on a Saturday night!

Meanwhile the **Rub A Dub** crew have also been busy. With a new shop opening in Glasgow, their massive back catalogue of excellent underground grooves will be available to all those who haven't yet made the trip out to Paisley to plunder their racks. "Be prepared to be turned on" says **Rub A Dub** mainman **Alan Gray**. Not content with this venture, they'll also be holding **The Plink Plonk Party** on the 19th of March, at the Glasgow School of Art with, naturally, **Mr C.**, **Megalon**, **Knucklehead** and **Richard Gray**. Inside Out DJs **Will** and **Martin** will also be appearing. If this sounds like your kind of thing, then you should check out **Club 69** at **Rocky's Basement** in Paisley, every Saturday, where the **Inside Out** DJs will be joined by guests from other clubs on a similar wavelength. This month, they'll be joined by **Twitch** and **Brainstorm** from Edinburgh's **Pure**. The same team head off to Glasgow's **Tramway Theatre** on the 26th March for **The Creation Records 10th Anniversary Party**. But, be warned, the festivities start early, so if you really want to find out how **Alan McGhee** spent **Sony's** multi-million pound payout then you'd better get there before the end of **Noel's**

House Party!

The success of **Steppin' Out Records'** first compilation album has put Dalkeith's premier record label firmly on the map. So much, in fact, they are currently putting together a follow-up! They'll also be returning to **The Bunker** this month for an all-nighter with DJs **Tom Wilson**, **Scott**, **Crosby** and others being joined by **2 Examples**, **Joe Inferno**, **Krystal**, **Techno Too** and **Outer Rhythm**. Also appearing will be the newly rechristened **Luv For Sale (U.K.)**, following protests from their similarly-named European counterparts.



Look out for **Steppin' Out** acts, **Techno Too** and **Rhythmic State** at **Adrenalin** in Dunfermline on the 4th, when resident DJs **Kid** and **ZBD** will be joined by **Gary**.

Also on the club front, **Rezerection** branch out from their usual extravaganzas at **Ingliston** to present the first in a series of smaller events. **The Fubar** in **Stirling** will be the venue for this intriguing departure on the 12th of March. With **Obsession**, **DJ Ten**, **Tin Tin**, self-styled heart-throb (at 5ft 4ins?) **Mikey B** and a whole host of others appearing, including a brand-new set from a very special surprise guest, this will be the one to go for

if your tastes run in this direction. What worries me, though, is how they're they're going to fit seven thousand people into the **Fubar**!



Back in Glasgow, **Limbo** have a few surprises up their collective sleeves. Flushed with success, following **Havana's** appearance at No.2 in the Gallup Album Chart (being pipped to the top spot only by the superb **Underworld** long-player), they'll be releasing the excellent 'TGV' by **Sublime** which, as usual, is highly recommended. March also sees the release of the first single by **Remould** alias **Tony Scott** from **Havana** and Aberdeen-based **Chris Cowie**. Not to be outdone, the remainder of **Havana**, **Richie Millar** and **Gipsy**, have got together to create 'XYZ' under the name of **Manual**. Best of all, undoubtedly, has to be the long-awaited return of **Harri** to the label, with the intriguingly-titled 'Phuxache'. A moody, dark-tinged raw groove, this comes backed with an **Ashley Beedle** remix. Incidentally, those whose lives wouldn't be complete without a set of **Limbo** slipmats would be well-advised to check out their new merchandise brochure, which features, as well as the aforementioned articles, such consumer delights as label-badged ski hats, sweatshirts and jackets!

Streetrave have, yet again, lined up a very special set of events for this month. They travel to **Expo** in **Kilmarnock**, with **John Digweed** and **Sasha** in tow, on the 4th of March. An excellent night is forecast for all, and live appearances can be expected from **Sam Mollison** and **Higher Ground**. This collective heads through to **Edinburgh** on the following night for **Jet Set** at **The Vaults** which, **Ricky Macgowan** promises, will be decorated with a pumping 10k sound-system. **Sasha** and **Digweed** will be joined there by premier **Streetrave** DJs, **Jon Mancini** and **Boney**. Room Two will feature **Edinburgh's** finest DJs and the motto for the night is "good grooves for the older, kitsch clubber"! The

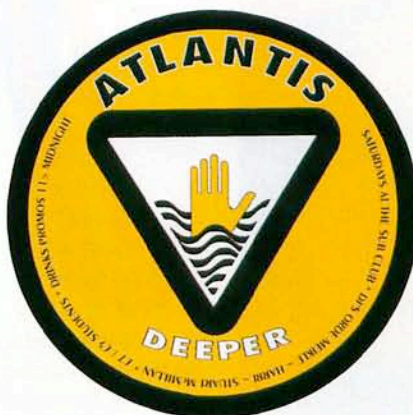
same crew return to Glasgow on Sunday, 6th March for **Salsa** at **The Tunnel**. Onward and upward, the **Sounds Of Streetrave** at Stirling's **Fubar** on the 26th presents **Middlesborough Arena** DJ **Colin Paterson** (who recently completed his **Santuri** project for **Hubba Hubba**) with a very special guest. Finally, they end the month on the 27th of March when **Salsa** at **The Tunnel** presents the **Hacienda Cream of Manchester Tour** with **Graeme Park**, **Alis-tair Whitehead** and **Tom Wainwright**. Rumours that the Vatican are to ask **Ricky** and **Jamsie** to promote the Pope's next tour are, as yet, unfounded!

Members of the **Bomba** team were among the large Scottish contingent at the **Midem** conference in Cannes, last month. Continuous partying was interrupted by several, profile-raising, licencing deals. **Bomba** product will shortly be gracing the racks of dance outlets around the globe, including Belgium, France, Italy and the United States. Coincidentally, their most recent release, the outstanding 'Oscillator'/'Kiss The Baby' by **United States of Sound** suffered at the hands of **Millward Brown** who have taken over from **Gallup** as the compilers of the national chart. In its first week of release, the track shipped out easily enough copies to qualify for a position in the higher reaches of the chart, but, strangely enough ended up at a frustrating No.134! The fact that the new chart compilers had seen fit to cut around 250 independent record shops from its chart return statistics, the very shops where most independent dance records are sold, in conjunction with the ridiculous system of 'regional bias' (whereby if a record sells an unduly large amount in a particular area, like Scotland, for example, then these sales are discounted by a significant percentage to make up for the so-called regional bias - making it twice as difficult for Scottish acts, who naturally have a large homegrown fan-base, to dent the charts!), was held responsible for this disappointing result.

Nevertheless, bloody but unbowed, the **Bomba** team have already pencilled in a stunning line-up of future releases, including new material from **Berra** and **United States of Sound**, for later this month. In the meantime, you can catch **Bomba's** head-honcho, **Kevin Wilson**, manning the decks every Saturday at **Paradise Park** in Kilmarnock and Press Officer **John Niven**, completely off his rocker, at clubs and pubs around Glasgow's city centre, most nights of the week!

Tears were shed last month at **The Tunnel** when a management decision was taken to revamp the night which had long been considered, by many, to be one of the best in Scotland. Saturdays will seem much emptier without the class blend of upfront house spun by resident Technics guru, the incomparable **Sir Kev**. New promoter **Duncan Reid**, who already runs **The Ark** at the same venue, on Fridays, has stolen a line from his namesake, situationist art-punk, **Jamie Reid**, to relaunch Saturdays as **Leaving The Twentieth Century** with residents **Colin Tevendale** and **Steven McCreery**. **The Tunnel** also plays host, on a Saturday night, to **TV18** with **Bass Generator** appearing there on the

5th and **Ultra-Sonic** on the 12th. In between, **House of Zekkariyas** will be providing some soul-driven sounds on the 8th, for those whose budget runs to mid-week clubbing!



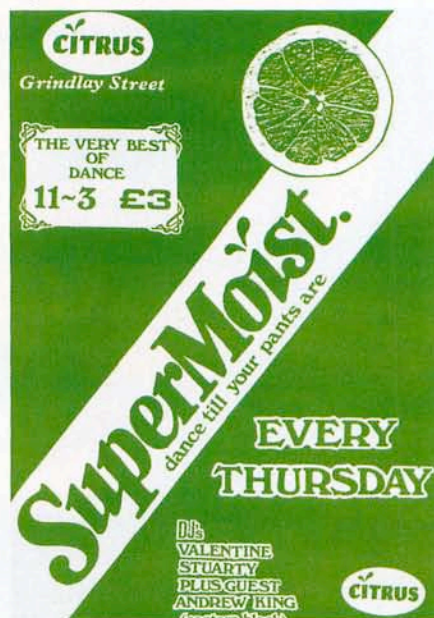
Not far away, at **The Sub Club**, a new, once a month, club begins on 3rd March. With the suspicious title of **Something Fishy**, resident DJ will be the excellent **Dominic** with guest **Graeme Park**. As usual, **Atlantis** takes place there every Saturday night with resident deckmeisters **Harri**, **Stuart Macmillan** and **Orde Meikle**. Though there have been murmurs, of late, that their subtle blend of hard house has been getting a bit too hard, this is still one of the essential nights on the club calendar - where else could you hear three world-class DJs, on the same bill for under a tenner?

Well worth checking out is the new single by **F.O.D.**, brought to you by Scotland's answer to **Mean Streets** era **Robert De Niro**, **Arnie Meikle**. Featuring the perfect disco-diva vocals of **Hazel Taylor**, 'All It Takes' is a first class garage cut, laden with dreamy strings and a killer chorus. Commercial release, on **Pigeon Pie**, will also include the very special **Icon Star Dub** which takes care of the moodier side of things with an excellent slow-burning house mix. As reported last month, '...In This House', the highly-rated debut by **Icon** themselves, can be found in **Bomba's** subsidiary label, **Paradise Park**.

Back at the **Fubar** in Stirling, which is rapidly becoming one of the busiest venues in Central Scotland, the **Dance Concept** all-nighter takes place on Saturday 5th March. Headlined by **Ultra-sonic** with able support from **Inner Seduction**, this event features a strong DJ presence, including **Kiss FM's Colin Dale**, **DJ SS**, Ireland's very own **Rhythm King**, **Marc Smith** and, under the banner of **Vibes Alive**, a strong selection of house DJs, namely **Jon Mancini**, **Diablo**, **Ross Keddle** and the brand new **Tunnel** resident, the previously mentioned **Steven McCreery**. Due to arcane licensing rules, tickets for this event must be purchased in advance, so if you fancy this mixture of hardcore, house and techno, you'll need fifteen quid and the address of your nearest ticket outlet.

Another new record label appears this month, with the release of **Equinox Records'** debut 'Gigolo' by **Casanova**, otherwise known as **The Hype Collective's** **Darren Brechin** and **Ryan Burr**. Deep breakdowns, rolling basslines and high build-ups

are threatened. No doubt the track will be given plenty of airings by **Scott Lorimer** at his **Rococo** night on Fridays at the **METRO** in Arbroath!



The **Citrus Club** continues to dominate the Edinburgh club circuit. Worth checking out on a Thursday night is **Supermoist** with residents **Valentine** and **Stuarty** aided and abetted by **Eastern Bloc's** **Andrew King**. Recent guests have included **Justin Robertson** and the overworked **Back To Basics** team, **Ralph Lawson** and **Huggy**. At the same venue, on the 26th March, **Out And About**, with **Ross Keddle** and **Craig Smith**, plays host to **Cream** stalwart **Andy Carroll**.

That's about all for this month. However, if you're beginning to suffer withdrawal symptoms and yearn for the heady grooves of former Saturday nights at **The Tunnel**, then head off to **The Sub Club** on Thursday 17th March, when **Sir Kev** returns to man the decks, with **Iain Livingstone**, as **Swell** present **Lifeboy**. The **Swell** team will be at their home base on the 25th when **Sir Kev** will guest, along with **F.O.D.**, in addition to all the usual regulars. **Evolution Records** take over from **Kore** when they release 'Equazion Part III', the long-awaited follow-up to **Q-Tex's** original nosebleed belter. Ironically, since **Kore** was a subsidiary of **23rd Precinct**, **Q-Tex** release their 'Power Of Love' single, this month, on **Billy Kiltie's** original label. **Hanger 13** celebrate their first anniversary on the 12th of March, with **Human Resource** as guests.

And finally, the **TTF** backlash has not been completely one-sided it seems. For some weeks, a particularly special hardcore track had been gracing **Radio Forth's** airwaves, with letters arriving by the sackload to request same. Many of the letters expressed the now cliched sentiments with regard to former heroes **TTF**, stating that this kind of music was what they really wanted etc., etc. As you may have guessed, the track was by none other than ... **TTF**! Finally, full of wry smiles, **Tom Wilson** takes a trip out West, when, along with **Ultra-Sonic**, **Marc Smith** and **Radio Clyde's** own **James Russell**, he appears at **Motherwell Civic Centre**, on the 4th March.



joe

**MEET THE
NEW KID ON THE BLOCK**
by Lewis Dene

At the still tender age of 21, Mercury Records' latest hopeful, Joe Thomas, has achieved more than many fledging artists could in a decade, let alone a few short years. Already an established swing-beat star in his native America where his debut set, 'Everything' is currently approaching gold status, he can boast a list of writing and production credits that include SWV, Toni Braxton, TLC and Vanessa Bell Armstrong. After recently gracing the pop charts with his debut single, 'I'm In Luv' and having just wooed a sell out UK audience at the Brixton Academy it was time for Lewis Dene to discover (yes, I know it's clichéd but) just what inspired this Joe Thomas from being just another ordinary Joe...

"A lot of people make comparisons between me and Aaron Hall, R Kelly and Charlie Wilson, but I'd say we have an edge for each other," he starts from his back stage dressing room. "We all come from the church and we all have that strong gospel sounding voice, and so it's gonna be sorta like on the same tip, but we don't sound exactly alike. The point is to be real true to your music and that's what I'm trying to do. I'm on the hip-hop edge as far as swing is concerned and that's what I think makes a good song. With the track 'I'm In Luv', which is my first single we made it a trio of sounds, R&B, hip-hop and reggae. I think if you can put something like that together you really got something going."

It's that sort of outspoken self confidence that landed him his initial musical introduction via backing vocals on an album for renowned gospel artist

Vanessa Bell Armstrong, which in turn led to production work and co-writing two tracks 'Everlasting Love' and 'Don't You Give Up' for the album. "That's when I met my manager Michele (Williams) and we then went into the studio, did some demos and started shopping around. We did a couple of show-cases, at one we had five major labels there and I was like, this is really amazing. In the end I had a choice as to who to go with and that was Mercury." The finished album mixes up swing, soul and rap over an R&B soundtrack and along with the first single also includes potential singles in 'The One For Me', 'What's On Your Mind' and 'All Or Nothing'.

"When I started the album, I don't think the label knew I was a producer, they were looking for producers to work on my tracks, that's why 'I'm In Luv' was produced by J.Dibbs. I also worked with Dave Hall who's also worked with Mariah Carey and Guy, he's a really cool guy and I really wanted to be down with him. In the end once Mercury had heard a few tracks I did, they realised that I could produce so I finished the rest."

"What I'm working on right now is this one particular artist named Jamishia, she's on the same label as I'm on and another new singer for Island called Kazerine Young. I'm also doing some tracks for this group on Michael Jackson's new label, a group called Brownstone, then I'll be getting ready to do some things on SWV's new album, also Toni Braxton and Hi-Five." As to conflict between the artist and producer in him, "I'll have to see how time will allows that to happen. Right now I can do this and that at the same time," he confirms.

Overnight success has its down side but Joe has taken being suddenly thrust into the public eye in his stride and has not beaten a retreat. "For a second it did (frighten me), it was like what am I gonna do now? Success came about so fast and I really didn't expect it to happen. I thought maybe it would take two or three singles into the album before everybody would know the name Joe, but it happened really fast, really fast!" And the future? "More and more production. I'll still be doing albums but I wanna take it to more and more heights, maybe do a movie soundtrack, produce videos and even do a little acting. I've already had a few offers, so I'm trying to practice every now and again!"

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HARD CORE
IN EASTBOOYE

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TECHNO
ANASTASIS
FLEX

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AT3 PHIL
JAZZ
HOUSE

AT4 S.D.T.B.
OLD SCHOOL
HARDCORE

AT5 D.J. RICHIE
BALERO

AT6 D.J. FLEX
TECHNO

AT7 SCORPIO
TECHNO
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CHOICE TUNES

THE ALBUMS

THINKING ABOUT MYSELF

COSMIC BABY

LOGIC

"Thinking About Myself" is no self indulgent collection of electronic warblings, but an eclectic European musical grand tour courtesy of Logic's wunderkind. From "Au Dessous des Nuages", a '90s reworking of Debussy's "L'après-midi d'une faune" through to the more predictable trance of "Cosmic Greets Florida" and the recent "Loops of Infinity", Cosmic shows he's got as much strength and depth as Liverpool FC circa 1978. Good news for Logic, who picked him up on a transfer from Berlin's MFS label at the beginning of this year.

The album, co-produced by Jens Wojnar, will surprise as many people as it will please. Keyboards are prominent, as you might expect from a musician who discovered the piano at the age of three and studied it at the Nuremberg Conservatory at seven. But keyboards mean Bechstein as well as Roland, giving the album a multi-layered feel that builds from hanging chords in the early tracks to the harder stabs undercut by driving loops in the later stages. If this is the 'trance' album that some might have expected, it is only 'trance' in the sense that it inspires an emotional crescendo that lasts from start to finish. Available as a vinyl double pack in a single sleeve, "Thinking About Myself" in its entirety is perhaps more suited to home listening than dancefloor excess. But remixes are sure to follow - take for example the expressionistic mix of "Loops..." : surging, bold and satisfying. Aural Kirchner, maybe. Here, though, we have more introspection, more stylistic and bpm variation, and perhaps more food for thought. Hear it for yourself; on all formats from early April.

D.F.

CALIFORNIA DREAMING

VARIOUS

INTERNAL

The soundtrack to a thousand Full Moon parties, 'California Dreaming' documents the ingenious improvisations, breezy rhythms and bright vibrancy of an affiliation of kaleidoscopic wild riders and psyberdelic outlaws. (Many of whom we covered in our stunning 5th issue.) From the perfect and lazy sunshine melody of 'Cantamilla' by Tranquility Bass through the whirlwind beatnik enchantment of Ultra Violet Catastrophe's 'Funk You Very Much (Hydroponics at Dawn mix)', this is a well funk'd up and effervescent combination. It draws upon the output of S.F.'s Hardkiss Music. Zoemagick Records and L.A.'s Exist Dance, pooling together the digi-funk hippy vibes from the psychedelic state of the most West Coast. Finely tuned and rather splendid. California, We Love Ya.

Des Hill

DREAM MATRIC TELEMETRY

TERENCE MCKENNA AND ZUVUYA

DELIRIUM

DMT is a short-acting but hyper-intense hallucinogen. Long used in Amazonian shamanistic practice, where it originates in plants, it is closely related to chemicals produced within the human brain, and is now the latest in a series of exotic temptations fuelling the domestic darkness of post-clubbing after hours. Fumes from orange powered mothballs (\$200 a gram) are inhaled through a glass pipe. Two or three hits propel you into an extreme perceptual alteration. A remote hallucination. An 8 minute hejira through hyperspace. There is one bothersome side effect - total physical collapse. As your body falls lifeless, your mind catapults through a violent head rush into a labyrinthine, unfolding, fluctuating space inhabited by the sculptured jewelled machines made by elf-like critturs.

"The presence of these entities on the other side of this pharmacological energy barrier raises a number of questions. Are they true beings? True Aliens from another star system, gently approaching us, hiding behind the mask of intoxication?"

Ardent psychonaut Terence McKenna, author of 'True Hallucinations' believes this parading cosmic carnival of DMT introspection, an experience of complete alienation, may be used as an "epistemological tool" to understand the world.

Primal percussionists Zuvuya have channelled McKenna's nasal drone via their computers, mapped beyond the dull web of ordinary reality, and designed a narrated DMT simulation. This is no mind bomb nor psychedelic sunrise. An information hallucination? A programmed trip? Betwixt the contemporary realm of hyperspace and the practicalities of making a buck, there are a great many hucksters and charlatans, all armed with snake oil cure-alls. Choose wisely.

Des Hill

JOURNEYS BY D.J. VOL. 4 JOHN DIGWEED

MUSIC UNITES/BRAINIAC RECORDS

A lazy Spring afternoon. If you unpack that Walkman you got for Christmas, for the next 90 minutes you can unwind through the sultry world of John Digweed, inventive notherner, lover of Hammond organ riffs, flutes and feisty female harmonising. Doubtless you'll recognise some cheery club anthems along the way served up in Digweed's sophisticated blend. Slam's 'Eterna' Atlantic Ocean's 'Waterfall', Duran Duran's 'Drowning Man' (D:ream remix). Shitake's 'Don't Look Back In Anger' and leftfield/Lydon's 'Open Up' all feature in this 19 track combination. By capitalising on the DJ aristocracy that has given rise to an illicit mixing bonanza, the 'Journeys' series is beating the bootleggers and giving the public precisely what we need. Well priced, well produced,

smooth mixes of pumped-up House by those charmed fingers who rock the discotheques. Like Danny Rampling, Judge Jules and Billy Nasty. Digweed is now part of a series exhibit the changing paces and faces of 90s mix masters.

Des Hill

VOLUME ONE: BEHIND THE EYE VARIOUS

VARIOUS

WEA/EYE Q

Digital. Dynamic. Energetic. Electronic Fire. In less than 3 years Eye Q's sublime pulsation and sheer power of technologic brilliance has captivated the golden bodies of dancers worldwide. From the opulent magnificence of Cafe del Mar to the burning vibrancy of Freebach Anjuna.

The paganistic gatherings occurring throughout this final decade in accord with solar equinoxes and lunar patterns, on the burning sands of Goa, in the industrial zones of Germany, in the remote Scottish Hebrides, are locked to the wilderness and to the deepest of human desires - for the fire and warmth of communication. Airborn. Sundown. Cosmos.

In these dark days, on the wastelands of Albion they would have us believe that even our bodies are not our own. Freedom of movement, of association and of sensual play have all been legislated against. Pleasure is our weapon. Governments are frightened by the magnitude of the gatherings that can be traced back to the origin of our pagan foundations. The mountains, the oceans, the sky, all fusing with the degenerate strains of a conscious hedonism that is forcing The Future.

In darkness there is no choice. We dance through Time in fire. This way of life, this evolutionary community, is now so large that it cannot be eradicated. It will always return. It is part of the oldest visionary lineage on this planet. Far older than any one of us is able to understand.

Des Hill

TRANCE 5

VARIOUS

RUMOUR RECORDS

Another month, another dozen plus new dance collections - so much music so little time. Club hoppers and dial twiddling tranny tuners alike should be more than satisfied with current glut of compo's aimed at not only the casual record buyer but the serious train-spotting music aficionado. "What's in a name?" asked a young Romeo in days yonder. Well whereas a rose by any other name would smell just as sweet, pigeon-holing music isn't always as simple. 'Trance 5' isn't... well, trance. But then do you really care? Instead what we have here is a fine collection of cool progressive house cuts and deep moody garage, but I digress. Any album that has the likes of 'Dreams' ➡

by Quence, 'Agent O' from The Aloof and Hanson & Nelson's 'Move In Motion' is alright in my book. Sasha's mix of Hedningarna's 'Kruspolska' and Ben Chapman twiddling the knobs on 'Fluid' (Marine Boy) only add to the allure.

Lewis Dene

MASTERCUTS: CLASSIC MELLOW 3

VARIOUS

BEECHWOOD MUSIC

In my youth, not too many moons ago, when my bachelor pad then consisted of a bedroom in my parents home, when the rare opportunity arose that an evening of unbridled passion with the opposite sex might be on the cards, I was well and truly prepared! We'd wined and dined, a dimmer switch had been installed to create the mood, parents were out for the night and now all that was needed was the right music to make her melt and then she'd be mine! A prepared smoochie tape of some of the best seductive bedroom soul from Anita Baker, Luther Vandross, Freddie Jackson, Jean Carn and the rest of the big bad 'lurve' crew was all that was needed ... orgasmic, in more ways than one!

Messrs Dewhirst and the rest of the Mastercuts posse obviously had the likes of me in mind when compiling this, the third in their essential collection of mellow soul for horizontal dancing. Biggies from Anita 'Sweet Love', Luther 'Never Too Much', Freddie 'Rock Me Tonight' and Jean 'Don't Let I Go To Your Head' are included alongside some other emotive moments long since filed away in the realms of musical past but never forgotten. Eugene Wilde's seductive 'Gotta Get You Home Tonight', Bo Kirkland & Ruth Davis' full length delight of 'You're Gonna Get Next To Me' and the superb live version of 'Reasons' from Earth Wind & Fire sit side by side with The Jones Girls, Norman Connors and Al Jarreau.

Today they sound better than ever and work just as well, and as for the memories, well I still have those to reminisce over and I'm sure a clip 'round the ear when my parents read what I got up to when they were out!

Lewis Dene

MENACE TO SOCIETY

CHILL EB

ALTERNATIVE TENTACLES

"I'm an anti-trigger happy nigger nigger". Whilst a section of the US rap brigade continue to notify us how large their guns are or how many women they have slept with, there are rappers like Chill EB who are spreading a much more important message. CHILL opts instead for an all out assault on the educational and economic divisions that are part of everyday society, not only in the US but also over here. His new album on the highly acclaimed Independent Alternative Tentacles is quite possibly rap album of the year. The sounds bear a resemblance to the early Beatings/Disposable Heroes blended in with some excellent vocal styles, both male and female, and although it's what can only be described as militant it is very danceable. Possibly the freakiest section on this album is the discussion between a black Portland radio host called Ray and a "highly intelligent white woman" regarding a book called Little Black Sambo. Racism unfortunately is alive and well and living quite possibly next door to you. Purchase

must follow.

Barney York

CLUB CLASS VOL 3

VARIOUS

ESOTERIC RECORDS

The 3rd instalment from Esoteric in this club class series delves deep into the underground with material from New York, Chicago, Miami and London. As with previous Esoteric releases, this album brings together another revival collection of quality house and garage. Tracks to look out for on this album include Reggie Hall's "Hold Me, Touch Me" fresh from Lazyboy records in Chicago, a groovy little jazzed up house number, and the unique, groovecore featuring Nicole "You Know" a hustling bustling, hauntingly deep vocal number originating from Miami. Top notch UK label Vinyl Solutions come up trumps with the Victor Simonelli produced "When Will We Be Free" by NU Civilisation, already a huge club hit.

Barney York

SELECTED AMBIENT WORKS VOL. 2

APHEX TWIN

WARP

Where are the lost spirits of imagination, Invention, Magick, Temptation? When the tautness of high impact technology has become soundtrack to the open hostility of urban constriction, there has to be a future we can all live with. This collation of Richard James' dream sculptures alludes to one plausible destination. His lo-fi, high concept aesthetic of proto-electronic self-destructing machines, offers purist scientific fragments that will become the textural sound of the future. The anonymity of track listing exceeds guerilla tactics. Poignantly provocative yet persuasively drawing, 'Selected Ambient Works 2' is no less than an invocation to innovation. It is free-dome noise; skidding, scattering rhythms and confronting expectations. From somewhere unseen, unknown, unheard, sacred instruments of torture transform like bulky oceans of ice against molten steel. Alive with creative imagined possibility, insular, isolate, erratic rhythm becomes the atonal desolation of full psychedelic violence. This is dark star music, reserved and withdrawn, escaping to infite echoing remains. A degenerate soundtrack from secret places, beyond the death-rattle of the Industrial Revolution. The future created now.

Des Hill

THE DEFINITIVE AMBIENT COLLECTION VOL 2

PETE NAMLOOK

RISING HIGH RECORDS

A compilation like this is the perfect excuse to quote when convincing someone to buy a CD player. Every track in this collection has top quality production, thanks to Pete Namlook, and further still, the tracks have been digitally mixed into 80 minutes of continuous sound. Now how does vinyl sound? The tracks used (9 in total) vary in length from Hearts Of Space's '70s Beauty' at 2:28 to the gargantuan 'Garden Of Dreams' by Silence, clocking up 22:24 on its own! Whatever the count, this style of music can't be rushed - no needle hopping or searching through for that elusive piano break or chorus line. These tracks are a listening experience, and yes I do know how pretentious that sounds. Believe me, the only way to

appreciate this music is to listen from beginning to end without interruption. Do this, and you will experience the Jean Michel Jarre style patterns of Escape's 'Trip To Polaris', the fat synths of Sequential's 'Duane Sky', the almost acidic bassline of Sequential's 'Saturn Cruises', and the out and out strings symphony which is Hearts of Space's '70s Beauty'. But don't take my word for it - try it yourself.

Ian Lloyd

EROTIC TRACKS VOL 2

VARIOUS/EROTIC TRACKS VOL 2

HOS RECORDS

A consistent label such as HOS should have no trouble in finding enough material for a competent compilation LP, so that's why they've done just that. Erotic Tracks Vol 2 features many different artists upon first look, but the album is really made from the creative minds of some 3-4 different people. The layout of this album is worth a mention also - there are nine separate tracks followed by seven more which have been put into one mix lasting 20 minutes thanks to Techno-head DJ Mrs Wood. Highlights on this veritable showcase come in the form of Dingee Queen in the Mist's answer version to Club 69's 'Let Me Be Your Underwear', namely 'Let Me Be Your Tupperware', and licensed from ... Flash Your Tits Records ... Less said the better. Tranceparents' 'Child 6' is very welcome indeed, as is the upbeat housy 'Cuban Heel' by Second Nature. Mrs Wood's mix completes an already well-painted picture in fine style.

Ian Lloyd

INFLUX

UNIQUE

SAPHO RECORDS

After releasing a wide variety of twelve inch material, Sapho Records at last take the plunge into the heady album market, and couldn't have started in better shape. Influx have provided Sapho with an album that will appeal to everyone that appreciates good quality music, fresh ideas, and top production. There are acidic sounds and melodies, electro-style drum patterns, and synths that positively 'ooze' feeling. 'Love Song' starts things rolling in slow-ish acidic style, 'Emotions' is suitably titled, being the happy jumpy number that it is, 'VS128' is sublime, moody, and darn fine with its old school electro-style drum track, and then onto record two ... 'Braineater' is unlike the title might suggest, ie it's pleasantly calm, and samples Kraftwerk in a small way, and 'Dreamscape' is pure ambience ... of course, it's the 'Ambient Mix', but if we flip over to fourth and final side, we find 'Dreamscape' normal. 'Poly-mod' and 'Unique' round things off on vinyl with the aforementioned old school electro style drum tracks and sublime synths, whilst on CD there are two bonus tracks, 'The Future' & 'Floatiny'. Can't really comment on these, but if the rest of the album is a guideline, expect something special. Fans of Black Dog will love this.

Ian Lloyd



**daniel poole.
menswear
london**

**brand new love peace
death techno tribalman.
the shop
67 neal street
covent garden**

A photograph of two women, likely the members of the duo Ultra Naté, standing side-by-side. They are both wearing black, form-fitting zip-up tops and black bucket hats. The woman on the left is looking slightly to her right, while the woman on the right is looking further to the right, away from the camera. The background is a plain, light-colored wall.

WILL THE REAL

@ISCO

AN INTERVIEW WITH ULTRA NATÉ

DISCO DIVAS ARE FEW AND FAR BETWEEN, CONTRARY TO WHAT THE MEDIA MAY PROCLAIM. ULTRA NATÉ, HOWEVER, THE 25 YEAR OLD VOCALIST FROM BALTIMORE, MARYLAND, IS WORTHY OF THE TAG. THREE YEARS AGO SHE EXPLODED ONTO THE DANCE MUSIC SCENE WITH 'IT'S OVER NOW', THEN FOLLOWED WITH THE CLUB HITS 'SCANDAL', 'DEEPER LOVE' AND 'IS IT LOVE' FROM THE ACCOMPANYING ALBUM 'BLUE NOTES IN THE BASEMENT'. NOW HER SECOND SINGLE 'SHOW ME', IS UPON US AND GENERATOR SENT LEWIS DENE TO SAY HELLO...

"When I wrote the song One Woman's Insanity I wanted it to be a really fun, trippin' out, real kind of attitude song, with a few serious points, but also with a few outrageous points, like boots up to my chin!" she starts. "After the album was completed, we were killing ourselves trying to figure out something that really captured the whole concept of it and we couldn't agree to anything, except One Woman's Insanity. When I write songs I write from experiences that I go through or things I see around me, I look at them and think God this world is crazy, and you have to be a little crazy in order to deal with it on a day to day basis. Life is just like a state of insanity sometimes, and my insanity is the vibes and experiences I get from all the different tracks on making this album - combined together they lead to One Woman's Insanity."

The album fuses the best in garage and dance with an added mixture of swing, soul and jazz tinges reflecting the musical styles and influences of her multi-faceted production team. "I'd describe the album like a melting pot of creativity that's my present state of mind," she continues. "It reflects the growth that's occurred between the last album and this album. It reflects all the confidence and the polish and technique in my vocal style in comparison to the last. It reflects the growth of my writing skills and maturity. It reflects also the growth and maturity in the Basement Boys on the production level. It basically lets you know where we are today as artists and musicians."

Previous collaborators the Basement Boys are again involved in the production, along side the likes of our own D-Influence and Nellee Hooper, Sweden's Soulshock, Cut Father and Karlin and the mighty Ten City. "I love it," she starts, referring to working with such an impressive line-up of producers, "it's always a different experience with other people and how they

work. You can almost feed off their energy, everybody's energy is different, it comes from a different place and that's what makes us all individuals. So you feed off it and it gives you a different kind of vibe. As an artist I think you need that to keep yourself alive and fresh. You need your energies bonding with someone else's when you're working with others in order to create one project, it's so important to have people who your puzzle pieces can fit with."

Ultra Naté is no stage name, and as to the disco diva tag, she doesn't mind being pigeon holed one bit. "I don't feel that it's really a bad thing at all. In fact I jest a lot of times about it. I'll say to people, like one of my guy friends I went up to one time who was saying something crazy to me and I said - listen, just go and find yourself another disco diva, 'cause you ain't gonna get over with this disco diva! I know people do easily categorise you and they want to put a sticker on you, but I don't think it's really gonna be a problem as far as my career goes because I just do what I do. Unlike a lot of the standard disco diva albums, where it's all the same type of songs all the way through - a lot of up-tempo dance numbers with the odd weepy ballad, mine is not like that. I think every song on my album stands on its own."

"When I do an album I go for single potential for every last song, I don't wanna do only three or four good songs and the rest fillers. So in order to do that I have to create really strong powerful songs which are not all gonna be geared towards the same thing. I'm gonna go in the studio regardless as to whether I'm dubbed a disco diva or not and I'm still going to record a record like the ballad I Specialise In Loneliness and I'm still going to do a hip-hop track like One Woman's Insanity, or an R&B song like Feelin' Fine or How Long. It should be accepted by people who are music lovers of different tastes, your taste should not be segregated by categories - whatever you like, you like. Personally I listen to everything, from disco to jazz to pop to R&B, hip-hop and even country. I love classical too, I'm very well rounded!"

"Of course I'm influenced by a lot of the disco artists - Donna Summer, Diana Ross... then there's War, Earth Wind & Fire and Marvin Gaye, those type of artists had a big influence on my taste when I was young. Growing up in the church also played an important part, then as I got older I started getting into other styles and groups like Depeche Mode, the Pet Shop Boys, Duran Duran, Dead Or Alive... so you can see it's a really varied sound."

Joy, the first single from the album has already proven itself at club level and by the time you read this, Show Me, which is currently earmarked for release, should be filling dance floors around the country. A full blown US and UK tour is currently in the pipe-line with intensive rehearsals under way in October and having just performed in New York's "Wig Stock" show, a huge drag festival with some 30,000 drag queens from all over the world descending on the Big Apple, her short stop-over here came by way as welcome break and refreshing tonic.

"Musically England is more here today gone tomorrow, which is just so weird," so continues. "Although because of that once you reach a certain plateau in the UK you're got the staying power and it doesn't matter if the style happens to be in or not - you're there. In the States reaching that level is so difficult. Kids are really not that open and receptive to new things. In reality it's all about longevity anyway, building a career out of something, rather than being just a fly by night act. That's more important to me anyway."

We rounded off with the thought of sharing an evening out in the company of Will Downing, "It makes a change to see somebody else working," she adds. Ultra reflects on where she'd like to be one year down the road: "Paid! In all reality we need to make money out of our creativity because this is our life. So paid would be nice," she concludes with a smile and wink. "Seriously though, I'm sure I'll still be working the album because I feel sure it's gonna have a good life span."

@DIVA

STAND UP?

CHOICE TUNES

THE SINGLES

Welcome to the nation's fullest, most accurate specialist dance music reviews. Across the board from ambience to hardcore (the sounds get harder as you turn the pages) our reviews are by DJs who know the tunes that count and play them out on a regular basis. To see what's recommended for the type of sounds you're into, with marks out of ten in all cases, here's a brief guide: Ambience, John Dixon. Garage to Progressive, Steve Goddard. Progressive, Intelligence and Trance, Mark Syers. Best of Breakbeat/Rave, Ian Lloyd. Best of the hardest Techno, Breakbeat and Jungle, Warlock.

THE CALLING A POSITIVE LIFE BEYOND RECORDS

3 good mixes here all on a strong dub chill out tip with plenty of wispy flying vocals and squelchy acid sounds along the way. The 'Loved Ub' mix really takes off with a swaying timeless start that has you drifting off before the massive bassline reels you back in to 35,000 feet. 6/10

John Dixon - Chillin' FM

STARSHIP HEART OF GOLD/ALQA ALIEN MUTATON AMBIENT SPACE ACID

Fasten your seatbelts and please, no smoking!! Jake Stephenson, one half of the Optic Eye/Optica Crew welcomes you along on his first solo flight that will leave you bemused and light headed. Alqa on 33 or 45 is pure sensual overload with its array of beautiful synths. 7/10

John Dixon - Chillin' FM

UNIQUE INFLEX SAPHO

Double 12" pack comprising 11 tracks ranging from the tranquil ambient mix of dreamscape to the weh, wah, weh sounds of Monday! All in all a must for anyone who likes their techno laid back and chillin'. Should be in the shops now. 7/10

John Dixon - Chillin' FM

PSYCHO TRIBES 4D LABWORKS

Those of you expecting another aural assault are in for a big shock! Another double pack comprising some very laid back low bpm and early morning trancey chill out tracks that are very drifting in their composition check out casual lane with its funny little beat, very simple, clever and brilliant. 6/10

John Dixon - Chillin' FM

THE KEY PROCESSOR WILCOM BOUMANS EEVO LUTE

Four extremely different tracks on the chill out tip. 'Cabs' moves along with a very smooth, almost swinging beat (with no tip to pay!) But the icing on the cake being 'Dirt' a beautiful track with some absolutely immense sounds. Spiritually moving music for the soul. 6/10

John Dixon - Chillin' FM

THE AMBIENT GROOVE ESP VOL. 3 VARIOUS ARTISTS ESP

4 tracks of low BPM chill out 'Trust' (Jealous Mix) my favourite with its intricate layering of detuned voice samples and minimal whispering vocals making it haunting and delicious. In contrast is 'Haze' (Blind Mix) with its defined harsh percussion, bringing it to the forefront of attention. 6/10

John Dixon - Chillin' FM

"AT MIDNIGHT" :T-CONNECTION (FROM 'AT MIDNIGHT' COMPILATION ALBUM - EMI)

Due to be the first twelve from the album, several jocks have been playing this as the highlight of their set. This gold dust tune has had minor surgery done to it. A fashionable hi-hat and the odd overlaid sample has given T-Connection's hit from 1977 (no. 43 in the nationals) a new breath of life, which in my opinion will escalate it higher in the ratings than when it was first released. Remixed by Danny Tenaglia (one of my heroes), the album also contains remixes by Victor Smelly and Judge Jules on tracks by George McCrae and Timmy Thomas. OUCH! 10/10

Steve Goddard

THE O.T. QUARTET: "HOLD THAT SUCKER DOWN" (CHEEKY RECS)

Rollo's follow up to 'Rollo Goes Camping' on his own label (via Champion), he and partner Rob D. portray their classical influences, as did D.N.A. with their epic "La Serenisima" back in August 90, only more in snippet form here. (This sounds like the Warsaw concerto meets Felix!). I can't help but praise Rollo for his musical majesty, as he rises above the foot-tapping, beat-plodding obvious fodder, to create through-provoking material such as this. Clever. 9/10

Steve Goddard

UPGRADE MASSIVE: "PARTY CHILDREN (SWEAT RECS - THROUGH MO'S MUSIC)

The second record to include the "Warehouse Party" accapella (from five years back) in two months! "Party Children" comes in eight mixes over a double pack promo set due for release in March and there's a mix here to suit every mood (and so there should be - Aretha triple-pack compilers - take note!) The ones for me are the A1 mix by Scott "Shall we dance shall we?" Sellars and the 2 high's Club mix. The first is a hard-nosed vocal dub and the other is a "raise your hands" house arouser. Due for release in March. 8/10

Steve Goddard

FIRE ISLAND: "THERE BUT FOR THE GRACE OF GOD" (JNR BOYS OWN)

The first mix has only just come out and already I've heard the remixes and they're even stronger, though the original mix stirs the soul more. Produced and mixed by Farley and Heller with Nu Colors on backing vocals, this is a hybrid of House n' Hi NRG. This was very big on the

gay scene down at Spats, Oxford Street in 1979 Recorded then (and originally) by the group Machine, on RCA and, incidentally, written by August Darnell, aka Kid Creole. Fire Islands version is essential, creating a consummate dance track, rather than a hard-hitting howler. 9/10

Steve Goddard

Q-RIUS: "PEACE & LOVE" (ESOTERIC RECORDS)

Ah-yeah! Good, lean garage vibes. Vocals by Norris Windross, the whole workout is simple, with a strong drum and horn section. But what a smooth n' deadly composition this is. In a James Howard/Members of the House mood. 7/10

Steve Goddard

OMNIVORE: "OMNIVEROUS" (INTERACTIVE RECS)

The word 'omnivore' means 'reading anything that comes one's way' and 'feeding on various foods' and this six tracker exhibits just that. A variation of tempos and moods ... heavy Soft Machine/Tangerine Dream influences, or early Floyd. Electronic wizardry on at least two synthesizers make up the special effects. Trippy and trancey, there's one track that I would play out and that's the main one, 'Omnivorous'. 7/10

Steve Goddard

TWO FROM THE NETWORK STABLE:- LOLEATTA HOLLOWAY: "STAND UP" and THE GROOVE COMMITTEE: "RAIN" (BOTH ON SIX 6 RECS AS PROMOS)

The Loleatta track is peculiar. Certainly not as she would think it would have turned out, I reckon, seeing as she's a queen of 'soul' and with Tom Moulton on the mixing desk, it's not quite the audience-friendly outing I would have expected. Or am I being a prude bugger? She screams too much over an anti-social synth-bassline. The Groove Committee is a little more clinical, reminding me in a big way of Joe Roberts' "Back In My Life". (Loleatta 6/10, Groove Committee 7). Also through Network is the decent Danny Taurus "Lies" E.P. "Step to the Rhythm", one of the tracks, gets a firing nine (on general release).

Steve Goddard

THE SANDALS: "FEET" (OPEN TOE RECS)

In double-pack format, there are only four mixes. One, by Stuart McMillan and Orde Meikle (of Slam/Soma) is very 'Sabres'. So is the Dust Brothers vocal version to an extent. Not particularly my style, though I can see their appeal, for those into the 'deep' shit. For my four quids worth I'd opt for the Joe Gibbs mix (not the Jamaican studio don?) This is very Stereo M.C.-ish. White vocal

whispery-raps with occasional verses, again deep, but what you'd come to expect from the revolutionary Sandals. 7/10

Steve Goddard

MR ROY: "SOMETHING ABOUT YOU" (INDEPENDENT WHITE LABEL)

Mr Roy are Alan and Graham, ex Bluebird Records, Bromley and this is their third release, financed by themselves. If there is a decent label that could offer these guys more than a sub-standard contract, I recommend you track these fellahs down. All three have been worthy of playing out but this is their best yet. "Can't Be Beat, Like I Can't Be Beat" vocal samples intersperse with Pizzaro's classic piano riff to maximum effect, enough to influence a grey-suited, staid, Tory M.P. to gyrate on the dancefloor and make passes at an art student and invite her to shack up with him in a cosy, expensive pad in Victoria! 10/10

Steve Goddard

ANTIGUA MANAGUA: "BACK TO THE FUTURE" E.P. (CENTRESTAGE RECS)

Possibly licensed from Calypso Recs. In Italy, this E.P. is penned by Don Carlos and Stefano Tirone (of Montego Bay Band). Very nicely done, using El Coco's "Cocomotion" bassline, which is one of the best from the seventies. Very commercial, a nice one to lighten the load after having an intense garage dub excursion. 8/10

Steve Goddard

FKW: "JINGO" (PWL RECS)

The A side features Carl Cox and the flip has a typical FKW tribal mix. "Jingo" has appeared in all mixes of Candido's original over the last four or five years, including the recent Salsoul mixes, but if you're not sick to the back teeth of hearing it, buy this one, it's the best. 8/10

Steve Goddard

SONEXUNO: "ALCHEMY" (SOLID PLEASURE RECS)

There's Trinity (Dazed and Confused) & Richard Kirk (Cabaret Voltaire) mixes here, but the biggest and boldest is by D-Mix (track 2 - side 2). There's a bassline here that's lower than a scorpion's scrotal sack and the drum belts out at you. This mix leaves you with a feeling that you've been on an adventurous voyage, rather than revolving on a conveyor belt, and really is a kick in the teeth for the layman who condemns dance music as being unimaginative. 9/10

Steve Goddard

EVE & NIGHT: "OUR RHYTHM" (BACKBONE RECS - HOLLAND)

I'm cheating a little, reviewing this among the U.K. product, but it slots in well here. The constant hi-hat gives it its house feel, but there's a stonker of a male vocal sample going on towards the second half of the track. "Dub-a-dub-a-da" is all he says, but you end up singing along with it on first hearing. Great instrumental too. 10/10

Steve Goddard

EVE GALLAGHER: "CHANGE YOUR MIND" (MORE PROTEIN RECS)

From the lady that gave you that two-step stomper "Love Come Down" back in 91, she hasn't had much luck with her few releases since then, but the tide is about to turn once again. There's gorgeous Diss-Cuss soulful mixes one side and the hedonistic club mixes by Evolution on the backside (what's wrong with 'backside'?) The Diss-Cuss mixes though really are laced with vibrant melodic strings, with a chorus, a bridge et al. A real song that will last forever. Well, at least into next year! 10/10

Steve Goddard

ROBERT OWENS: "WAS I HERE BEFORE/TELL ME" (MUSICAL DIRECTIONS RECS)

I had the privilege of interviewing this man on my radio show weeks back and he is at peace with himself. Totally. It's just the record companies he doesn't like. This gentleman had decided to go it alone and what a debut for his own label. Both sides are tumultuously orgasmic! "Was I" is a garage groove and "Tell Me" is one of his rare ballads. A big influence in my musical life. Am I biased? So what! 10/10

Steve Goddard

YEOMAN: "JACK OF CLUBS" (DECONSTRUCTION RECS)

The JB's once said "Everything ar gon' do gon' be funky". Whoever Yeoman are must have listened to some sixties bands like the Barkeys or Booker T. and the MGs, coz' this Billy Preston - organ led B-side is a tight-ass mutha! and I luv it to the bone y'all! Shake some butt now c'mon, what you say? 9/10

Steve Goddard

THE ROCK MELONS: "LOVE'S GONNA BRING YOU HOME" (MUSHROOM RECS)

Voted numero uno by Kiss FM listeners on David Rodigan's 'phone in five' for the week ending 13th Feb. I find it hard to believe that an Aussie band can sound as though they've been in the Sound Factory studios with Frankie Knuckles for a couple of days! This is proof that the world is shrinking and that music holds no boundaries. Eric Kupper is to blame for this sounding so US and less antipodean. An astonishing, atmospheric garage groove. 8/10

Steve Goddard

ROBIN S: "I WANT TO THANK YOU" (CHAMPION RECS)

'Thank you' was originally recorded by Alicia Myers (ex of Al Hudson's 'One Way' group) back in 1982. It's a religious song and it was the same tempo then as is now. It was an album track by Alicia and only now is this wonderful, ecclesiastical offering receiving it's come-uppance. No sign of Stonebridge on this slab. Only Dave Morales and Junior Vasquez! (gulp!) Another satin-finished production that, alas, could prove to be too polished, where it may only grab the attention of the connoisseur. 8/10

Steve Goddard

SHUT UP AND DANCE: "PHUCKK THE BIZ" EP (SUAD RECS)

After an absence of 18 months SUAD finally make their comeback. Two years ago I suppose I considered myself a bit of a rave head, buying everyting PJ and Smiley ever did on the label. After the courts and financial ruin, the boys are back and nothing much musically has changed. "Hands up in the Air" is a sweet rave rhythm, à la Nicolette, and I can't help but like it, even though I wouldn't play it out today. There's a good rap track here too. 7/10

Steve Goddard

YOTHU YINDI: "TIMELESS LAND" (MUSHROOM RECS)

Mushroom Recs again! My second Mushroom review this edition, they've given this a prefix no. 003. The follow up to "Treaty" and take my word for it, this is another direction completely. 140 bpm of synth twitters punch through the air-hole of my speakers and this guy sings like a deeper John Lydon turned Muslim, facing Mecca. But I'm down with it. It's cool. 7/10

Steve Goddard

MICHAEL WATFORD: "MICHAEL'S PRAYER" (EAST/WEST RECS)

Hailed as 'the' track from the album by many a jock, I don't see the attraction as, say "My First Mistake", also cooking from the LP. The twelve does have my next

favourite though, which is "Love to the World". Do yourself a big favour, buy the LP. There's not a duff track on it. 8/10

Steve Goddard

AVERAGE WHITE BAND: "LET'S GO ROUND AGAIN" (HIT RECS - WHITE PROMO)

Originally out in 1978, "Let's go Round Again" is one of my top 100 disco toons. The memories flood back whenever I hear it. Michael MacDonald on vocals, the original mix, which is on this re-release, should have been left alone. The CCN remixes don't come near. Buy it for the original mix. 10/10

Steve Goddard

EL BARRIO - FIESTA! (CANCION LOS TODOS) FLUID RECORDS 003

More dancefloor madness from Fluid as their third release "Fiesta" proves full on power house with pneumatic percussion, catchy Express II style hooks and with only 1,000 pressed up it's a very desirable little ditty. 8/10

Barney York

DUBTRIBE - MOTHER EARTH ORGANICO RECORDS CHICAGO

Dubtribe have been tipped as the hottest underground dance act in the States by several of the countries' top dance magazines, and their first single Mother-Earth proves that this is not unfounded hype. Funky basslines frantic tribal beats and some very positive raps blended around a 90's electronic groove from the shell of Dubtribes unique sound. 7/10

Barney York

VECTOR - PRESSURE EP PLANET RHYTHM REC SWEDEN 01

Planet Rhythm are a new Swedish trance/techno label and their first release features Vector, one of the new breed of quality producers on the European trance circuit. Having recorded with Harthouse as DJ Braincell (Hybrid EP) and as Cerebas and Autabas on the Influence label, Vector's latest excursion is again a top quality fusion of hard beats and flowing analogue. All 4 cuts on this release are top notch with "Circuit" being my personal fave. An outstanding first release. 10/10

Barney York

H.A.L.F. AIR PIG/TRANSMISSION SLIP N' SLIDE

Excellent 4 track trance groover from Peter & Clive, two remixers who have worked with such luminaries as U2, Deja Vu and Boomshanka. The little tack 'Air Pig' is the ace of the pack with its hauntingly stark build underpinned with a Moroder style bassline. Best release since Amoxa by Soundscape. 9/10

Barney York

HETTOR - LIGEIRIN (EAST WEST)

Promoed as a double-pack, with a total of eleven mixes on offer, this is a superb latin-tinged house offering from, believe it or not, Simple Red's guitar player. Though some of the mixes concentrate on the hi-life style guitar, in particular, the various Afron mixes by Parrot, the 808 State version prefers to travel from techno to balearic, covering as many bases in between as possible. Personal favourite is Mark Bydon's Banana Kick mix which blends Brazilian rhythms, soaring horns and a sauntering funk bassline. However, the strangely-named Maurice Zou Zou comes a very close second with his Cote D'Ivoire Frenzy variant, an astonishing percussion-led workout featuring the funkiest guitar line I've heard since Nile Rodgers laid down the plexiglass Strat, and a vibe part which is guaranteed to get your vertebrae shinning up

and down your back in a jitter-bug frenzy. Hence the name, I suppose! Full marks to East West for an exciting and original dancefloor package – seach it out at all costs!

Tim Barr

JEAN MICHEL-JARRE CHRONOLOGIE PART 6 THE SLAM REMIXES POLYDOR

More 33/45 RPM diversity here. With the record on 45 you're treated to a progressive and deep trance mix with more changes than some pop stars have had face lifts. At 33 you enter a slow motion world with a mellow shuffling beat. Should be available with Gat Decor remixes by the time you read this. 8/10

John Dixon – Chillin' FM

PROLOGUE – TENTH CHAPTER (GUERRILLA)

Extremely good pounding heavy house that gets the thumbs-up from me. 9/10

Mark Syers

NARCOTIC INFLUENCE – EMPERION (Wanted Records)

Five hundred copies were originally pressed back in November of last year, now due to popular demand another two thousand are now in circulation. Rates in my top ten of trance of all time. 10/10

Mark Syers

SHINNY – ELEVATOR (React)

Heaven's Blu Peter, the DJ King of tomorrow, has managed on his first trip to the studio to produce what can only be described as the next "Passion". Yet again, London's gay scene paves the way for the rest of us to follow. 10/10

Mark Syers

SEVEN – SUNSHOWER (GUERRILLA)

Out last year and now re-released on Guerilla's new label. Very dramatic, haunting heavy house/trance. 8/10

Mark Syers

TOXIC OVERLOAD – HOLMES/MCMILLAN (SOMA)

Many trancey records out today are surrounded by a great deal of hype, some deserved, some not. This is very experimental and definitely deserved. 9/10

Mark Syers

JOHNNY FAVOURITE – DAVID HOLMES (WARP)

Average piece of heavy house/trance that doesn't quite hit the mark. 6/10

Mark Syers

LOOPS OF INFINITY (REMIXES) – COSMIC BABY (LOGIC)

It wasn't until I heard him at "The Final Frontier" that I realised how much potential he has actually got. If you liked the original, you'll love the remixes. 8/10

Mark Syers

TWO TRIBES (FLUKE REMIXES) – FRANKIE GOES TO HOLLYWOOD (ZTT/WEA)

Not in my normal vein for reviewing, but seeing as 'Fluke' have got themselves involved I thought it worthy of a mention. Very well produced funky/heavy house that would get any dancefloor moving. 8/10

Mark Syers

CONDENSED EP – HAVANA (LIMBO)

Havana, my favourite act around today, give you a double pack that ranges from house to trance and does everything very well indeed. Make sure that you get a copy or you'll be very sorry in months to come. 10/10

Mark Syers

DREAMS – QUENCH(INFECTIOUS RECORDS)

The only word in my very limited vocabulary that sums this up is 'orgasm'. Thumping trance that puts a lump in your throat when the high energy synthesisers come in about a half of the way through. 10/10

Mark Syers

URO – ULTIMATE

'Analogue Love Mix' is best, and despite a very tacky intro, that takes a gret deal of control to persevere with, ends up giving you a very classy, hypnotic, uplifting trance tune. 9/10

Mark Syers

SAN FRANCISCO – PUNCHELLA (GLOBAL)

Take Z100's bassline and Depeche Mode's Synthesiser and you couldn't fail to arrive at the above mentioned track. A bit tacky, but could work well to break up a heavy set. N.B. Mix next record in well before last third, otherwise you'll clear the floor. 5/10

Mark Syers

FRANKFURT BEAT PRODUCTIONS

CRYPTIC DIFFUSION II – EP

Ah, those crazy Germans! That should say all that need be said, but on I waffle still. 'Adhesiveness' on the A side is strong stuff (no pun intended) and typical of recent releases on Frankfurt Beat & Harthouse. First class production on a track that needs to be played right through to its conclusion – the piano riff is so simple, but does it work? Is a frog's arse waterproof? 'Truncated Cone' leads on the flip side, and what the hell does it mean? The beats, well German really, and the bassline is taken from N-Joi's 'Malfunction' and twisted all over the show. Finally 'Epiphany' – German, acidic, clicky hi-hats, blah blah. A worthy 9/10

Ian Lloyd

MAINFRAME RECORDS

LISA GOLD – UP (REMIXES)

Not so much a twelve inch as a remixers' showcase! GT0 provide mix number one, keeping things fast and furious, as is their way, and I'll admit to a lack of knowledge on the classical music front before hazarding a guess that those loonies have sampled the Nutcracker Suite on this remix! Andi & Hoschi provide the more acidic second mix, but the gem is the ever-wonderful Space Cube's remix on the b side – Gameboy gone mad on acid with breakbeats to boot. This mix has everything you could ever want, honest. T-Bone Castro provide the fourth and final remix, taking me back to the time of Meng Syndicate's 'Sonar System'. Best import since The Ren & Stimpy Show. Happy, happy, joy, joy. 10/10

Ian Lloyd

BASEMENT RECORDS

WAX DOCTOR & JACK SMOOTH – UNFRIENDLY/ROCK TO THE GROOVE

Here is a label that can constantly cut it on the hardcore front by keeping a step or two ahead of the competition, so it's no surprise when I tell you that once again Basement have put a smile on this reviewer's face. Wax Doctor & Jack Smooth are the perpetrators of said Basement tune, a double-A twelve with jumpin', rockin' & slammin' 'Unfriendly' (sorry, I hit the 'writers' cliché button on the typewriter by mistake), and 'Rock To The Groove' on the flip – as before, but what a b-line! Probably a bog-standard preset sound found on some wanky old synth, but it don't half sound good (mum) & spacious etc etc. That was a cop-out way to end a review, so how about a rating?... 8/10

Ian Lloyd

REVIVAL RECORDS

THE SOURCE & CANDI STATON – YOUR LOVE

Surely I'm playing this at the wrong speed... No, definitely not, this smells a lot like a bootleg, whatever one of them smells like. Originally around 110bpm or thereabouts, this is quite a drastic acceleration to bring this up to a hardcore style revival. Technically, not very imaginative, but when did that ever make a bag of shite's worth of difference? Watch it go down a storm when your Carl Cox's and Grooveriders et al start droppin' this one into their sets. Mmmm.... 7/10

Ian Lloyd

IMPACT RECORDS

DJ SEDUCTION – EVERYBODY/GOT THE MUSIC

Apologies, oh seductive one, but I think the A side's shite. There, I've said it, but I wouldn't waste my time or magazine space just to say that unless there was a redeeming quality, and it lies on the flip side. 'Everybody' on the A side should probably read 'Everybody' (has heard it all before), but 'Got The Music' is far more worthy – the production is x-amounts times clearer. Chopmungus breaks and swirly synth city time is here again, hurrah! A side – 2/10, B side – 8/10

Ian Lloyd

WHITE LABEL

NITEWALKER – NITEWALKER

If I keep starting reviews with apologies, people will think I've got some sort of self-confidence problem. Not the case, erm, I think. The apology this time is for not having any track titles, so the first track to mention I have enthusiastically called 'Track 1', and it's a junglistic jaunt with a super'infectious' 'chorus', for the want of a better description. Think 'Tony The Tiger' and say 'Rrrrrrockin'. 'Track 2' (ho hum), and more junglistic breaks come this way (and obligatory reggae vocal line). 'Track 3' is really 'Track 1' but in a slightly darker disguise. 7/10

Ian Lloyd

ITYBEAT RECORDS

DOOP – DOOP

It almost seems pointless writing reviews for records such as this, 'cos it's gonna be huge whatever anyone writes. You will already know this off by heart, no doubt, and if I'm not completely clueless, it will also be the sort of record that will become very annoying in a short time. I am of course talking about the record that features a 'Charleston'-like hookline with a scat vocal over the top. Did I forget to mention the huge drums? Oops. So the purpose of this review surely is this – you've heard it and want to buy it, but just didn't know what it was. Well now you do. 9/10

Ian Lloyd

STEALTH RECORDS

TECHNO GROOVES – MACH 9

The Techno Grooves series continues, and I'm damn confused, 'cos I didn't see this one coming. That is to say that there has been a pattern in each new release, and Mach 9 is not what I would expect following 7 & 8. The overall mood of the EP is quite dark, and not as happy and jumpy as usual Stealth releases, but there are six tracks to take your pick from, and I've no doubt at all that Stealth fans will buy this without a question. Favourite track,

'Expertation For All', in case you're interested. 7/10

Ian Lloyd

SUBURBAN BASE RECORDS

VARIOUS – SUB PLATES VOL 3

The third in the series of double-pack 10" releases known better as 'The Sub Plates' kicks off in fine style with a

track by Mikey James & Q Bass called 'The Prophecy', Mikey James being long-time Sub Base engineer, and Q Bass being the label boss' recording alter ego. Quality comes as no surprise then - it's dark, it's moody, it's my copy, and you're not having it. MC Special A graces side B with 'Crack Is Evil', and as resident Sub Base MC, he doesn't say a great deal, this track being a sample-lead breakbeat wotsit. DJ Rap & Aston 'Get Rushed' and in the process offer the sort of breakbeats that would bust the guts of Pavarotti at a hundred yards. Last of all, D Cruze's 'Heaven 'n' Dark', another moody breakbeat track spoiled by the tinny vocal samples somewhat. 8/10
Ian Lloyd

HOS RECORDS

TRANSPARENTS - EP VOL 3

HOS, or 'Heidi of Switzerland', release excellent records, and Tranceparents' 'EP Vol 3' is proof of this. Vol 3 carries on from the previous EPs with tracks 'Child 7, 8 & 9', and strangely enough, the first track on the twelve is 'Child 8' which packs in elements of trance and more than its fair share of acidic sounds and perky synth sounds. Production on this, it must be said, is first class. Continuing then with 'Child 7' (In Progress 1), and then on side two, the same record, different mix (In Progress II), both quality trance tracks, but then you haven't heard 'Child 9'. Jean Michel Jarre influences here I think, and absofuckinglutely marvellous with it. If you're not familiar with HOS, check out the album review section for the compilation LP. 10/10

Ian Lloyd

HARTHOUSE UK

HARDFLOOR - INTO THE NATURE (THE REMIXES)

Hardfloor need no introduction, unless until only very recently you've been living the life of a fully fledged eskimo. But then again, who's to say for sure that Hardfloor are not far from world domination? Okay, so they're huge, and subsequently so will this double pack twelve be likewise. 'Into The Nature' is taken from the TB Resuscitation LP, and features here in its original form as well as in remixed form by Hardfloor themselves, and Richie Hawtin (for the percussive Plastik Man mix and superb South Of Detroit mix), and from Dutch label Djax, the 'Like A Tim' remix, itself a much sparser rhythmic remix. But that's not all - 'Acperience 5' is here, and it's gonna be massive like Hardtrance Acperience all over again, trust me. 10/10

Ian Lloyd

CAUSTIC VISIONS - THE SECOND SIGHTING (INDUSTRIAL STRENGTH)

One of the few English talents involved with Lenny Dee's highly innovative New York label prove they can lead the way when it comes extending our preconceptions of where it's at. Rather than responding to the pressure of creating something harder and faster these south coast pioneers have flown in the face of popular consensus and created a masterpiece of dark ambience. All six tracks have a tempo of at least 160bpm if not more, yet because of their semi tranquility it's tough to tell. Often beats are non-existent, the only indication being a menacing snare or a rhythmic bass. Everything is minimal, allowing for the full experience of the most advanced keyboard samples, a bit like C Tank without the headache! 10/10
Warlock

CHRISTOPHE - Noface burnout EP (PRAXIS)

Once again an altogether different approach to hard music that employs those familiar distorted kicks, yet creates an almost breakbeat feel in its arrangement. Track 2 on the A-side even uses an off beat reggae stab to confirm this effect in greater detail. The flipside prefers

to be more abstract, seasoned slightly with 303 acid and one fast track that would teach the speedfreaks of gabbaland a thing or two. The final cut follows the Praxis tradition of being somewhat more mellow, but only relatively speaking, sounding Black-doggish but far more disturbing. 9/10

Warlock

NITRATE LOBOTOMISE EP (LABWORKS UK)

Lately this English connection have been relentless when it comes to quality vinyl and the latest 3 track 10 inch makes no attempt to challenge this. Pure metallic business as Hexadecimal cuts it for me with its phrenetically contorted acid lines stretching along to a bassy thump, while Lobotomise is just hard stringy trance three times removed and all the better for it. The lone track on the flip rolls, plods and meanders with hypnotic drum patterns and pure white noise, giving way to a tranquil paradise of strings whose presence is only brief. 9/10

Warlock

ASU TU-4-BX (HOTTRAX)

Available as a double pack and apparently from Italy, it includes 10 tracks that break the boundaries of experimental techno. It will be interesting to see who will dare to play some of the harder cuts on here, not that they are unspinnable but simply because someone will need to take their set on a mad one to fit them in. The A and C side are the more intense, offering scant regard for any sort of tune, the hi-hats and snares are kept at a minimum and at times non-existent, leaving an assortment of bottom end percussion that needs a furtive imagination or drugs to mix. Weird and eerie downtempo spacescapes tend to be the order of the day for the B and D side and altogether well worth buying. 8/10

Warlock

WEDLOCK I'M THE FK YOU MAN (RUFFNECK)**

Polite as usual, the artist who tried to steal my name but spelt it wrong returns with an ultimate slap of Dutch hardcore rave. Even though it's got time-stretched breakbeats and it's as hard as hell, as is the case with this label, you can still just about imagine it on TOTP, or at least The Chart Show, with its barrage of catchy vocal stabs. Pabaham has to be my preferred track, driven along by a reverberating kick and heavy duty percussion with phased 303 like murmurs providing the icing on the cake for an effect that is essentially techno rather than rave. The B-side is less inspiring, preferring to play safe with more noisy hardcore with a breakbeat mix in there somewhere. 7/10

Warlock

DINOSAUR PARK THE EP (RAVE RECORDS)

Featured here are a variety of talents opening up with DJ Gizmo's aptly titled Intro which could easily be a soundtrack for the film, while The Illegal Aliens They Are Coming To Get You is hard terror techno. The B-side opens with DJ Rob's more positive outlook called Caveman, simple and effective, and then El Bruto's Dinosaur Park brings things to an end with a less intense track utilising that infamous stab from Doc Scott's first release on Absolute 2 many years back. 8/10

Warlock

ROLAND CASPER B68/POWERSAFE (WAREHOUSE)

Five tracks make for the second release on this German label, four of which are cleanly produced minimalism and totally far out in their sound. You will need reminding that real organic life still exists after indulging with this abstraction from reality. Powersafe is the one geared for club floors with its skippy percussion while the rest

alternate between being more of the same and home listening techno. S.t.r.a.n.g.e. is a moonscape of doom, drawing on sound with no beats. 7/10

Warlock

AIR LIQUIDE 4TRACK (BLUE 10)

This opens with a mellow bassy vibe whose timing is kept afloat by a scatterly little break delivered with subtlety. Strings ensue but barely make an entrance before they are hurried off back on their merry way. The second movement on the A-side is out and out ambience using indistinct delayed vocals while both cuts on the B-side are more accessible and tuneful bubbly trance with finger clicking hi-hats. 8/10

Warlock

NINE L HOUSTON, WE HAVE A PROBLEM (METATOME)

Yet another bizarre track title to descend upon us and the music proves to be equally so. An interesting six tracker from a label that seems to be pursuing a path of weird and wonderful things at a tempo of 120 bpm or less. The EP displays a certain resonance with the ancient bleep oblivions of LFO and Testone from the early days of Warp and comes tinged with just a hint of Detroit. Good hi-fi techno and combined with their next release The Structures EP from The Electric Music Union, there is almost an hour of good listening. 8/10

Warlock

FUGITIVE II MIND GAMES/SUBSTANCE (UNDERDOG)

The Fugitive returns with two tracks that are essentially post rave Hardcore, mutating the drum and bass vibe to their own advantage with a barrage of breaks that are not the most original, but are cleverly laid down in a complex fashion. Mind Games breaks down into a reworking of the hoover riff of 'Here Comes the Drums'. However rather than being out and out darkness it offers an invitation to get those heads down and dance. On the other side, Substance prefers to be much more of a groove with airy lightweight strings fortified with a solid bass and sparse vocals for guidance. 9/10

Warlock

NUT NUT & PURE SCIENCE THE RUMBLE (PRODUCTION HOUSE)

The label that started hitting the big time in the national charts last year is back looking for a stake of the underground, relaunching the offensive with this DJ trendy 10 inch of green vinyl. The Rumble rises to a session of crisp drum rolled beats firing off with its weird booming bassline aided by an authentic chatted MC lyric. Virtual Reality is more charged up, with a techno angle that plays on the mind and beats that lash out with their tuneful snares. It can only prove that PH are back on the case. 9/10

Warlock

SOUND CORP CHICKEN KILLER (TONE DEF)

An interesting hybrid of styles here fusing D&B with heavy keyboard sounds, for a result not wholly hardcore but then not totally techno either. Chicken Killer blends squibby analogue synths with untamed acid loops and combines them with equally untamed breaks that crash about like a mad drummer, all in time to a pacing kick designed to confuse. The Toll Remix is similar but deeper, rattling away in a space age fashion. Certainly an eclectic slab of vinyl that should inspire others to follow. 9/10

Warlock

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10-12PM - GREENPEACE
12-2AM - DEAN WHITE

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4-6PM - LEE
6-8PM SEAN SMITH
8-10PM - MELLOW D
10-12AM - TANTRA
12-2AM - SIMON SCOTT
2-5AM - CHRIS MARTIN
5-8AM - PAUL GARDINER

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8-10AM - JANE
10-12PM - LYAMEDE
12-2PM - ANDY
2-4PM - WALKER BOYS
4-6PM - CAMARO
6-8PM - DJ SHOCK, DJ LEAFY
8-10PM - ALICE
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12-2AM - DOBBS
2-5AM - DAVE HILL
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10-12PM - MOOSE AND CHRIS
12-2PM - DAISY AND HAVOC
2-4PM - MAR
4-6PM - CARL FANTASY XONE
6-8PM - DFM LISTING BOOTH CHART
SHOW
8-10PM - JULIA GUEST SPOT
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12-2AM - KAREN K
2-8AM - RESERVED FOR NEW DJS

MONDAYS
8-10AM - DARREN SMITH



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MUSIC JAM
2.00PM-6.00PM - EMMA SCOTT DRIVE
SHOW
6.00PM-10.00PM - TRISTAN B

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8.30 PM - BUZZ CHART - COMPILED BY
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HIP-HOP

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8.30PM NICK WARREN - FUTURE SOUNDS
- FUTURE HOUSE MUSIC

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8.30PM - 3PM EXPERIENCE. THE SOUTH
WEST PREMIER RAP CREW D.J. LYNX, MC'S
KRISSEY KRIS AND KELLOGGS TAKE CON-
TROL.

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9.00PM-11.00PM - TOUCH WITH DELT G
11.00PM-1.00AM - LAURA PENN
1.00AM-6.00AM - WEEKEND SUCCESS

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92.90 PARADISE
93.15 FORMAT
94.10 TOUCHDOWN
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105.80 DAN FM
106.30 JUNGLE, FREQUENCY RAVE

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100.65 PUMP VARIOUS
100.75 CLUB FM
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105.50 PREMIER FM
105.55 COMMODORE
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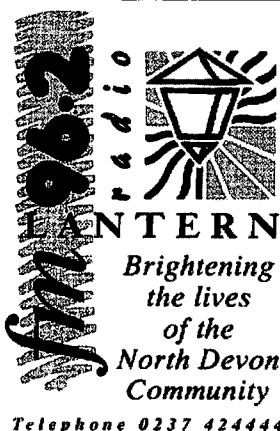
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JOHN PAUL AND LINDA DUFF

THE PLACE

DESTINY, THE CREAM AT OSCAR'S, CLACTON PIER

When once a trip down Clacton Pier meant a furtive look at saucy postcards, and perhaps a fumble with the opposite sex underneath it (as long as the tide was out) it is now the byword for unbridled passion of the musical variety. This is courtesy of probably the South East's finest coastal caper, Destiny, The Cream, who for three years or so have been packing them in both at their weekly Saturday events and the famous all-nighters that draw punters from all over the country and even Europe.

Generator's visit coincided with a weekly Saturday excursion into the heartland of hedonism, which saw three rooms offering the finest in jungalism, hardcore and house served up by the likes of Kenny Ken, Slipmatt, Grooverider, Colin Hudd and one-time D:reamer Al McKenzie. Excellent residents DJ Doughnut and Stevie B have seen the venue rise to its current position as a club that all the top names want to play: "they always want to be invited back, and one of the reasons is the friendly vibe, the same crowd keeps coming

here week after week. They're totally dedicated".

Promoter Lee Miller puts the club's success down to the variety of musical styles on offer: "We cater for all tastes, and have a number of rooms we can open up, four or five rooms all playing different styles of music, from house and garage to the darkest techno. That's why it's so popular. And for the all-nighters, the pier is totally opened up with fairground rides, sea views and all that. On New Year's Eve, for example, we had about 5000 people turn up."

A quick chat with a selection of uniformly smiling punters revealed that the club is certainly giving them what they pay for - a bangin' night out with plenty of variety. All had been before and said they'd come again, no hesitation, and that the highlight of the month was the all-nighter: "the friendliest event ever", "wicked night", "blandin', mate". The next one, by the way, is on the fifth of March, with seven different rooms of sound, free entry into Sealife Centre, and a DJ line up that includes Fabio, Ratty, Jumping Jack Frost, Andy Carroll, Nancy Noise and Tin Tin. One not to be missed. But leave those kiss-me-quick hats at home.



PIC: PAUL MASSEY

DESTINY THE CREAM

THE BIGGEST CLUB EVENT IN THE COUNTRY

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Saturday 5th March

8pm to 6am. £12 (+ 10% Max. Booking Fee)

Techno >> Ratty (TECHNO SET) ~ Tin Tin ~ C-Smooth ~ TKO (N.Y.C.) AB45 ~ Anton ~ Naughty Noise.

Hardcore/Drum & Bass Arena One and Two >> Fabio

Micky Finn ~ Jumping Jack Frost ~ Kenny Ken ~ DJ SY ~ Ratty Swan-E

Dr. S. Gachet ~ DJ Kid ~ Peshay

CREAM OF LIVERPOOL ON TOUR

Hard House/Trance >>

DJ's Hosting the night.

Andy Carroll ~ Nicky Holloway ~ Nancy Noise

Paul Bleasdale ~ Ian Wright.

Garage/House >> Choci ~ Vivien Markey ~ Jamie Smart

Busta Brooker ~ Stevee B ~ Ean Boyle

Back To House >> Adam ~ Olly ~ TKO ~ Ali James ~ Ian Wright

Ambient >> Steven Christie Plus Guests.

NOTE! ALL MUSIC ZONES HAVE OUR RESIDENT DJs PLAYING TOO!



Saturday 2nd April

8pm to 6am. £12 (+ 10% Max. Booking Fee)

Tecno >> Colin Favor ~ Loftgroover ~ Warlock ~ Jus Cool T

AB 45 ~ Naughty Noise ~ Anton

Hardcore/Drum & Bass >> Fabio ~ Grooverider ~ Slipmatt Randall

Rap ~ with MC Magika (CARL COX CONCEPT)

Hardhouse/Trance >> Choci ~ Scott Braithwaite ~ Charlie Hall Keith Boynton

Garage/House >> Dominic Moir ~ Steve Proctor ~ Ali Jobe

Busta Brooker ~ Stevee B

Back To House (88 - 93) >> Ian Wright ~ Adam ~ Ali James

Jamie Smart ~ Cooke ~ Andy

Ambient >> Steven Christie

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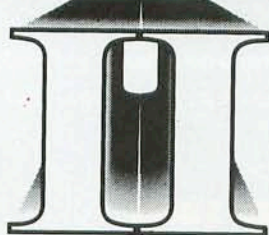
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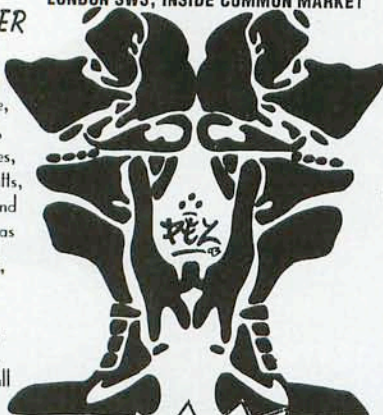
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Danny Rampling/Fabio & Grooverider/
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ISSUE 7 • DEC '93

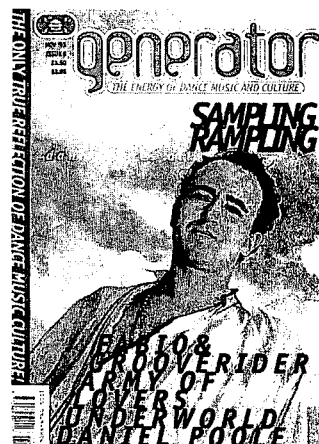
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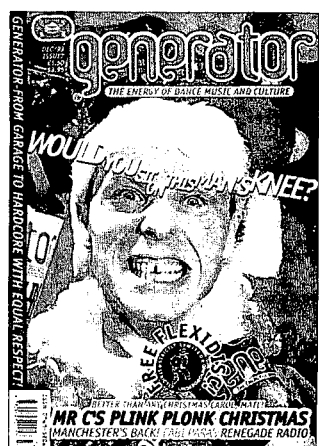
Apollo 440/Tom Wilson/Banco De Gaia/
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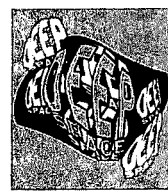


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ISSUE 8 JAN/FEB'94

CLUB LISTINGS



FOR INCLUSION IN GENERATOR'S FREE CLUB LISTINGS PAGE, FAX BARNEY ON (071) 454-7854 WITH ALL YOUR DETAILS *BEFORE* THE 10TH OF EACH MONTH. THEY WILL THEN BE INCLUDED IN THE FOLLOWING MONTH'S ISSUE. FLYERS AND LISTINGS SENT BY POST SHOULD ALSO ARRIVE *BEFORE* THE 10TH.

LONDON REGION

Silk Cut is smokin' on Tuesday 22 March at the Velvet Underground, Charing Cross Road. 10pm-2ish. DJs include Stuart & Martin, Keith Taylor and Johnny the Fox. Info on (0494) 773174.

Deep Space at the Paddocks Holborn (Chancery Lane Tube) 10pm-6am every Friday. Quality techno/trance/ambient night with DJs Colin Dale & Faver and Brenda Russell. On the 25th Daz Saund & Ben/Jamie (Infonet) pay their regards. Info (071) 610-3106. £8 on the door, £6 members and NUS..

"Free the Feeling" at Turnmills on 17th March 10pm-4am with Rampling, Healey, Graham Gold and residents Matt Maurice & Dave Delle. £7 and it's all yours.

Dream Creation Inc present "Hyperspace" at The Studio, 156 Bermondsey St. (off Tooley St) on the 12th March with DJs Paul Hartnoll (Orbital), Alex Knight, Nick the Record (Sugarlump) and Tripship's friend Stuart. Quality grooves from deep house to trance. The Mutant Dance Company will provide some serious visuals and it's £6 in, £4 with Flyers 10pm-9am. Info on (071) 226-9874. Not to be missed!

Saturdays at the Soundshaft (back of Heaven, Charing Cross) is home to the best underground house night in the city with Russ Cox, Keith Fielder, and Paul Tibbs spinning the hard house and trance. Guests on the 5th of March are Chris Walker and Stacey Tough. On the 12th it's Laurent Garnier, with a host of other stars throughout the month. More info on (081) 547-0113. Sundays at the Soundshaft sees the "Spunky Crew" take control, DJs Finbarr, Helen & Richie on the dex from 6pm till 12. Info on (071) 485-1162.

Club for Life gives the punters what they're gaggin' for every Saturday at the Gardening Club, Covent Garden. Residents Chris & James welcome D.O.P & Rad Rice on the 5th March, Jon (Pleased) & Danny Rampling on the 12th, Craig Campbell and Laurence Nelson on the 19th, and Brant Block & Phil Perry on the 26th. The Pinch every Tuesday at the Gardening Club welcomes Laurence Nelson on 1 March, Billy Nasty on the 8th, and

Emerson, Paras & Brandon Block on the 15th. Red Marc from the Drum Club pops in on the 22nd. Info on both nights (071) 497-3153.

Cafe de Paris, Leicester Sq. (071) 437-4533/5. Thurs to Sun 10:30-late, something for all tastes at this central venue. Phone for details.

Turnmills, Clerkenwell Rd. EC1 (Farringdon Tube) sees a new regular Thurs night spot from 17 Mar, with a night of uplifting house. Sunday mornings, as usual, see the Trade hardcore welcome in the day of rest in their own inimitable way. Be prepared for excess!

Eurobeat 2000 takes place every Thursday at The Lime-light, 36 Shaftesbury Ave. March 3rd sees the Earth Leakage Trip. March 10th Warlock, Daz Saund. Dave Clarke spins his brand of techno on March 17. Fuller info on (081) 450-4506.

Friday nights at Heaven (Charing Cross Tube) means an overhaul at the excellent Garage, where residents Mrs Wood and Blu Peter play hi-nrg, melodic and trancey techno to a largely gay and extremely appreciative crowd. Saturdays sees resident Tasty Tim play a more mainstream set to London's biggest gay night. Thursdays means Megatripolis, Frazer Clarke's psychedelic, magical extravaganza for students, squatters, visionaries, mystics, acid casualties and their friends. Info on all nights (071) 839-3582.

Hardware, a new Saturday night excursion to the harder side of dance, kicks off with a massive launch party on March 26 with residents Craig Thomas, Terry Mitchell and Tony Weech with special guests Billy Nasty and Mark NRG. At Prohibition, 9 Hanover Square (Oxford Circus Tube). £7 on the door, the night will see you through from 10.30pm until 7am.

THE SOUTH WEST

Sutra takes place on Friday 11th March from 8pm to 4am at the University of the West of England, Frenchay Campus, Bristol. £12 for students and £15 everyone else. House and Garage line-up: John Kelly, Nick Warren, Kevin Hurry, Greg Evans and Noel Marrow. Techno & Trance:

Dave Angel, Producer, Mach One, MC Ribbs, Roy Osbourne and Sean Herbert. Hardcore & Jungle: Ellis D, Ratty, Dougal, Jody, Vinyl Junkie, Sin and MCs Ribbs, Jack Horner and Joe Peng. Ambience in room 4. Info (0272) 736904.

Dance Planet, Pure Energy II, the Return to the Warehouse is at Union Street, Plymouth, 8pm to late. £12 in, with Ellis Dee, Ratty, DJ SY Vs DJSS "the Battle of the Scratch Masters", Apache, Destruction Ramos, MC Ribbs, MC Magika and MC Robbie Dee. Appearing in the Chill Out Room, The Cultural Vibes Crew and Jamo from Rage. Info (0865) 65282.

Well Helmet, Devon. (0392) 422355 sees the visit of John Kelly on the 18th March.

Champs Night Club, Portsmouth (0705) 642764. March 5th Mike Connell & Andy Mason. March 26th Chocky. March 12th Glen Gunner.

Pure Sex, Portsmouth. March 5th: Greg Fenton. More info of other nights on (0705) 642764.

Deja Vu at the Showbar, Bourmemouth. On March 4th it's 'Absolutely Fabulous' with Evil O, Jay Johnson, and Sara C.

MIDLANDS

Progress at 69 Melbourne St, Derby continues to move forward every Saturday in March with some top quality guests like Pete Tong on the 12th and Andrew Weatherall on the 26th. Tickets still £3 before 10 and £5 after. Info on (0332) 360537

Renaissance, Derby celebrate their 2nd birthday on the 12th March in true style with regulars Sasha and Digweed and special guests Kimball Collins (USA) and a live PA by M-People. Strictly all-ticket, at £23.00 a piece. Info on (0782) 714224 or 711404.

Nottingham's latest lip smacking night is "Greased Nipple" at the recently rejuvenated Garage, and if the opening night was anything to go by many titillating musical excursions are in store. Info from the Garage, 41 St Marys Gate, Lace Market, Nottingham on (0602) 501251.

Quest at Palomas, Wolverhampton travel to The Que Club, Birmingham on 5th March for 12 hours of undiluted hardcore madness with tons of top DJs in the main arena from Kenny Ken, Ellis Dee, Randall. MCs are Scarlet, and Robbie Dee, and in room 2 are DJs Robert Caton, Adam Teecey, DJ FX and a host of others. Tickets £13.50

Quest return to Wolverhampton on the 12th with guest Donovan "Bad Boy" Smith, Flex and Hype. Another top night is the 26th March, the Golden Oldies session, featuring DJSS, Stu Allan and MCs Magika & Bassman playing all the toons of yesteryear.

Pimp at the same venue on the 4th March sees "Cleveland City Night" with DJs Si Storer, and Pimp resident Scott. Renaissance boys Digweed & Ossia visit on the 11th, Dave Seamen on the 18th, and Healey & Park on the 25th. Info on (0902) 711619.

Legacy at the Steering Wheel, City Centre, Birmingham. Every Tuesday from 15th February 10.00pm till 2, £2 by 11.30, £3 after. Resident Jon Hollis and special guests playing what they can only describe as uplifting House & Garage.

Fun! is to be found at the same venue in Brummie land every Saturday with an Ibiza party on the 5th March. Info on (021) 622-3871. £7 on the door señores.

Swoon every Friday at the Coliseum, Newport Rd, Staffordshire from 9pm-2am. Info (0785) 224965. On the 4th March, Allister Whitehead & Marc Ravenhill say hello. £5 by 11pm, £7 after.

Club Kinetic goes from strength to strength every Friday, with their ever popular hardcore & techno nights. 25th February sees Carl Cox, Colin Dale, Trevor Rockliffe & from the USA, Frankie Bones. 4th March sees Ratty, Tango Easygroove & MC Robbie Dee take the stage in the Main Room whilst the Fibre Optic cru handle the sounds in Room II. On the 11th March DJSS, Brink & Slipmatt join Cox & Grooverider. 18th March it's Fabio & Stu Allan, 25th March Lenny Dee (Industrial Strength Records) joins Colin Faver for a stomping techno night. Info. (0836) 322901/321611.

WALES

Kinetic, Frequency, at Tramps (formerly Martha's), Kingsway, Swansea. 9.00pm 'till 2.00am. Admission £8.00. On Friday 25th of February hear Grooverider, Jumping Jack Frost and Mickey Finn, with residents Jez, Sonic, Jamo and Solo. Info (0860) 453814.

Exposure is at the Patti Pavilion, Swansea. Admission £6.00. Friday 4th sees Evil Eddie Richards, Christian Woodyatt, Jamo, Nick Tha Head. On the 26th of March it's the D.I.Y. crew, Jack, Errol Russell, and Nick Tha Head. Be sure to dress in an exciting and flamboyant manner. (Scantily perhaps?)

Up For It, are you? At DJ's nightclub, Penally, Nr. Tenby, Dyfed. Presenting Faze 2, 9 to 2 am on February 25th with DJ Choci and the Tonka Sound System. On March 4th, it's the Luvdup Twins from Manchester alongside resident Danny. Also this month: Aldo, DJ Marje, Clifford, Dave Rees and Shaun.

NORTH

Home is still creating a massive buzz at Ducie St in Manchester. For upcoming DJ dates call (061) 237-9460. The Slut Hut, meanwhile, is still packing in the "dykes, queers and perverts" every Thursday. Info on the same number.

The Breakthru DJ Agency present the final stage of their area DJ competition at Venue 44, Mansfield on 25th March 10pm-7am with a host of young talent including Vibe, Techno Junkie, Orbit and Skank Major. Guests will include Dave Angel, Slipmatt and Randall. Tickets £10 on the door, or purchase from Steve on (0602) 734560. More info on (0623) 22648.

Arcana at Venue 44, Mansfield (0623 22648). Uplifting House and good vibes guaranteed with DJs Nigel Dawson and Timm & Laurie. On 12th March go 'Through the Looking Glass - Part II' with the infamous Luvdups, and live pa by Alison Limerick. On Saturday 26th March Derby's Progress present Hot to Trot.

The Hacienda, Manchester sees more "Jolly Rogering" on 2nd March with the Luvdup 'twins' - now on the 1st Wednesday of every month. Also at the Haç: Shine wel-

comes Liverpool's Cream on March 11th. The 18th sees guests Farley Jackmaster Funk and Felix da Housecat on the dex. Saturdays it's Graeme Park, Tom Wainwright and John McCready.

Rise at the Leadmill, Sheffield. Fridays. Weekly DJs Sully (from the excellent Beeswax label) and top guests including Andy Carroll (Cream/Nation) on the 4th March, Pete Bromley on the 11th March, Smokin Jo on the 18th and Paul Oakenfold on the 25th. Info from Rob on (0742) 754500. £6/£7 admission.

The Hacienda in Manchester provides some great nights out and on 11th March Shine (residents are Tim Lennox and Alistair Whitehead) welcomes Liverpool's Cream. On Saturdays it's Graeme Park, Tom Wainwright and John McCready. On the 18th March two of house music's great pioneers "Fairly Jackmaster Funk" and Felix DJ Housecat arrive for what may prove to be one of this month's true highlights.

The Music Factory, Leeds welcomes Genome, a new "ambient-dub-techno" night every Thursday from 10pm-2am. £3.00/2.50 concessions. Info from Andy on (0532) 347778. A midweek night of aural and visual escapism is promised.

The Venue, Blackpool is home to Groove Kitchen, hosted by DJ Paul Greenbins, Martin Lever and loads of guests (still selling cheap beer!) £5, 9pm-2am.

Angels, Curzon St, Burnley. On 5 March Paul Taylor plays a 4 hour set with residents Paul Taylor, Fresh and Rick B. On the 12th of March check out a Dream Frequency pa. The 19th is retro night (club classics). Info on (0282) 35222.

Club Biscuit at the Beach Bar, Mount Pleasant, Liverpool (051) 708-9128 hosted by City FM's Pez Tellett and guests on 4th March. Tom Wainwright and Rod Jay on the 11th. £3 before 11pm, £5 after. 10pm-2am.

SCOTLAND

See Tim Barr's 'North of the Border' column on page 52 for all your Scottish dancefloor needs.



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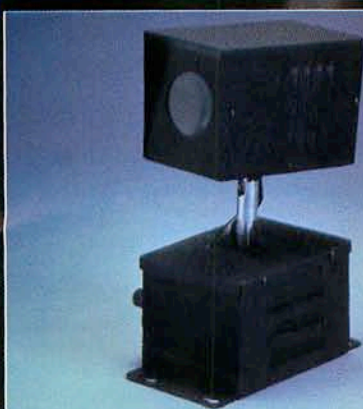
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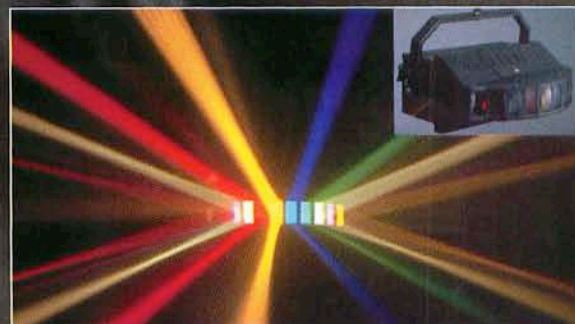
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