

November '94 • Issue 16 • £1.80 • \$4.75

generator

The energy and culture of dance music

Nicky Blackmarket

Tribal Gathering

Planet Dog

Marshall Jefferson

Robert Leiner

Todd Terry

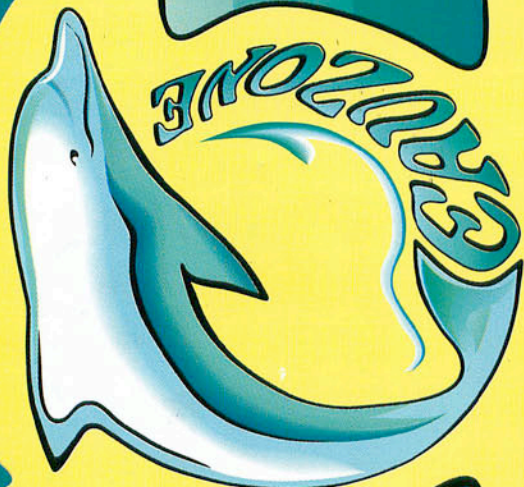
the murky
waters of
**Liberty
City**

The UK's top club listings and record reviews

ISSN 0969-5206



9 770969 520024 1



EAUZONE

where can you party ?

where ?

where can you party ?

where can you party all night long, from 10 pm. until 7 am.
every friday night and every saturday night. until the world dies!

where can you have garage, techno, house & happy times ?

where can you go with the flow through 20 thousand
watts of solid sound with heavy super sub bass all around!

where can you see intelligent lighting, starlights and lasers,
to the tune of 150 thousand watts together with
kaliedovision, the amazing computer system, projected
through smoke, foam and bubbles!

where can you catch talented dj's who bend the blend, move
the groove and mix it up to the pulse of the crowd!

where can you find dolphin friendly staff, providing ice
cold drinks, good food and a radically fresh approach to
choice, quality service and great value for money!

where can you be!

be safe, be secure, be rich or be poor
but be treated like the fun loving person you really are!

you've found it!



the place where you can party

a new dimension in dance in the south east of london

opening friday october 28th 1994

hotline 0891 664457 membership info

calls charged at 39p per min. cheap rate, 49p per min. all other times

plus the chance to win a one year free entry pass worth
over £1000!

we have integrity

R. O. A. R.

STRICT SEARCHES ON THE DOOR.

no boozers, no losers.

no drunks, no skunks.

no wheelers, no dealers.



£10.00 members £12.50 guests drinks £1.00
free morning tea / coffee and free fresh fruit all night.

listen up on **Choice** and **ESSEX** - you know the score.
10.2 10.2 10.2



Cover pic: Simon King

4-8 PEARTREE STREET
LONDON EC1V 3SB
TEL (071 454 7855)
FAX (071 454 7854)

EDITOR
MARK SYERS

ART DIRECTOR
DOUG ANARINO

ADVERTISING MANAGER
BARNEY YORK

OPERATIONS DIRECTOR
JOHN MURPHY

CLUBS EDITOR
RICHARD O'BRIEN

CONTRIBUTING EDITORS
TIM BARR
LEWIS DENE

CONTRIBUTORS

BRAINS, DARREN RESSLER, DEAN ATKINS, DESMOND HILL, DOMINIC EMMY, IAN LLOYD, JOHN DICKSON, MARK COLLINS, MARK WADE, MILES BEAL, MUFF FITZGERALD, OLIVER SWANTON, PUM, SCOTT BETHELL, SEAN SMITH, STEVE GODDARD, VEENA VERDI, WARLOCK

PHOTOGRAPHY

ANDREW PATTERSON, BRIAN WEENEY, COLIN HAWKINS, DANIEL NEWMAN, MARTIN KLEJNOWSKI, MATHEW NAYLOR, PAUL MASSEY, PHIL PEPPER, SIMON KING

ALL UNATTRIBUTED TEXT
BY MARK SYERS

THANKS TO VICKY CHAPMAN AND ASA ON THE MAC, AL BIRD AT FAST POINT, TAG RECORDS, FAT CAT RECORDS AND CHOCI'S CHEWNS.

GENERATOR IS PUBLISHED BY GILLIES PUBLISHING, 4-8 PEARTREE ST., LONDON EC1V 3SB (071) 454-7855. TYPSET BY FASTPOINT LTD. PRINTED BY ACORN WEB OFFSET LTD. SOLD THROUGH RETAIL NEWSAGENTS AND SPECIALIST RECORD SHOPS. AVAILABLE IN ANNUAL SUBSCRIPTION WORLDWIDE. WHILE EVERY EFFORT HAS BEEN MADE TO ENSURE THE ACCURACY OF THE MATERIAL IN THIS MAGAZINE, WE CANNOT ACCEPT RESPONSIBILITY FOR THE VIEWS OF CONTRIBUTORS, ERRORS OR OMISSIONS OR FOR THOSE MATTERS ARISING FROM CLERICAL OR PRINTERS' ERRORS OR AN ADVERTISER NOT COMPLETING A CONTRACT. NOTHING MAY BE REPRINTED OR PUBLISHED IN ANY WAY WITHOUT THE PRIOR PERMISSION OF THE EDITORS (EXCEPT FOR REVIEW PURPOSES). ALL UNSOLICITED CONTRIBUTIONS MUST BE ACCOMPANIED BY AN ADDRESS IF YOU EVER WANT TO SEE IT AGAIN. GILLIES PUBLISHING 1994. RESPECT TO ALL CLUBBERS AND RAVERS!



12
16
18
26
32
34
40
46
61
62

Planet Dog

With weirdness from London

Phreak

The Internet and music

Tribal Gathering

Das wunderbar party!

Marshall Jefferson

Gives you his views on house music

Joey Musaphia

New in the field of garage

Todd Terry

The man, the remixer, the producer...

Liberty City and Murk

The story so far...

Nicky Blackmarket

One of the kings of jungle!

Bleep and Booster

Nutters united

Robert Leiner

Part of a new breed



From The Floor
Punters' Page
On The Road
The Jungle Look
Generator Charts
The Incubator
Fashion
Choice Tunes
North Of The Border
Mediator
Club Beat
Club Of The Month



from the floor

Ahead in the Ways of Plastic

Plastic Head, purveyors and distributors of top notch trance, techno and ambient music have linked up with Germany's After 6am label to finally release on vinyl the much sought after 'After 6am' compilation album. This is going to be exclusive to UK



passport holders and you would be advised to take advantage of it. We have 5 DJ friendly double LPs to give away to the 5 correct answers of the following question: What was the name of the huge techno event held recently at Munich Airport? Answers, as usual, on a postcard etc.

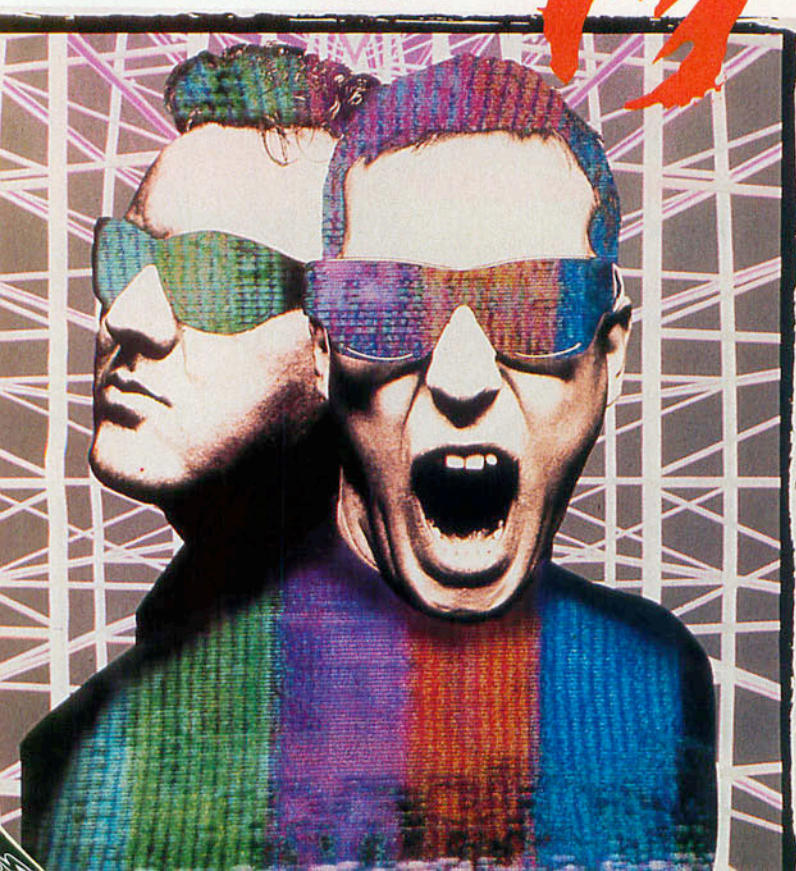
Survival International for those of you out there who do not know, is a worldwide movement to support tribal peoples. It stands for their right to decide their own future and helps them protect their lands, environment and way of life.

Survival 2000 is an eleven track album featuring exclusive mixes and previously unreleased tracks with all the proceeds going towards the above mentioned cause. How this differs from most charities however is in the way that the lovely people at Survival International feel you should get something very worthwhile in return for your contribution. With

a track listing including established artists such as Drum Club, Moby, The Grid and Orbital not only will you be helping these

deserving peoples, but you'll be getting a bloody good album as well. Out on the 31st October, it really does deserve your attention!

Helping the World with Survival 2000



Competition

On the 10th October, The Ministry Of Sound celebrated yet another successful year. Not only did they hold one hell of a bash to celebrate this third anniversary but they also released 'The Sessions Volume 3'.

Using the many talents of Tony Humphries for Volume 1 and then Paul Oakenfold for Volume 2 the obvious choice for this third outing was none other than Clivillés and Cole. Utilising their mixing and over-dubbing skills to the full and then providing them with a track listing including artists such as Eddy, X-Press 2, Shades Of Rhythm, Dajae and Kim English, those clever people at MOS knew they couldn't go wrong.

As per usual, the team at Generator has managed to blag a few for a competition. All you have to do to give yourself a chance to treat your ears to 60 minutes of audio excellence is send us your pictures of the ugliest face that you can pull. Simple, isn't it? The five runners up will receive all three volumes of The Sessions series and the winner along with having his picture printed, will receive a MOS flying jacket. Answers on a postcard to the usual address.





My, that's a big one!

Euphoria II took place on Sunday, 2nd October, 1994 and attracted over 10,000 people from all over the world. Held at the Dorian Gray FFM Airport in Germany it gained a great deal of interest from the British hardcore scene. With a DJ line-up including names such as Carl Cox, Mark Spoon, Laurent Garnier, Sven Vath, Fabio and a host of others, I think you can understand as to the reason why.

Astonished with the response from English breakbeat followers, they have decided to set up an information line where you can obtain details of all their future parties. The number is 010 49 0611 502584 and the man in the know is a Mr. Christian Becker.

This is jungle is a brand new album featuring the talents of artists such as Leviticus, Cutty Ranks, Tom & Jerry and Jay J/Devious D. Compiled by our profiled DJ - Nicky Blackmarket it really is something to write home about. 10 copies are sitting in our office and any one of them could be yours by answering the following question:

'Burial' is featured on the above mentioned album and is the work of which legendary jungle/hardcore DJ? Answers on a postcard...

This is Jungle!



Mercury and Motorola have teamed up to launch Mercury MiniCall, the cheapest, easiest and sleekest way to stay in touch when you are on the move. If you want to be instantly contactable, on your own terms, 24 hours a day, 365 days a year then Mercury MiniCall is the answer for you.

Apparently all you have to do is walk into a stockist, hand over your hard earned cash (between £79.99 and £99.99) and you'll be connected straight away. There is no connection charge, no monthly rental and no tariff charges. In fact, you'll never have to pay another penny (except for batteries) as the caller is the one who pays at a rate of about 20p a time. The whole service works by numbers. Messages are sent by the caller in numeric code. Mercury MiniCall owners can create their own codes to give out to friends and family in order to identify the callers and messages.

If this sounds like too much hardwork however, do not be alarmed as Motorola and Mercury provide you with hundreds of codes which should prove to be more than enough for the average person.

Get Yourself Connected

For example: a code entered of 90 207 303 could mean, "Slight change of plan, I'm actually going to buy Generator and not Mixmag as I originally intended".

There are two models to choose from:- the Motorola Lifestyle Plus at £79.99 and the more advanced Bravo Express at £99.99. For more information either walk into your local Mercury authorised dealer or phone Mercury on FreeCall 0500 505 505.



DJ Camacho

David Camacho has just released his third EP through the infamous PHUTURE TRAX rECORDS.

The boy from New Jersey opens this excellent four tracker with the club mix of 'Macho Da Macho' which blends all of his remix skills together with his uncanny ability to time and time again produce good deep house. On the flip side you can find my favourite 'Warehouse Days' which, yet again highlights the many talents of Mr. Camacho.

David is currently working on his Wake Up Productions with the likes of Gerideau, Cassio and Booker T. He has mixes featured on the current Fruit Tree promo 'Let Me Feel It' from David Rex and with Booker T has 'Burning Up' on the Kinky Trax 4 album.

In New York he regularly plays every Thursday at the Aquabooty club with Tony Humphries, Danny Tenaglia and Greg Cuoco which we are reliably informed is one of NYC's hottest nights.

For those of you interested, DJ Camacho will be playing at the following venues in the UK:

October

26th The Loft at HQ's, Camden Lock, London NW1
28th Brilliant at Baldrock & Herts Country Club
 Feel Real at The Raw Club, YMCA, Tottenham Court Road, London

29th The Zap Club, Brighton
 The Ministry Of Sound, London

November

3rd Stick Yer Tongue Out at The Faversham, Leeds
4th Lakota, Bristol
 Club Jam, Bedford
5th Kink at Cambridge Corn Exchange
 Dance L.A.M.F. at Maximus, Leicester Square, London W1

For anyone wanting to utilize the services of the above mentioned DJ, please phone Nicky Trax on 081 780 9766.

The big debate - where to go?

These lovely people at The Flying Squad have put up an information machine, making it easy for you to find out the best places to go that can give you the best of both worlds. They've got a lot of easy steps to help you to guarantee yourself a hot night out and they're all free!

1. Pick up your phone and dial 0800 000 000
2. Select your main preference (e.g. dance, house, techno or techno)
3. Select the day of the week that you are interested in knowing about
4. Enjoy!

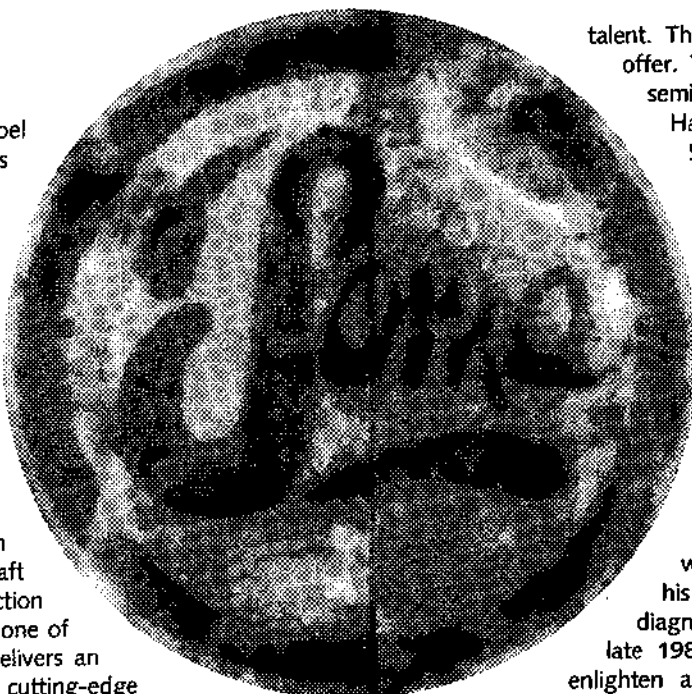
The team at Generator have called this service 'GEM' (Generator Easy Machine) and it's a brilliant way to find the best night out in the city. Call now on 0800 000 000 and you'll be on your way!

SOMA

Later this month, Glasgow-based label Soma marks the end of one chapter in its highly illustrious career and the beginning of another, with two very special releases. Set up three years ago by Dave Clarke, in association with Slam's Stuart McMillan and Orde Meikle, Soma has distinguished itself with a consistent dedication to quality underground dance music. Now, seventeen singles later, 'The Soma Compilation' provides a recap of the story so far. From the lush soundscapes of the much sought-after Slam debut, 'Eterna', to the Wild Pitch meets Basic Channel mayhem of Daft Punk's exceptional 'Alive', it's a collection which not only charts the progress of one of this country's finest labels but also delivers an essential overview of the way in which cutting-edge of dance music has maintained its continuing relevance.

"We initially set up the label," explains Dave, "to provide an outlet for Slam's own material. In the event, there was just so much good stuff out there that we quickly broadened our horizons. The one thing that we've always tried to do though, is stay close to our initial intention of only releasing quality records and, hopefully, I think the album reflects that."

With a line-up which includes Manchester's Jon Da Silva and John McCready, Back To Basics resident Ralph Lawson and Belfast's David Holmes, the album credits cover an impressive selection of



talent. There are also a few surprises on offer. The original cut of One Dove's seminal 'Fallen', for example, or Richie Hawtin's minimalist reinvention of Slam's finest moment, 'Positive Education', which is exclusive to this compilation. Best of all, the first thousand copies on vinyl come shrinkwrapped with Rejuvenation's long-deleted 'Work In Progress E.P.'.

Rejuvenation themselves launch the next phase of Soma's bid for world sonic domination with the release of 'Dr. Peter / Phantastica'. Dedicated to Dr. Peter Jenson-Young, the Canadian physician who documented the progress of his illness for television, after being diagnosed as suffering from AIDS in late 1989. His brave gesture helped to enlighten and educate the public at large about the effects of the disease and the way in which its sufferers have continued to be marginalised and misrepresented. As a tribute to his courage, the duo of Jim Muotone and Glenn Gibbons have overlaid one of the most starkly beautiful pieces of music yet to appear from the global dance fraternity with segments of his speech taken from the programmes. It's a down-tempo, but uniquely moving, release which, along with the album, underscores Soma's commitment to forward-thinking, high quality dance music. Proceeds from the single will be going to various Aids-related charities. *Tim Barr*

The Criminal Justice Bill protest march

London, Saturday
8th October, 1994



The disgruntled face of the British Youth!

Pic: Paul Massey

punter's Page

Dear Generator,

Me and my mates reckon you should get someone to write on the jungle and hardcore scene each month, your readership would most definitely increase. Kiss FM haven't looked back since introducing the 9-11pm show on Wednesday nights. An ideal choice would be either Slipmatt or Nicky Blackmarket, their selection of music covers from jungle to hardcore to breakbeat. Don't become a snobby house magazine, there are two of them about already, we don't need another.

Yours, O. Jones, Bournemouth

See pages 12 and 21. You ask and we deliver. Ed

Dear Generator,

Seeking inspiration for a new selection of vinyl, I turned immediately to what I thought was the best hard house/trance review section around. However, Barney York's review of a certain Limbo release has made me think otherwise. It says of and I quote, "This track has all the right ingredients for even the most energetic of dance floors". Not a bad statement I thought and so I went and checked it out at my local specialist record shop. When I got there however, I was mortified to find that this very release had female vocals on it, something that would be more at home behind a Sainsbury's delicatessen than featuring on a hard house/trance record.

Bearing in mind that people use reviews to guide their purchases, I would ask you to present a more discerning picture in the future.

Yours, Andrew Hinton, Dorset

P.S. Apart from this minor complaint, your magazine continues to surpass Mixmag 'hands down'.

I passed you complaint on to Barney and was busy reprimanding him when he pointed out that Unity 3's 'Age Of Love Suite' success was largely due to the help it received from the female larynx. A fair point, I'm sure you'll agree.

Dear Generator,

I am a hardcore and gabba fan, but also enjoy listening to most other forms of dance music. However, I am getting really pissed off with certain well known British and European DJs who constantly refer to hardcore as 'dead'. Hardcore is still probably one of the most popular forms of dance music throughout Europe. People who slag it off are in my opinion very narrow minded. And another thing, what the hell is intelligent techno when it's at home? Techno that only intelligent souls can listen to? I've heard it all now, I suppose the next category of music to come out will be defined as 'hardcore ambient'. I rest my case!

Yours, John, Dublin, Ireland

Erm! Well, yes!

**Send your letters to:
Generator
4-8 Peartree Street
London EC1V 3SB**

Dear Generator,

I am a techno lover from Oregon in the United States of America and I read your magazine whenever I can get my hands on it. You'll never know just how much me and my friends appreciate your coverage of techno and the scene in general - there is no such thing as a good techno magazine out here in the States.

Having read your Lennie Dee article I can't help agreeing with him about past lovers of techno who are now backstabbing DJs and present labels for progressing it to the point where it is today. There are only a handful of people in the States at the moment e.g. Lennie Dee, Frankie Bones, Adam X, Jimmy Crash, Richie Hawtin and Derek May who really know what techno is all about. I've been within the scene for about 5 years now and so feel I have a pretty good understanding of in which direction techno is heading. In short, you British really don't know just how lucky you are to have a scene that wants to be educated, you have available to you the most innovative music in the world. And all this without anyone trying to fuck it up!

Respect to all British Technoheads!

Yours, Jamey Allan Morgan,

3029 SE Swain,
Milwaukee,
Oregon 97267,
USA

P.S. If anyone is interested in hooking up and becoming a pen pal / E-Mail correspondent, please write to me with your details.

P.P.S. Who is the vixen on page 10 titled 'All tied up in knots'. Wow!

**Mastercuts meets Paul 'Trouble' Anderson.
Are we talking House, or WHAT?!!!**

Classic House Mastercuts volume 2

There are tunes ... and there are **Mastercuts** tunes. There are House compilations ... and there is **Mastercuts House**.

Deep into a 'Trouble' selection of 12 sure-fire full 12" House desirables that **must** be in your collection.



Music Is The Key - JM Silk
Strings Of Life - Rythim Is Rythim
Open Our Eyes - Marshall Jefferson
I'm In Love - Sha-Lor
Love Will Find A Way - Victor Romeo
The Morning After - Fallout
Let's Get Busy - Curtis McClaine & On The House
Make My Body Rock - Jomanda
Take Some Time Out - Arnold Jarvis
If You Should Need A Friend - Blaze
The Definition Of A Track - The Back Room
Musical Freedom (Feat. Adeva & Intro. Carmen Marie) - Paul Simpson

Mastercuts House 1 was the **FIRST** (and the **fastest** selling MASTERCUTS release to date!). We don't care about 'the others', and neither should you, because ...
If you care about your music - it just **has** to be Mastercuts.

Conceived and compiled by the experts. Designed for life.

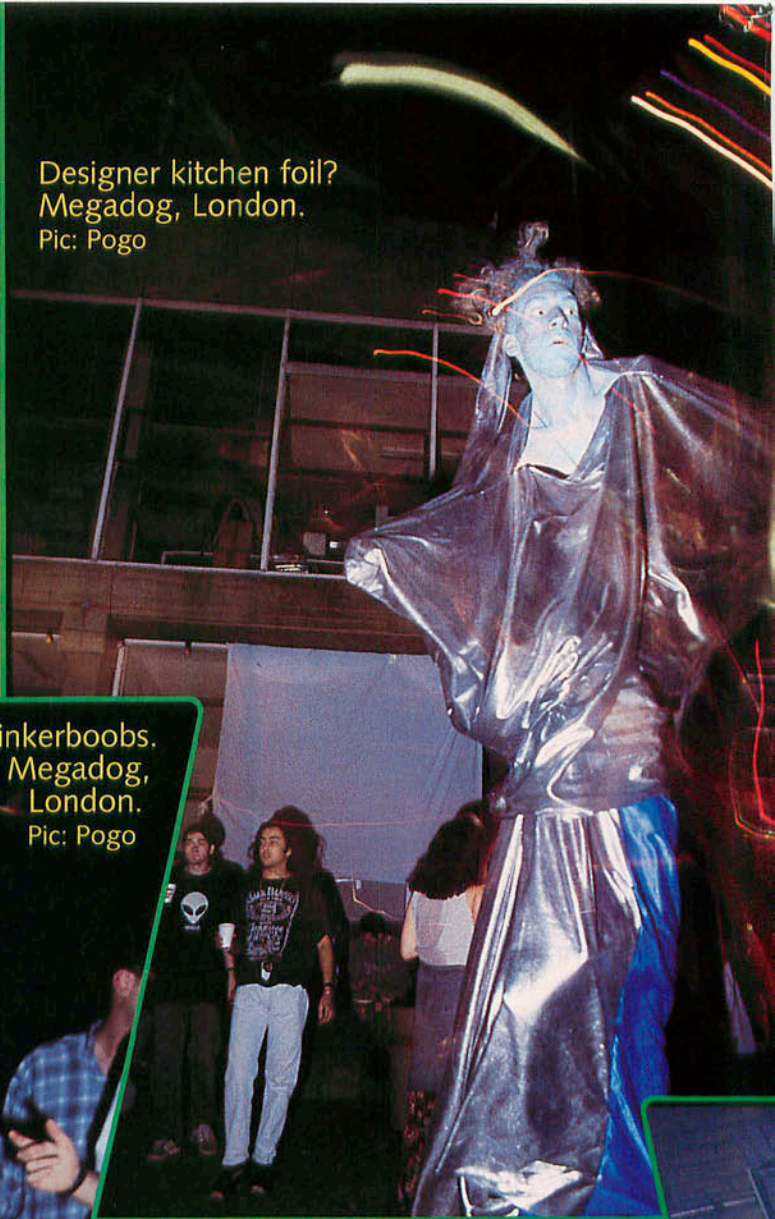
OUT NOW

MASTERCUTS™ is a trademark of Beechwood Music. Distributed by The Total Record Company via BMG (UK) Ltd

Disc: Northampton; B.P.M., Derby; Arcade, Nottingham; Select-a-Disc, Nottingham; L.L.Pineapple, Loughborough; Longplayer, Cheltenham; Spillers Records, Cardiff; Diverse Music, Newport; Dorricks, Swansea; Applestrump, Cwmbran; Spina Disc, Coventry; Chalky's, Banbury; Mike Lloyd, Hunsley; Swordfish, Birmingham; Tudor Tunes, Litchfield; Beat St., Bolton; Action Records, Preston; Reedy's, Blackburn; Golden Disc, Oldham; Soundhouse, Ashton-under-Lyne; Phase 1, Wrexham; Adrians, Wickford; Bee Bees, Southwoodham Farnes; Trumps, Waltham Cross; Trax, Hertford; Record Village, Walthamstow; Sgt. Poppers, Hammersmith; Beggars Banquet, Putney; Record Centre, Slough; R.P.Music, Fleet; M.J.M., New Malden; Page 43, Brixton; Cavern, Lewisham; J.Payne, Hayes; Dee Jays, Old Kent Road; Sounds Good, S.Norwood; Stereo One, Johnstone; Paisley, Music Mania, Glasgow; Sweet Inspiration, Edinburgh; Rhythmic Records, London; Missing Records, Glasgow; Track Records, Halifax; 4th Wave, Huddersfield; Bradleys, Halifax; Warp Records, Sheffield; Jays, Cambridge; Davids, Letchworth; Past n Present, Watford; Record Store, Wisbech; Off the Track, Stockton; Austins, Middlesbrough; RPM, Newcastle; Hitsville CD, Newcastle.



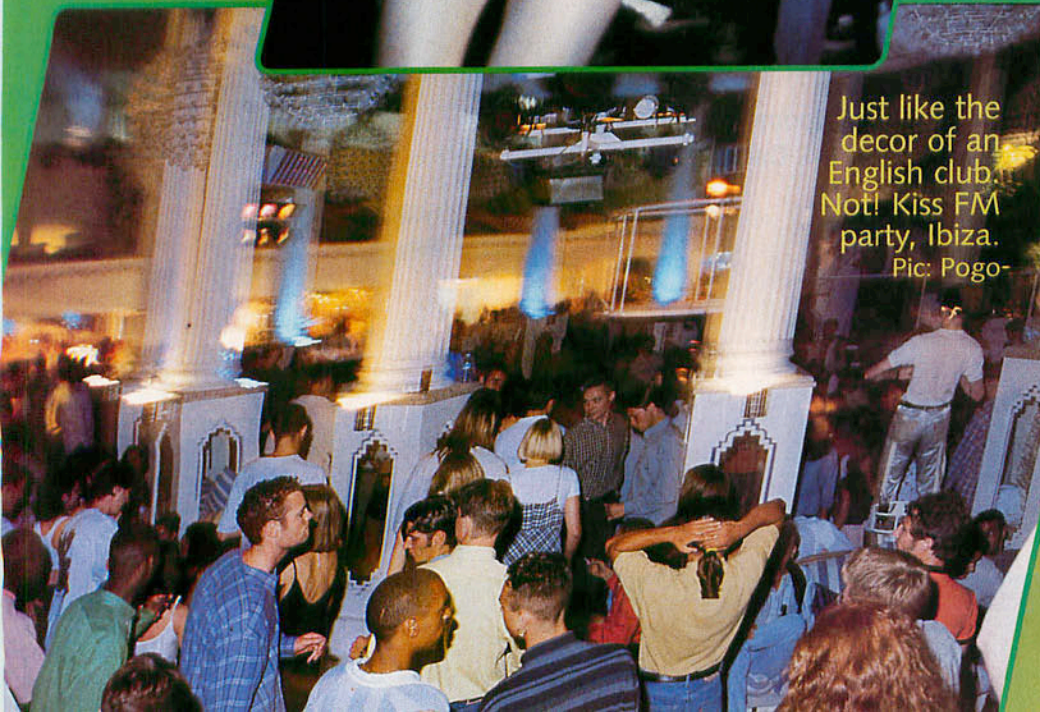
Top Buzz! Happy
Jax, London.
Pic: Paul Massey



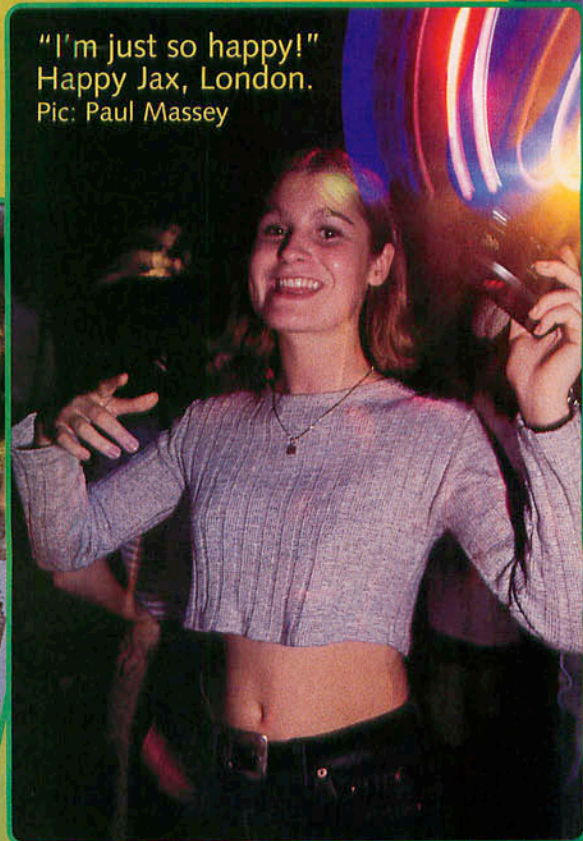
Designer kitchen foil?
Megadog, London.
Pic: Pogo



Tinkerboobs.
Megadog,
London.
Pic: Pogo



Just like the
decor of an
English club.
Not! Kiss FM
party, Ibiza.
Pic: Pogo



"I'm just so happy!"
Happy Jax, London.
Pic: Paul Massey

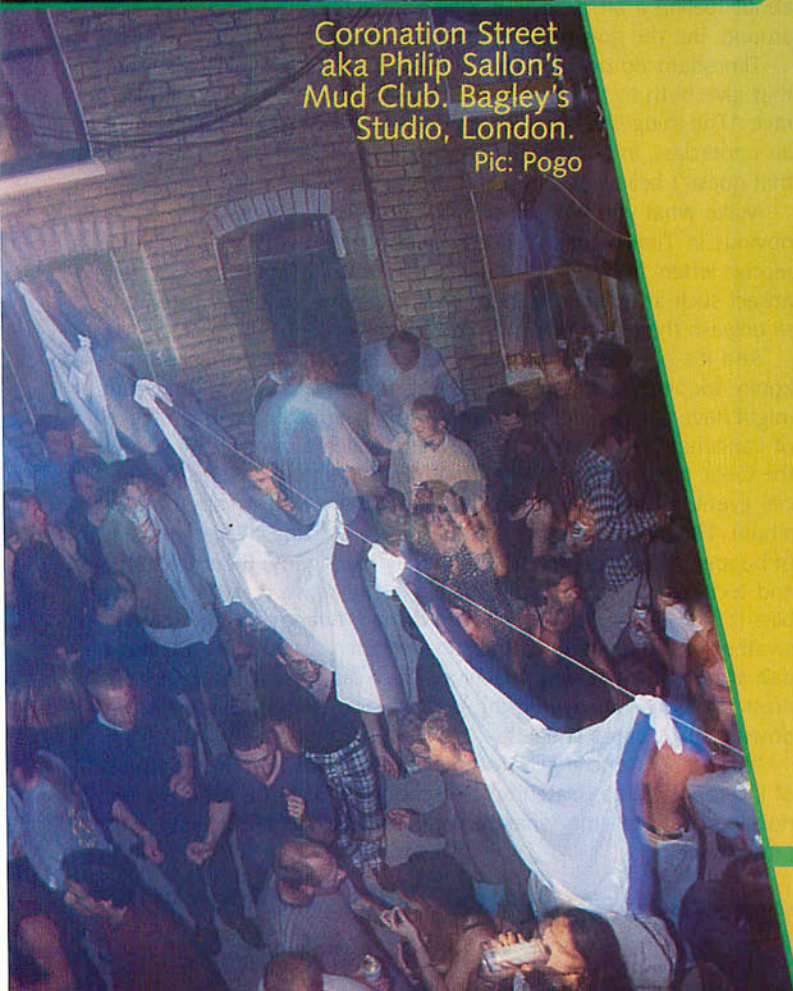
Right Said Fred almost
making an appearance.
Happy Jax, London.
Pic: Paul Massey



And finally one
for the ladies. Kiss
FM party, Ibiza.
Pic: Pogo



Coronation Street
aka Philip Sallon's
Mud Club. Bagley's
Studio, London.
Pic: Pogo



Getting back
to what we
know best. Kiss
FM party, Ibiza.
Pic: Pogo

on the
road



Eat Static



Banco de Gaia

Megadog was revolutionary. The festival extravaganza was brought indoors and Techno was shown to have a human face. Transferring this philosophy to their label Planet Dog, label boss Michael Dog hopes to radicalise the way dance labels are run. So far everything is going to plan. They've signed four acts and have a handful of releases to date.

In the space of a year, Planet Dog seems to be treading along a particular track – the Global-Techno strand. Virtuoso musicianship is keyed into analogue keyboards to provide a linkage between the exotic and commonplace. All the bands signed to the label do this. Check Banco de Gaia's recent releases *The Heliopolis EP*. Michael stresses that what they put out isn't New Age or World music. "What I want to release is emotional music and let it directly

Timeshard

"There's an energy drain in Liverpool. Everyone's sapped."

Although Steve is knackered, his voice still maintains an ebullient buzz over the phone line. That's a relief! But then this Liverpoolian threesome (Gobber, Simon and Steve), collectively known as Timeshard, do happen to be partial to a bit of slapstick. Take their mesmeric, quirky bleatings which Michael Dog sees as tantamount to the Techno embodiment of Captain Beefheart and Frank Zappa. What a comparison for an outfit with a legacy of being the, "first acid house band," in the city.

Although cheery, Steve can't hide his peevishness about the fact that *Crystal Oscillations*, their first release for Planet Dog, has not indented the nation's consciousness the way it should have done. Timeshard wanted to blow people's minds. Steve shrugs, "It came out at a bit of a strange time. We were juggling it between two record companies. It was the start of the Summer season when people are thinking about different things. Also there wasn't any real festivals this year."

The festival scene has definitely dwindled since the band's early days, when they used to lug around their Super Sound Engine trying

to sell their cassette-only albums, 'Who Pilots the Flying Saucers' and 'Hyperborean Dome Temples of Apollo'. Steve's plaintive tone is indicative of how much things have changed.

"You could do what you wanted and there weren't these guys in yellow jackets telling you what you can and can't do. Festivals are about feeling a bit groovy in a field somewhere and having a bop around. But the government is stomping in them now."

Timeshard do not find the CJB good news, as it'll kill the scene that give birth to them in the first place. Steve says quite matter of fact, "The thing is a stomp on an underclass that doesn't believe it is an underclass, in a graduated system as perceived by a ruling class that doesn't believe it is one, in this hierarchical system."

Make what you will out of that, because there's very little that's obvious in Timeshard's world. Because if there was they wouldn't receive letters from Death Metal fans in Boston. Timeshard probably attract such an eclectic fanbase because of the way they use music to unleash the subconscious from life's restrictions.

And it's a good job, because we would never experience those kooky loopings encased in mad-hat psychedelia. Also Timeshard might have been prevented from signing their record contract on top of Parliament Hill in Hampstead Heath, which was once the site for the Celtic parliament. Ensuring that this momentous act was, "a special event," Timeshard buried a time capsule with a copy of their album. They want their music to be heard by successive generations of boppers. And it deserves to be as their stirring together of acoustic and technology sounds is innovative in the sense that it's absolute bliss to not hear a sitar switched in cliched, twangy mode. Creating swathes of sound are what this trio are expert at. But they are also a dab hand with a sewing machine. They can't resist the excuse to dress up as Merlin overdosing on glitz and sparkle. Simon puts it down to his, "camp streak."

"I can't resist those glitzy outfits. But if I wore them in the streets of Liverpool, I'd be beaten up. So I thought I'd start a band, so that nobody could tell me what to wear. I've always liked being a bit provocative."



Timeshard

stimulate thought. Any thought is better than no thought. It might stimulate people to find out more."

This is the reasoning they've used to disseminate information about the Criminal Justice Bill. Although Planet Dog hasn't done anything specifically against the bill, Michael sees his role as, 'keeping people informed,' with written warnings on their records.

Even if the Government wants to restrict everyone's civil liberties, Planet Dog will continue to espouse musical freedom. Michael Dog reiterates, "Dance music is a sort of self-development to make you a more aware person. Do your own thing and make your own life." Veena Viridi

Mad Dogs and Englishmen



So now I understand what slapping on the warpaint is all about.

Eat Static

Eat Static seemed blighted from the start. Some people can't forgive and forget. So what if Joie Hinton and Merv Peplar were once a part of that hippy/crusty combo The Ozric Tentacles. Eat Static play a totally different game altogether. No wonder Merv sounds exasperated.

"We've been through mixed reactions. Some people hated the Eat Static side and some people hated the Ozric Tentacles. As regards the music, I don't think it ever sounded like the Ozrics. We just got pigeon-holed with them."

"Eat Static took a different direction to the Ozrics anyway. Whilst we were in Ozrics we wanted to do dance music. We wanted to use electronics in a traditional band line-up style. Instead of drums and bass, we were using keyboards and sequencers. This lent itself towards dance music around 1988. So we naturally went into it in a round about way."

It just seems to be the tunnel vision of a few who think that one crusty represents the whole festival scene. Merv concurs, "The general music press looking at the festival/crusty crossover scene, just lumps everyone in together."

What this Somerset-rooted duo have done is conduct a pre-emptive strike. Whilst there were those cynics deriding them as hippies who would eventually get their long locks mangled in the machinery, Eat Static were proving their worth by constant gigging. Squat parties, festivals, raves – Eat static was there. Merv acknowledges how the live circuit has helped the band gain the reputation they have.

"The live thing has helped because it has forced acts to go out and take chances. Megadog has to take the credit for this progress because it has encouraged bands to get on stage."

Eat Static were Planet Dog's first signing. Michael Dog recalls, "Nobody would give them the time of day. They were producing good music and were at the point where they wanted to put an album out. As they wanted to put an album out and I wanted to

form a label, it seemed logical to form the label and put the album out."

Now armed with two albums matted into their dreads, the trance-techno of 'Abduction' and the ambient haziness of 'Implant', Eat Static has managed to find its way into the Charts. Covering the topics of ley lines, crop circles, UFO abductions, Eat Static definitely have a widespread audience who subscribe to these paranormal goings on. Michael Dog sees this outlook as now being the norm in popular culture.

"People tend to have a more humanistic and philosophical view to what they do. Certainly most of our artists and audience do."

At the moment Eat Static are working on their new album. All that Merv will disclose is, "It'll be different." But these guys won't relinquish trying to infiltrate your headspace. So expect the return of the mindsnatchers.

Banco de Gaia

Just don't call it world music. Whatever Banco de Gaia's Toby Marks does, it hasn't sprung from the same waters as those connected with that creed. Born and bred in Leamington Spa, Toby's sound bank peregrinations are partly retrieved via his television in the comfort of his armchair and partly from his extensive travels around the Middle East. What he creates is his interpretation of what he hears and he is adamant about that.

"Bands like Transglobal Underground, Loop Guru and myself are not into playing world music. We're just putting elements of it into Western music."

This distinction has to be clarified before spears against cultural plundering are aimed. Toby sets the record straight by describing his music as 'Ambient-Inspired Dance.' His debut album 'Maya', released on Planet Dog earlier this year, confirms this. Its ambient aquadiving led him to sketch out the sentient essences that he experienced on his journeys. It's an audio travelogue as the album is scattered with minaret clarions, hazy drones, secluded vistas and vast expanses. Michael Dog adds to this.

"World music plays an important part in our artists' music because they are influenced by music from around the world. Banco de Gaia has travelled around Third World countries and is very much inspired by the music that he's heard on his travels. It's an important thing to bring this to the attention of people in the West, that there's really good music being made in Third World countries. There's almost a xenophobic attitude that the only English and American music is good. That's crap."

Toby is also not complacent and smug about the damage of cultural raiding. The name Banco de Gaia is itself a vitriolic jab at the policies of the World Bank towards Third World debt.

"There are certain large companies who are cashing in in a big way. They are just milking it while it's there and by doing that they will expose it to the point where people are sick of Egyptian singers and they'll want something closer to home."

On these shores, Toby is a familiar face at Megadog, Whirl-Y-Gig and Birmingham's Oscillate Club and has proved himself live by transporting the audience subconsciously to nether regions of the world. This is mind travel which ignores airlift delays and hefty expenses. Laurent Garnier is quoted as saying that Toby's recent 'Heliopolis EP', "gives me the beach, the water, the palm trees, the sunshine, 6am in the morning." Not a lot of trips make pit stops in all these destinations at once. The music is stretched to cover all four corners of the globe, as different styles are synthesized together. Toby describes it as, "a jigsaw with no pattern. You put it together in whatever way appeals to you."

discovered a 16-track studio to hide in when they didn't fancy posing as a tree on their Performing Arts course. It was from this point that they started to collect instruments and work on their sound. Dan remembers.

"Thinking back to that time, it was a turning point in my musical thoughts, because I was just getting into the Acid scene and dance music and moving away from guitar stuff."

"I loved Acid," Rob chips in, "but I really didn't enjoy House at all because it was based around the 4/4 fascist beat. We've got several



Children of the Bong

So the rest of us will just have to wait for the next album to find out which journey Toby is going to take us along next.

Children of the Bong

Bong. It just sounds ridiculous. But adding 'children' to it activates the curiosity valve. You're hooked in already. Rob Henry, one half of the duo, knew the band were onto a good'un when they chose it.

"We heard this Tibetan music and it had a track on it called 'Children of the Bong'. We thought why not call ourselves this. But the meaning of the name came afterwards. It's about a more open way of thinking. Music for music's sake."

And this is just what COTB's music is. It's music that defies definition. To say that it's Hawkwind colliding with Loop Guru is to do a great disservice to their multi-textual, sonic surface. This is chop and change stuff, especially since they associate Quantum Mechanics with the way they write. So this explains why there's rasping dub plodding through a quagmire of hovering instances, before the whole thing gets etiolated into an acid channel. Unpredictability is the characteristic found in COTB's remix version of Hed's 'Reigndance' and their debut tracks on the Dog compilations 'Feed Your Head II' and 'Quadruped VI'.

"When we get down to writing songs," Rob explains, "we put layer upon layer, so you won't get bored with it because there'll always be something different. Still now I hear loads of different melody lines come out of it."

Both Rob and Dan's musical history is also multi-textured. Unlike the other bands on the Planet Dog roster, COTB were never a part of the festival scene. Instead they met at Harrow college, where they



influences – hip-hop beats and dub beats. I suppose that gives our music a human feel. That's the direction we want to go into.

It's a strange sentiment but club dogmas are too readily enforced. It's as if people have a volition to resign themselves to the 'done thing'. So it's not surprising that the 'dropping out' lifestyle is vilified like it is. But Dan and Rob beg to differ. 'Bumming around' is your chance to find yourself.

Rob believes, "It's so important to drop out and explore what you wanna explore. A job is an obstruction which stops you concentrating on what you want to do."

It has taken them three years to reach the stage where Rob and Dan are touring with acts like Banco de Gaia, as they did

earlier this year. Even then, they still find the space for unexplained aspects to infiltrate their life, like the connective dream they experienced. Dan reels out his little yarn of how he was trapped inside an alien trying to work out what causes human facial expressions, whilst Rob's stage set at the Brixton Academy was invaded by an alien which mutated into a human and stole his DAT tapes.

At least the music brings COTB to some level of reality again. But dreams are the stuff ideas are made from. So Children of the Bong – carry on dreaming.

RAMOS & SUPREME

JIMMY J & CRU-L-T

SLIPMATT

DJ SEDUCTION

DJ VIBES

DOUGAL

MERCURIAL

SY & UNKNOWN

DOUGAL & VIBES

DJ FORCE & EVOLUTION



Released 7th November 1994

Available from Rumour Records on LP:RAID 520, MC:ZCRAID 520 and CD:CDRAID 520
Distributed by Pinnacle & Mo's Music Machine

**WE HAVE MOVED TO BIGGER
AND BETTER PREMISES.**

THERE IS PLENTY OF FREE PARKING IN THE SIDE STREETS,
METERS NEARBY AND ON SATURDAY YOU CAN PARK OUTSIDE THE
SHOP ALL DAY. Highbury Corner Tube Station is 2 min walk

LUCKY SPIN RECORDS



THE HOUSE OF RHYTHM
103 HOLLOWAY RD N7



DANCE MUSIC SPECIALISTS

OPEN

MON-SAT

10am-8pm

TEL

0716093033

FAX

0716093034



OPEN

MON-SAT

10am-8pm

TEL

0716093033

FAX

0716093034

**THE ULTIMATE LONDON BASED RECORD SHOP
FOR ALL TYPES OF DANCE MUSIC**

**BE PREPARED TO ENTER
OUR WORLD OF MUSIC
!! YOU HAVE BEEN WARNED!!**

MAIN MERCHANDISE & TICKET
AGENTS FOR "JUNGLE FEVER" AND
"WORLD DANCE". FOR MORE INFO
TUNE IN TO KOOL FM 94.5

westbam

bam bam bam

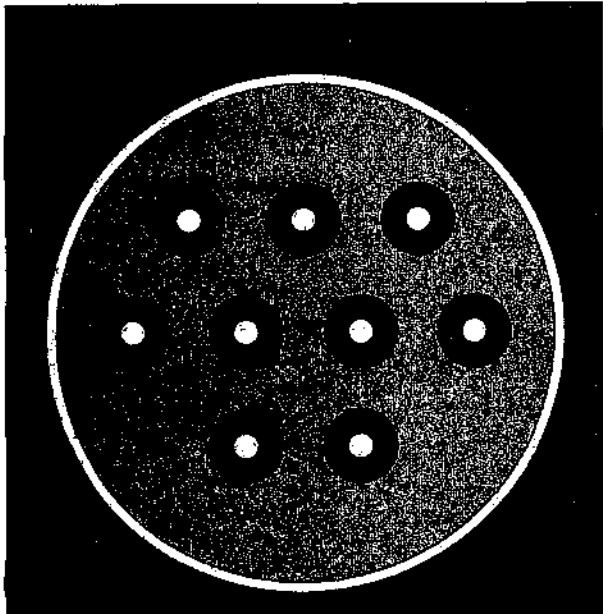


featuring mixes from

moby & jack frost

LP and CD

available from 7th november



pHreak of Nature

Purchasing records via a computer in your very own bedroom! Whatever next?

Information Super-Highway' is rapidly becoming one of the most over-used phrases around. Pushed by people such as US Vice-President Al Gore, the future is portrayed as a rosy place where everyone will be able to communicate in perfect harmony courtesy of the Internet.

The Internet is simply a network of phone lines that enable computers all over the world to connect directly to other like-minded terminals. This is no big deal in itself, but the enormous potential of this almost immediate exchange of information has computer scientists and the military alike foaming at the mouth.

It's not just geeks and generals who can benefit from this revolution though. As from this September, there is now a dedicated techno area in the Internet. Called pHreak, it is run from an office in central London by its developer, 24-year-old Bob Blake.

"pHreak is an on-line magazine, shop, listening booth, chat line, soap box and e-mail system for people interested in techno music," says Bob.

"There are a lot of people using the Internet for these kind of purposes. However, people whose computer knowledge is not that great are experiencing problems. The idea behind pHreak is that we have made it so simple that even those of you out there without a degree in computer science will have no problem logging on and finding exactly what you want."

Once into the system, the user has a whole number of options available to them. For example they could check their personal e-mail box to see if there are messages for them, browse pHreak's national club listings or delve even further into the Internet by calling up the Advance Party Network's bulletin board which is directly linked to pHreak.

All that is needed to call on the services of pHreak is a modem and the use of a computer. Various computers will do the job, but an Apple Mac or PC are the ideal choices as they will allow the full graphical benefits of pHreak to be appreciated. A Mac or a PC with a sound card is also a definite advantage for certain parts of the system, such as the X-Stream DJ agency where you can call up a profile of a DJ, listen to a 30 second sound sample, and book them by sending e-mail through X-Stream bookings service.

As well as all this pHreak has record charts from the likes of Fat Cat Records. With this service, the user can call up any of the records charted and listen to a 30 second sample of the selected track (detailed to the extent where you can even pick which mix you would like to listen to). Then, as with the DJ service, the

majority of the tracks can be ordered directly through the system.

One important aspect of the Internet is its system of bulletin boards and conferences which enable similar minds all over the world to swap ideas. An on-going conference accessible through pHreak is 'alt.music.techno' which like other conferences on the Internet has no organisation or central coordination. Updated regularly (at least once a day), these conferences can run for months. Other topics of conversation include conferences on pirate radio, Beavis and Butthead, and everything you ever wanted to know about hemp. With no rules and no censorship, this really is free thought.

"If you wanted to take part in this conference without pHreak, you would need about four pieces of software. With pHreak you can log-in with a single command," says Bob.

"Anyone can open an account on the Internet for about £12-£15, but you are really going to need a degree in computer science to make it worth while. It's like trying to cook a meal with six different cookery books," comments Chris Smith who is co-systems operator with Bob. "This system allows us to take out the technological overkill that you would otherwise meet and present everything in an easy-to-use format."

Bob continues, "There really is nothing about that is at all like pHreak in the country at the moment. When I first started I imagined that someone somewhere must already be doing this but they weren't. There are a lot of bulletin boards about but none that I can think of that talk about clubs or techno."

As well as music, pHreak covers various environmental causes and issues. And surprise surprise the criminal justice bill is a favourite topic. Details of forthcoming protests are carried, as well as giving advice on how best to deal with the ever increasing length of the arm of the law.

Now after reading all this you might be thinking that, yes, this all sounds very well and good but at the end of the day this whole service is run through a phone line connection and so the potential to run up a huge bill is enormous. Bob is adamant that this need not be the case.

"You don't need to run up a large phone bill," he says. "People can call in with their modem, download the files they want from pHreak and then look at them without even being connected."

Even though it has only been around for a few weeks, pHreak has already a few hundred subscribers on its books. "We have two levels of membership," explains Bob. "On the first level you

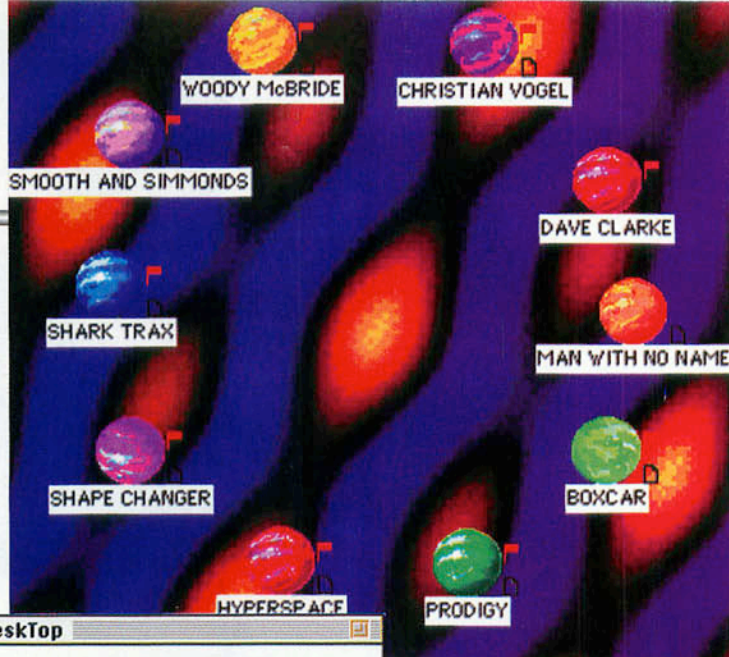
"With pHreak you can log-on with a single command"

can log-in for free and look around for a bit but you can't actually send or receive e-mail. Then for £5 a month you can get an e-mail address. Our target is 1000 users in the first year, and 2000 by the second, but theoretically there is no upper limit."

Both Bob and Chris are excited about the possibilities. "We are in the middle of a really interesting phase. Everything has been thrown into the air and is coming down in a different way. Things that have traditionally been received down a wire, such as phone calls, are now coming through the air - see the huge growth in cellular phones, and things you received through the air such as television signals are now coming down a cable," says Chris.

"There is a lot of growth in the market. There are 25 million computers networked worldwide, and e-mail is growing at a rate of 20% a month."

Perhaps what is most surprising about this Information Superhighway is its complete lack of overall structure and control. "The Internet was developed by the US Military for rocket scientists to send e-mail to each other," explains Chris. "The rocket scientists had mates who wanted to join in, and the whole thing escalated from



there without any real planning."

For the foreseeable future at least, it seems it will stay that way. "At the moment there are 18-year-old computer whizz kids who are running rings around the authorities," says Bob. "It's a free for all that pHreak are well placed to make the most of."

pHreak can be contacted on 071-434 3315, or call their modem on 071-434 3800, e-mail address pHreak@inter-media.co.uk. Richard O'brien



DOUBLE LP. MIXTAPE BY DR. S. GACHET & DOUBLE CD

A COMPILATION OF 20 REAL DEAL
JUNGLE & DRUM & BASS TUNES,
16 ON DOUBLE ALBUM

L. DOUBLE & YOUNGHEAD "COMO CROSS"
HOOKE REMIX "DANCE OF THE SARAOOS" (VIP MIX)
RAY KETH REMIX "SWEET SENSATION PT. 3" (VIP MIX)
URBAN SHAKEDOWN REMIXING DEO GENERAL "SOME JUSTICE" (VIP MIX)
KROME & TIME "LICENSE"
REMAFC "DRUM & BASS WISE"
ALADDIN "WE ENTER" (VIP MIX)
DEMOLITION MAN "FIRE"
DRS & PENNY KEN "EVERYMAN" (EXCLUSIVE)
D TO THE C "CONSCIOUS LIVING"

DRUMDRIVER "SISAY" (MICKEY RINN & L. DOUBLE MIX)
DA INTALEX "NICE & SLOW PT. 2" (VIP MIX)
DJ CRISTAL "LET IT ROLL"
S/O/R "PEACE SIGN" (RAY KETH REMIX)
ROGUE UNIT "LUV DUB" (EXCLUSIVE VIP MIX)
THE NEW CRU "RUN COME" (VIP MIX)
SYSTEM X "GOT TO BELIEVE"
FORMULA 7 & EASY BASS "RUN FROM THE SOUNDCLASH"
DRUMDRIVER "CHEST NASTY"
DESIRED STATE "GIMME MY GUN REMIX"



JUNGLE MASSIVE 2 & UNITY RECORDS LABEL
LAUNCH PARTY IN CONJUNCTION WITH AWOL
AT THE MINISTRY ON NOVEMBER 3RD

7.11.94



Tribal Gathering

Pics: Brian Sweeney

Eyes tightly shut, beatific smile firmly fixed across his face, Karl Hyde is dancing with careless abandon across the stage. All around him, meanwhile, soundmen attempt to coerce the seemingly reluctant equipment into playing ball. Channels are going down and there's intermittent shouting, in an impenetrable technical jargon, about crossovers, bi-amps and overloads, which is barely audible above the onstage noise. It's only a temporary interruption and, before long, the sound returns to its former, deafeningly loud, glory. It's almost midnight and Underworld are engaged in the hectic ballet of their live show, scanning computer screens, shifting faders and peering myopically at the mixing desk which stands centrestage. At the same time, on other stages located around this vast 1930's airport, an impressive cast which includes CJ Bolland, Carl Cox, Paul Van Dyke, Katrien Klausing and Good Groove are also doing their bit to entertain the 25,000 or so dedicated partygoers in attendance. This is The Tribal Gathering, 1994-style, and it's pretty amazing.

Pulling up outside Munich's former international airport some hours earlier, the sense

of excitement had been unmistakable. Massive searchlights seared through the night sky acting both as a beacon for those still making their way across the city and providing an almost surreal illumination for those already there. A good-time atmosphere was evident even outside as the crowds gathered for the sixteen hours of pure unbridled hedonism yet to come. Coaches drew into the nearby car-parks with increasing regularity, spewing forth hundreds more revellers who made their way past the commendably low-key security with enthusiasm and good-humoured anticipation.

Once inside, confronted by six large halls, each decorated according to different themes, the choice had to be made. Would it be Starship Universe, with Cosmic Baby, Mario De Bellis, The Prodigy, Laurent Garnier and Dave Angel all on offer? Or would it be The Tribal Temple with Darren Emerson, Dag, Spicelab and Richie Hawtin? Then again there were the considerable delights of Planet Erotica to think about. Fabio Paras and Sasha were sure to be on form. Many people retired to The Chill-Out





Garden where an all-star cast including Robert Leiner, Alex Patterson and Mixmaster Morris were on hand to aid the decision-making process. Some headed off in search of Mother Earth, where Resistance D. was to play, making sure they grabbed an early pitch. Only the brave ventured immediately to Planet of The Cyberpunk, where the future-zone toughness of Tanith, Lenny Dee and Jens Lissat provided the soundtrack. Most people opted for the pick 'n' mix approach.

Highlights? There were about a million. Earlier in the evening Dave Clarke had turned in a superb set, full of twists, turns and switchbacks, which had electrified the crowd in the beautifully decorated Starship Universe. Richie Hawtin's set, later on, in The Tribal Temple stretched the minimalist aesthetic tight and delivered an hour and a half's worth of sheer sonic brilliance. Tanith and his stormtroopers taking over the stage in Planet of The Cyberpunk with huge slabs of rock-hard beats and raising the crowd temperature visibly. Underworld overcame the technical problems to turn in a superb set, with Karl on pure manic overdrive. Best of all, around five in the morning, the future arrived in the shape of Jeff Mills. The sight of around six thousand people staring, awestruck, towards a stage set draped in deconstructed automobiles where the slight figure of the Axis mainman pumped out the unimaginable sound of future age techno, was unforgettable.

Far too much to tell, far too many moments. The atmosphere, already electric, headed towards the ether when Mario De Bellis took to the stage after the scheduled close time of eight in the

morning. With the sun already blazing down outside, he took the crowd on more outer space adventures, raising hands with unself-conscious abandon and ensuring a full-house at the after-party. Just after ten, it was all over. Months of planning, the kind of logistical organisation that would give the government of a small country nightmares for a month and an unrepeatable line-up ensured that, as the crowd drifted lazily into the sunshine, the smiles stayed firmly fixed.

Universe are already in the planning stages for next year's event. See you there? You bet!



NOT AVAILABLE IN ANY RETAIL OUTLETS

A photograph of Fantazia performing on stage. She is wearing a black long-sleeved sweatshirt with the word 'FANTAZIA' in white capital letters and a red graphic of a person with outstretched arms below it. She is also wearing a black and white patterned beanie. She is holding a microphone in her right hand and has her left hand raised. The background is a bright red wall.

A close-up portrait of a woman with long dark hair, looking directly at the camera. She is wearing a black and white horizontally striped knit beanie. On the side of the beanie, there is a circular patch with a red border and a white background, featuring a black Swastika symbol. The background is a solid red color.

[illegible]

HEGEN 1

If you do not wish to receive other great offers from us and other companies. Please tick this box ☐

The Jungle Look

Before you cringe with dis-belief this column is not another blatant cash-in, it's more a platform for some of the originals to voice their opinions.

There will be no regurgitated press releases announcing madonna's jungle mix (sic), it will be more of a guide to what is really going on.

For example what really is 'jungle'? There's been such a hype of late that it's hard to recognise facts from bullshit. I won't be blasé and say that I know all the answers, cos I don't but I will be giving everyone a chance to air their voice!

Jungle is just as broad a spectrum of music as any other. It covers from 'Drum and Bass' to 'Ambient Jungle' with nothing missed out in between, the best example of the latter being A Guy Called Gerald's 'Finlay's Rainbow' released on his very own Juicebox label. Jungle's boundaries are as Don Lloydie (remixer of Buju's 'Champion') says 'limitless'.

'Fine,' you might say, but there seems to be an ever increasing number of limits imposed each day. On the one hand you have the originals despising the commercial acceptance of their music (which was doing fine until this sudden interest). But what they need to remember is that it would be wiser to use this interest as a means to bring out new talent that would otherwise be stifled rather than ignore it, otherwise the majors will carry on regardless making all their mainstream artists receive credible jungle mixes. Incidentally Mike Oldfield has a jungle tune coming out! Whatever next?

The current hot potato is Jungle Hits Volume 1 released through Jetstar where not only does it completely cover the board it is also an easily accessible menu for those just discovering jungle.

On the 4th November at Bagley's Studio in London, there is to be the official launch party for Jungle Hits Volume II. P.A.'s on the night are UK Apache - Shy FX, Gunsmoke and Halfpint who'll be performing the jungle-ised version of his 1986 smash "Greetings".

Which leads me onto the subject of Jamaica - a marketplace for jungle if there ever was one! (After all it's a Trenchtown housing scheme where the name 'jungle' comes from). Despite reports of Wee-Pow's futile efforts to introduce jungle on his Stone Love sound, it's just a matter of time, and the right tune!

The right tune could be 'Code Red' - Project X. It's a remix of Supercat's 1991 tune 'It's You' along with bits of Reggie Stepper's 'Drum Pan Sound'. It's already been picked up by Island who sent Jack Frost, DJ Ron, Rebel M.C. and Five-O out to jamdown to film a fab-video alongside Supercat himself!

While having been out on dubplate since March, Moving Shadow has finally released 'Time Dread' by Dread Bass. It's available from Nov 24th and features the Andy C. remix on the other side. Also on Moving Shadow is 'Foul Play', again a most renowned tune if ever there was one.

'The Warning' (featuring the Junior Tucker sample) is available on V. Records, but it's a very limited test pressing. The programming genius Dillinja does again with 'You Don't Know' available already on logic productions. Another plastic pizza doing it at the moment is Tone Deaf 'Drowning In Her' remixes by the Four Horseman.

Tottenham's pride and joy Shy FX links with Gunsmoke for 'Gangster Two' - truly a murderation. Don't worry however, the sour possé assure me that there's no gangster four, five, six, etc!?

Pete Harris's Kickin' records let off a dynamite compilation,

assorted by turntable wizard - Grooverider. It'll be released on Nov 7th and features tracks like 'Screwface' by Borderline, 'Dance' by Tom & Jerry, 'R Type' by Jo, 'Kindred' by Johns, and 'Deadly Deep Subs' by Dillinja (whew! I'm completely exhausted).

Another bit of interesting news is that from the Transmission FM

crew comes Crown Jewels and Chrissie

D both working on tunes for the near future.

Honour to Bod and Transmission firm who are keeping the jungle flag flying in the lay-low zone. Watch-out for sidewinder, IC3, MC Also and Smiley. On the live tip they've been rockin' the Tabernacle in the grove as well as Southall's Tudor Rose. While in West London it is said that Bridge PK Complex will no longer be, Sad, especially when you remember Danny Dread and Moose's big jungle parties there.

Cool FM celebrate their third birthday at the Astoria, with a marathon 8 til 8 session featuring the whole gang. That takes place on the 26th November. And while we are on the subject Eastman has told be details of the Jungle Fever New Year's Eve bash - watch this space for details.

On the 5th Nov at Lydd Airport, (near Ashford, Kent) is 'World Dance'. From 9pm til 7am this all nighter has a smashing bill including names such as Grooverider, Mickey Finn, Slipmatt and Hype along with many others.

And from the label that brought you UK Apaches' 'Original Nuttah' comes MC Olive's 'Heaven 'n' Hell', T-Power's 'Elemental' and the spiritually uplifting 'Greater Love' by The Soundman and Elizabeth Troy. This sour release seems to explore new frontiers for the jungle mould.

Coming in at a more street level tip comes 10" clubplate style-green vinyl killer - 'Jekyll and Hyde'. Apparently the horrific title is a pseudonym for a well known programmer and a just as well known M.C. (answers on a postcard...)

Rebel M.C.'s frequent collaborate and Coxson sound system vet - Tenor Fly has a new crisp biscuit on Fashion records 'From The Ghetto'. Also from the fashion camp is Top Cat with the jungle mix of 'Rude Boy', previously only available on his own Nine Lives label through Jetstar.

Yeah! Yeah! and just as every ragga M.C. and his Mum is doing a 'jungle' tune, one wonders whatever happened to the originals? The men like Five-O, and Navigator who were there from the start. Are they studio active or not? Well, apparently Navigator is busy with The Ragga Twins - Flinty and Demon, as well as doing his bit on one of Gerlad's (Guy called that is...) tracks.

Both Navigator, Flinty, and Demon go back to their early mic days with North London's top set - Unity.

From the days of Coxson there was Daddy I.P. who made the switch from reggae to jungle (or hardcore as it was called then!) back in the eighties. Unfortunately I.P. passed away and would've definitely been a star - this column is and we'll always be dedicated to his memory - Seen! Seen!

Lucas Lane





Trance, Acid & Nu NRG

1. Hev Ristix
Drying The Tears Of The Forest.....White Label
2. Tandu
Acido EP.....Noom
3. Gamma Loop
Remix Collection.....Hyper Hype
4. Blockbuster
The Hills Have Eyes.....White Label
5. Aqualite
Outback.....Suck Me Plasma
6. Spacewalker
Dreams & Desolation.....Saxony
7. Resistance D
Skyliners.....Harthouse
8. Jeyenne
Invasio Asarum.....Frankfurt Beat
9. Acrid Abeyance
Remix Project.....Important
10. Fixation
Pulstar.....White Label

Gabba & Hard Acid

1. ScumYour Gun
Terror Trax
2. Neophyte
Noise Is The Message.....Rotterdam
3. Woody McBride
Balance.....Drop Bass Network
4. Rege Marauder
John Doe.....White Label
5. DJ Buby
Nidra.....Rotterdam
6. DJ Gizmo & Dark Raver
Juliy EP.....Dwarf
7. King Dale
Fuck Face.....Rotterdam
8. Armageddon
Party Slam.....Rotterdam
9. Warlock
Reality Is A Nightmare.....Dwarf
10. Hev Ristix
Anxiety Attack...Chunks From Chocolate Factory

Electronic Dub

1. Himadri
Perverted Truth.....+8
2. Camberwell Butterflies
?.....Chill Out
3. Mix Man
The Early Dub Tapes.....Blackamax
4. John Hassel
Personals.....Warner
5. Soundclash
Smoke The Prophets EP.....?
6. Revolutionary Dub Warriors
Reaction Dub Part 1.....On U Sound
7. Lava Lava
Mud Pool EP.....Dip 02
8. Fila Brazillia
Subtle Body.....Pork
9. Ultramarine
Hymn.....Blanco Y Negro
10. Depth Charge
Storm 99

Ambient & Intelligent Techno

1. Diversion
Promo.....Pure Plastic
2. Ultramarine
Hymn.....Blanco Y Negro
3. Rob Hood
Promo.....M. Plant 302
4. Yellow Chapter 1
Eastedge Compilation.....Eastedge
5. Shyman & DJ LJK
Sandrag.....Infonet
6. Zoot Kinky Sex
Humanity.....
7. Larry Heard
Scenarios Not Songs Vol.1.....Black Market
8. Solye
Off The Man.....Fach 05
9. Various
Experimenta.....A13AA
10. Morganistic
LP.....General Productions



House & Garage

1. Good Fellows
Do What You Like.....Effective
2. Billie Ray Martin
Your Loving Arms.....East West
3. Submarine
Submarine Surfaced.....Yoshitoshi
4. Luvspunge
Sexual Healing.....Spiritual
5. The Beat Syndicate
Baby Your Like.....Equinox
6. Liquid City
Givin' My All.....Tribal UK
7. Li Kwan
I Need A Man.....Seka
8. Soundstation
Peace & Joy.....FFRR
9. Hustlers' Convention
Disco Is Back.....Stress
10. Michelle Sweeney
This Time.....Warners

Hard House

1. Planet Of The Drums
Planet Of The Drums.....White Label
2. Denki Groove
Zinsei.....Sony
3. Nostalgia Freaks
Beat Beat.....Effective
4. Gypsy
Soundtracks LP.....Limbo
5. Carpe Diem
Snakecharmer.....P1. Surgery
6. Twangling
3 Fingers In A Box.....Pukka
7. Mis Jah Room
Shake Your Ass.....jinx
8. Nuw Idol
Wu Maze.....EAR
9. P.W.E.I.
RSVP.....Pandemonium
10. Bassex
Pure.....US White Label



In conjunction with
Fat Cat, Tag, & Choci's Chewns

PAUL HARRIS

1. **Dog Trax Vol. 2**
Jump Up In The Air Acetate
2. **Chicago Symphony**
The Ram Raid EP White
3. **Congress**
Happy Smiling Faces Blunted
4. **Anthology Vol. 1**
EP Centre Stage
5. **Liquid City**
Giving My All Tribal UK
6. **Twangling**
Three Fingers In A Box White
7. **Billy Ray Martin**
Love In Arms (Vasquez mixes) East West
8. **The Goodfellos**
Do What You Like Effective
9. **The Black All Stars**
I Like It Columbia
10. **Jim Carrey**
Cuban Pete Chaos



1. **Dr. Mindfuck**
Wo Ist Der Doktor Blurp
2. **G.T.O.**
Data Trax Vol. 2 React
3. **DJ Buby**
Midra EP Rotterdam
4. **Chosen Few**
After Hourz Mokum
5. **Wax**
Free Style USA Import Musik
6. **The Speedfreak**
Destruction By Speed Shockwave
7. **Technohead**
Jetset 2 Mokum
8. **Smash**
Brauchst Du Pervers? PCP
9. **Air Liquide**
Double 10" E Communications Inc
10. **Accelerator**
Accelerator EP Reload



TECHNOHEAD/G.T.O.

DOMENIC

1. **Chez N' Trent**
Abacus Prescription Underground
2. **The Untouchables**
Something Bugged Strictly Rhythm
3. **Deuce Mode**
Japan Dancemania
4. **Juan Atkins**
Infinity Metroplex
5. **Gemini**
The Beginning Relief
6. **Phylip's Track**
One Basic Channel
7. **Rob Acid**
The Statement EP Kunkfood
8. **DBX**
Losing Control Peacefrog
9. **DJ Hell**
Allerseelen Disco B
10. **Tim Harper**
R2D2 Power



1. **Leftfield**
Space Shanty Hard Hands
2. **Aloof**
Religion Flaw
3. **Innersphere**
Biochemistry Sabrettes
4. **Barada**
Glue Definitive
5. **DJ Hell**
Hot In The Heels Of love (Dave Clarke Remix) Disko B
6. **DJ Remy**
Lift Off Taste
7. **Trans Global Underground**
Looke Here (Dreadzone Remix) Nation
8. **Kasjmire**
Black Apollo Butterfly Spiritual
9. **Baby Doc & The Dentist**
Cyanide Dream
10. **The Pump Panel**
EP Syne Wave



BILLY NASTY

DJ Chart



Eevo lute is run from Eindhoven, Holland by Wladimir Manshanden and Stefan Robbers, names perhaps not so instantly recognisable on their own merits, but seen in the context of their pseudonyms Wladimir M, Terrace, Florence and of course Acid Junkies, their importance becomes immediately apparent. This latest album entitled Agenda 22 (look out for the earlier and equally brilliant Agenda 21 featuring amongst others, Carl Craig released back in '92 on Eevo lute) as well as comprising work by both Wladimir and Stefan, includes movements from Max 404, 2000 & One, The Key Processor and David Caron. The albums' diversity is explored further with Wladimir M's Poem 2344 who exercises his power of social comment through the spoken word, keeping the subject matter profound yet at the same time, totally accessible.

Stefan's story is one to be envied by many. Since leaving college six years ago with a degree in computer science, the difficulty in finding a full-time job encouraged him to focus more on his interest on music. Six years on and Stefan is at the midst of the avant-garde of contemporary music, and some of the ambient textures of Eevo lute suggest, there are attempts to bridge the gap between classical and machine generated music, something largely unseen since the first electronic twiddlings of the radical composers of the 50's and 60's. Stefan put this combination to the test recently, when with Max 404 and The Key Processor, the three of them composed a musical score and performed it live with a 20-piece Finnish Orchestra, witnessing the rare sight of electronic instruments being played alongside violins, flutes and clarinets. Its a concept that is just the beginning for the expansion of electronic music in the mind of Stefan. "Over the past few years, creating music has become easier and there are both positive and negative effects. For the positive, it means we have a refreshing new way of composing and producing, which has already resulted in what I like to call 'modern electronic music' and this will continue to develop until at least the end of the century. However on the negative side, because of the easier access to making music through modern techniques, a large amount of output will lack refinement or originality. Unfortunately, everything that is released at the moment is so new that few people realise it is not all as beautiful as it seems to be. Maybe in the future this will be filtered out by peoples' tastes, but then again maybe not, in which case music will become superficial and vanish....." Warlock

Stefan Robbers Eevo lute Records

Sister Bliss

It's official Disco is back. Kitsch and high campness are once again in vogue, and for the time being here to stay. The leader of the pack is the loud mouthed starlet Sister Bliss and her side-kick Colette. A sister of the soul, not the clergy, this preacher ain't taking no more shit. "Can't get a man, can't get a job, life's a bitch" she exclaims on her club chart topper of the same name. The song's message is one readily accepted by the disco dollys and gay fraternity alike, welcoming the song with the same amount of enthusiasm as they would a new lycra body which both don so well!

One hundred screaming queens parading around the fountains of Trafalgar Square at three in the morning, chanting the songs lyrics as they skip their way from Heaven's dance floor, is a sight to behold! At only 23, the good sister DJs at an assortment of mixed gay venues around the country including clubs such as Trade, Back To Basics, Cafe de Paris and the aforementioned Heaven night club. "Straight clubs just don't hold any interest whatsoever for me. If you told me I had to go to a straight club for the night, I just wouldn't know which direction to head," the sister confesses.

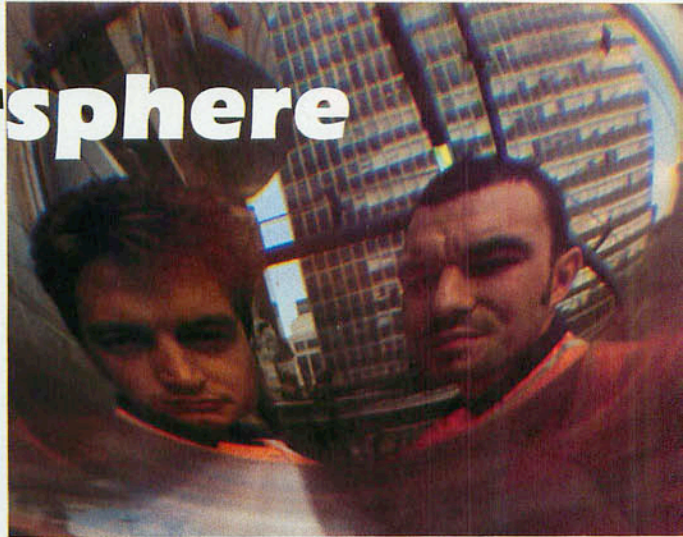
Enlisting the expert help of Rollo and having been snapped up by Go.Beat, after Hooj Choons created the initial interest, her debut single is providing the new catch phrase of the year - forget "If that's your boyfriend he wasn't last night", which set the early pace, "Can't get a man..." is the new message on everyones' lips! Lewis Dene



Incubator

Nurturing new talent!

Innersphere



David Hedger happens to look incredibly shifty. He sidles into the pub with a woolly hat pulled down right over his forehead. It gives the impression that he means business. This is not the type of guy that you would mess with. What's more, he's a man of few words. When I try to draw out information on his activities within his studio hideaway, David snarls "It's a secret." Enough said.

David smiles a 'heavy duty' smile. But then he means 'heavy duty'. Just listen to the eerie onslaughts he creates. There are no two ways about what moods he's trying to blackmail you into feeling. Since the release of the 'Hide-under-your-bedcovers' Necronomicon EP, his debut album *Outer Works* on the Sabrettes imprint is the stuff that nightmares are made of. That's because, as David points out, "I'm not a nice person. I'm there to scare you."

But then he drops his guard. "Nah. It's just that there is a lot of frustration and tension in the tracks."

This is the real spanner that twists the mechanics of "*Outer Works*", because the ambience of the album is an audio attempt to recreate the aura of the big screen. David admits, "When I watch a film, I absorb it in my head. So when I get to the studio it all comes out in the music. So "*Out of Body*" was a result of sitting with his popcorn whilst glaring at *Flatliners*, "*Let's go to Work*" was David's reaction to that gang spoof, *Reservoir Dogs* and the sepulchral tinge that adds that bit of grime to the whole package was influenced by Giger – the man who designed the set to *Alien*.

Yet there is some reprise. David does allow *Innersphere* to expose its 'soft' side, especially with the track "*Out of Body*". "I wanted to create the vibe of dying, going to a new life, then coming back down to life again, as in the film. I want the track to take you to other places."

"I don't want to sound all hippy," he apologises, "but I suppose the only way I can explain all this is in hippy talk. The first track is quite thematic. There's a lot of feeling in there. Everytime I listen to it, it sends shivers down my spine."

Although David takes his main influences from films, Pink Floyd also plays a part in his musical make-up. But what really motivated him into producing his own tracks was the realisation that the sound engineering course he was on was a "waste of time and money." David reckons, "To make music you don't need to know about the theory. You have to be able to hear sound and get hands-on

experience. So when I managed to get my hands on a bit of equipment, I taught myself. I learnt more at home than sitting in college."

And David's really shown his worth by combining his skills with Andy Weatherall under the mantle Lords of Afford to remix the likes of The Moody Boys, Tony Sapienpo and Technova's "*Tantra*". For the moment, however, the world can only anticipate what his next move will be.

"I'm going to record some new tracks in Jamaica with Devon Russell. I'm going there in the New Year. With the new album I want to take it further than the first one. I don't want it to be just built around techno. People see techno as just banging music. But to me, techno is from the word technology. It's about the way you use technology."

This doesn't mean *Innersphere*'s turning into a wilting willow. David's not 'mellowing out'. Raw and Gritty, those two terrible twins, will still feature strongly in his work. "Everything I do has to be hard in sound. I'll take a nice track and make sure the drums are hard and in yer face. That's how I like it."

But you can't help thinking that writing a film soundtrack would be a real jewel in the crown for David. "It'd be nice to find a producer who'd basically heard what I'd done and said write the music."

Innersphere. Coming to a screen near you. Veena Viridi

London based 4 Liberty Records started out in October 93 as a three man team, who, for reasons best known to themselves, wish to remain anonymous. Exactly how long they

4
LIBERTY
RECORDS LTD

can keep their identities a secret is anybody's guess as, in the space of one year (exactly) 4 Liberty have released nine or so releases and there's a fever amongst club jocks to obtain a copy of each so that they can boast they were there 'at the beginning', as many did when Strictly Rhythm Records surfaced with their first, Sir James 'special'.

The label's already being compared with the Stateside's finest, Nervous, Bottom Line, Cutting, etc, because of their deliberately 'blinkered' one-category sound, namely 'garage', but a staff member said, "Anyone who has bought our product will tell you that we try to provide a mix to suit all dancefloors. From the Sound Factory in New York to the harder sounding clubs like Philip Sallon's

Mud Club in London. From day one we've used quality producers/remixers. 'Start as you mean to go on' is our motto."

Artists used are those you would expect to grace those majors mentioned earlier. The likes of Kerri Chandler, Destry, Farley Jackmaster Funk, Marshall Jefferson, B.O.P. Northwest Productions, Carl Bias, Glen Santos, Noel Watson, Joey Washington and Free Love Foundation have all been involved in at least one recording each.

It was also pointed out to me that so far, 4 Liberty seem to have more recognition in the USA, Japan and Italy than at home and export-wise their sales are looking very healthy indeed. "Our distributors have played a big part in our success. We use various export companies, namely Global for the US as well as Contact UK, Zander and Lasgo's for all other countries. We use only S.R.D. for UK distribution because we found that we weren't getting the support or sales figures we wanted using more than one."

When asked what their greatest achievement to date was, other than their renowned

repertoire of artists, one remarked that it was standing alongside the likes of Victor Simonelli, Tony Humphries, Masters At Work, CJ Mackintosh and Judge Jules working in a top nightclub and spinning a 4 Liberty record. "You can't describe the feeling of satisfaction." Steve Goddard





The Life and Times of Marshall Jefferson

It's funny how that sometimes some of the music industry's biggest stars are also the most humble. Ask Marshall Jefferson where he ranks on the star scale and chances are he'll tell you somewhere down towards the bottom – perhaps somewhere between a one hit wonder and a yesterday's hero. However to the majority, if not all of the dance fraternity, Marshall Jefferson is up there with the best.



Often termed as one of the true pioneers of house music he gave the world such seminal classics as 'Do The Do', 'Move Your Body' and the perhaps the archetypical song of the genre, 'The House Music Anthem'. As a writer and producer he was instrumental in launching the careers of a handful of hopefuls who in turn blessed the dance world with such emotive and memorable songs as 'Devotion', 'Someday' and 'Useless' and also helped to fashion the sound of Marshall Jefferson to near perfection. Ten City, Ce Ce Rogers, Kym Mazelle, Richard Rogers, Sterling Void, Vicky Martin, Evelyn King and even the Pet Shop Boys are just a few of the many who immersed themselves in the textured sound of Chicago that he now has every right to call his own.

Then, at the zenith of his career, when accolades and offers were ten to the penny, he decided enough was enough. A self imposed exile for four years have left many in the preverbal wilderness waiting for the innovator to re-emerge. The dust has now settled and time has moved on. No longer are uplifting lyrical songs the norm. Instead it's the faceless bedroom computer programmers who are creating the music that the youth of today are living with. Living with because many are too young to know, let alone remember, when there was an alternative. Where have all the great songs gone? Why did a man who seemed to have everything suddenly decide to call it a day? Marshall tells it like it is.

"I'll tell you why," says one very irate Marshall Jefferson. "The final straw was when I did two albums that never even came out. I was disgusted, totally pissed off. One was for a girl called Vicki Ryans on EMI and the other was for a guy called Chris Sutton on MCA. It

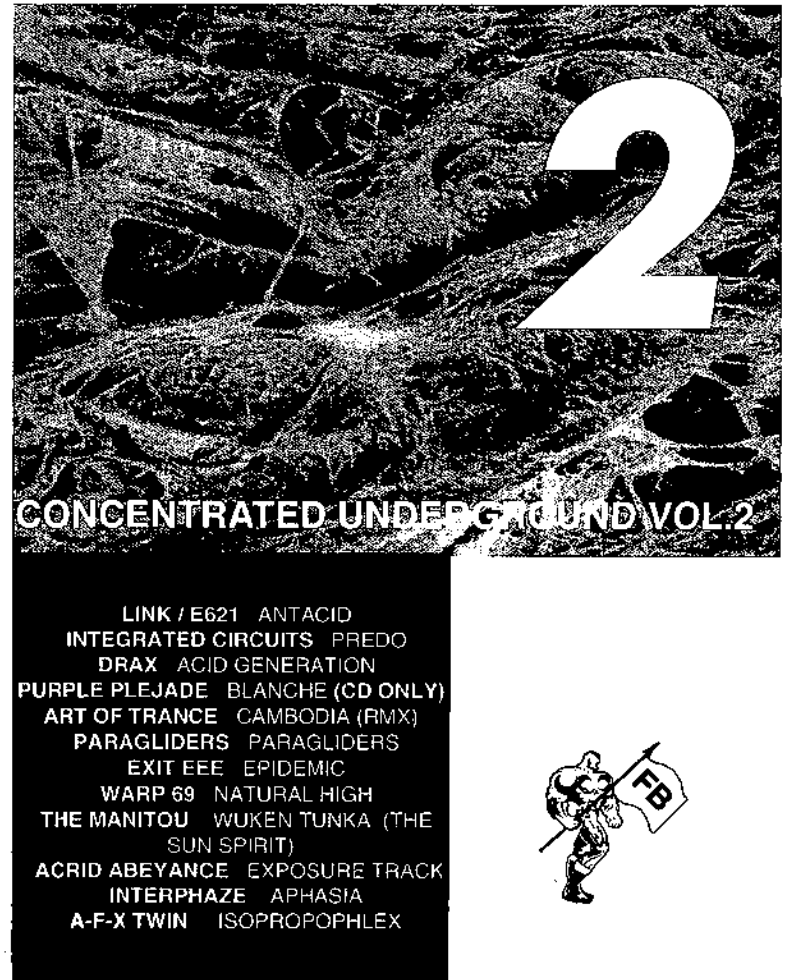
wasn't intentional that I'd go into semi-retirement from there, it was a kinda sleep process. Believe it or not, I sat down and started playing a video game and before I knew it four years had past! I'm serious, I really am. Ok, maybe it wasn't just the one game, there were probably about 150, but I just played them one right after another."

As far as the story goes now, Marshall is again as hungry for success as he is for food. We are in Soho, at one of central London's in vogue hang-outs. The hustle and bustle of the streets outside fade into the backdrop as he peruses the menu and tells me why he finally put down the game's joy-stick to turn his attentions to his trusty keyboard. "My mother moved into my house!" he says. "I then had to get out of there!! You can't start telling your parents how to act in your house, so that's why I got out. It's not that I hate my mother or anything... but suddenly the outside seemed again very appealing to me."

"The reason for me being here right now is down to an English friend of mine. When he came over to the States all the girls were going for him because of that smooth English accent. So he said 'Don't worry about it, if you go over to England they'll treat you the same way'. And so here I am. I figured I'd whip the old American accent up to get some of the nice English girls. It hasn't happened yet but I really like it here. I like the fact that I can move around a lot more because I'm not afraid of the crime. There's not as many guns here. I figure give me a fist fight with somebody and I got a 50/50 chance. In Chicago somebody will just come up to you with a gun and bang! No chance."

Now seeking refuge on our shores, he's more than partial to our own brand of dance music with a particularly keen interest in The Brand New Heavies. He has been wanting to work with a live band all of his life. The BNH are that band. As we talk I can't help but ask him why he hasn't, or rather won't approach them. It turns out that he's the rare but genuine article, a humble Yank, who confesses he fears they won't know who he is. After some gentle coaxing I persuade him to let me act as the mediator. "You'll call them for me? Really? Nah, I tell you, they've probably never even heard of me but if you do, do you think you could also call Incognito?"

When asked on his views towards DJs and dance music he is only too willing to divulge, "Dance music today does have longevity, it's



Disappearing Rights No. 5

THE RIGHT TO A HOME

Homelessness is a severe problem caused by the social problems of the past 15 years. Sheltering in empty, disused buildings is the only solution for some people. The forthcoming Criminal Justice and Public Order Bill criminalises this option. The bill will also legislate against private tenants who get into rent arrears. It will affect everyone. It must be stopped. This will only happen if people like YOU actively oppose it.

For more information
Liberty 071 378 8659

Active opposition
Freedom Network 071 738 6721.

the DJs who don't. They have this nasty habit of only playing things that are on white label and as soon as they come out they stop playing them completely. Bad move! They're not supporting the record, and if they're not helping to sell that record, then they have no business in getting that white label in the first place. In other words they're killing the fucking music! The result is that when I left house music we were selling maybe 100 - 200,000 copies, now I hear people quoting figures like 1,000 or 2,000. How the fuck can you talk like that? When I left you could go to five different club and the DJs would all be playing the same songs. Now you can go to five different clubs and you won't hear two of the same songs the whole night. I find that disturbing."

"There ought to be more unity on the dance floor. Dance music is gonna get separated even more than it is now. As it stands at the moment, DJs separate their music according to bpm, the reason being that no-one wants to depart from mixing records of the same beat. So what happens is you end up having a rap music club, a house music club, a rave club, a jungle club... it's all separated. The

worrying thing also happening is that even at these tempos it's starting to separate the music. For example, rave is separated into jungle on one side and techno on the other - same bpm, but they've been separated again. The net result is that by having different kinds of clubs, when you release a dance record only one tenth of the dance floors around the world are going to be hearing it! And that is frightening man... that's extremely frightening. When I started there was one tempo and they called that house music. Then I produced a record called 'Acid Trax' and suddenly everyone wanted to know what machine I had used. It was a TV303 and the next thing I know everyone in Chicago went out and bought one and then they all came out with this irritating shit." He then proceeds to

mimic the sound of a washing machine gone wrong! "And that's when the dance floors started separating, right there. So perhaps I'm the one to blame! Nah, it was all the others. Their mistake was that they looked for the instrument and not the feel."

Born and raised in the windy city, he's quick to confess that he never intended to make music for a living, just as a hobby, content instead to work at the post office for his pay cheque. Yet history shows this one time postman did make the transition. "The story goes like this... I went to a music store with a friend. The store was selling a sequencer and the guy in the store told us that with this one particular machine you could play keyboards like a real keyboard player. I was so excited, but my friend said 'that's bull shit, you've gotta take lessons, you've gotta practice for years. This guy doesn't know what he's talking about'. But I believed him and I bought the machine. That night all my friends laughed at me 'cause I'd spent \$4,000 on this piece of machinery. The next day I wrote my first song and a year later all the DJs were telling their keyboard players to play like Marshall Jefferson!"

"The first record I put out was with DJ International Records, it

was called 'Move Your Body'. Coincidentally that same track came out also on Trax Records. The story behind that was that DJ International bought the 24 track version and Trax bought the eight track. The record got me a lot of attention and eventually the majors started taking an interest. I did 'Devotion', the first Ten City record in 1987, the same month I produced the song 'It's Alright' and 'Someday' for Ce Ce Rogers. 'It's Alright' would have been my third major label project but Sterling Void took the tape and sold it to DJ International without my knowledge. My credit was something like drum programmer or something equally obscure! There then followed a big legal fight as it was covered twice and all three times it went top 20 in the pop charts."

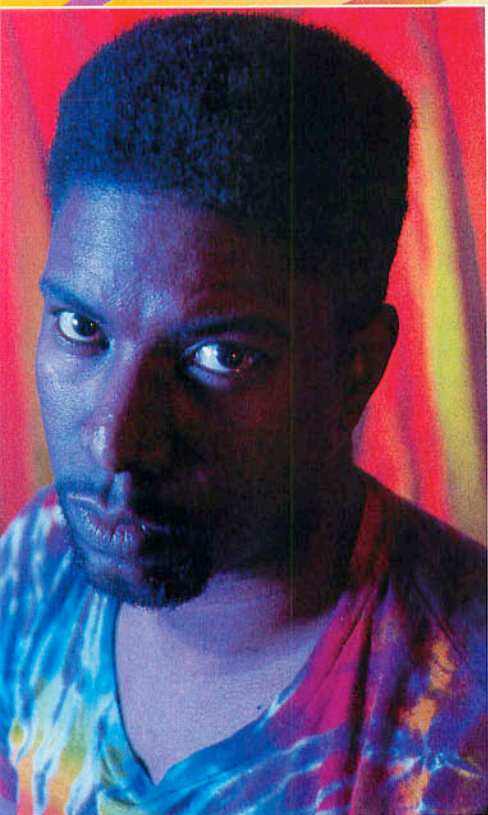
"I was also working with Kym Mazelle at the time. Her first song was 'Taste My Love', but she wasn't originally supposed to be the lead vocalist. At first she just sung background vocals but the lead singer was so horrible that we just had to lose her. She had such a loud mouth, 'Oh I can sing baby, I can sing', but the stupid bitch fucked it up, she couldn't sing shit! We were all panicking 'cause we'd paid a lot for the studio time so I said 'get her the fuck out of here, we're gonna use that girl who sang backup'."

"Next came Richard Rogers. It was a real pleasure working with him. The guy is flawless, he has total control of his voice. We used a full orchestra on 'Can't Stop'. There were others that I could have worked with but didn't. With people like Joe Smooth and Larry Heard I thought they sounded good enough already, they didn't really need my help. I like Joe Smooth records, I like Larry Heard records, but I never wanted them diluted by Marshall Jefferson."

It maybe hard to believe - I nearly choked on my Kier Royale when I heard -but Marshall is your living, breathing, rock 'n' roll headbanger! His all-time top ten reveal his influences are equally abstract and eclectic, if not down right bizarre! "I'm heavily influenced by what I hear when I go out," he says. "The key is I don't want to be doing the same kind of music day-in day-out. I don't want to be stuck doing house music, like Muddy Waters is stuck doing blues. He can't do another sort of music because he's known for the blues. I don't want to do house for 60 fucking years, it's as simple as that. My ultimate goal is to do rock 'n' roll! But before I can really do that I have to re-establish myself within the industry before anybody will take the gamble on me doing that. It won't be as an artist but as a producer; I'd dearly love to work with someone like the Black Crowes."

"I think Led Zeppelin hold the key to excellence in music. I grew up on rock music, I basically didn't start listening to dance until the '80s when I was converted by Ron Hardy at the Music Box. The volume in the club was just unbelievable, it could purge all bad feelings you might have had! It was a religious experience... just beautiful. With a lot of music I made, I combined elements from Philadelphia and Led Zeppelin... really! It wasn't the instrumentation... it wasn't the basslines... it was the feel. That's what a lot of people miss when they're making music - the feel, the vibe. When people listen to Led Zeppelin for the first time they say 'man that Robert Plant can't sing! And who's that guitar player, and the drummer's off'. Led Zeppelin started at the right time, they peaked at the right time and they stopped at the right time. Everyone of their songs are about peaks and valleys. They take you up there, then they take you down again... that's what I try to do with my songs - recreate that vibe. It's a feel thing, you can't analyse it."

"I grew up on rock 'n' roll and so when I'm listening at home, dance music at that volume doesn't do it for me. Now rock 'n' roll at that volume does 'cause there's so many areas where it can go. I need to know there are instrumentalists behind the music. If I can't see someone I can identify with then and I can't get into it. Dance music is faceless. I got into rock because I couldn't dance, I don't have the rhythm. I can play with rhythm, but on a dance floor... I actually feel a lot more comfortable on a dance floor in England because there's a lot of people with no rhythm here as well, I just get



|| If you think you can make better music than David Morales...

lost in the crowd!!" A sweeping and libellous statement if ever I've heard one. Anyone who's seen Jeremy Healy dance will vouch for that. Won't they?

"I used to laugh at people who'd try to copy my style, and my managers and friends would freak out 'cause I wouldn't keep anything a secret. Ten City were really pissed off that I would let Joe Smooth and Peter Black into the studio. They'd say 'but they're gonna copy our shit'. That don't matter, it's the feel you've gotta get. If they can't get the feel then they're never really gonna be able to knock it out. When Joe Smooth had a hit record, it was promoting house music, which in turn promoted me. If Joe Smooth gets signed to a major label before I do and does well, that's great for me 'cause they're gonna look for more house artists to sign."

"People got pissed off with me for giving Steve Hurley his first major label remix - 'why you helping that mother man? His manager's an asshole ripping off everybody...' were some of the things said. I said Hurley is good, he's gonna do good and once he does good that opens the doors for everybody else. Everybody talks to me complaining about David Morales, 'man that mother remixes a song a day, he gets \$20,000 a remix'. I say 'more power to him and when you do as well as he does you know how much to ask for!' Maybe for every three that he does which are only average, the fourth might be excellent and that helps to promote the genre and create more jobs. A lot of my friends get pissed off and say 'Morales is rich when basically he's only doing what you used to do'. I answer by saying 'I never did 100 records a year, so he deserves to be rich', just like Hurley. I know guys in house music who did one fucking song and are pissed off by Morales and the like just because they're rich. You don't get rich by doing one record and bull shitting and being bitter, you get rich by working and working hard. You have got to have a work ethic. If you think you can make better music than David Morales, then go and make it, don't talk about doing it. That's the way I'm going about things now. I don't want people telling me I'm better than Morales 'cause that's all I've heard for the eight years I've been in house music and it don't count for shit. But if I do 25 records and David does 25 records and mine sound better than his, then and only then maybe I'll start listening to them. But if I only do one record and I'm struggling to pay my



then go and make it, don't just talk about it. ||

bills the next month, I got no case!"

To help pay those bills Marshall has gone back to remixing; his current projects include the Ryuichi Sakamoto & Holly Johnson single, 'Love And Hate'. "I cried when I listen to that. Part of it is because... you know, he's dying. There was a lot of stuff I cut out of it because I felt it would fuck up people's funk on the dance floor, so I had to dilute it a little bit, but it's still very powerful." Another legend to benefit from the hand of Jefferson is, well... well the one and only Tom Jones! "That's a song called 'Love Is On My Side'. It's a hard hitting dance record. Don't worry I made sure he had his medical paid up before he sung it! In the past I turned down a lot of major people because they weren't hip. Now I think that's easy to do, that's typical artist mentality saying I wouldn't lower myself to produce Tom Jones, Kylie Minogue or somebody like that. To produce somebody like Tom Jones and not have it sound watered down and have people actually play Tom Jones in the clubs, now that's a challenge! It's not easy to do either. The only feed back I got from him was when I gave him my address and I told him any

excess girls he may run into, send them to my address. He told me there's never too many girls! Which is a horrible thing to say to a guy in a slump!"

And what of Ce Ce Rogers? "He's signed to Strictly Rhythm and has an album coming out soon. I really hope to work with him again as he's my best friend. We did a song together a while back for Keith Thompson ('Far Behind' soon to be released in America on Hot Records) and during the recording Ce Ce started crying. When we finished he said 'You gotta let me do that again'. I said fuck you man! You were crying, that's emotion. I'm keeping that!"

As to the future Marshall Jefferson plans to leave the past firmly in the past. He won't even entertain the idea of remixing or updating any of his old classics. "That's commercial man. That's easy. There's no talent in that! I'm into making a fast buck, but not musically. Music's gotta be fun for me, otherwise I don't want to do it. Now when I come back I'm gonna do exactly what I want and it's gonna surprise a lot of people. I want to do rave. I want to do jungle. People say 'man why you wanna do that shit?' They say 'I'm selling out, but I will make my own kind of rave music. It's pretty risky, but you'll see the appeal when I do it. I'll say no more then it's gonna be interesting... watch!"

LEWIS DENE

Marshall Jefferson's All Time Top Ten

1. 'In My Time Of Dying' - Led Zeppelin.
"It sounds like they just got together and started jamming. It's taken from their 'Physical Graffiti' album. It starts out one way, it builds and builds and builds and then all of a sudden POW! It sounds totally spontaneous. I like spontaneity in music."
2. 'No Quarter' (live version) - Led Zeppelin.
"It's a song that starts out with the organ with Robert Plant wailing... very moody. It's a total experience that takes you to another dimension. It's cosmic man!"
3. 'The Prophet Song' - Queen
"From their 'Night At The Opera' album, this is a religious experience man. The song tells the story of Noah's ark. It's heavy shit! It makes me cry."
4. 'Driven To Tears' - The Police
"It's short, but The Police sound on edge for the whole song. Stewart Copeland plays the drums to the absolute edge and then he calms down and changes the tempo when you don't expect it. Wild!"
5. 'War And Peace' - Black Sabbath
"It's the definitive Black Sabbath song. Totally awesome."
6. 'Can U Feel It' - Mr Fingers
"Larry Heard at his best. It's just the most emotional song that I've ever heard in house music. It's purely instrumental, Larry didn't need a vocalist to get him there like me, he didn't need gimmicks... within 15 seconds of the song coming in you'd be on the dance floor."
7. 'Fools' - Van Halen
"It's Eddie Van Halen's guitar on this that does it for me. The way he plays it's like he's fucking the guitar! It's the meanest guitar I've ever heard."
8. 'Back In Black' AC/DC
"I like this for the same reasons as the Van Halen track. I know AC/DC fans in England were really only into the early stuff, but this album and song were incredible. The way he sang it... wow, incredible. It's an American thing man."
9. 'All Along The Watchtower' - Jimi Hendrix
"I know you heard it. It's a classic and Hendrix's best produced record."
10. 'I Want To Take You Higher' - Sly & The Family Stone
"I went to see them in 1970, there were about 20,000 people there. When 'Higher' came on, it was incredible, everybody was united. I'll never forget the show. Just awesome!"

LEWIS DENE (c): October 1994

UNIVERSE
THE TRIBAL GATHERING 94

PRESENTED BY



Carl Cox
Dave Angel
Dj Dag
Dave Clarke Red 2
Gayle San
Oliver Lieb Spice lab
Miss Djax
Marco Zaffarano
Lenny Dee
Cirillo
Paul Van Dyk
Mario De Bellis
The Jeyenne
Pascal F.E.O.S.
Exit EEE
And many more!!!



AVAILABLE FROM THE
FOLLOWING STOCKISTS

ABERDEEN: FOPPI, ONE UP • ANDOVER: EAR WAX • BARNSELEY: CASA DISCO
• BATTLE: REPLAY • BIRMINGHAM: PLASTIC FACTORY, SWORDESH, TEMPEST, WAY
AHEAD • BISHOP AUCKLAND: INSOUNDS • BOLTON: XRECORDS
BOURNEMOUTH: VIBE • BRADFORD: GLOBAL BEAT • BRIGHTON: INNER
RHYTHM, ROUNDER • BRISTOL: REPLAY, TIMES RIGHT • BURNLEY: ASTONISH-
ING SOUNDS • CAMBERLEY: ROCK BOX • CAMBRIDGE: JAYS, PARROT • CANTER-
BURY: PARROT, RICHARDS • CARDIFF: SPILLERS • CARLISLE: PINK PANTHER •
CHELTENHAM: BADLANDS, LONGPLAYER • CHESTER: PENNY LANE •
CHESTERFIELD: HUDSONS • COLCHESTER: TIME • CONGLETON: BEAT
ROUTE • COVENTRY: SPIN A DISC, WAY AHEAD • CROYDON: 101, 11 & R
CLOAKE • DERBY: B.J.M, WAY AHEAD • DONCASTER: TRACK • DORCH-
ESTER: RECORD CENTRE • DUNDEE: 23RD PRECINCT • DURHAM: VOL-
UME • EDINBURGH: 23RD PRECINCT, AVALANCHE, CODA, FOPPI, GLOB-
AL RECORDS • EXETER: BINARY STAR, MIGHTY FORCE, SOLO MUSIC •
GLASGOW: 23RD PRECINCT, BOMBA, ECHO, FOPPI, MISSING, MUSIC
MANIA • GREENOCK: RHYTHMIC • GREENWICH: ESSENTIAL •
GRIMSBY: INDUSTRIA • GUILDFORD: DANCE 2 RECORDS PYRAMID,
SOUND BARRIER • HALIFAX: GROOVE RECORDS • HANLEY: MIKE
LLOYD MUSIC • HAVERFORDWEST: SWALS, MIGHTY BRIDGE
SYSTEM • HERTFORD: TRACK • HILVERLEY: PULSE RECORDS • HIR-
SHAM: HEARTBEAT • HUDDERSFIELD: FOURTH WAVE • HULL:
OFFBEAT, SYDNEY SCARBOROUGH • KINGSTON: UPON •
THAMES: BEGGARS BANQUET, THE RECORD SHOP • KIRK-
CALDY: SLEEVES • LANCASTER: EAR ERE • LEEDS: CRASH
JUMBO, WAY AHEAD • LEICESTER: B.J.M, ROCK A ROOM •
LINCOLN: RADIO CITY • LIVERPOOL: PROBE RECORDS •
CAMDEN: RHYTHM, ZOOM • COVENT GARDEN: FAT CAT,
ROUGH TRADE • HOLBORN: CITY SOUNDS • ISLINGTON:
TIME IS RIGHT • PUTNEY: BEGGAR BANQUET • SOHO:
AMBIENT SOHO, BLACK MARKET, SELECTADISC, SISTER
RAY, UNITY • STREATHAM: INNER RHYTHM • LOUGH-
BOROUGH: LEFT LEGGED PINEAPPLE • LUTON: SOUL
SENSE • MAIDSTONE: PLASTIC SURGERY • MALVERN: IMI
COUNTERPOINT • MANCHESTER: EASTERN BLOC, PICCADILLY • MID-
DLESBOROUGH: PEARL RECORDS • NEWCASTLE-UPON-TYNE: HITSVILLE,
RPM, VOLUME • NEWPORT: DIVERSE MUSIC • NEWPORT L.O.W.: HOUSE OF HAPPY
DAZE • NEWQUAY: QUATERDECK • NORTHAMPTON: SPIN A DISC • NORWICH:
SOUNDCLASH • NOTTINGHAM: SELECTADISC • OXFORD: GREEN RIVER, MASSIVE
• PAISLEY: RUB A DUB, STEREO ONE • PAISLEY: PLYMOUTH: RIVAL RECORDS
• PORTSMOUTH: DOMINO • PRESTON: ACTION RECORDS • READING: GREEN
RIVER • SCUNTHORPE: RECORD VILLAGE • SHEFFIELD: WARP RECORDS •
SHOREHAM: ATOMIC SOUNDS • SOUTHEND: WIGOUT RECORDS • STIRLING:
FOPPI • SUNDERLAND: VOLUME • SWANSEA: DERRICKS • SWANSEA: MUSIQUAR-
IUM • TAUNTON: SOUNDCHECK • TROWBRIDGE: HJ KNEE • TUNBRIDGE WELLS:
LONGPLAYER • WALSALL: BRIDGE RECORDS • WESTCLIFFE ON SEA: SOUL MAN
• WEYBRIDGE: J.S. STEPHENSON • WICKFORD: ADRIANS • WIGAN: ALAN'S •
WOLVERHAMPTON: MIKE LLOYD MUSIC • WORCESTER: MAGPIE RECORDS •
WYCOMBE: SCORPION • YORK: DEPTH CHARGE, TRACK.

The next best thing to being there.....
A double CD, MC, LP presenting the cream of the global dance
underground as featured at this year's biggest European dance celebration
UNIVERSE • THE TRIBAL GATHERING 94 • MUNICH GERMANY

RELEASE DATE: OCTOBER 24 1994
DISTRIBUTED BY VITAL DISTRIBUTION: 0272 441100

SURVIVAL

2000

FEATURING EXCLUSIVE MIXES AND PREVIOUSLY UNRELEASED TRACKS BY

Drum Club
De-Lushed
(Stars Above the Campfire Mix)
Shape Navigator
Oracle
Moby
All That I Need Is To Be Loved
(Melodic Mix)
System 7
Quest
(Moon Mix)
Orbital
Impact: The Earth is Burning
(Live at Glastonbury)

Loop Guru
Under Influence
(Marathon Breath Frontier)
Tribal Drift
Belly
(Earth Mix)
Dread Zone
Dread Space
Trans-Global Underground
The Monumental Snit
Meat Beat Manifesto
'Simulacra' - part two
The Grid
Rollercoaster
(Global Communications Mix)

RELEASED BY THE TOTAL RECORD COMPANY - 31ST OCTOBER

A BENEFIT FOR SURVIVAL INTERNATIONAL - JOIN SURVIVAL! PHONE - 0171 242 1441 OR WRITE TO II - 15 EMERALD STREET, LONDON, WC1H 3QL

Joey Musaphia

You could be forgiven for thinking that a DJ with a name like Joey Musaphia should almost definitely belong to that elite coterie of New York's finest which includes Sanchez, Vega and Gonzales. In fact, though the styles are similar, you'd be wrong. He's from Essex. And what's more, when it comes to mixing up the beats or turning out slick pearls of production, the 23 year old can deliver the odd surprise himself. England's best kept secret is also one of this country's premier exponents of the kind of sophisticated garage fusion exemplified by the likes of Masters at Work, Frankie Knuckles and Sanchez himself.

One of the most striking things about Joey Musaphia is his passion for music. Exposed at an early age to his mother's collection of soul, he quickly developed an avid fascination with the groove-orientated end of things. Shifting through hip-hop and electro, inspired by cuts like Hashim's seminal 'Al-Naafiysh', he became captivated by the burgeoning scratch scene. "I remember I just had a normal hi-fi and I managed to get another turntable from somewhere. Neither of the decks had pitch controls and I used to have the cartridges stacked up with two-pence pieces to hold them down. But I used to try to mix records together and I messed around like that for a long time before I could save up enough money for a pair of 1200's."

"When house music came along, I got into beat mixing. I started off counting tempos. I'm sure everyone started off like that, just counting tempos, getting records that were around the same speed and mixing them together, experimenting with bonus beats and those kind of things. It just progresses from there. You find records that compliment each other, that work well together, records which are in the same key and so on. You just develop."

Following a course at the School of Audio Engineering in London (recommended by his former school-mate Tim Simenon, who actually recorded "Beat Dis" in the college studio), Joey hooked up with a vocalist and landed a deal with Chrysalis Records. Signed to Cooltempo, under the name Taste of Paradise, they recorded just one track, the pure garage groove of "Reach Out", before the deal turned sour and they went their separate ways.

"I kind of had a quiet spell after that", he recalls. "Then, out of the blue, I was asked to remix the Gwen Dickey single. It kind of freaked me out really. "Carwash" was one of those tracks I was always hearing around the house. It was one of my mum's favourites. I stuck fairly closely to the original for the main mix, just Nineties-ed it up a little, and I did a fairly kind of happy piano mix and a deep dub mix for it. Given my time again, I think they'd be a lot stronger, but it was good to have the opportunity to work on such a classic."

Gigs with the likes of Todd Terry followed, where Joey displayed his rare combination of consummate deck skills and superb programming, blending polished American-style grooves with uncanny ability. "I'm quite into the New York

sound" he explains. "Obviously, I really like vocal stuff. It's just a mixture. It's that fusion of latin rhythms, good songs and good production. It's still got the feeling of old soul, but it's uptempo and housed-up, so it's got everything there for me."

Joey's latest production is the sublime "Te Adoro" which comes out this month on Roger Sanchez's One label. Under the name 2 Deep, it's the first offering from his new partnership with Sanchez's studio programmer, Gerald Elms who last worked with the King of New York on the recent Brand New Heavies reworking of "Midnight At The Oasis".

"2 Deep is an ongoing project. We've done a remix of "Holding On" by Underground Connection for a new label we're setting up in association with Kevin Wilson of Bomba. We're also working on a second single for One at the moment, so it's quite a busy time. I love DJ-ing, because you get such an immediate response from the crowd but I do enjoy being in the studio, putting stuff together. It's a different kind of creativity. The two things complement each other. They're like two sides of the same coin. I think that DJ-ing definitely helps your perspective as a producer and the studio work gives you a different insight as far as the DJ-ing is concerned."

Also due for release this month is Joey's mix of Shannelle's classic "One Man" on Profile. That's alongside an EP of Todd Terry-ish club grooves for Cleveland City. With all this going on, is there anything else he'd like to do? "I'd love to do a mix for Martha Wash or Michael Watford. They're serious vocalists. I've got complete respect for them, they're just magic voices. They're the two people in the world I'd really like to work with."

"I just love music. I'd be doing this even if I wasn't earning a penny from it. It's just what I always wanted to do." As we begin to wrap things up, Joey tells me that there's a possibility that he'll be DJ-ing at the forthcoming Blackpool Weekender. I'm amazed. Where does he find the time? "There's always time for DJ-ing" he says, grinning broadly. "Especially if people approach me with some work!"

Tim Barr



PLATIPUS RECORDS

VOLUME ONE

ELEVEN CLASSIC TRANCE CUTS
FEATURING THE VERY BEST OF
PLATIPUS RECORDS TO DATE.

INCLUDES Δ UNION JACK Ω
TWO FULL MOONS AND A TROUT
EXCLUSIVE 14" MIX

AND TRACKS BY
Δ THE ART OF TRANCE Ω
TECHNOSSOMY Δ CLANGER
Ω POLTERGEIST Δ

RELEASE DATE: 7.11.94

AVAILABLE ON CD AND
DJ FRIENDLY DOUBLE VINYL

PLAT 10 CD / LP

DISTRIBUTED IN THE UK BY SRD

FOR FURTHER INFORMATION
FAX 081 539 2140

echo special projects



Sea of tranquillity

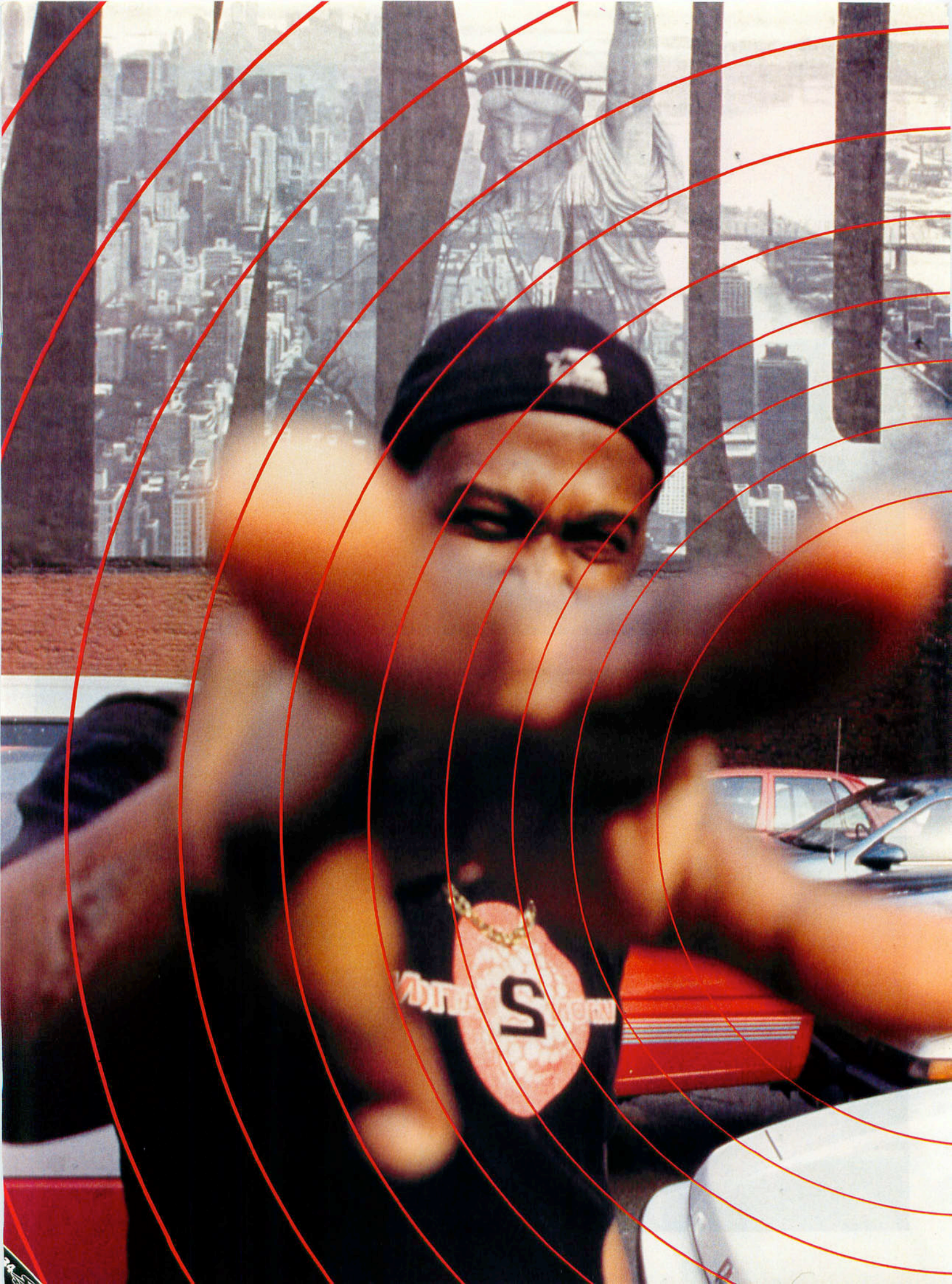
AUDIO CD — CD-ROM — 2 IN 1

ESPCD1 - Release date 31st October

62 minutes of trance grooves to access via your audio CD player

PLUS "Creature Shock", a 'full play' game preview to play on your PC. All for the price of a regular audio CD.

The complete 'Creature Shock' CD-Rom will be available from 28th November on Virgin Games.



Toddy Terry is standing smack bang in the middle of the main room of Manhattan's Bass Hit Studios. His arms are folded, and his eyes are tightly shut. Two engineers are seated at the huge mixing desk directly in front of him, and he's an hour or so into the remix of "Shine," a new single from reggae veterans, Aswad. "One more time," he instructs one of the engineers. Within a millisecond, a fat, Ragga bassline and a lilting piano stab pumps from the two huge speakers perched above the mixing console.

"Again!" he barks. As the mix fills the air, Terry bobs his head and motions.

BAM!

Suddenly, a big, bright smile engulfs his face. That can only mean one thing: an idea has popped into his head. Terry calls for silence and promptly gives his crack crew the game plan as to where this remix will go. Mission accomplished.

A few moments later, Terry is sitting in the posh lounge just across the way, and a beleaguered engineer stops by to chat about a grueling ten-hour session he's just completed with a nameless local producer. It seems that the poor chap was needlessly tortured by the lightweight knob-twiddler, who battled with indecision throughout the session, into the wee hours of the morning.

"Those days are over for me, bro'," Terry firmly tells his colleague, "I've paid my dues, and when the clock strikes midnight, I'm outta here!"

Yes, indeed, Todd Terry has paid his dues. After establishing himself as one of Manhattan's key DJs in the late '80s at clubs such as The World, 1018 and Studio 54, he made the sensible jump to production work. During that post-Paradise Garage era, deep house, freestyle, reggae, and rap were all battling to carve out their own ter-

often sees him recycling his ideas and samples on as many as five remixes, is now renown. Even better, aspiring young guns eagerly study his style hoping for some of his rough beats to seep into their work, possibly through osmosis.

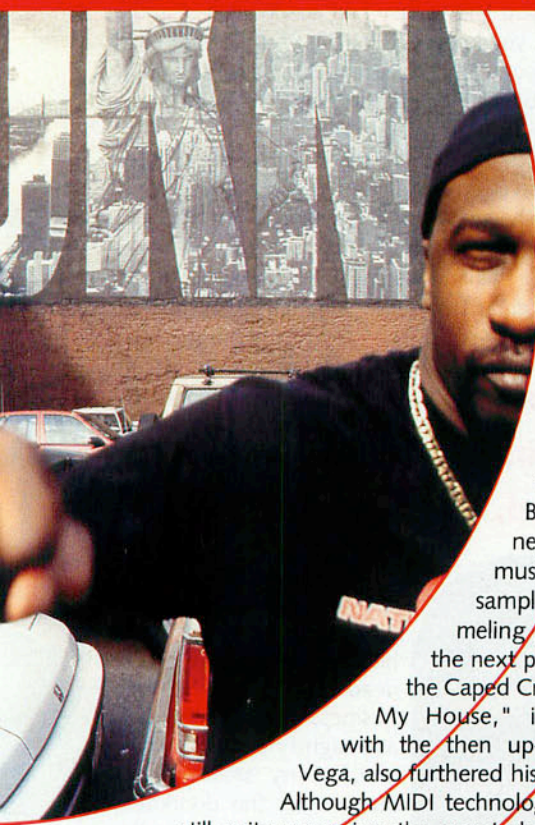
Now that his remix credits run several pages in length, including mixes for Grace Jones, Whitney Houston, Janet Jackson, Digital Orgasm, Jon Secada, Sugarcubes, and 2Pac (hell, he even made D-Mob sound decent!), his street-savvy house/rap/reggae label, 'Freeze', has also been the outlet for his own DJ-friendly Todd Terry Project and Gypsy Men.

"I'm in a good spot at the moment, and I don't have to seek out work. Freeze is going to keep working on our rap and R&B groups and developing artists for the label, which entails getting everything from the deal to the videos all ready for release next year," says Terry. In fact, things are going so well for Freeze, (which is also co-owned by ex-Sleeping Bag owner Wil Socolov), that they've recently signed a large U.S. distribution deal with Priority Records. This way, when one of Freeze's acts blow up, Priority will step in to flex its marketing muscle. By the same token, if Priority wishes to break a group initially on the streets, they'll use Freeze to gain credibility.

"We're looking for strong groups with strong songs and live bands," he adds. "There's going to be a lot of stuff coming out that doesn't sound like me, plus there's always going to be stuff in the house market that people can immediately identify. You know, real hard music."

The phone rings. It's one of the engineers. Terry gives him a few instructions about the levels he wants on some of the drum patterns. "I want to do this rock and rap thing along the lines of RUN-DMC's old days, 'Rock Bos,' 'Walk This Way' and 'King of Rock' era," he continues. "Maybe even like the Beastie Boys. I think that the kids

TODD TERRY



ritories in the city. With his understanding of all of these genres flowing through his mind, Terry's first goal was to lay the foundation of his production career in house music.

Thanks to his Todd Terry Project's seminal track - the one which truly earned him a name in the States and the U.K. - "Bango," which was issued on the now-defunct Sleeping Bag imprint, established a new, raw sound in dance music. Terry felt no fear to sample anyone, and his pummeling percussion took house to the next plateau. Another '80s track the Caped Crusaders' "There's A Bat In My House," incidentally co-produced with the then up-and-coming Little Louie Vega, also furthered his mission.

Although MIDI technology was in its infancy and still quite expensive, the ever industrious mixmaster utilized the sampler to go where no producer/remixer had gone before.

Cut to 1995, and Terry's career continues to flourish on the major-label and underground fronts. His use of the sampler, which

here (in the U.S.) are really open to that - a band with a half hardcore rap side, and a rock side.

In addition to remixing Everything But The Girl's "Missing," Todd Terry's recent slew of Freeze output follows along the lines of his eclectic manifesto. His Sound Design's The Final EP, is a fierce, four-song affair spiced with titbits from his remix of Melissa Morgan's 'Still In Love With you.' Conversely, Dred Stock's 'Pump (Dress It),' credited to producer Todd Ski, packs the intense beat of a marching band with a delicious Reggae toast. Furthermore, his Latin-flavoured "Samba" and tribal-influenced "Sum Sigh Say" are veritable mainstays all over the globe.

Although Todd Terry is perfectly happy working on his original productions at his home studio in his newly-purchased home in Brooklyn (he's also re-opening a new commercial studio in Manhattan with two partners), breathing life into other people's tracks provide something of a life affirming (and a much-needed) situation.

"Remixing lets me know what's really going on out there. Sometimes when people hand me a record to remix, I can tell certain production techniques and sounds that are being used, and that helps me a lot," he says. "I'm always in the music stores trying to find out which new drum machines or keyboards are coming out. The MPC3000 or SP1200. I always check into that and try to keep an open ear as to what's going on and not be too laid back."

Having taken the underground by storm in the late '80s, and then having the drive to take his career to the next level in the '90s, Todd Terry wrestles about his choice to work within so many musical styles above and below ground. Despite his uncertainty, the bottom line when it comes to his music is that he's proved time and time again to have the rare 'Jack of All Trades' talent many producers would kill for.

"I don't know if diversifying was the right move, because somehow I couldn't keep a hold on my own style, because I was robbed from it." Terry, who's been thus far reclining, jumps up in his seat. "The whole snare style you hear today is mine. The hi-hat style is mine. Every kick drum you hear today in house music is mine. Every sample rendition ... I did it first, but it just doesn't matter any more. It's a weird thing which evolved from my style, because some kid today will come out and make a million off of what I did three years ago on a record. I know I was there first."

Oh, well, live by the sample, die by the sample. When talking to Terry, however, one thing is clear - he seems like one of those determined guys who always gets his way. Even if he's raising a white flag, his mind seems to be in constant battle assessment. Then again, perhaps that's what separates the true warrior from his lesser foe.

For instance, if a major label hires him to do a remix, and they turn it down, he'll go back into the studio and will change up the samples and will release it on Freeze. If they don't like it, well, those are the breaks in Todd Terry's world. "My thinking on that is, I'll give them a hint that I might release the remix on my own if they decline it. But if they don't hear what I'm saying and they get really angry when it comes out, my attitude is, if they want to spend \$50,000 to sue me to maybe collect \$5,000, let them do it."

"But if I'm caught," the sample king devilishly adds, "what I'll do is to offer a discount on my next remix for them. This way, I get to put out my mix and secure more work all at once. It works every-time!"

Unlike the old days, Terry spends most of his time in the studio. Thanks to the dwindling amount of decent clubs in Manhattan, his work behind the 1200s is quite limited at the moment. True story: Back in July, Terry was booked to open a gig for Deee-Lite at the Sound Factory, but he was turned away at the door by the club's brain dead bouncer. Hmm, here's a guy walking up to the front door of the club with a sack of records. Let's see, maybe this guy isn't a DJ? But, no, that thought never entered the brute's mind, so Terry calmly stepped away. Sadly, incidents like that one are all too common in N.Y.C., so no wonder why he'll take a gig in London any day over one in New York.

"I don't like playing in New York, and I don't even have a place to play," says Terry. For the record, he's incidentally banned from the Sound Factory Bar due to pushing the club's manager just after the thug pushed his pal, Kenny "Dope" Gonzales. When discussing the lack of quality locales, he even talks half-seriously about opening his own free club in Brooklyn, which would be a haven for those who love club music.

"Whenever I play in the U.K., I enjoy it. I recently did Bagley's, Cream and I was also on the Hard Times tour. There's always a lot of

an autograph is cool. I've seen some DJs do some weird shit, but it's not right to act like an arrogant bastard to people."

What's the difference between British and American crowds? Plenty. "The U.K. crowds are much more open, and they're more into coming to a club and having a good time instead of just looking good," he bristles. "There's a different mentality; in New York, I am not sure if people go out to have a good time, or to have a fight."

Unlike many of his New York comrades who won't play anything other than an acetate or a test pressing, Todd Terry says that he's hardly picky when it comes to choosing records to spin. Give the people on the floor what they want," he says. "A kid can hand me a record that night, and if I listen to it on the headphones, and it sounds good, I'll put the record on. It doesn't matter to me," Terry says earnestly. "I played once in Florida (at the Winter Music Conference), and I didn't have any records!"

What? Todd smiles, so get ready for the punch line. "So what did I play? Well, people started handing me records, and I used all of them," he cracks up. "Kenny Dope Gonzales wasn't flying in until later that night, so the guys from Epic and Atlantic were giving me records. Then, Michael Watford came up and gave me something. I played the dubs and everything I could find and stalled for two hours. People were coming up to me and were asking, 'Hey, what's that record?' I was like, 'Uh, I don't even know!'"

Looking ahead, the next year will no doubt be a busy one for Todd Terry. There's plenty more remixes coming down the pipeline, along with lots of diverse offerings on Freeze. After putting into perspective his immense impact on club music as a DJ and overall studio innovator, perhaps PM Dawn (who incidentally worked for Terry back in his days at Warlock Records) were onto something on their '91 single "Shake," when Prince Be repeated the urgent mantra, "Everybody thank Todd Terry."

Terry is visibly moved at the mention of PM Dawn and gets sentimental: "The PM Dawn guys were hungry kids, who were making some slammin' music, and were working hard on getting their stuff together. The next thing you know, they had an album deal and a big hit. Anybody can do it, you know? As long as you put your mind to it, and hate your boss, you can do anything," he laughs, proudly adding that what's great about the "Beasties of rap" is that they took no influence from his own musical hybrid.

Todd Terry might appreciate his underlings breaking out on their own, but he makes it crystal clear that he isn't interested in stepping out from the comforts of the studio for a moment in the limelight. He feels no need for recognition as an artist, and luckily continues to get his kicks by exploring the limitless possibilities of dance music.

"Sometimes you do a great track, and sometimes you don't," Terry contends. "I get a lot of criticism on my records, but I don't

care. I also hate a lot of my records, but, you know, you really can't judge yourself, and you just have to do it. There's a lot of records that I used to hate that I now like, and vice-versa.

Terry looks at his watch. It's time to get back to work so that he can beat his self-imposed midnight deadline. "I left the 'ego business' five years ago, although I never really had one," Terry smiles as he reaches for the doorknob. "That's probably why I'm still here."

Darren Ressler

|| The U.K. crowds are much more open and more into coming to a club and having a good time instead of just looking good. ||



Sex symbol Sex target


Karen Savage has carved herself quite a niche in the fashion world with her outrageously successful 'sugar and spite' range of T-shirts and jackets. She now returns with her latest designs which incorporate her subtle analysis of the way in which sexuality is perceived. The entire Savage collection is available through Duffer of St George and Sign of the Times in London as well as selected outlets nationwide.

T-shirts £25
Long sleeve £29
Jacket £118









The Murky Waters

Oscar Gaetan and Ralph Falcon, aka the Murk Boys, have come a long way to do this interview.

In fact it's a pity British Airways don't do a direct flight to Grimsby from Miami, because it would have made their trip just a little bit easier.

Ralph Falcon firing on all cylinders
Pics: Simon King

Admittedly they haven't spent the whole seven hours crossing the Atlantic and another four driving up from London to see me personally, but what the heck. If they're going to join the ever growing army of American jocks flying in to do a turn on the decks in deepest darkest Yorkshire then I was going to be there, tape-recorder in sweaty hand.

When it comes to the UK division of the unofficial Murk fan club Lazy Iain really beats me hands down - he is their first and most honourable member. Just the mention of the possibility of the boys making an appearance in our green and pleasant land and he's there. He's there so quick in fact that he's been known to arrive before the promoter has even confirmed the booking. On this occasion he has happily driven the god-knows-how-many-miles from Exeter, in the South West, to revel in their technics capability. This is the kind of jock loyalty the Murk record label has been quick to create.

On the decks at the club night, After Eight, Oscar Gaetan went down an absolute storm. Despite his complete disregard for the fader, the club promoter had so kindly provided, the crowd couldn't get enough of his set. In only just one set not lasting more than ninety minutes the man managed to burst all my nice and tidy preconceptions about DJ's, house music, and how they're suppose to play the stuff. Basically this man from Miami was not afraid to mix it up, chop it about, and generally slam down as many different styles of vinyl he could lay his chubby little hands on.

"When I'm listening to music at home I hate hearing the same style all the time - I take that attitude to the decks," Oscar explains. "I get bored in clubs if the DJs don't change it up some."

To "change it up some" Oscar stylee what you have to do is take some acidic squelchy master plans, a handful of pumping four by four house, add a sprinkling of very phat funk, two full-on jazz breaks and slam the lot together. The result you end up with, while

not instantly recognisable is absolutely awesome. To continue, he did not resort to playing one anthem and yet still not one person dared leave the floor - an achievement by anyones' standards.

However, his choice of records was in total contrast to the vinyl output of the Murk or Tribal of which he has an overwhelming influence. When Ralph took a turn on decks he too played very little that could be easily associated with the Murk sound. For a couple of guys that have managed to establish a record label with a very strong musical identity they were giving very little away when they played their sets.

"It would be boring if we turned up and played all our own stuff all night," says Oscar. "The one thing that makes us work well as a team is that I like a whole bunch of stuff and he likes a whole different bunch of stuff. That is only really allowed to come out when we DJ, put us together in a studio and you get Murk."

"My choice of tracks isn't as far out as Oscar's," interrupts Ralph. "I prefer to play stuff that people missed first time around - most of my records are really old. A lot of DJ's in the States are still hung up on having to play all the stuff they got in the mail that morning and nothing else. If the stuff is new and crap it's still crap. Stick it in the oven and turn it up I say."

And yet, what about the 'Murk sound' that these two producers created, mixed around, and then released on the Murk record label? "The house market is a relatively small market, so we knew we had to make an instant impression," says Ralph. "You can pretty much tell that the first four or five records we did were all strong records that followed each other naturally. That gave us the

of Liberty City

notoriety that we are enjoying now. To be honest with you, none of our later releases would have made quite the same impact if it wasn't for the label identity created by the first four."

It's not every label that can boast a best of collection after only four releases - Kevin Saunderson's UK label, Network, felt the urge to go one step further than just licence the individual tracks for British release. (Tribal has more recently dared to present; Murk - The Singles Collection.) By the summer of 1992 the initial, and much talked about 'Murk sound' was well established. Intruder's 'U Got Me' and Interceptor's 'Together' came out within a few months of each other and then the infamous 'Some Lovin'' by Liberty City appeared. However just when shoppers thought it was safe to go back into the record store those Funky Green Dogs From Outa Space dropped 'Reach For Me' right into their laps.

Four tracks from two producers onto their own record label - Murk became a well recognised sound as well as a label. This is despite the fact that the first two releases followed Ralph's 'deep house' work with DSR (Deep Six's We're Going Deeper and Mission Control with Outa Limits), the third was vocally strong and on an R&B tip while the fourth borrowed huge chunks of disco and blasted them into hyperhouse. The Murk Boys' identity was clearly stamped on all of them, but they're keen to point out they didn't sit on their arses and ride the reputation.

"A lot of the stuff we're doing now is totally different from the original sound and that's mainly because we're sick of it now," states Oscar. "A lot of people appear to be doing that now. I read reviews in magazines and they say, 'the track has a Murky baseline and a Murky this and a Murky that'. I mean it's a compliment sure, but it just makes the whole thing sound very old."

"When you're use to doing something you're good at, it's hard to have to change it just because it's getting a bit old and tired," says Ralph. "Ultimately it's your objectivity that gets you a good track in the studio. The vibe might be different, but at the end of the day being able to sense a good track will see you through."

"The stuff we've done lately is nothing like our original tracks, but I still read reviews that say, 'yet another typical Murk sound and bassline', that really pisses me off," adds Oscar.

Something that links much of the Murk work for vinyl buyers are their basslines. The same basslines that the Murk Boys' number one UK fan, Lazy Iain, enthused about so much in the aforementioned club. "The original Murk sound is personified by dirty sex," he said. "Their basslines are overtly sex-

ual, fruity even. Slam one of their tunes down, take your pants off and chuck 'em away."

However, confronted with this the Murk boys are more bemused than anything, but all the same Oscar attempts to comment. "With especially the earlier stuff the basslines were a very important part of the track, mainly because it drove them," he says. "If the drums and bassline aren't happening then the track just isn't having it in the club."

Something that has definitely been having it in the clubs around Britain are the two releases by the very Murky Liberty City - 'Some Lovin'' and 'Do You Really Love Somebody'. PA'ing along side Ralph and Oscar at After Eight is Liberty City's vocalist, Shanna Soloman who easily whipped up the crowd. She's an absolute natural on stage and has a beautifully strong vocal presence to boot. Put her together with the Murk Boys and you can understand the success Liberty City has already achieved.

The future for Liberty City will also, no doubt, be successful.





Shanna Solomon needs some lovin'

**"Do you think we'll
get a ticket?"**

There's an album in the pipeline, which will be released on Tribal America. "It'll be very song oriented," says Ralph, "but as raw as we can keep it". Beyond that the man is very reluctant to say anything about the project. All I do know is that the album will feature the previous two singles and a third, due for release soon - apart from that they only told me that Shanna is also from Miami and has stepped in for Bebe Dozier, the vocalist on 'Some Lovin'".

Oscar and Ralph were both born in Miami and have lived there all of their lives. For DJ's living in Miami there is no pop star status attached to the job. As house music producers and record label owners there are no massive amounts of fame to be gained. As busy remixers there is money to be earned, but very little local notoriety. What's going on? England's a house nation obsessed with putting DJ pop stars in the charts, so why isn't that the case in America?

"The difference between England and America is that in the States house is strictly an underground thing," explains Oscar. "It happens in just a few small areas, like New York. But even there it's not as great as you think."

"It's not what it was a few years ago," agrees Ralph. "In the US it's still a big club mecca, but it doesn't compare to here or Europe. The American scene, as far as house music is concerned, is not really happening right now. There's been a low for about the past six months. Even though this is the case, it still doesn't stop us putting out records."

"In America house is a very specialist market," continues Ralph. "As far as the pop charts are concerned vinyl doesn't exist anymore - it's all CD. The only people putting out vinyl are the house labels like us. In the States we sell vinyl records in a very limited market like New York, San Francisco, and the West coast. We don't personally put out CD's, but Tribal release compilations of our stuff and that's on a CD format."

"There's no real market for us in the States," he adds. "The music business is monopolised by a small number of the majors in America. There are almost three hundred million people in the country. When you're selling to that many people it's only natural for that kind of thing to happen. We sell more records here in England than in the States and that's fact. Our music comes from and was born in the States, but it definitely lives here. The only problem is the more flights we make over here the fewer the amount of records that we can afford to put out, it's a budget thing basically."

"We don't come here that often, but we read the magazine reviews and we know the amount of respect we get here," says Oscar. "I mean don't get me wrong, we get respect in America, but it's within a much smaller group of people. There are club people in New York, San Francisco, and LA, but Middle America is a bit of a wasteland really. There's the two little thin strips of a scene on both coasts and then that huge bit in the middle you fly over," he laughs.

Anyone who's passed through that huge expanse of Middle America can vouch for what Oscar says. Britain may be a totally house obsessed nation, where four by four's have become the mainstream, but tune-into a radio station anywhere in Middle America and what do you get? Country and western, white Bon Jovi rock, soul, R&B, Seattle grunge, but very little that you'd actually be able to place anywhere near the bracket we in Britain lovingly refer to as house.

"There's no decent party scene in Florida," states Ralph. "There aren't any good DJ's or clubs in Miami - we very rarely DJ at home, there's no call for it. We mostly go out with our friends and just hang. You know, go places for the girls rather than the music. My friends grew up in Miami, they never go to New York, so they don't even know that the music isn't happening there. I

kinda enjoy not being associated with house music all the time. It's cool just to lie low and hang with our friends."

"Our friends don't even know what we do really," adds Oscar. "They haven't heard the music or anything. They're our friends from childhood, we've grown up together and I'll tell you they couldn't tell the difference between our stuff and 2 Unlimited."

"I kinda like it that way," interrupts Ralph. "It's like we don't really care what they do either. I don't talk to them about their jobs and they sure as hell don't buy our records."

So why haven't these two up and coming house music stars been tempted away from Miami I hear you ask - attempts have been made after all. "A while back we were talking about moving to New York," admits Oscar, "but one of the first things that came up was that we'd miss the Dolphins' games. The Dolphins are going to the Superbowl this year, they're the best team in the NFL by far."



How to Flyer Higher

Reckon Joe and Jane Punter's going to grab
that dodgy flyer that looks like it's been done
by one man and his John Bull stamping kit?

Get real - and get noticed!

Tech-Print
LIMITED

Wired for flyers

Give Joe and Jane a handful that'll give 'em
an eyeful by calling Ray Abrahams on
071-454 7834, for a quote that'll get your vote.



Oscar Gaetan - the other half of Murk

Oscar and Ralph's love and loyalty for the Miami Dolphins is obvious as they sport half of the teams clothes. In fact, come to think of it, it looks a little bit like the Dolphins are sponsoring these two to wear the hat, carry the bag, and hold the jacket. "It's all the rage in America know you - all the big companies are trying to hook up sponsorship deals with DJ's. In fact, we actually sponsor them," says Ralph, with a huge smile on his face. "We sure buy enough of their stuff."

"The year round good weather is also a bit of a bonus," says Oscar, now that he's had sufficient time to think about why he likes Miami. "We take it for granted really. I don't go to the beach that often, but I do like the fact that it's hot enough for me to go in December as well as July. I live really near to the sea and I love going out on my friend's boat to go scuba-diving or fishing. I don't have to wear sweaters or shit like that either, which is another bonus."

"I've only got one sweater and even that doesn't fit," adds Ralph. "The only reason I've still got it is for when we play in San Francisco and here," he laughs. Admittedly the weather today in Grimsby isn't quite Florida Keys stylee, but it's not that bad. Cleethorpes is by the sea, they've got boats, there's a beach, and they go fishing - it could almost be Miami, that is if you half closed your eyes and looked at it from a distance. However, the lightly sun-tanned Murk Boys are not impressed by my attempt to lure them away from their beloved Miami.

"We spent a week in London once," says Ralph. "We know what sort of paradise we have in Miami. We love everything about it, it's just the lack of a scene that gets us down a bit. It would still have to be a real good offer though to get us to move away."

"The lack of a scene has its plus points as well though," interrupts Oscar. "There's very little to influence us and that's good in a lot of ways. First of all we're kinda forced to make our own thing because we don't go out and hear house music in the clubs all the time. Secondly, we don't get caught up in all that 'music biz fame shit'. A lot of people are so into themselves it sucks. With us it's just the two of us in the studio and that's it - no egos and no entourage."

However, this is not to say that they never work alone in the studio, Ralph's works solo on projects for Miami Soul. "The Fog came out on Columbia as well, but I really don't compromise the style," states Ralph. "It went to something like number four, but it's not what you think. In Billboard if it's not in the pop chart then it doesn't matter. You open up a copy of Billboard it has like seventeen different charts, but only one of them means serious commercial success."

Any of you vinyl junkies out there that might be worrying that the Murk Boys wouldn't be working together anymore as a result of their solo success and the length of time between Murk releases, fear no longer. "The reason why the recent releases are so far apart is because we're very critical of what we put out on Murk," explains Ralph. "Murk is our main outlet. When we put something out on it, it has to be real special."

Given the amount of vinyl releases these two boys have had, their age might come as a bit of a shock. Ralph is a mere 23 years old and Oscar is an even younger 22. Making this much noise in the well established American music business at their age is unusual to say the least. However, what we want to know is what do they think of the American house music establishment. "I mean Louie Vega has been around forever you know - I mean he's like what, sixty years old now," Oscar roars with laughter. "He DJ's with a Zimmer frame you know."

"Him, Frankie Knuckles, and Dave Morales were all born in New York and they've been at it forever," interrupts Ralph. "We've only just started and you haven't seen anything yet."

For a couple of youngsters they've been busy on the remix front as well as the producing. From Madonna's 'Fever', to DOP's 'Oh Yeah', to Danny Minogue's 'This Is It', they've stamped their Murk-like identity on them all. "For the Madonna mix she supposedly asked for us personally," Ralph tells me, "but normally it's the label people that contact us. When we do a mix for a major label it's more of a big deal for us than it is for them or the artist. A lot of the time the major will be targeting different markets with mixes. It doesn't make any difference to radio play, it's only at street level and in Europe that our mixes make a difference to sales."

"Yeah," agrees Oscar. "If anything, majors ask us to do a mix because they want to get the Billboard reporter to review the single - to reach the club kids. The lucky thing with us though is that pretty much everybody knows that we'll do what ever we want with a mix. It's nice that labels give us the liberty to nuke it and start a fresh if it's complete crap."

"Sometimes the artist doesn't like it if their stuff gets radically chopped up. What they have to realise is that some artists just won't work in a club," he continues (he's on a roll now). "Our main object is to make it work in the club, so if it's not we just kill it and do them something else. There might be a little piece of a word in there they'll recognise at the end and that's about it."

He takes no prisoners in the studio, but what about when other people remix his work. As an artist and remixer he has the chance to see this one from both sides. Is he as forgiving if someone else has, in his own words, 'taken the liberty to nuke it and start a fresh?'

"You're right," he says, "when other people remix our work it's kinda weird if they do something we don't like. Take the Danny Taneglia mixes of Liberty City for example. I preferred the originals shall we say, but if the mixes will help the track break somewhere else then that's fine. Sometimes just the name of a remixer alone when printed on a record sleeve can make people buy it."

One of the names on the record that often makes people buy the slab of plastic is Murk. Their reputation goes before them in Europe, even though they don't like to travel away from Miami too much. Finding them in Grimsby was bizarre I'll have to admit, but given the fact that they'll not be making another appearance on this island this year I just had to be there. When they come back no doubt I'll be there again, with Lazy Iain giving it "big pants" somewhere in the crowd as well. *Oliver Swanton*

Murk Boys Original Productions

Intruder	U Got Me	Murk Records
Interceptor	Together	Murk Records
Liberty City	Some Lovin'	Murk Records
Funk Green Dogs	Reach For Me	Murk Records
Coral Way Chiefs	Release Myself	Murk Records
Deep South	I Believe	Murk Records
Bobby Fruit	Tried So Hard	Murk Records
Funk Green Dogs	High Up	Murk Records
Ralph Falcon	Every Now & Then	Miami Soul
The Fog	Been A Long Time	Miami Soul
Discipline	Reaching	Miami Soul
Ralph Falcon feat. Dorothy Mann	That Sound	Miami Soul
Guantanamo	You Got To Feel It	Gee Man Wax
Sunshine State	Going On	Gee Man Wax
Beat People	What Must I Do	Gee Man Wax
Deep Six	We're Going Deep	DSR
Mission Control	Outa Limits	DSR
Oscar G	Give Your Self	DSR
Murk	The Singles Collection (Album)	Tribal
Liberty City	If You Really Love Some One	Tribal
Afro Cube	Sugar Cane	Strictly Rhythm
Interceptor	Higher Love	Emotive
Murk Presents	Bugged Out	Solid Pleasure
Tilt	On My Mind	One Records
Oscar G	Grooves From My Crib (EP)	Nite Beat
Oscar G	Grooves From My Crib part 2 (EP)	Nite Beat
Sugar Kings	Better Be There	Nite Beat
Lords Of La Habana	Aiko	Kumba
El Guajiro	Mojito	Kumba
Kookoo Monster	EP #1	Vibe
Kookoo Monster	EP #2	Vibe
Pequena Habana	Picking Up Transmissions	Zippy
Pequena Habana	Slammin'	Zippy
Over Town	Satisfaction	King Street

Murk Boys Remixes

DOP	Oh Yeah	Tribal
Karen Pollack	You Can't Hurt Me	Emotive
Deelite	Pussy Cat Meow	Elektra
E17	House Of Love	London
East Side Beat	You're My Everything	FFRR
The Beloved	Rock To The Rhythm Of Love	London
Danny Minogue	This Is It	RCA
Debby Harry	I Can See Clearly	Chrysallis
Madonna	Fever	Warner Bros.
Pet Shop Boys	Liberation	EMI
Juliet Roberts	Caught In The Middle	Warner Bros.
Lonnie Gordon	Bad Mood	SBK
50%	Tight Up	Rolling Tune
SIMA	Give You Myself	D.Vision
Tito Valdes	Tumbe	IRMA
Willie Ninja	I'm Hot	Neverous
RuPual	Back To My Roots	Tommy Boy
Luis Miguel	Suave	Sony
DSK	Feel So Free	Hott
Kenny Glasgow	You've Got A Hold On Me	Jinx
The Look	Glamma Girl	Sexy
Daniella Mercury	O Canto De Cidade	Sony

Nicky Blackmarket **'The Original Peter Pan'**



There's a jungle committee, banning certain records from being played. There's others on a mission to keep jungle underground. Seems like a lot of fuss? Dominic Kenny met Nicky Blackmarket to find out what is really going on...

Deep in Soho - London's West End lies Black Market Records. Already a reputable garage/house shop/label it's also causing stirs in the jungle, thanks to Nicky the man in the basement.

Alongside Nicky at Black Market are Ray Keith, Clarky and Ash-attack, all devoted jungle missionaries from day one.

Nicky, 'the Original Peter Pan' - (a title he received from DJ Ron) has been around since the hardcore days and the embryonic stages of jungle.

Between the shop and recording duties (see discography) he spins at Labyrinth every Friday, Lazerdrome on Saturday and his weeked finally draws to a close with Thunder and Joy at the Raw club on Sunday. He also finds time to play a stint on the airwaves between 6-8pm on Eruption FM every Sunday night where he shares with thousands of people, his views on the way the jungle scene has exploded.

DK: Did you expect Jungle to become this popular?

NB: Yes ... I find it, like the music, just coming around in a full circle ...

DK: Can you elaborate on that?

NB: What this early in the morning? (laughs) Well as it was then to as it is now it's just gone about in a complete circle. I mean right now the rave scene is very much a youth thing. It was a youth scene when it started but now all the '88 generation have grown up, become older and interested in different things. So what they were into then, Hip Hop, Soul, Reggae ... whatever, it's all in the music right now. But it's been changed just slightly!

DK: A natural progression then!

NB: Exactly, this is a mish-mash of all what was then, putting it all into now!

DK: So because of that it's impossible to pinpoint when jungle started!

DISCOGRAPHY

VOCATION - EQUILLIBRIUM

RELEASED FURIOUS - 1992

NICK O.D. - SPAM VOL I (1992)

NICK O.D. - SPAM VOL I REMIX (1993)

RELEASED REINFORCED

NB:: - BLACK MKT - 'DE BOUNCE' - VOL I (93)

RELEASED ON GYROSCOPE LABEL

NB:: - BLACK MKT - 'DE BOUNCE' - VOL II (93)

ALSO GYROSCOPE

NB:: BLACK MKT - 'GEESSE TUNE' (1994)

RELEASED BLK MKT RECORD STORE LABEL

NB: Yeah, I mean that's how it is ... you can't say it started on such and such a date. It's these issues that media can't grasp, they haven't got a clue. But you're in it, you know what's going on (thanks for the big-up - the cheque's in the post). The media people aren't in it, so to cover their backs they make up little theories as to when and how it started ... But as I said it's a natural progression. Like rare groove it isn't just a music, it's a whole vibe. And it is the same thing, with this music people eat, breathe and shit it, they live it ...

DK: Avoiding General Levy's predicament, how do

you feel about reggae MCs doing jungle?

NB: I don't think it's a bad thing at all cos it opens up the market. And you get all kinds of people listening to the music. But when an MC does a jungle tune just in a desperate effort to regain success that's when it's lost the plot!

DK: Super Cat immediately springs to mind. Firstly he's hit the pop audience via Kriss Kross, then he's smashing with 'Code Red' in the jungle dances.

NB: Exactly, I mean don't get me wrong it's good to crossover, but it's hard then to come back over. Yeah you'll get the big tours, videos set in Japan, etc ... But in his own back yard they're now gunning him down!

As far as the ragga element is concerned, it'll move away from the samples, with more live MCs delivering proper lyrics. I mean there's a lot of people who don't get the recognition they deserve, but they'll come through in the end ...

DK: But a lot of producers and MCs in jungle come from other backgrounds and it's not that they weren't getting through in ragga or hip hop - wouldn't you say, it's just a natural progression?

NB: Natural progression, like Navigator and The Ragga Twins used chat on the same reggae sound system!

I used to play in blues parties. But you don't look at it as to - oh we're getting on this now. That's why when someone says when did jungle start? You just can't say that!

DK: Why is it so important for jungle to receive a credible media profile?

NB: Well what kills it in every music is when it gets commercial - but I don't think that's the case with this music. There's a certain major label interest but they're still wary ...

DK: When I first listened to jungle, people automatically aligned it with crack smoking. Now a lot of those people are into jungle as well.

NB: That's what I mean!

DK: Which jungle list do you give the most props to?

NB: Well there's dee-go from Re-inforced, he's the dom engineer. There's him and Dillinja. Both of them are doing it. Then there's Ray Keith with Nookie - who engineers for him ... Goldie, Bryan, Frosty, Roni Size all them man is making quality tunes!

DK: So how do you feel about the split in jungle that has occurred between the originals and the perpetrators?

NB: Here is Black Market, we deal with the independents, we deal with what the music is all about. A lot of our tunes are white labels, they don't have bar-codes on them. We don't really deal with majors, we deal with big labels like Surbaban Base and Moving Shadow ... Big but they are still underground!

We've all seen what the majors did to other forms of music - pick it up and drop it like a ton of bricks ...

DK: Look at ragga - Buju's been dropped, so has Cobra and the rest are doing battle songs!

NB: Well there you go, once you sign up they can say we've got you now so you do what we want. So they'll end up remoulding you into something totally different to what you were originally about ...

DK: Or getting a good programmer to use his talents to remix a mainstream rock artist in a jungle style?

(PS - Readers will be excused so they can vomit over the very thought of such artistic prostitution).

NB: It's alright to remix as a fresh experiment but to use it as a means to get instant credibility - forget it.



choice tunes

albums

VARIOUS ARTISTS

RUSH HOUR 3 (PLANE UP FOR IT!)

REACT MUSIC

The happy happy joyjoy compilation series sees it's third instalment - break an egg, yeeehaaaa! Break several, in fact, and then sort of stomp about like a raving nutter who's just been told that they've won the pools (or that Whigfield was a total fabrication, a ploy, no less, by highbrow musicians to humiliate happy house music and all it stands for). Yes, this is happy house; as happy as it gets in fact. It should be noted that the Rush Hour series has previously shown talent shared only by the likes of Russell Grant and Mystic Meg in predicting future hits; in past releases Alex Party's 'Saturday Night Party' Pan Position's 'Elephant Paw' and Atlantic Ocean's 'Waterfall' were all featured before they became UK hits, and with that said, there could be a few on this LP too. For the most part though, the tracks which would most likely become hits have already been, to some extent. In particular, I'm talking about Klatsch's 'God Save The Queen', which starts off on side A (on promo, at least - final tape version will be different, but more of that later), Chapter 9's floor-filler 'Roller Coaster', and the whistle-blowing, tribal drumming 'Whammer Slammer' by Warp 9. There are tracks on here from N-Trance (Turn Up Your Poet), Movin' Melodies (P.A.R.T.Y.) and Mrs Wood (The Awakening), plus Solitaire Gee with 'The Teaser.'

Back to the tape format - React have struck a deal with Pioneer in the launch of the new DJ CD Deck, the CDJ500, and have had the album mixed using this new piece of DJ equipment - the result, well, who knows? The promo tape was not mixed, but the idea sounds a good one. My only complaint, if you can call it that, is that they chose, ready for it... 'DJ GB Hassell' from the hugely popular Cable and Satellite, radio station MC Europe - should have got a 'name' DJ to support it, or if they can't manage that, I'll do it (just throw in the CD decks for keeps and I'll be well happy!) 9/10 Ian Lloyd

VARIOUS

NEW ELECTRONICA VOLUME 4
NEW ELECTRONICA

Brought to you by the same people who were responsible for the Stormatch as reviewed in last month's issue, New Electronica 4 is a

compilation of all things...etc electronic, and this time it's a global journey, with contributions from Germany, Belgium, USA and surprisingly, Australia. The only thing I have to gripe about, and I'll get it said, and out of the way now, is the number of tracks - only eight, which seems somewhere in between an EP and an LP - I hope this is reflected in the price. That said though, it's quality material.

Opening up the 'LP' is 'Mantral Extension' by Germany's leaders in trance (Northern Germany, that is), and they are Emoional. The tune is a pleasant acidic melody, which can be said for most of the LP really. Next up, 'The Real Thing' by the Source, who has had numerous recordings released through the R&S label in Belgium, and I'm speaking in particular about the excellent 'Organised Noise' LP. Robert Leimer, as he is known to his friends, supplies a darker and harder tune than the Emoional tune, and is followed by 'Kosmic Messenger's 'Soundscape' from the KMS label (Kevin Saunderson's label). From the Metamorphic label comes 'Cupdona' by Planetary, and then we flip over to side 2. The Australian entry opens side 2, and it is 'Secret Weapon' by Secret Weapon (from the secret weapon label 2. No - Juice, actually), whilst the New York sound is represented by Nico, described as 'one of the true pioneers of the acidic techno sound', and he supplies 'Field of Vision' (chosen from a vast back catalogue!). Finally, X101 (aka Jeff Mills + Underground Resistance) and Model 500 (Juan Atkins) both of whom need no introduction, and of course, we're talking quality techno now. So, overall a bit short, but to coin a phrase, 'it's not the quantity, it's the quality that counts.' 8/10 Ian Lloyd

HEADMAN

THE PHILADELPHIA EXPERIMENT
MILLENNIUM RECORDS

I have no press release for the Headman LP, and have not previously heard anything from said artist. However, I was more than happy with what I heard on playing this for the first time.

Eight tracks in total, varying in length from 1 to 13 minutes make up this LP, and even though it might be the easiest thing in the world to compare any piece of electronic music to Jean Michel Jarre, there are definite influences to be found in several places on the album. Kicking off with the title track, which is more of a prelude to the rest of the album,

(a scene-setter), we come to 'Wake Up' (have a listen for yourself and make your own mind up!) Strom (yes, correct spelling) is another moody strings affair which serves best as a lead-in to the following track, 'Work My Mind', which has some of those Jarre strings influences. 'Beautiful World' is more ambience, or so it seems until 3 minutes in when the percussion kicks in. 'Anacostia Bay' is another track which shows those JMJ influences, but at 13 minutes long, it's got time to show any influence it wants given the choice.

Is it an album, or is it a project? - it has the feel of the latter a theme which seems to run throughout the LP, the title of the album, it's well thought out, well produced, and in my CD player rather a lot. 10/10 Barney York

VARIOUS, ARTISTS

JUNGLE TECHNO 4

JUMPIN' + PUMPIN'

From the highly respected Jumpin + Pumpin label comes the 4th in the Jungle Techno series, one of the first compilation series to pick up on the drum and bass sound and bring it to the masses. Number 4 shows the same quality of chosen tracks as the previous 3, and is released at a time when people are starting to give such music the credit it deserves.

Whoever chose the tracks here chose well - whether it was an accident, or clever planning (I prefer to think it was the latter), the tracks chosen are not the obvious ones to choose - that said, it doesn't mean that the tracks are duff - what it means is that we have a compilation which isn't featuring virtually the exact same tracks as the next jungle compilation. To start the whole ball rolling is 'Sound Control' by Randall and Andy C, a rolling bass boomer of a track and in similar style is 'What Kind of World' by Asend + Ultravibe. The ever popular Suburban 'Base label is represented by the also ever-popular Sonz of a loop de loop era with 'What the ...' (on a remix tip). Sounds to check out your sound systems bass

response - 'Stand Easy' by the J.B. and 'Hit Man' by Marvelous Cain all in all, a compilation chock full of quality jungle stompers which won't clash with all the others currently on the market, and from 'The name to trust', Jumpin + Pumpin! 8/10 Ian Lloyd

8 UP

"LIE DOWN & STAY CALM"
(SOUL JAZZ)

Do not be fooled into thinking this is a run of the mill collection of funky jazz workouts, that have become so familiar over the last few years. This is the debut album from London based musician Alan Riding and he's put together a record that has no real comparisons.

The opening track, "Rubberneckin'" with its lazy looped piano leads you into a false sense of security, because immediately the next track, "Ya Don't Quit" is off at a tangent with its heavy percussion and spaced cut effects. Forget current media hype with "Trip Hop" and "Jazz Dub", music this good doesn't need a label.

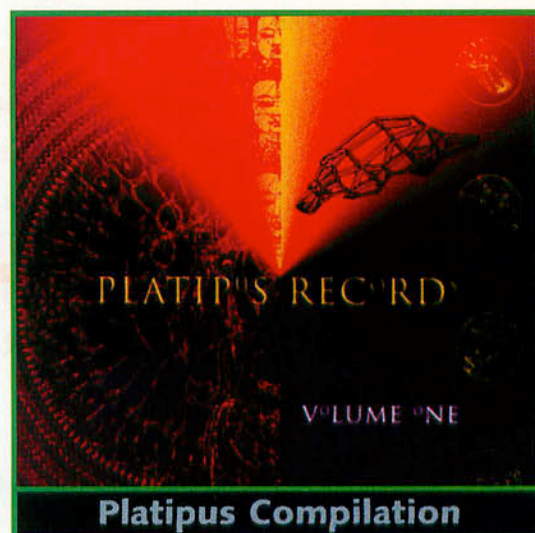
Highlights of the album are "Not Cometh Or Goest" and the sublime "Bright Moments" which rounds the record off nicely.

If you like your beats of the funky variety and you like your music all over the place in the best possible way (Black Dog, Brian Eno, A Tribe Called Quest!) this is for you. Challenging music! (10/10) Pierce Smith

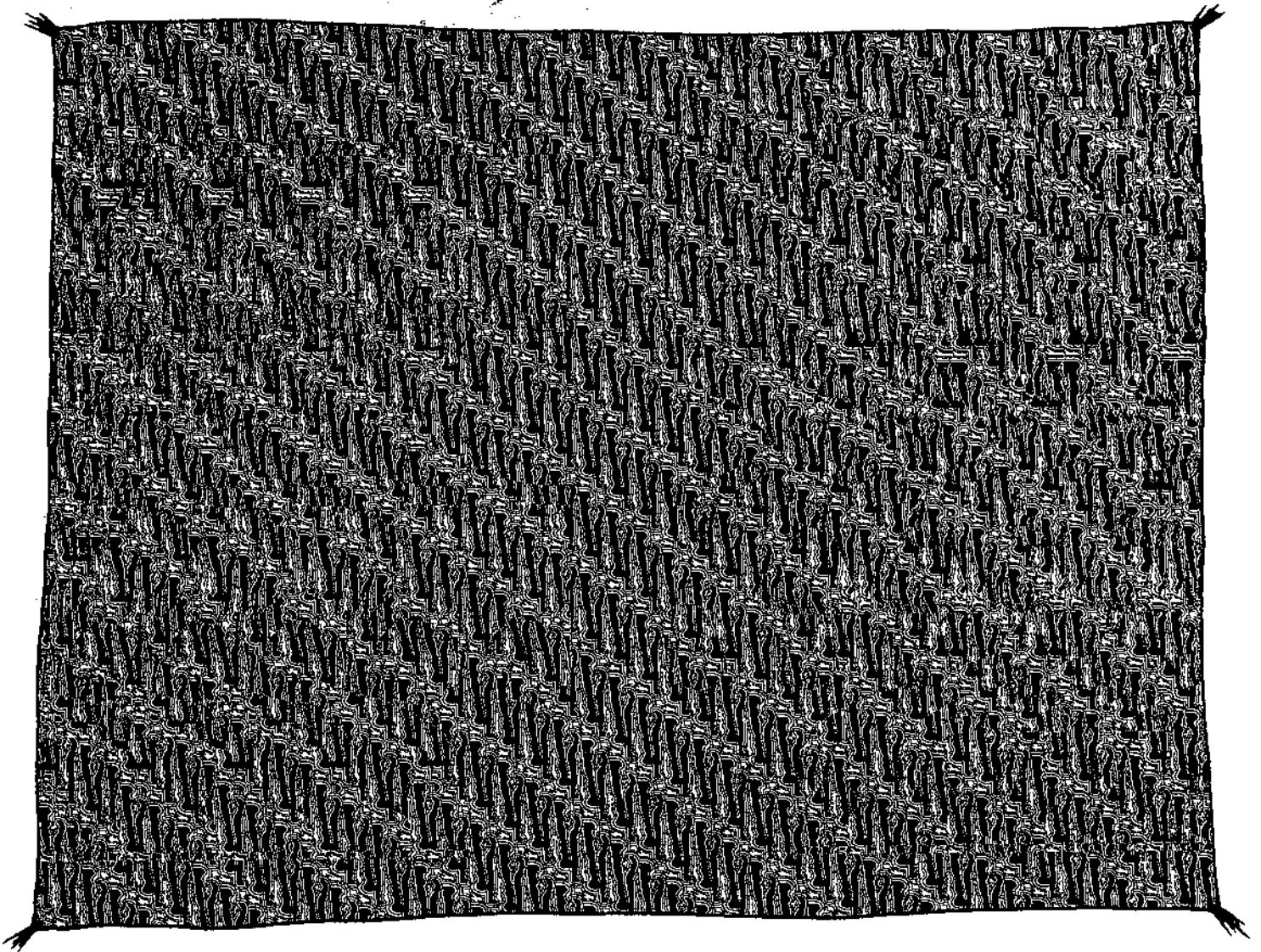
JHELISA ANDERSON

GALATICA RUSH
(DORADO)

A solid debut album from the singer Jhelisa Anderson, cousin of the much respected Carleen Anderson. With a combination of jazz and blues influences, this is classy street soul with a difference. The album features such musicians as Grey Osby, Simon Richmond, and Matt Cooper, all talented artists in their own right, and with Jhelisa using different co-producers like Hamblin and Ashley Slater, this makes for an album that has a nice, varied field: from the jazzy blues of "Death of a



LUKE Slater's 7th Plain
my yellow wise rug



released 19th September on all formats

double vinyl, c.d. and cassette.

all formats

include stereogram picture cover and poster

genp lp 8 / genpcd 8 / genp mc8



digital sound
and 3d experience



"if you don't find it, listen harder!" said the yellow wise rug.

Soul Diva" to the fresh 'n' funky "Friendly Pressure" (soon to be released on 12"). It might take a couple of listens to really get into it, but it's a bit of a groover. An album with depth, aided by JA's superb sultry vocals, where each track flows on smoothly to the next. Jhelisa should do well with this. (8/10)

Popcorn With A Funky Feelin'

VARIOUS

"TONGUE SANDWICH"

(TONGUE AND GROOVE)

A soulful club sandwich of old and new tracks on the Tongue and Groove label. This is the fifth album to be released by them and certainly one of the best. There's a hot, funk-filled selection on this double, 11 track album, with each tune having its own different finger lickin' flavour: from the already established funky feet mover "Charge of the Large (Brigade)" by the Powdered Rhino Horns, to the classy, laid-back jazzy style of the brand new "Spring in Your Step" by Nodding Dog Productions. When one usually thinks of Tongue and Groove, the band 'IZIT' springs to mind, and indeed they have two very good offerings on this compilation. What is made obvious on this album is the diversity of the artists on the label - Tongue and Groove are just simply going from strength

to strength. If you like your beats hard and basslines heavy, then treat yourself to an early Xmas present. (9/10)

Popcorn With A Funky Feelin'

JAZEE JOOS

VOLUME ONE

MULTI VITAMIN RECORDS

A series of funky grooves, loops and riffs, produced by two DJ's out of San Francisco, namely Julius Papp and Richard G. Side A has four tracks with a jazzy, laid-back style: something like "Massive Attack" meets "Greyboy", with heavy mellow basslines and lazy horns. Side B, on the other hand, kicks off with the definite highlight of the album, "That Funky Flava", which uses the classic Sister Sledge "Thinking Of You" guitar riff with a Miles Davis style hornline on top. A dancefloor filler for sure. The rest of the side is strictly for DJ's only, including a guitar hop and horn riff used earlier on the album. Overall, it's a very laid back album with no track above a two step pace (100bpm). Check it out, if just for the one killer track. (7/10)

Popcorn With A Funky Feelin'

JESSICA LAUREN

"THE SIREN SONG"

(SOUL JAZZ MUSIC)

The hugely in demand session fusion keyboardist, Jessica Lauren,

has now become an artist in her own right. This album is another killer on the Soul Jazz label. After the success of her singles "Some Girls Do" and "Serengeti" (a dance-floor classic included on this album). Jessica hits the scene with her tough debut album. It simply kicks from start to finish. This really is jazz funk for the 90's at its best, backed by some of the countries finest musicians, such as Tony Remy on guitar, Nick Van Gelder on drums and Ed Jones on saxophone. But the high point for me is the discovery of the incredible vocal talents of 'Ragga', who features on a couple of the tracks, including the title track. Another song to check out is the superb 'in the ghetto-esque' "Just A Dream", which features the beautiful soulful voice of Juliet Roberts. This album shows the full range of Jessica's masterful keyboard skills, which is enough to warm up on a cold winters night. Definitely one for the collection. (9/10)

Popcorn With A Funky Feelin'

TAKLIN' JAZZ

VOLUME 2

(TALKIN LOUD)

Well what can we say, if you liked Gilles Peterson's first German outing, this one will knock you over and step on yer head. The opener might be recognised by the house-heads. Date Pike's "Mathar", with a moody sitar that breaks into heavy drum and bass-nice. (This track, by the way, was first bootlegged last summer under the title "Indian Vibes" by Mathar and was remixed this year, to become a big house tune!) If you're into that fast, funky jazz sound with screaming Hammond B3 and horns, as well as hard drumming, just check out the 'Kurt Kiesewetter Train' tune "Roll On The Left Side", say no more. Nice covers of "Maiden Voyage", "Get Out Of My Life Woman" (wicked tune) and "Wives and Lovers" and with more dirtiness from "Catch Up" and what you have is an album with an extremely jazzy feel, but most definitely on the funk side. (9/10)

Popcorn With A Funky Feelin'

SNOWBOY

BEST OF SNOWBOY

(ACID JAZZ)

Snowboy is probably Britain's best known Latin percussionist and this is a solid collection of "Snowboy and Latin Sections" best loved tracks. With one exception, all the tracks are taken from his three previous albums. But don't be misled into thinking this album contains anything like his last 3 singles, which were pure latin rhythms and heavy mambo beats - Tito Puente style. Two tracks which really stand out are "Mambito", from his second album "Descarga Mambito", and

"42nd and Broadway" from his third, "Somethings Coming". But it's a shame he felt he needed to cover "The Flintstones": Yabba dabba don't. All in all, if you like your latin with a 'live' feel and driving percussion, then you won't be disappointed with the "Best of Snowboy". (7/10)

Popcorn With A Funky Feelin'

BRAND NEW HEAVIES

"ORIGINAL FLAVA"

(ACID JAZZ)

The Heavies have come some way since their emergence on the London rare groove scene in the late 1980's. At that time their live funk shows were legendary, but trying to convert their live success to record sales was never going to be easy. Originally signed to Chrysalis Records after their debut release in 1988, "Got To Give", they were promptly dropped as the sound of acid house began to dominate modern dance music in the UK. However, perseverance to that good groove, and the belief shown in them by Acid Jazz boss Eddie Piller gave them that second break that has now led them to be the huge international group they can now claim to be.

After 3 albums and recent pop success, Acid Jazz have returned to the Heavies roots with the "Original Flava" LP. This is not really a new album, but consists primarily of old, previously unreleased tracks from their early days, including the original versions of "Never Stop", "Dream Come True" and their first release "Got To Give". Other tracks such as "Mother's Tongue", "Reality" and "Rest Of Me" were intended for the Heavies first album, but were set aside for Jan's solo career which was subsequently scrapped following the bands international success.

This album is certainly not as strong as their first, classic album "Brand New Heavies" but is still a good collection which should appeal to old and new fans alike. If nothing else it should be a nice little earner for Acid Jazz. (8/10)

Popcorn With A Funky Feelin'

APOLLO 440

"MILLENNIUM FEVER"

(STEALTH SONIC RECORDINGS)

The press release for Apollo 440's debut long-player described as at least a dozen or so Bill Burroughs-styled scenarios which are likely to characterise the close of this eventual millenium. However, the final lines allude carefully to what might become the most central artistic statement of the 20th century; the KLF's million quid burning session on the Isle of Jura recently. It's a declaration of intent that Apollo 440 would dearly love to have made. From the cover artwork, which features Marc Quinn's frozen blood head, currently on show at

Free C.D. release from
Kenwood/Mastercuts
 moved by music

Includes hit tracks from;

Lonnie Liston Smith
 Expansions
Ronnie Laws Always There
 The Whispers
 The Average White Band Pick up the pieces
Soul II Soul Keep on moving
 Loose Ends
Lillo Thomas Settle down
Ralph Tresvant Sensitivity
 Ashford and Simpson **Solid**
Maze

Available FREE when you visit
 your local Kenwood Home Hi-Fi dealer*.
 For details phone free on 0800 100110

* At participating independent dealers only, while stocks last

KENWOOD

the Saatchi gallery, to the entire concept on offer, 'Millennium Fever' desperately aspires to drag dance music into the world of high-art. But it's constrained by the commercial imperatives of a major label. Hence, alongside inspired moments like 'Omega Point' and the album's opening 'Rumble/Spirit of America' which stretch the arsenal of progressive trance, there are plenty of instantly appealing moments, the seven-inch version of 'Astral America', for example, or the acidic version of Blue Oyster Cult's 'Don't Fear The Reaper'. Overall, the album shifts between the kind of indie angst signified by tracks such as 'Film Me Finish Me Off' and moments of sheer out-on-the-edge beauty like the album's closer, 'Stealth Requiem'. With contributions from ex-Magazine frontman Howard Devoto and Dr. Karl Leiker whose weird-out philosophies punctuate 'Omega Point' ("in the last half-hour of the year 2011, time will speed up" is just one, relatively tame, example) the concept of Burroughs/Genet fin de siècle hysteria is bolstered by some inspired lyrical guesswork. Look out for the rockist reinterpretation of 'I Need Something Stronger', a future hit single if ever there was one, which is sure to be the final clincher in persuading the five-albums-a-year crowd to part with their hard-earned cash. It's not Jeff Mills, but then who else is? Straight to the top of the metal urbane, post-modernist teen fatigue class.

Tim Barr

VARIOUS ARTISTS

"JUST IN TIME FOR TOO LATE (REALITY REDUCTION 2) (SUBURBS OF HELL)

Apparently this is the second such compilation LP showcasing the Suburbs of Hell talent, but I missed number one by the sounds of it. Hell, I've never even heard of the label before (there is a really crap, and completely unintended pun in that last line, if you can be bothered to re-read it ... I wouldn't).

Well, the first thing that strikes me about the people on the label is the number of times 'D Benford' is credited - my guess is that he's label manager! The different artists (or artist names) which appear are Si-Cut db, Exact Life, Mr Wrong, Radial Blend and Sumo M. Exact Life is in fact one half of the Grid, with a different other half to make things whole. Two Exact Life tracks are featured here, the down-tempo groove of 'Hook' (reminiscent of earlier Groove Corporation material), and the more laid-back dubby reggae groove of 'Acoustic Energy' - Bandulu watch your backs. Si-Cut db see their influence as Detroit electronica, and who am I to disagree after hearing the deep 'Back In The Same'. Sumo M's offering '291/2' is umm odd. Hard beats, but not up to

the same production level of other tracks here. One point of interest to note here - Val Doonicans daughter provides vocals on two of the tracks by Mr Wrong - do you think she was sat on an upright chrome chair or perhaps a rocker when she was recording? Sarah Cracknell, St Etienne's vocalist features on 'Return from the centre of Love' (albeit in a backwards form - reversed sample maybe) and Ronald Regan plus Banjo on track 7. There was a lie in the last sentence; see if you can spot it. Not a bad compilation, but lacking in feeling when compared alongside similar European electronica compilations. Nonetheless, a healthy 7/10

Ian Lloyd

VARIOUS

JOURNEYS BY DJ Vol 6
Music Unites

Well, here's a break with tradition - up 'til now, the JDJ series has featured only well-known and established DJs such as Jon Digweed, Paul Oakenfold, Danny Rampling, Judge Jules and most recently Keoki (whether he was as universally well known as the others is debatable). However, at the risk of upsetting him, 'I must say that 'Jay Chappell' is not a name I'm familiar with. Are you? Who gives a shit, 'cos after all, we're always complaining about how 'name' DJs are over-hyped, not worth their money etc etc, and how it would be nice to give someone new + fresh a try at the wheels. Jay Chappell is such a man, and he pulls it off nicely. Oh, one other thing, they're going to lower the price on this one too!

Now consider some of the gems aboard - the very 'Blast'-like Rockmelons track 'Stronger Together' followed by the Goodman's 'Damn Woman'. Anthems? Don't come much bigger than Nush's 'You Girls' or Floorjam's 'Stoneage', otherwise referred to as 'that guitar track with the mental drum fill-in'. Side two kicks off with house Classic 'Come Get My Lovin'' by Dionne, which then blends beautifully into the Da Silva/McCready mix of Screen II's 'Hey Mr DJ'. Mr Roy's 'Something About You' precedes 'Piano' by the Blue Room, and the climax comes in the shape of the Deese Project's 'Colour of Love'. An absolute floor filling journey, this one. As Jimmy Hill might put it (or any footballer really), 'The lad done great! 9/10

Ian Lloyd

G.T.O.

FUTURE CLASSIES OF THE RECENT PAST

DATA FLOW RECORDS

You might well be a GTO fan and didn't realise it. So, before I go any further, let me get the usual gumph that appears in the first paragraph about the GTO people, wherever and whenever GTO (Greater Than One) are Newman and Wells, but

also call themselves TD5, which comes from Tricky Disco, which they once were, but then they were also Church of Extacy - and Signs of Chaos, and John and Julie and finally (I think, and fucking hope!) The Salami Brothers. Phew, that's that bit done.

This CD covers pretty much every guise they've undertaken. Tricky Disco appears twice, once with the track 'Tricky Disco' which made the nationals in the height of bleep music seasons, and also with the 'Alphabet Soup'. With GTO we find the excellent track 'The Basic High', which sounds somewhat dated, but it's hard as fuck and I like it lots. 'Pure' by GTO has also thoughtfully been included - a classic if ever there was one. Signs of Chaos provide the excellent 'You Can't Stop It' and the equally loopy 'Crackerjack', both of which were given a release once upon a time via Rising High, and I remember them well. Likewise, the bods at Rising High know a good thing when they heard it, and also saw that releases under the Church of Extacy saw the light of day - here on this CD is the 'Church Of Extacy' track itself - surely a horror film soundtrack for the seriously brain-warped headbanger?

Despite the fact that some of the tracks are a few years old, it all fits together perfectly, but be warned, this is not a track for the faint-hearted

ed listener - keep this one well out of hearing range of yer granny. 8/10

Ian Lloyd

VARIOUS ARTISTS

"HOMEWORKS: A COLLECTION FROM THE SOURCE"
(SOURCE RECORDS)

A compilation LP consisting entirely of Source Records' material? Sounds darn fine to me. Whether it's all new material, or archives, I don't really know (Vera), but that's not important (unless of course you own everything that Source have put out already, but that would make you a bit of an anorak, and you'd end up buying this anyway.) What is important to know is that in this ever-so-neatly packaged CD are sixteen electronic works of art.

Starting with 'Pulsar', we find a track not unlike the more sublime offerings of Moby (check out the 'Moby Ambient LP' for examples), then idoly flicking though the 11 minute long 'Tranz-Plant' (I am short of time y'know), we arrive at the excellent eerie-sounding techno track that is 'Test 3'. 'I've been on drugs' would probably sound like the most fucked-up track here, but nay nay thrice nay; there's some pleasant singing here over a dubby laid back groove with no hint of an acid sound anywhere. 'Warp Factor 9' is tuneful driving techno the way it should be done, with a crazy 'Middle 8', if this

The Infinite Wheel

An Ambient Dub album of awesome de



From the label that brought you Ultramarine's "Every Man And Woman Is A Star" comes an album to s
Bhodisaatvas out from the Bullshitters. Brainiak Records p

"The Infinite Wheel"

- released through 3MV/Sony October 17th 1994.

You've passed the Orb, now take a ride on the Wheel

style of music can have such a bog-standard musical term applied to it. 'Tribal Doughnut' wins prize for best title (anyone can think of 'Pulsar' 'Quasar' or anything containing the word 'morph' in it when naming electronic music, but 'Tribal Doughnut' ... the mind boggles). A fine collection, whatever way you approach the doughnut. 8/10
Ian Lloyd

VARIOUS ARTISTS

"CLASSIC HOUSE MASTERCUTS VOL 2" (MASTERCUTS/BEECHWOOD MUSIC)

This album, and the series as a whole (all 2 parts of it!) covers similar ground to the 'House Nation' series which is put out by those React people, but the surprising thing is that the crossover/overlap between the two hasn't been a problem - yet ... after all, how many classics can there be?

Part two in this might fine mastercuts series strikes a similar chord to part 1, and features the following gems. From one of house music's pioneers JM Silk comes the uplifting 'Music Is The Key', but much better than that is track number two, Rhythm Is Rhythm's 'Strings Of Life', one track which I will never tire of.

The mix featured is quoted as being an 'unreleased' mix - not true. Whilst it is not the original mix, this remix was put out on twelve inch a few years back, if you can remember that. Marshall Jefferson (of Jefferson Starship fame - ho ho, only joking - actually responsible for the classic 'Move Your Body') offers the mellow 'Open Your Eyes', but the best comes last on side 1, methinks, Fallout's 'The Morning After'. Lenny Dee & Tommy Musto in their finest hour. Curtis McClaine & On The House (well, the names just get better) have the 'Move Your Body' - inspired 'Let's Get Busy', and on the singy singy house tip, Jomanda's 'Make My Body Rock', Blaze's 'If You Should Need A Friend' and finally Paul Simpson's 'Musical Freedom' which features Adeva. s they say, classic house. 8/10

Ian Lloyd

NOOKIE

THE SOUND OF MUSIC REINFORCED

Well, it doesn't seem so long ago that I was receiving the 4 Hero LP 'Parallel Universe', but here is the much overdue album by Reinforced hardcore hero Nookie.

Predictably, it starts with the undeniably huge title track 'Sound of Music' in its original mix. I shouldn't need to say any more regarding this track - if you don't know what I'm talking about now, skip the rest of this review. 'Tribal Dance' follows, and starts with some interesting 'balinese' drum sounds, or at least I think that's what a synthesizer

would call these sounds! Usual stuff - choppy breaks, and a superfat b-line. 'A Drum, A Bass and a Piano' covers similar ground, but 'Only Yoo' proves that Nookie can do things his own way without being another jungle soundalike. The piano on this track is simply superb without being fussy. Another previous club hit is 'Give A Little Love' which uses the Lisa Stansfield vocal for the hookline, and it appears here in a new mix for '94 (not a great difference in the overall sound, but perhaps chopped about a bit and stretched with it!) In 'Your Wildest Dreams', the fat bassline Nules supreme once more, coupled with a simple but effective breakbeat and simple but also effective and darn fine melodies on pianos, strings, and whatever other light twinkly sounds are available. Sound of Music' ends the album in its Fool Play Remix, an altogether more hectic version than the original, after the deceptively similar intro that is! Hardcore that does not go straight for the ragga samples to make a bad bwoy rude bwoy hit - if you like the sound of that, check out the rating on the Lloydmeter and take a gamble. 8/10
Ian Lloyd

VARIOUS ARTISTS

ELECTRONIC FRANKFURT POD COMMUNICATIONS

There are compilations, and there are compilations, and then there are definitive compilations. This album falls into the last category. I can't stress just how good this album is, if you like the sounds that come from Frankfurt, but stretched over 2 CDs (can't comment on other formats), I almost went out and bought a twin-deck player just so I didn't have to stop between discs.

This review may read as if it's rushed - it is, but at the risk of compromising a full analysis (bullshit, when do I ever do that?!), I felt it had to get into this issue by hook or by crook (don't sob at the heartfelt emotion now). 22 tracks is a lot, so I'll pick out a few, starting with the first track on CD1, 'Raw by MSO vs FEOS' whoever they might be. Straightforward techno patterns, but a pleasant organ-lead tune, I thought. From the Superstition Records label comes 'Esoteric' by Basic Gravity, whilst klang lays host to Acid Jesus' pleasant arpeggiated number 'MF3'. From the Pete Namlook Stables, or to be more precise, the fax label tracks from Ambient Otaku, Transonnie and Air II. On Disc 2, Pod's own t minus 20 sec starts with 'Dijohn 3' followed by the scarily, brilliant R.I.C. track 'Start Where' from the Mille Plateaux label (R.I.C. LP reviewed elsewhere this issue). Jammin Unit are represented by their 'next' track, and Biochip C (him again) has a good 'shout', and when you're on an album like this, why not do it from the rooftops. The thanks and greetings list on this col-

lection reads like a who's who in the Frankfurt scene itself! It may happen occasionally, and it's happening right now - I'm giving it tops - 10/10
Ian Lloyd

VARIOUS

"SOMA QUALITY RECORDINGS" (SOMA)

Centred around the nucleus of Slam and Rejuvenation, Glasgow's Soma label has built itself a reputation on the basis of high-quality, forward-thinking dance music. This retrospective collection covers tracks from the last three years, kicking off with Slam's debut "Eterna" and working through a fine selection of the label's superbly considered house and techno sensibilities. Much of what's on offer here details explicitly the reasons why Soma have become one of this country's most treasured imprints. From the plangent dub-tones of One Dove's "Fallen" to the scorching magnificence of Daft Punk's "Alive", the tracks display an acute understanding of dancefloor dynamics and sonic adventurism. In between, of course, there are gems like Otaku's "Percussion Obsession", Eastmen's "U Dig" and Liebezeit's trash aesthetic turn-around "Something Wonderful". Overall the album sifts through Detroit, Chicago and New York for its inspiration but the extra ingredient, as ever, is that peculiarly Glaswegian talent for combining those kind of influences into something which is more than just the sum of its parts. As you'd expect, "Positive Education" is present and correct, this time deconstructed into full-on minimalism by Richie Hawtin. All in all, this is just the kind of album you'd expect from a label which has provided the benchmark for some of the most innovative and exciting music to appear on these shores in recent years. Treat yourself to a copy today. 12/10
Tim Barr

VARIOUS

"PLATIPUS RECORDS VOL. ONE" (PLATIPUS)

Platipus have carved themselves a considerable reputation at the cutting edge of the mid-stream trance scene. So much so, in fact, that this album looks like a greatest hits package from that end of the dance market. Opening with Union Jack's incomparable "Two Full Moons And A Trout" the album moves swiftly through a varied selection from the label's back catalogue, including The Art of Trance's "Cambodia", Nicely's idiosyncratically-titled "Away The Throttle Pedal Stop" and Technossomy's excellent "Electron Blender". Those who are already familiar with Platipus won't be surprised to find that Simon Berry has had a hand in seven out of the eleven tracks on offer here, providing a consistent thread of

ideas which serve to tie the album's amalgam of thumping beats, deep reverbs and acidic basslines together. Deliberately European in outlook, the label leans more towards its spiritual siblings Superstition and Labworks rather than Trax and Transmat, none the less there's a curiously English humour running through the tracks which links Platipus with the likes of Phantasm, Inter-One and Seismic. All in all, if trance is your particular bag, you could do a lot worse than checking this album into your collection. 9/10
Tim Barr

HARD TRANCE VOLUME 2

ADVANCE SAMPLER (PHANTASM RECORDS)

Alongside labels such as Intelligent, Inter1, Millenium and Dragonfly, Phantasm are flying the flag for quality British trance, and giving the Germans a good run for their money, to put it mildly. As the trance scene continues to develop in this country it will be album samplers such as this that will remain a constant reminder of the evolution of this form of music. The tracks on this sampler are as varied as you can image, from the wonderful nu-energy trance of the astronaut by the mysterious Mojo who apparently hail from Scotland, through to the sleek well defined "Brain Forest" by Mindfield one of the main acts from the Phantasm stable. If it's Goa inspired trance you are after then check out the uplifting "Energy Level 1370" by Dragonfly's man with no name. There are also several other jewels on this EP including "Baraka" by Prana who recently featured in the pages of this very magazine. Try to get hold of this sampler (there are only 400 in circulation), if you have no joy fear not as the CD of the album will be out mid November. 10/10
Barney York

JON RYMAN

"ARTIFICE AND ARCHITECTURE" (MILLENNIUM MINI LP)

Jon Ryman's debut LP is an entity unto itself, an eccentric fusion of dark and light, of industrial and ambient, trance and soundtracks that continues to surprise the listener with its broad range of sounds and textures. There are fast songs on this LP, slow songs, sections of music that would not appear out of place in a movie soundtrack. And you know with song titles such as "Trowbridge" and "Themroc" that this album is not your average piece of vinyl. From the intensity of "The Edge" with its speedy snarling 303 and thrashing drums to the melodic tribalistic "I'll Find My Own Way Back" Ryman continues to sculpture obscure landscapes that at times appear bleak and unnerving yet are always surprising. Excellent debut album from this mysterious new producer. 9/10 Barney York



SOMA QUALITY RECORDINGS

SLAM *Eterna*
REJUVINATION *I.B.O.*
DOVE *Fallen*
G7 *Sedubbed*
OTAKU *Percussion Obsession*
REJUVINATION *Requiem*
SLAM *Positive Education (Richie Hawtin's Stripped mix)*
LEIBEZEIT *Something Wonderful*
EASTMEN *U Dig*
HOLMES & McMILLAN *Total Toxic Overload (Edit)*
DESERT STORM *Scoraig'93*
DAFT PUNK *Alive*

A collection of outstanding releases from 1991-1994

Released 14th November. Distributed by RTM.

SOMA tel 041 331 1477 / fax 041 353 0017. (Scotland).

Billie Ray Martin
your loving arms

MINOR VIBRANCE MIXES

Billy Ray Martin - Your Loving Arms

AMBIENT & ELECTRONIC

CHILL OUT OR DIE VOL. 3

"VARIOUS"
(RISING HIGH)

As the nights draw-in and temperatures drop, an evening in chilling out may suit some. 'The Chill Out or Die' compilations would be the ideal listening material. As the series rolls-out like another episode of Eastenders (not that it's miserable or depressing), the usual ambient luminaries appear including M.L.O. James Bernard and N.L.S.E. with a few others thrown-in for good measure.

The James Bernard track "Mars Rain" stands out for me, as it creates an atmosphere with, and I list in order; a constant downpour of torrential rain, rumbling thunder and eerie synths throughout. Other tracks that stand out are by N.L.S.E., Neutron 9000 and M.L.O. But, like all good things, it must come to an end and unfortunately the rest of the album lets it down badly. As your teacher would say, 'Good, but could have done better' 7/10

MARK COLLINS

BASIC GRAVITY

"RAJAH"
(RISING HIGH)

A huge autumnal thumper from Hamburg's Superstition Records appears on this release with three different mixes.

Marvellous. 10/10

MARK COLLINS

SOUL, JAZZ & HIP HOP

WEEP NOT CHILD

"JE KA BERE"
(LET'S START)

The Cologne based posse 'Weep Not Child' hit the streets with their own German hip hop style track "Je Ka Bere", which makes excellent use of Fela Kuti's "Sorrow, Tears and Blood" break. This is a breath of fresh air to anyone bored of the usual standard loops. Heavy and very catchy, this track should be big, especially on the dancefloor. It's good to see something positive coming out of Germany again, after the limited success of the band 'Soul, Truth and Power'. If you're not too keen on German rap, then there's a

classy jazz instrumental and a ragga-style dancehall mix on here as well. Well worth checking out. (9/10)
POPCORN WITH A FUNKY FEELIN'

MAD JAZZY FLAVORS

"VOLUME TWO"
(PEACE RECORDS)

It seems like DJ Smash can do little wrong when it comes to layin' down a heavy bassline and drumbeat. He's come up trumps again. The A-Side features rappers Native Strangers on the track 'Addict', which opens the EP in a solid Smash style. On the flipside, Smash features again in the mix this time for 'I Cue productions': The intro track, 'Cat Daddy Groove' is the best for us, with a dirty bassline that you might have heard before. There are two other nice drum and bass hip hop style tracks, which round things off smoothly. (8/10)

POPCORN WITH A FUNKY FEELIN'

D* NOTE

"INIQUITY WORKER"
(DORADO) 12"

Well it had to happen - Jazz meets Jungle, and what a killer result. D* Note team up with MC Nanigator and Ceri Evans for some serious drum and bass rhythms. However, the instrumental ??? works mix is the one to check out - Jungle break beats mixed with mad Herbie Hancock and plenty of weird live sounds, - this is going to be massive in Jungle and Jazz clubs alike. If you liked Nu Yorican Soul's "The Nervous Track", then this is the next step. (Release date 21.11.94). 9/10
POPCORN WITH A FUNKY FEELIN'

HOUSE & GARAGE

S.U.A.D.

"BASIC INSTINCT"
(US GROOVE ON)

Robin 'Jaydee' Albers makes his debut on this Strictly Rhythm offshoot with another organ leading monster. The rough'n'ready production style of 'Plastic Dreams' is left behind for a cleaner, tougher feel as house and techno drum patterns intermingle delightfully. Although similar in style to his previous anthem, 'Basic Instinct' it still retains a style of its own as the quirky organ

singles

melodies are used to lift the track out of the deeper, more sparse sections. Groove on and on and on! (9/10)

KEVIN MCKAY

TORI AMOS

"GOD"
(EAST WEST)

More appropriately titled 'Carl Craig is God', this melange of mesmerising synths, near tribal drums and of course Tori Amos has to be one of the more innovative vocal tracks of the year. Carl provides three mixes of outstanding quality that bring out the best in Tori's bitter sweet vocals. Both the 'Thinking' and 'Rainforest Resort' mixes begin with a tribal intro that places you in the heart of the Amazon before the synth lines fade-in taking you onwards and upwards. A soaraway delight. (10/10)

KEVIN MCKAY

KAMASUTRA

"NIGHT WALK EP"
(DUTCH TOUCHE)

The fifth release from this superb label sees Dobre and Jamez team up with the Italian 'Wildflower' guys. Two of the six tracks represent the best of the 'Night Walk' double pack that appeared out of Italy earlier in the year, while the other four are exclusive to Touche. The highlight of these is the Dobre and Jamez produced 'Rejuiced' which manages to perfectly combine both the Touche and Wildflower vibes. Acid basslines, warm organs and tough drums blend together in a track that grooves and grooves and never stops. Thank God there's more to Europe than Whigfield. (10/10)

KEVIN MCKAY

FELIX DA HOUSECAT

"REACH OUT"
(US RADIKAL)

Felix spits out a full vocal track of extraordinary power for this up and coming Chicago label. This altogether more sensible outing compared to his recent excursions on Soma and Bush contains Wanda Rogers' superb vocal talents along with some geezer called Willie Varnazdale who kind of loses it on the guitar. A rollercoaster ride through the wild pitch. (8/10)

KEVIN MCKAY

ANNABELLA LWIN

"CAR SEX"
(US STRICTLY RHYTHM)

Roger Sanchez, what a guy! Not only is he one of the best US DJs I've heard but he continues to churn out absolute beauties like this. There are

four mixes on offer from him (as well as the West End mixes on the other slice of vinyl) which show off his versatile range of skills. From the very jazzy 'Horny Dub' through the wild trip of the 'Bass Hit' dub to the monumental percussive bumper that is the 'Big Safari' mix the S-man does it every time. He even includes a mix with the full vocal for those that appreciate Annabella's insights into 'Car Sex'! Big and beardy house music. (9/10)

KEVIN MCKAY

DEEP DISH PRESENTS QUENCH

"HIGH FREQUENCY"
(TRIBAL UK)

After hearing Mr. Tenaglia DJ it comes as no surprise that he can turn out a mix of such variation. The track kicks right off with power percussion before jumping on the speeding synth train to vocalsville and ending up with an organ bassline that would make your granny jump for joy. As my Uncle Hamish used to say, 'Ye cannna beat a bit o' Tribal UK'. (10/10)

KEVIN MCKAY

RED EYE

"KUT IT"
(CHAMPION RECORDS)

This is it for this month. I mean, there's tunes and there's choons! Red Eye have 'gone made them a choon, boy-eel' I am at this point in time, scouting through my Thesaurus to look for other words to describe this. Let me see. Now there's a good word ... 'colossal'. There's another, 'gargantuan', 'stupendous'... I can go on, but I think I've made myself clear. This month has been another good one for releases with a lot to choose from. However, very few have the stamina that this has on two separate twelves, the first received has a piano-laden, DSK. "What Would We Do" sampled A side that goes straight into fifth gear. The original mix has string overtones but is just as strong. The recently received twelve is remixed by Hi-Lux, and is given a Glam "Hell's Party" feel, with a Donna Summer "I Feel Love" style bassline. When you receive records like "Kut It" in the post you feel like you wanna say your prayers more often. (10/10)

STEVE GODDARD

HAPPY LARRY'S BIG BEAT ORCHESTRA

"GOT THE MUSIC"
(DEEP DISTRACTION)

Nush have twiddled the knobs here and it sounds like it. Not that there's anything wrong with Nush. Eu contraré, the B side slams home a Reel II

Reel, double time synth with matching percussion, draped with girl vocaled "Got the music, got the sound, got the melody, now get on down". Called the nush fug dub (geddit?) It should have been the A side, but then I guess that's irrelevant nowadays isn't it? This pumper is released on 7th November. (9/10) STEVE GODDARD

GAYNOR

"I'M FALLING"

(WHITE NON-STOP JAM RECORDS STAMPED ON LABEL)

This month's close contender to Red Eyes "Kut It" reviewed earlier, this is great in as much that it causes damage on the dancefloor, goes on for over six minutes and is more uplifting than a gladiators jockstrap! What's more you A&R guys, it's up for grabs - but! there's no damn telephone number on the label! So, Gaynor, ring me on 081-857 8775 with your number and I'll pass it on for you. A serious tune. (10/10) STEVE GODDARD

KEITHY MAC PROGETTO

"UNO SPEZIA DE VITA"

(LABELLO BLANCO RECORDS)

Meaning "A spice of life", this recently surfaced on Public Demand Records, but with only fair recognition. Now there's talk of re-release, which it deserves, as it's quite strong. Using Make Kantés "Yeke-Yeke" bassline, familiarity is already there and mixed in with Moré's original would go down a real treat. The female overlaid "Dee-Da-Da-Da's are particularly good and the drum lines really stand out. (9/10) STEVE GODDARD

D.B. COOK

"LOSING MY MIND"

(SMACKMUSIC - UK)

Definitely for the garage purist this one, along with two other potent twelves on the same label (Butch Quick's "Always" and Pseudo's "What Are You Gonna Do"). Needless to say, the productions are by Smack, hence the label name and the first three releases are very commendable. What are noticeable are the artist's stand out vocals. D.B. Cook in this case has a silky smooth, warm feel about her delivery and perfectly executes the composition

over four mixes. My ears are tuned into the Smack Club mix, with its huge portion of 'soulful' chords. Do yourself a favour, buy all three. (9/10 each)

STEVE GODDARD

CARL BIAS AND B.I.P

"I'M UP IN HEAVEN"

(4 LIBERTY RECORDS)

Aah! The much talked about 4 Liberty label. Sticking with garage reviews for the time being, when you think that a twelve inch costs a mere four pounds and 60 pence, here you are talking about one pound fifteen pence a mix. When 4 Liberty could have had original and dub versions separated over two twelves, as each mix is larger than a stepping stallions stiff! Nifty female vocals and crystal clear productions, I just love the "Don't Come For Me" mix. An extremely sophisticated revamp indeed. (10/10) STEVE GODDARD

MARSHALL JEFFERSON

"SUNSHINE IN YOUR EYES"

(INTERSTATE RECORDS)

Here's another garage label that's gone from strength to strength and the fact that the Marshall has licenced himself to Interstate will secure the label's premiership rankings up there with the major players. This little outing breaks away completely from the Ten City 'soulful' mould and the legendary Chicago producer has excelled himself to create mixes capable of filling a house dancefloor as well as the expected classic garage venues. Using first choice's "Let No Man Put Asunder" string snippets, the quality finish is as prestigious as one would expect from somebody who's been on the scene since the word 'house' took on a new meaning. Watch this one go. Due for late October release. (10/10) STEVE GODDARD

LONNIE GORDON

"DO YOU WANT IT" (REMIXES)

(1ST RECS-THRU NETWORK)

Resprayed by Crispin J Glover, alias the Caucasian Boy, who has had quite a few releases in the States, including the strictly Rhythm label, hails from South London, no less, and is barely 30 years old. He really

displays his talents on this bumpin' remix and, along with John Robinson and the Smack Crew, have given "Do You Want It" a new lease of life. Not necessarily harder, it's been inflated with energy, making it impossible not to do major movements on the floor to. Safer than a secret fling in a garden shed with the occasional princess. (9/10) STEVE GODDARD

KODE VI

"FAUST"

(KK RECORDS)

Hot on the heels of the last release 'dissolve', but no Mark Gage to mix it this time. 'Erster Teil' (Part One) is a sublime piece of electronic beauty that flows into 'Zweiter Teil', which not surprisingly translates to mean 'Part two'. Mmm, Imaginative. The 'Space Age Lounge Mix' takes 'Faust' into the chill out zone, and herein endeth the journey. 8/10 STEVE GODDARD

BARBARA TUCKER

"I GET LIFTED"

(POSTIVA RECS)

Look, I'm sorry OK? So nearly half the reviews this month have been of the garage variety, whereas I'd normally review mostly house. Is it my fault that I've received such shit hot garage tunes this time around? Barbara gets to keep her tiarra and she will go to the ball. A formidable follow up to her scorching "Beautiful People", she is not the only one who gets lifted. This record relieves you of all the stress and strains of the day. This song is the epitome of the word "Roots". The composition is as strong as her vocals and the extended radio mix says it all. A soulful, stirring workout. 10/10 STEVE GODDARD

24 HOUR EXPERIENCE

"I NEED A MAN"

(NICE N'RIPE)

Again, this shows that Britain are excessively commandeering the music scene. Nothing new, but so nicely constructed, it's juicy and is too good to be overlooked. Grant Nelson puts together lots of simplistic notes and happenings to make an interesting outcome. The bassline and Todd T. shuffling hi-hat chugs along, demanding that you follow

the arrows onto the dancefloor. A tinkling of vibraphone floats on top, duetting with a songstress pleading for a man who can love her. I love it. As simple as it is, methinks you won't resist it either. 9/10 STEVE GODDARD

ALLISON SHERYLL

"OPEN UP YOUR HEART"

(EQUITY RECS.)

Remixed by the ever barrier-shifting, Hanson and Nelson, here they prove to be another perfecto, Osbourne and Oakenfold style force to be reckoned with. The 'La Luna' luminaires have sampled a snippet of Allison's lines and used it to its full potential throughout both sides, without it sounding too synthetic and overkilled. Her one line 'Open Up Your Heart', is used in the breakdown's to good effect and the organ used is very prominent. If you liked Hanson and Nelson's last releases, then 'Open' should be considered very carefully for your next purchase. 9/10 STEVE GODDARD

JOHNNY VICIOUS & DISCOCAINE

"DON'T MIX ME THIS WAY"

Exactly how he transformed "I Love Music" two years back, he's surpassed himself with this Herculean treat. The enigmatic John Boy cuts an' splices the master, sampling different bits of vocals over four or five keys and drops bits in here and there, still managing to hold it all together, making the old "Don't Leave Me This Way", by Harold Melvin (Teddy Pendegrass) and the Blue Notes original monster an even more monolithic and grandiose excursion. 9/10 STEVE GODDARD

TESSIER-ASHPOOL

"ZERO G"

(LOADED RECS)

I phoned up Tim at Loaded and I said "Hello your heaviness, I heard this nifty little number on Tongy's show and I wondered if you could please send me a copy, like yesterday?" He said yes, I thanked him, put the phone down and kissed my Rottweiler on the lips! Zero G is like the best of the now defunct guerilla product in their heyday. It's limbo, soma and warp all wrapped up in

JDJ

"Journeys By DJ": the original, top quality DJ mix series. 1hour 20 minute minute mixes on CD and cassette by Paul Oakenfold, John Digweed, Danny Rampling, Judge Jules, Billy Nasty and NYC super-DJ Keoki. Come join the journey - Weatherall, DJ Duke & Sasha are on their way.

JADETAY IS THE TOP AGENT OF M.I.X., AN ORGANISATION DEDICATED TO THE BATTLE AGAINST POP TERRORISM AND TO THE PROMOTION OF DECENT MUSIC.

A NIGHTCLUB SOMEWHERE IN LONDON
DAMN! THAT'S MY PAGER.



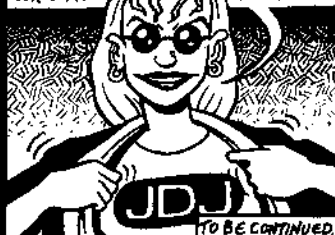
MOMENTS LATER...
WHAT'S THE STORY, CHIEF?
IT'S BAD NEWS JR.



MOGA RECORDS ARE THREATENING TO UNLEASH A NEW ALL-BOY DANCING POP TRIO AND IT'S AIMED DIRECTLY AT THE TEENAGE PIN-UP MARKET!



IT'S UNSPEAKABLE! THEIR YOUNG MINDS HAVE SUFFERED ENOUGH! YET AGAIN I MUST SAVE THE WORLD FROM CRAP MUSIC!



TO BE CONTINUED.

one. It's a side to Loaded that I've never heard before. It's the 'heavier' side and it's good! All synth waves, cavorting left and right from your speakers, with a watered down spacey breakdown segment half way through this track that builds again and builds and builds into a cosmic climax. I refer in this case to the AA side, sped up +3 on the varipitch. "Gravity", the A side, is also a bit of a stomper when it gets going. 9/10

TWANGLING

"3 FINGERS IN A BOX"
(PUKKA RECS)

This has been on sale as a white label for weeks now and when the white copies dried up, Twangling was shifting hands for a tanner, even fifteen pounds a time. The release date is 7th November, so hang loose until then. Guitar, X-Press II type horn stab, usual drum roll ... God it sounds so ordinary. No it's not. An omelette is still an omelette, whether you use one egg or four. This record is a one egg omelette but made to perfection and it's tasty. Every Jock wants a copy, so don't even wait to hear it, just buy it. 10/10
STEVE GODDARD

VIRTUE

"FEELING GOOD"
(WIRED)

This is right up my alley. A turbo charged type blast "Crazy Man", it

has the same impact. A driving drum, less any intricacies, snare rolls, etc, the guys vocals are haunting. It's the type of song you wake up singing two days after you heard it, wondering where the hell you heard it and why only now has it crept to the fore of your mind! When I play out, I look forward to slapping it on the deck and watching the audience respond. Completely failsafe. 10/10
STEVE GODDARD

BIG NOISE

"KEEP ON PUSHING"
(SWEAT RECS)

Mixes by Malone & Sam Millinson, also Johan S. (responsible for hits for Robin S./Motiv 8 and Shawn Christopher), all three mixes have their own identity. Like Lance Ellington and Ronny Canada, the vocals could well be Sam Millinson's own (they're un-credited) but they are of good calibre and last month I said in the group sound generation's review, that I think Sweat Records had turned the corner at last. My assurity is now confirmed with this chunky garage chummer. Action packed, Big Noise couldn't have crammed in any more excitement if they'd tried. Better than Sasha and Secret Life's newbies, by far. 9/10
STEVE GODDARD

MICHELLE SWEENEY

"THIS TIME"
(EAST/WEST DOUBLEPACK)

This has been played in the clubs like it's on general release already! Seven mixes, you could mix this for 20 mins, using all of them and could concoct a stonker of a creation. All versions are incredible and East/West are going to have trouble choosing the best for the one-single release. It's a house track, heavily influenced by what's happening in the States. Ramp are here, so is Glam and Nick and Stone, mashing up each mix, allowing for every one's tastes. The vocals are full and on a couple of the mixes there is a "song", with bridges and choruses, etc, as well as the hard hitting home dubs. 10/10

A MAN CALLED ADAM

"LITTLE MISS PEPPERPOT"
(OTHER RECS)

This is different. In the vein of their "Goodearth" toon (one of their first) it's like a jazz-phunk/house collision and for the old boys who stopped buying records ten years ago, it's very reminiscent of Rhani Harris Junior's "Six Million Steps", with a Stanley Clarke style, slap bass line. On the flip is "Feel Real" by House of ???, with that man, Crispin J. Glover once again, featuring vocal samples of Rosie Gaines. The programming on The Man Called Adam track was done by Adamski, no less, who also contributed some keyboards. 9 and 8/10 respectively.
STEVE GODDARD

CAUCASIAN BOY

"GENE CLEAR"
(STRICTLY RHYTHM PROMO)

Listen, it wasn't planned that I should drop C.J. Glover's name in my reviews of three records in this issue. It just turns out that he is involved in at least three releases this month and I happen to like them all. Obviously, I am on the man's wavelength and by the looks of it he is becoming the name of the tail end of this year, on British soil anyway. He is though making more of a name for himself in the big apple, which is fierce for competition, of course. Crispin goes under the guise of the Caucasian Boy once again and strictly are obviously more than happy to oblige another release. With Phil Cheeseman producing, the pair have emulated such an American sound I couldn't believe that was I was hearing came from a studio in Nottingham! "Gene Clear" is a serious dub that alters very little but then there's no need. It says in huge neon lights, "Dance"! I don't even think. Just move. Neat vocal fragments and small sax stabs make sure you do. 10/10

BABY D

"LET ME BE YOUR FANTASY" (REMIXES)
(SYSTEMATIC RECS.)

All the mixes are here. The original, D.J. Professor and Dyce on a twin-pack and MKM and Dancing Divas on a third slab! The Dancing Divas version is the most fashionable and is certainly the one for my box, remind-

ing me of Anne Consuelo's "See the Day" that rocked the floors into a crescendo of strings and piano, before the excellent Baby D. Vocals glide in with the onslaught of vibes, percussion, an excruciating two note bassline, giving even more piano a piggy back, carrying the whole concept to a higher plain. So, don't forget, when you are offered a copy of this, insist on hearing all the renditions first and take particular notice of the workout by Dancing Divas. 10/10
STEVE GODDARD

HARD HOUSE & TRANCE

AFFECTION

"MORNING"
(LIMBO RECORDS)

One of the strongest tracks so far from Limbo showcasing their recent Danish signings "Affection". Sad pastry jokes aside "Morning" is an entertaining amalgamation of swirling trance, Germanic style interspaced with some weird vocals which reminded me of those techno luminaries "Abfhart" while also sounding not unlike, dare I say it "Underworld". There are two mixes to choose from, the heavily vocal, guitar led (time for a change mix) and the quite brilliant electronic piledriven (faintest poet mix) which stomps along like one of the protesters at the recent criminal justice march/riot in London ... mesmerising. 10/10
BARNEY YORK

MEGALON

"DARKNESS"
(PLINK PLONK RECORDS)

Megalon is one of the more mysterious members from the Plink Plonk label and he has certainly come up trumps with his latest release which fuses together shades of Detroit exceptionally eerie strings 'n chimes and some damn sexy basslines. Excellent release that will find many friends who favour the deep and dark underground house sound. 9/10
BARNEY YORK

THE COSMIC SOUP SOUND SYSTEM

"THE SOLID STATE HEADSTATE EP"
(FILTERLESS RECORDS)

Excellent 3 track EP that fuses British trance with the current Goa sound this EP has been floating around since September but is definitely worth a purchase for the second track on the A-side entitled "Everything Is Under Control" which lifts the vocal sample from the much heralded "Sequential" track of the same name and underpins it with some quality breakbeats whilst retaining the original trance feel. 8/10
BARNEY YORK

K-HAND

"GLOBAL WARNING"
(WARP RECORDS)

K-Hand apparently hail from Detroit and with Global Warning they have

**IT'LL LAST
LONGER
THAN MOST OF
THE BANDS
ON THIS PAGE**



BRITAIN'S BIGGEST BOTTLED BEER

uncovered some seriously dark minimal sounds. The record comes in 3 mixes, the "Acid 101 mix", the edge mix and the strongest mix which is aptly titled "The Underground mix" ... The Underground mix storms along with a continuous vocal stab exclaiming 'this is a global warning and not a wave station' underpinned with that familiar string loop from "Der Klang Der Family" by 3 Phase ... Disturbingly good environmental techno. 8/10 **BARNEY YORK**

DAMN TUFF EP "BOOMERANG" SPERM RECORDS

Boomerang's second release on the Sperm label showcases this artists production talents to the max with four quality mixes to choose from. Check out the "Full On mix" for a ball breaking head masher of a track whilst the Babylon mix is a slightly mellower version of the above mentioned. Flip to the B-side for "Innerspace" a sleek little techno number that just warms to the ear whilst "The Nine Doors" is as trancey and uplifting as you can get. Sperm have already sold 4000 copies of their previous track the impeccable "Yum Yum" and this track may even do better. This is definitely their spunkiest release to date. 9/10 **BARNEY YORK**

ETERNAL RHYTHMS

"DEEP DOWN UNDER"
(FOREIGN POLICY RECORDS)
First new release from a label founded by Leisure Lounge resident DJ Andy Morris and his compatriot Colin Daniels from Mushroom Records. The Eternal Rhythm is an excellent turbo charge roller coaster of a ride produced in an almost nu-energy style that is as beefy as on of the doormen at the Ministry, yet remains as sleek and well defined as the cloakroom lady (hello Juliette). Pounding yet pulsating. Check out the "Deep Down Under mix" which has more break downs than the Northern Line ... Steaming. 9/10 **BARNEY YORK**

TECHNO

SINGLE CELL ORCHESTRA
ANGELIC SCIENCE EP (REFLECTIVE)
The fifth release from the Stateside

label is not only an audio spectacle, but a visual one too. Each release has been adorned rather appropriately with a label of sublime holographs, but this latest installment does all that have preceded it, with its cycle of rotating 3D circles once spinning on the deck (for best results spin it back or forwards extremely fast). The music is equally original. A six track cut where the leading side deals with classy, emotive ambience grounded on dub but emerging with a galactic rather than tribal outcome. Whatever Forever digresses into the realm of horror epic soundscape contorting all preconceptions of reality. The second side offers a slab of avant garde dark experimental techno all almost unplayable under normal circumstances due to their pure over indulgence. Demon Drum and Sick with Acid are tripped out severely and are 'trance' in the true sense of its definition only - hypnotic and monotone. 10/10. **WARLOCK**

SPIRA

CYCLIC WAVES (SUB LEVEL)
Here is an example of how good British techno can be when it wants to be. This 4 tracker takes on board a Detroit feel of the Jeff Mills variety and fuses it with a more European angle as with Energy Port which is easily the most happening groove, even if it does rely on a convincing acid hook to secure its impact. Cyclic Waves itself is equally racey, but structured in a more one dimensional fashion. Sonic in contrast to its title opts for a deeper route of Sub-bass and light percussion while Headlock is just 303. Certainly a good find. 9/10. **WARLOCK**

TECHNOHEAD

JETSET (MOKUM)
GTO under their renowned alias get the opportunity to flex a slightly harder sound than has been the norm with the last few releases. The keyword here is Hardcore, rather than techno with both the gabba and breakbeat definitions in full effect. Jetset is pure sample crazy retro hardcore circa 91/92, with a blatantly similar approach to Aken's Trip to the Moon orchestrated by adopting the same James Bond Moonraker theme and chipmunked

bursts of 'We won't stop rockin'. Accelerator on the flip is more what you would expect from both Mokum and Technohead, as its harder and faster with pounding kicks galore and a more subdued cheesy sample content than its A-side counterpart. Nonetheless we all expect a little bit more originality from these international representatives of UK techno, as with the words of Technohead herself on a recent review of a rival UK gabba artist "Does anyone know how to make a track without sampling off everyone else's ideas?" A - 5/10, B - 7/10.

WAX

REVELATION (USA IMPORT)
The work of Belgian Frederic Van Geluwe offers an essential DJ tool, more so for its freestyle capabilities via a host of randomly modulating analogue devility and mix friendly hats than its actual tune strength. The aptly titled Freestyle is exactly this, with its invisible metronomic bass drum giving a tempo for it's mad acid ramblings ideal for giving another track that extra boost, while Jack'n' rhythm is for the minimalists on a drum programming tip, and is maximized by the presence of a murky break. Fun plastic to be had. 9/10. **WARLOCK**

M.S.B

4 TRACKER (NATURE 003)
One thing that is refreshing with Italian techno of late is its scant regard for pandering to the latest safe trends in techno, and as a result create something unchannelled, and to an extent undefined and so true to the word, experimental. The first two releases made their mark with a compendium of discordant themes and the third release looks set to follow in the same steps. Slow, abstract and electronic, the EP unfolds through bleep oblivion, punctuated in the second cut by that unmistakable cry of the de-horned Unicorn from the film Legend, and concluding with bongo rhythms and fuzzy kicks on the flip-side. 9/10. **WARLOCK**

DJ SKULL

SKITZO FRANTIC EP (RED CAT)
Hailing from Illinois, this dwells entirely in the realm of audio electricity designed to test the frequency range

of any system. Distortion is for the dancefloor, raging its warped tones relentlessly throughout. While Maximum Waveform, Frequency response and particularly Panic offer reverberations for the home listener and deliver intricately laced creations of melodic synth work. 9/10. **WARLOCK**

SALT TANK

GAZA STRIP (INTERNAL)
One of those interesting fusions that seek to defy classification with a delicate weave of breakbeats, digital techno and a plodding stomp, it falls somewhere between jungle and trance but is neither. Its identity lies in the odd cries of Middle eastern horns, the kind that tempt snakes out of their baskets and settles at about 160bpm. Olympic and La reve be Beatrice fail to be so radical, but that aside, their dreamy stance will please many. 9/10 **WARLOCK**

NAPALM 1

Intelligent psycho techno is what would best describe this. The noise content evolves around rough and raucous distortion that sounds fried alive. Thumping bass drums are the norm and are tuned with precision amidst a background of erie violin at one point and sheer sonic onslaught at others. Not one cheesy sample or vocal in sight, and a testimony to what hard techno should be all about. The small amount of information tells us its German and limited to 500 so snap it up quick. 10/10. **WARLOCK**

HAZE 1

SCANNER (HAZE)
A nice hotchpotch of styles are explored here. Opening with the fairly accessible Scanner on a semi-serious acid trance tip, things soon start to get a bit more daring throughout the twelve. Barrier follows and dives straight in at the deep end, resembling some of the hard acid released on Drop Bass Network, only its two thirds of the usual manic pace and offers those who like their beats slower the chance to sample untamed sound. K on the B-side is a tune to work to, and is guided by a theme designed to play headgames, an idea developed further by the final cut 326 with the aid of a more solid beat. 9/10. **WARLOCK**

Now available at all good record shops

J.D.J.'S ULTIMATE HOUSE PARTY MIX

21 Killer tunes from The Goodmen, Sultana, Nush and Reese Project etc.
The No. 1 mix of '94: no sitting room is safe without it!

3 A.M.: J.D. (HEAVILY ARMED WITH KICKING HOUSE TUNES) BREAKS INTO THE OFFICES OF POP-FASCISTS MOGA RECORDS IN A BID TO PREVENT A MUSICAL ATROCITY.

WHERE'S THE LIGHT SWIRN? CLUCK! WHAT THE...?

HI, I'M JASON. I LIKE GIRLS AND MOTORBIKES



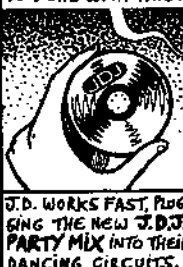
MY GOD, IT'S HORRIBLE! TAKE THAT!



HI, I'M MARK. I'M INTO GIRLS AND WINDSURFING



THERE'S ONLY ONE WAY TO DEAL WITH THIS.



OVERLOAD! HELP! OVERLO



IT TAKES ONLY SECONDS.



Late at night, long after the sun has gone down, the aurora borealis creeps slowly into the sky. Sparkling, electric, like club-land lights, it's typical of the kind of things you can find...

North of the border

with Tim Barr

This month sees the launch of a brand new record label, when Fifth Freedom sets up operations with the release of Move D's 'Eine Kleine Nachtmusik'. Concentrating on the more innovative and experimental end of techno, Fifth Freedom aims to provide a platform for music with heart, soul and groove. The stunning textures of Move D's four-track debut for the label will appeal to house, techno and ambient fans alike, ranging from the free-form jazz-styled experimentation of 'Amazing Discoveries' to the more mainline rhythm shapes of 'Eastman'. The E.P. has been licensed from Heidelberg-based Source Records, home of Deep Space Network and originators of the essential 'Synchronised Chaos TV' videos, so eclectic forward-thinking quality is assured. Also forthcoming from Fifth Freedom is the superb 'On The Sly E.P.' from Vango Noir. A breathtaking techno-jazz crossover, it's a release which is sure to find favour with DJs as diverse as James Lavelle, Beaumont Hannant and Mark Broom. Both releases are highly recommended, but be warned – since each record will only be available in a limited edition you'd be well-advised to place your order early.

Good reports are still flowing fast and furiously from The Voodoo Room in Glasgow. The club with the busiest Sunday night in Scotland, thanks to the incomparable deck skills of Harri and Oscar, looks like repeating the success of its weekend closer on Saturdays as well, due to the tireless efforts of mainman Kevin McKay. He'll be joined this month by some very special guests when Frankie Knuckles, Satoshi Tomie and David Morales pay a visit for the Def Mix Party on November 18th. In what looks like the type of 'night not to be missed' scenario, Kevin will be playing alongside the American team, promising

the kind of head-cutting splendour which is often guessed at but seldom seen. Let's hope that someone has had the foresight to warn the Manhattan maestro about the competition.

Incidentally, those who fancy making a



weekend of it, can catch the Def Mix crew on the following night at The Vaults in Edinburgh and, further north, on Sunday the 20th, at Reasons 2B Cheerful in Aberdeen's Ministry of Sin. These will be the trio's first ever U.K. dates together, so it's worth saving up the loose change so that you don't miss out. Around Glasgow, the wailing and gnashing of teeth can still be heard from the direction of those who were absent at Danny Tenaglia's recent super-nova display at The Voodoo Room. Be sure not to make the same mistake – regrets are terrible things.

Congratulations, and about time too, are due to Ross Campbell and Shug Brankin of Glasgow's Sound Structure studios. Along with the golden-throated Jon Reid, they're the team responsible for The Nightcrawlers and the superb 'Push The Feeling On' single, originally released on Island and now, thanks to FFRR, edging towards the charts courtesy of that fine Mark Kinchen dub which everyone's playing. Perhaps this will finally provide The Nightcrawlers with the recognition they deserve and elevate Jon Reid to his rightful position as one of the best vocalists this country has ever produced. Then all we'll need is the release of that long-awaited album (three years and counting).

Meanwhile, up in Aberdeen, The Pelican Club continues to combine house, hip-hop, garage and 'jazzy, funky, two step vibes' attracting dedicated clubgoers from all over the North despite, or perhaps because of, a door policy which declares 'absolutely no admission to moustaches, Tories, university ruggar types, sharons or on one mates'. It's nice to know that such a spirit of understanding and tolerance still prevails. At any rate, DJs Paz Pooba and Elvis are promising to 'kick more phunk than a shaolin monk'. Too many David Carradine repeats on the TV up there, I reckon.

Staying in Aberdeen and, in fact, maintaining a slender link with the Pelican crew, reports have just come through about a new venture in the city's Belmont Street. The Belmonte Bazaar aims to be 'the Bay area's coolest underground store', offering one stop shopping for dance records, clothes, crystals(?), incense and ethnic stuff. Browsers can also look forward to

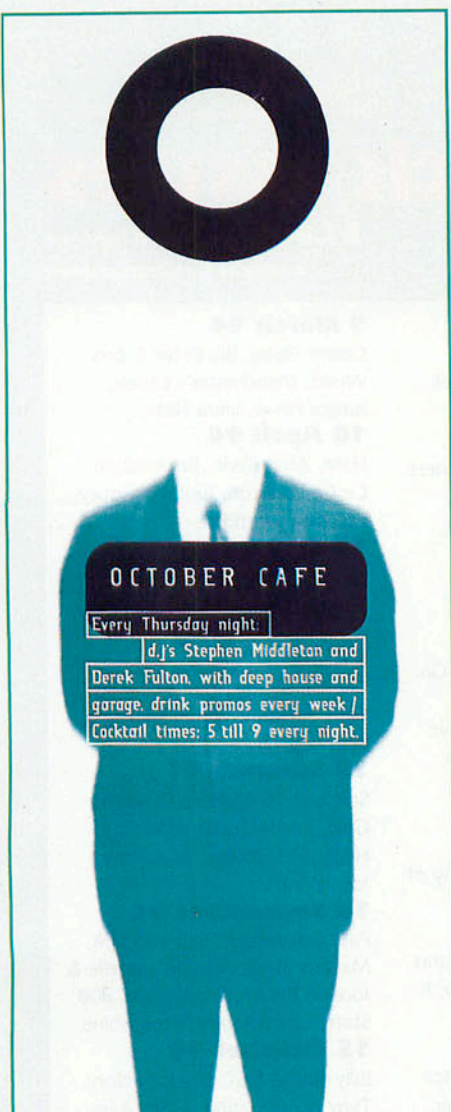
fresh 'n' funky
SATURDAY NIGHTS
10pm - 2am
at the
PELICAN CLUB
(BASEMENT, 17 MARKET STREET)

D.J.'s PAZ POOBA, ELVIS & GUESTS
mashin' up house, hip hop, garage and jazzy funky 2 step vibes!
OUTDOOR BEER GARDEN-VEGGIE B.B.Q.
£3 MEMBERS/N.U.S./CONCESSIONS
KICKS MORE PHUNK THAN A SHAOLIN MONK

VOODOO
FRIDAYS

.....don't you just love it!
The Voodoo Room 22 Cambridge Street

stumbling over copies of 'Boomshakatak' by Paz which has been licensed all over Europe and has recently gained a UK release on the Mega imprint. Look out for the bonus track by the oddly-titled Flamer Spry, none other than the Pelican's DJ Titch heading straight for minimalist Detroit-style territory with the highly-rated 'Grey Skies Blue'.



Back in Glasgow, Kelvingrove's finest record label, Soma, have firmly established their position as one of this country's front-runners when it comes to music of quality and distinction. They provide a round-up of their first three years, this month, with the release of the long-awaited Soma compilation. Featuring Slam, One Dove, Eastmen, Desert Storm and Daft Punk, amongst others, it also contains an exclusive reworking of 'Positive Education' by none other than Richie Hawtin. The first 1000 copies come shrink-wrapped with Rejuvenation's long-deleted 'Work In Progress EP'. What better excuse could you want when it comes to explaining to the bank manager about that extra tenner on the overdraft?

The October Cafe in Glasgow's Princes Square is already well-known for being one of the weekend's busier, and more up-market, pre-clubs. Following the demise of their well-rated Red October promotion, they get back into the swing of mid-week music on Thursday nights with deep house and garage grooves provided by Stephen Middleton and Derek Fulton. Promises of cheap drink are sure to attract the more

wealthy members of Glasgow's club glitterati but, be warned, cocktails finish at nine o'clock if you're partial to the odd banana daquiri now and again.

The Generator team bumped into Ayrshire-based band Hard Trance recently, during a flying visit to Munich. Unsigned, as yet, their unique blend of hi-octane speed-thrash acid owes much to a collection of, at the last count, no less than six Roland TB303's. Tracks such as the vibrant 'Trancescape' or the weird-out acid mayhem of 'Hard Azz' should appeal to anyone who likes the idea of a techno Hüscher Dü and, if there's any justice, should be making their way to vinyl shortly.

Someone who's already been no stranger to the topsy-turvy world of the record business is Gypsy. His album, 'Soundtracks' has just landed in the shops and, indeed, can be heard at the listening posts in most Virgin stores. Featuring his debut solo release 'I Trance You' and the recent critically-acclaimed 'Funk De Fino', the ten-track outing explores the kind of lush textures and dreamy atmospheres which have characterised Gypsy's latest offerings.

"I don't know if the album is really representative of my career so far" he explains. "It's less about the kind of total, all-out club vibe and more about the sort of moody, multi-dimensional thing that you can listen to again and again. The tracks on the album were refined down from around twenty or so, which took around eight months, because I wanted to create a cohesive feel and deliver the best material that I could."

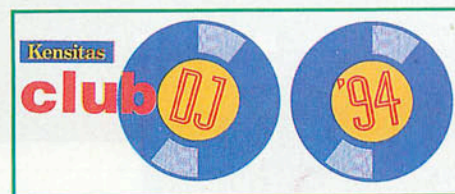
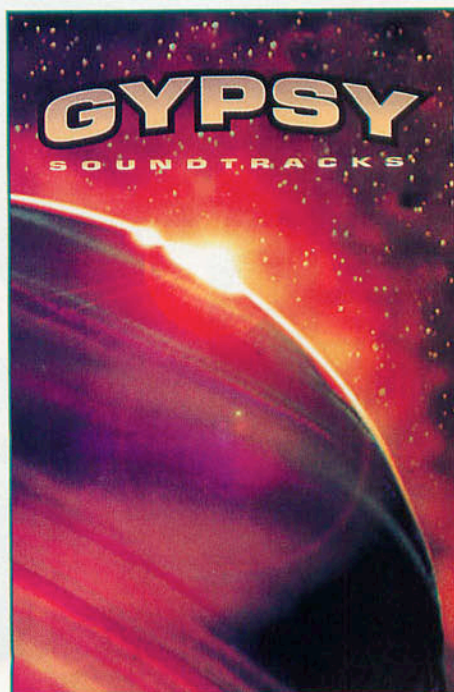
From the raw, groove-driven dynamics of 'Dirty Bass' to the smooth, jazz-inflected textures of 'Transition', 'Soundtracks' acts

very much like a sonic travelogue. Titles such as 'Paradiso' and 'I Dream of Santiago' confirm the impression. "'Dirty Bass' is one of the older tracks on the album. I did that just after 'I Trance You'. It was kind of a jam with Andy Prenelle who plays bass on the track. Most of the stuff is much more recent. The Spanish/South American titles relate to something that I have a romantic attraction to. Maybe it's the more sensitive side of me coming out. 'I Dream of Santiago' is kind of a story, it's a girl thinking about this faraway place, half-romantic, half-wistful, but hopefully you can guess what happens from the way the music develops."

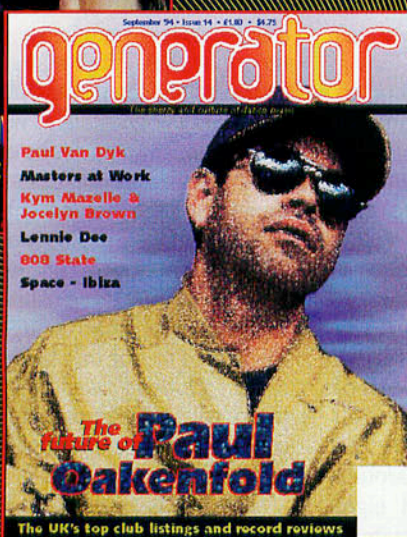
'Soundtracks' closes with the rippling, latinate colours of 'Funk De Fino'. "That track was something of a landmark for me as a producer" says Gypsy. "It was the first time that I felt I had managed to translate all my influences successfully. It opened up a new way of working as well. It was mixed down live, running loops and doing fades and mutes on the desk. So I've a real affection for it. I'm hoping that 'Soundtracks' will pull some people into the club thing who haven't got to grips with dance music yet. I loved making it. I really enjoyed working with that kind of long-format medium. I'm not involved in Havana anymore, 'Outland' was my last track with them, so I'd like to continue exploring that process. Maybe next time, I'll do a double-album."

Meanwhile, former compadres Tony Scott and Richard Millar have completed the long-awaited Havana album, due for release next year, with Aberdeen-based Chris Cowie. Check out their superb 'Dominica' on Out On A Limb under the name F2. Techno grooves from the cutting edge.

Lastly, the grand final of the Kensitas Club DJ '94 competition took place at Zen's in Livingston recently. After a series of heats in clubs throughout Scotland, Colin McArdle from Irvine took the title against some stiff opposition, winning an all-expenses paid trip to Los Angeles including a healthy amount of spending money which, no doubt, he'll be using to good effect in all those well-stocked West Coast record stores. He'll also be doing a radio show with Tom Wilson, whose 'Bouncing Beats' collection on Rumour is currently doing good business. Full marks to Kensitas, once again, for their continuing support of the Scottish clubscene.



generator



Subscribe

Name:

Address:

Post code:

Telephone:

(Tick rate)	12 issues	6 issues
UK	£21.00	£10.75
Overseas surface mail	£30.00	£15.50
European air letter rate	£38.00	£19.50
Outside Europe		
International air mail	£60.00	£31.00
USA surface mail	£55.00	£28.00
USA air mail	£95.00	£48.00

Enclose
cheque made
payable to
Generator
or call
(071) 454
7855 to pay
by credit card

Back Issues Issue Numbers:
Quantity:

Send to: Generator Subscriptions
4-8 Peartree Street
London EC1V 3SB

Back Issues

£1.80 including UK postage
overseas by arrangement

1 June 93

Sven Vath, Universe, Reese
Project, Innerscity, Dave Angel.

2 July 93

D-Team, Sasha, Chuff Chuff,
Juan Atkins, Sounds of Blackness.

3 August 93

Andrew Weatherall, Slipmatt,
Fetish Rave, Moby, Ambient
Special.

4 September 93

Carl Cox, David Morales,
Prodigy, Ru-Paul, Hyper Go-Go.

5 October 93

Metalheads, Joey Negro Richie
Hawtin, Paul Oakenfold, San
Francisco.

6 November 93

Danny Rampling, Fabio &
Groverider, Underworld, Army of
Lovers, Daniel Poole.

7 December 93

Mr. C & Plink Plonk, Fabio Paras,
Manchester, Renegade Radio, K-
Klass.

8 Jan/Feb 94

Apollo 440, Tom Wilson, Banco
De Gaia, Digit & EFX, Olympic
Records.

9 March 94

Cosmic Baby, Blu Peter & Mrs
Wood, Manchester's Labels,
Jungle Fever, Ultra Nate.

10 April 94

Harri, Ahex Twin, Rezerection,
Ce Ce Peniston, Junior Vasquez,
Psychick Warriors.

11 May 94

Laurent Garnier, Jah Wobble,
Tommy Musto, Media Records,
F.S.O.L., Thomas Heckmann.

12 June 94

Orbital, Victor Simonelli, Moby,
Tony Sapianto, Vapourspace,
Beeswax.

13 Summer 94

Sex, Love & Motion, Graham
Gold, Rachel Auburn, Jeremy
Healy, Pete Tong, Nu Energy,
Josh Wink

14 September 94

Paul Oakenfold, Paul Van Dyk,
Masters at Work, Kym Mazelle &
Jocelyn Brown, Lennie Dee, 808
State, Space - Ibiza, Moonshine.

15 October 94

Billy Nasty, C&C Music Factory,
Tyrrel Corporation, Judge Jules,
Frankfurt Beat, Keoki





Bleep & Booster

— **A**nything that we do, we like to try and do a little bit different," says Stephen Singleton. He's not kidding. One of the more unusual packages to drop through the Generator letter-box in recent months featured such obscure delights as a fortune-telling fish, a pack of crayons, a pin badge and a poster which delivered an acute manifesto of a quirky, futuristic, pop vision. Inside was a compact disc. Simply titled 'The World of Bleep & Booster', it offered ten tracks of oblique techno sound-tracking ripped from the cultural aesthetic of early Kraftwerk, Telex and Yellow Magic Orchestra.

Imagine a world where Detroit didn't exist. Imagine how that world would sound. Picture yourself back in the Seventies, trying to imagine the music of the Nineties. Picture yourself in the record shop from 'A Clockwork Orange'. Look at the charts on the wall. You've just left the Korova Milk Bar. Left Alex and the droogs yawning over their latest sci-fi terrordrome seduction. Now imagine the soundtrack. That's how the music of Bleep & Booster sounds. A beautifully informed guess at the music of an alternative future.

"At first, when synthesisers came out, people used them in an original way" explains Stephen. "They created entirely new sounds. As that technology has developed it's enabled musicians to replicate the sound of instruments that already exist. Grand pianos, saxaphones, guitars. What's the point in that? There's so much potential for synthesisers to create something new. So what we've done is just kind of gone ahead and made up our own sounds in the way that, say, people like Telex or Kraftwerk used to."

"It's like maybe what I imagined music would be like. Looking back to the early Eighties, I'd think about the way music might sound in the Nineties. We've kind of made music for a world that didn't really turn out the way I'd imagined. We didn't want to follow trends or do the obvious things. We wanted to make up our own soundscapes and rhythms. I hope people can listen to our music and say "How did they do that?" rather than just "Oh yeah, that's the drum loop from this James Brown track or that Fatback song." We just wanted to create our own world and if people want to visit that's great."

Bleep & Booster released their first record, 'Electro City' back at the beginning of the Nineties after Stephen Singleton and David Lewin found themselves in Sheffield with a studio full of unfamiliar


equipment. "We just kind of explored really" recalls Stephen. "Some of what we came up with reminded us of the music for Bleep & Booster (the quirky, outer space cartoon characters whose adventures used to be incorporated into Blue Peter during the Sixties), that kind of strange, Radiophonic Workshop music. The name just kind of stuck really."

The weird-out pop-tones of 'Electro City' were followed by the vocoderised skank of 'Technotropolis', an even closer nod to the shiny techno vision of Telex than its predecessor. A deal with London Records followed and then... Nothing. Until now. 'The World of Bleep & Booster' is exactly what it says it is. A whole new world of sound and imagination wrenched from the early zeitgeist of electro-pop culture and relocated in the modern age. It's an album which you'll want to have near the Dansette at all times. An album where beauty and fantasy and individuality combine. Basically, it's brilliant.

"The album is exactly what we wanted to put out" says Stephen. "We recorded and mixed it, did everything on it ourselves. We did try going down to studios in London but we ended up hating everything we did there. It took something away from us in a way which is just unavoidable if you've got to rely on other people to do the engineering and so on. We were in this big expensive studio and they tried to make us sound just like every other band that had recorded there. Jamiroquai were in the studio next door and we ended up just sounding like them. That's not what we're about. We came back to Sheffield and listened to the versions we'd done here and they just sounded like us. So we went back into our own studio and got on with doing what we wanted to do."

"The track which closes the album, 'Piano 1', came from listening to things like Radio Four, where they have a kind of interlude and there's this kind of ropey piano that sounds like somebody plonking away in a village hall. We wanted to try and create something like that. When we finished it, people were saying "Oh, that'd sound fantastic if you got a real piano player to play that on a big concert grand" and so on. They didn't understand that it sounds exactly the way we wanted it to sound. That's how it's meant to be."

"Basically, every pop band ought to be weird and different and unusual."

Tim Barr 

Robert Leiner



him onto the global stage. Citing the likes of Eno, Can, Tangerine Dream and 'Kraftwerk' as influences, he took to the decks at the tender age of 15 becoming the first dj in Sweden to introduce the futuristic soundscapes of Detroit and Chicago in his home town of Gothenburg. A move to Belgium followed where he became the

house engineer for R&S, releasing his first outing for the label under the Source banner as a strictly limited edition of a hundred, untitled, cassettes in 1992. But it was the eight track set 'Organised Noise' and its eponymous follow-up, 'The Source Experience' (Source was replaced by the new title after protests from an English outfit with a similar name) which really garnered critical acclaim. A fiery collision of hard-edged beats and electronic futurism, they provided an alternate vision of the European aesthetic which threw fresh ideas into the melting pot with careless abandon and prompted Leiner to embark on a series of well-received live shows.

The 'Visions of The Past' double album, released earlier this year, confirmed Leiner as a major new talent. A collection of musical snapshots, it shifted effortlessly through a series of carefully considered experimental offerings from his back-catalogue. For Leiner, it was a case of closing one chapter before opening the next. In an expansive mood he predicted that the next album would blend the harder edger of the

Source material with the sumptuous textures of 'Visions...' before signing off and returning to the studio.

And so we come to The Source Experience's latest long-form offering. Opening with the rippling supra-sonics of 'Unknown Territory', the album traverses Leiner's points of origin and bears out his original prediction in an inspired fusion of Detroit and Europe. It's not a radical departure, Leiner has always been capable of holding a front seat on techno's fast-track. Instead, on cuts like 'Diatonic Shift' with its relentless star-burst soundtrack, or the dark tribaisms of 'Voices of The Spirit', he clearly delineates a vibrant update of the Source sound, foregrounding the essential organic quality of previous outings.

"It's more minimalistic" explains Leiner. "The whole concept is more about the feeling of the first impression. When you work in the studio for a long time, on the same track, it's easy to lose the basic idea and end up somewhere else. This album is more or less live. I've tried to catch that basic idea, working with sequencer loops and mixing live on the desk with fades and mutes. So it's all first impression sounds and mixes to try to capture the excitement of that moment when you hear a track for the first time or get a particular idea for the music."

"I found it quicker working this way. I didn't initially start with an album concept, I generally do tracks as the ideas come and then make a selection of the cuts I'd like to have on an album, but I did all these tracks with the sample philosophy behind them."

The result is stunning. Overall, the album delivers the intended freshness and excitement, without ever resorting to superficial gimmickry to achieve its aims. Despite a punishing schedule, Leiner is relaxed about the future. "Next month, I'll be starting work on my next ambient album. I'll take a break, lock myself in and do that." And what next for The Source Experience? "I'll keep the trance element, but work more on the harmonies. Techno has been very male-dominated, I want to create a little bit more sexy music basically - not girly music but music which appeals to everyone. That's the future!"

There's too much music and too little time, basically" says Robert Leiner, smiling affably despite the skull-crunching hard Rotterdam beats which are currently being issued from nearby speakers. There's commotion all around us - television crews are jostling each other for the best pitches, press journalists are arguing over who stole the last complimentary beer and the intermittent glare from photographers' flashbulbs threatens to disconnect our retinas at any moment. It's a regular media circus. But throughout it all, the 26 year old Swede remains calm, serene, almost happy to talk about the latest Source Experience album, the follow-up to last year's double twelve-inch pack and Leiner's first return to the beat generation since the critically-acclaimed 'Visions of The Past' set.

"Techno is travelling in different directions just now," he explains, during a brief lull in the activity that surrounds us. "There is both good and bad. But I think there's enough music for everybody to be satisfied. It's just about getting the right music to the right people and having the right DJs for the right parties. Timing is everything. The commercial wave is something else. I've always had a hard time with the way that has progressed, particularly in Germany. I prefer the more alternative vibe that's apparent in, say, England or France."

"I played in Japan recently. I found that very interesting. The scene there is getting really big now. It's pure energy. In Europe, you don't see so many Japanese labels but, when I was over there, I was introduced to about ten or fifteen labels who are doing good things. There are a lot of people doing music, they're being very active and one of the special things about it is that the major companies are supporting the smaller ones very well. They're not trying to squeeze them and they're backing them up with help and money. I think that's very healthy and I'm looking forward to going back."

Leiner, of course, has got used to seeing the world after the sharp, uncompromising tones of 'Organized Noise' first catapulted

Mediator

NATIONWIDE

ONE FM 97.9 FM

FRIDAY 19.00-22.00
PETE TONG'S ESSENTIAL
SELECTION
SATURDAY 23.00-01.00 MARK
TONDERAI
SUNDAY 01.00-03.00 THE
ESSENTIAL MIX WITH GUEST
DJs 03.00-05.00 ANNIE
NIGHTINGALE'S CHILLOUT
ZONE

ABERDEEN

NORTHSOUND FM 96.9

FRIDAY 21.00-23.00 SOUL
CITY WITH STEVE AGGADSILD
SUNDAY 19.00-21.00 CLUB
COLLECTIVE WITH GARRY
MACDONALD

AIRE

RADIO AIRE FM

SATURDAY 19.00PM-22.00PM
CARL KINGSTON - THE
DANCE ZONE. SUNDAY
19.00PM-22.00PM CARL
KINGSTON THE DANCE ZONE
FRIDAY 19.00-20.00PM CARL
KINGSTON

BIRMINGHAM

BUZZ FM 102.4 FM

MONDAY-FRIDAY 18.30-19.00
SIMON HARDING
SATURDAY 19.00-21.00 IN THE
MIX-CHAD GEORGE. SUNDAY
17.00-19.00 SIMON HARDING

BORDERS, SCOTLAND

RADIO BORDERS 96.8 FM

SATURDAY 20.00-21.00 THE

DANCE EXPERIENCE

MONDAY 16.00-19.00 KEVIN
YOUNG

BRISTOL

GALAXY RADIO 97.2 FM

MONDAY-FRIDAY 18.00-
20.00 TRISTAN B. SATURDAY
17.00-21.00 LOUIE MARTIN
21.00-23.00 LIVE MIXING
WITH DELI G

DEVON/CORNWALL

PLYMOUTH SOUND 96.6 FM

SATURDAY 18.00-20.00 CHRIS
DENNIS' THE RHYTHM

DEVON/DORSET

DEVONAIR 97 FM & 103 FM

SATURDAY 18.00-20.00 CHRIS
DENNIS' THE RHYTHM

EDINBURGH

FORTH FM 97.3 FM

MONDAY-FRIDAY 09.00-12.00
TOM WILSON
SATURDAY 17.00-20.00 STEP-
PIN' OUT - TOM WILSON
SUNDAY 19.00-22.00 STEPPIN'
OUT - TOM WILSON

GLASGOW

CLYDE 1 (102.5FM)

SATURDAY 18.00-20.00
GEORGE BOWIE 20.00-22.00
PAUL WELSH

ISLE OF MAN

MANX RADIO FM 98.0 97.2

103.7 & AM 1368
MONDAY-FRIDAY 18.30-21.00
NITE TIME WITH JUAN TURN-
ER

SATURDAY 13.00-17.00 JUAN
TURNER

LONDON

KISS 100 FM

TUESDAY 19.00-21.00 STEVE
JACKSON 21.00-23.00 COLIN
FAVER
WEDNESDAY
21.00-23.00 COLIN DALE
FRIDAY 19.00-22.00 JUDGE
ULES 22.00-01.00 BOBBI AND
STEVE
SATURDAY 16.00-19.00
JUDGE JULES 19.00-21.00
DANNY RAMPLING 21.00-
23.00 PAUL ANDERSON
23.00-01.00 SARAH HB 01.00-
03.00 COLDCUT

RTM RADIO 103.8 FM

MONDAY-FRIDAY 18.00-20.00
RAY BRADSHAW
SUNDAY 17.00-19.30
GRUMPY BROWN

MANCHESTER

RADIO WAVE 96.5 FM

MONDAY-FRIDAY 15.00-19.00
MIKE VITTI. SATURDAY 17.30-
21.00 MIKE VITTI

PICADILLY 103 FM

SATURDAY 20.00-21.00 STU
ALLAN (CHART) 21.00-0.00
STU ALLAN (MIX)
SUNDAY 20.00-23.00 STU
ALLAN'S MOVE '94

MERSEYSIDE

CITY FM 96.7 FM

SATURDAY 18.00-22.00 PEZ
TELLET

MIDLANDS

MERCIA 97.0 & 102.9 FM

FRIDAY 19.00PM -22.00
MATTHEW WRIGHT

N. IRELAND

DOWNTOWN RADIO 96.4 FM & 102.6MHZ

MONDAY-TUESDAY 22.00-
01.00 CANDY DIVINE
WEDNESDAY-THURSDAY
22.00-01.00 JERRY LANG
FRIDAY 21.00-22.00 CANDY
DIVINE
SATURDAY 12.30-15.00
CANDY DIVINE
SUNDAY 10.00 - CANDY
DIVINE

COOL FM BELFAST

MONDAY-FRIDAY 13.00 PM -
17.00 PM CAROLYN STEWART
'S BACARDI CLUB DANCE
SHOW

NW. ENGLAND

Q102.9

SUNDAY 20.00-22.00 GLEN
PAVIS

WALES

RED DRAGON FM 103.2 FM &

97.4 FM 1359-1305 MW
SATURDAY 18.00-20.00 KRIS
HILL'S HITMIX '94

SWANSEA SOUND 96.4 FM

SATURDAY 20.00-22.00 JAMES
LEWIS

WEST MIDLANDS

BEACON RADIO 97.2 FM

SATURDAY 18.00-01.00 NEIL
JACSON - DANCE PARTY

YORKSHIRE

MINSTER FM 104.7

SATURDAY 18.00-22.00
EVERYBODY DANCE WITH
STUART KINGHORN

THE SERVICE

WORLDWIDE PROMOTION & DISTRIBUTION OF
U.K. - U.S. & EUROPEAN GARAGE/HOUSE, TECHNO/TRANCE, JAZZ & SOUL ...
MERCHANDISE, MUSIC MAGAZINES, FLYERS, TICKETS ETC ...

SPECIALISTS IN PROMOTION & DISTRIBUTION FOR THE NORTH OF ENGLAND
VAN SALES FROM BIRMINGHAM TO SCOTLAND (6 REGIONAL SALES REPRESENTATIVES)
TELE-SALES INCLUDE: WALES, N. IRELAND, 'THE WORLD'

BE HIT OR ELSE YOU MIGHT MISS

PROMOTION & DISTRIBUTION/DESIGN: TEL/FAX: 0924 412800
SALES/ACCOUNTS: TEL/FAX: 0924 412801
FAX LINE: 0924 412802



THE STORY CONTINUES

club beat

Listings in Generator are free and should be faxed to 071-454 7854.
Deadline for December listings is Thursday 6th November

with Richard O'Brien

SCOTLAND

WEDNESDAY

Divine Inspiration La Belle Angele
£4 11pm-4am

THURSDAY

Eden Wilke House £5 advance tickets from TOCTA 11pm-3am (1:30am curfew, occasional Thursdays) Resident Scott Gallacher + guests **Oct 27th** hard house night with Billy Nasty, PA by the Dust Brothers **Nov 16th** Justin Robertson. Second room playing acid jazz, hip hop and reggae

Made In America The Venue £4/£2 with flyer 10:30pm-3am fortnightly (**Nov 10th, 24th**) DJ Kool (Paris), Wolle

Silc Kuts The Venue £4/£3 with flyer before 12 10:30pm-3am fortnightly (**Nov 10th, 24th**) Fisher & Price, Stuart Tennant, Dunks, Bimbo, Jimmy & Craig + guests

Clubhouse The Vaults £3.50/£2.50 concs 11pm-4am

Nov 10th Breeze La Belle Angele £3.50 11pm-3am (1:30 curfew) The Breeze Boys, Scott Gallacher, AJ, Andy with a night of decadence and debauchery

FRIDAY

The Ark The Tunnel £5/£3 NUS residents Michael Kilkie, Scott McKay, Stephen McCreery + guests

Pure The Venue £5/£3 concs 10:30pm-3am Residents Twitch & Brainstorm + guests

Sateva The Vaults £4-£6 depends on DJs 11pm-4am

Oct 28th Thinktank Inverness Ice Rink £7 9pm-2am Billy Nasty

Nov 18th Def Mix World Tour The Voodoo Room £12adv from The Lounge, 142 West Regent St, Glasgow. DJs Satoshi Tomei, David Morales, Frankie Knuckles

Nov 25th Ministry of Sound The Voodoo Room Dominic Moir

SATURDAY

Absolutely Fabulous Paradise Park Residents Scott Gibson & Billy Kiltie + guests. Organised in conjunction with Limbo Records

Burger Queen The Vaults £6 11pm-4am

Club 69 Rocksy's Basement 9:30pm-2am Residents William Sandieson & Martin McKay + guests

Disco Inferno The Venue alternate Saturdays (Oct 8th, 22nd) £4 DJ Nick from Ripping Records

Dogtastic La Belle Angele (fortnightly) Scott Ferguson & Andy Williams

Paradise Park Paradise Park Residents Scott Gibson, Billy Kiltie

Source Barrowlands £10+fee 5pm-12am Under 18s night on first Saturday of the month. Loads of DJs and PAs. For info call 0836-551296

Sub Club Sub Club Harri, Oscar, Domenic + guests

Nov 12th Eurobeat 2000 Tour Citrus Club £6/£4 DJs Alex Hazzard, Axis, T23

SUNDAY

The Blue Room The Venue £2 Ambient night with live PAs

Taste The Vaults £5 11pm-4am

ADDRESSES

Arches Glasgow 041-221 8385
Citrus Club 40-42 Grindly Street, Edinburgh 031-229 6697
Expo Kilmarnock 0563-72007
Inverness Ice Rink Bught Park, Inverness 0463-235711
Glasgow School of Art 167 Renfrew Street, Glasgow 041-353 4500
La Belle Angele 11 Hasties Close, 231 Cowgate, Edinburgh 031-225 2774
Paradise Park Croft Street, Kilmarnock 0563-73600
Rocksy's Basement Below Koo i Noor restaurant New Sneddon Street, Paisley 041-889 7909

Royal Highland Centre Edinburgh 031-333 2843

Sub Club 22 Jamaica Street, Glasgow 041-248 4600

Tunnel 84 Metro Street, Glasgow 041-204 1000

Vaults Niddry Street, Edinburgh 031-556 0001

Venue Calton Road, Edinburgh 031-557 3073

Voodoo Room Glasgow

Wilkie House The Cowgate, Edinburgh 031-225 2079

SOUTH

MONDAY

Oct 24th Naked Ambition Zap 10pm-3am Rocky & Diesel, The Dust Brothers

TUESDAY

Wonderland Academy 2 7pm-11pm Under 18s night £4/£5 adv Martin the Hat, DJ Dream, DJ Dance + guests. Info - 0202 290421

WEDNESDAY

Eat Your Greens Madisons £2.50 10pm-2am Uplifting house

House Of Sutra Odyssey £4/£3 concs 9pm-2am **Nov 2nd** Lisa Loud, Smokin' Jo, Figi & Justine **Nov 30th Def Mix Tour Special** £7/£6 concs David Morales, Frankie Knuckles

Volts Volts 9pm-1am Contact venue for details

THURSDAY

Checkpoint Charlie After Dark Club (fortnightly) £5-6/mems £1 less 9pm-2am Residents Richard Ford, Pierre & Stripe + guests **Oct 27th** Andrew Weatherall **Nov 10th** Justin Robertson **Nov 24th** John Kelly

Shakedown Volts 9pm-1am free before 10pm Acid Jazz night with Lord Louis, Yoss Reynolds, Spider & Nigel

The Underworld Club Art £5/£4 mems/£3 before 11pm/£2 mems before 11pm (Final Frontier membership honoured) 9pm-2am Residents Russell Penn, Simon Patter-

son, Marc French + guests **Oct 27th** Dean Thatcher Info Russel 0860-172098/Simon 0850 671584

Vive La Shaft Zap £3.50/£3/£1 for first 100 people 10:30pm-2am Dan Inferno & Captain Lovetrain. Free food for the last hour! Uplifting music mixed with live percussion, didjeridoos and visuals.

FRIDAY

Bounce Lakota (alternates with Solid State) 9pm-4am Promoted by DiY. **Nov 4th** Dave Camacho

Cabaret Voltaire Face 2 Face £6 11:30pm-6am

Chill Westcourt Arms Free 8pm-late House & garage night with residents Ruffian & Gary C + guests

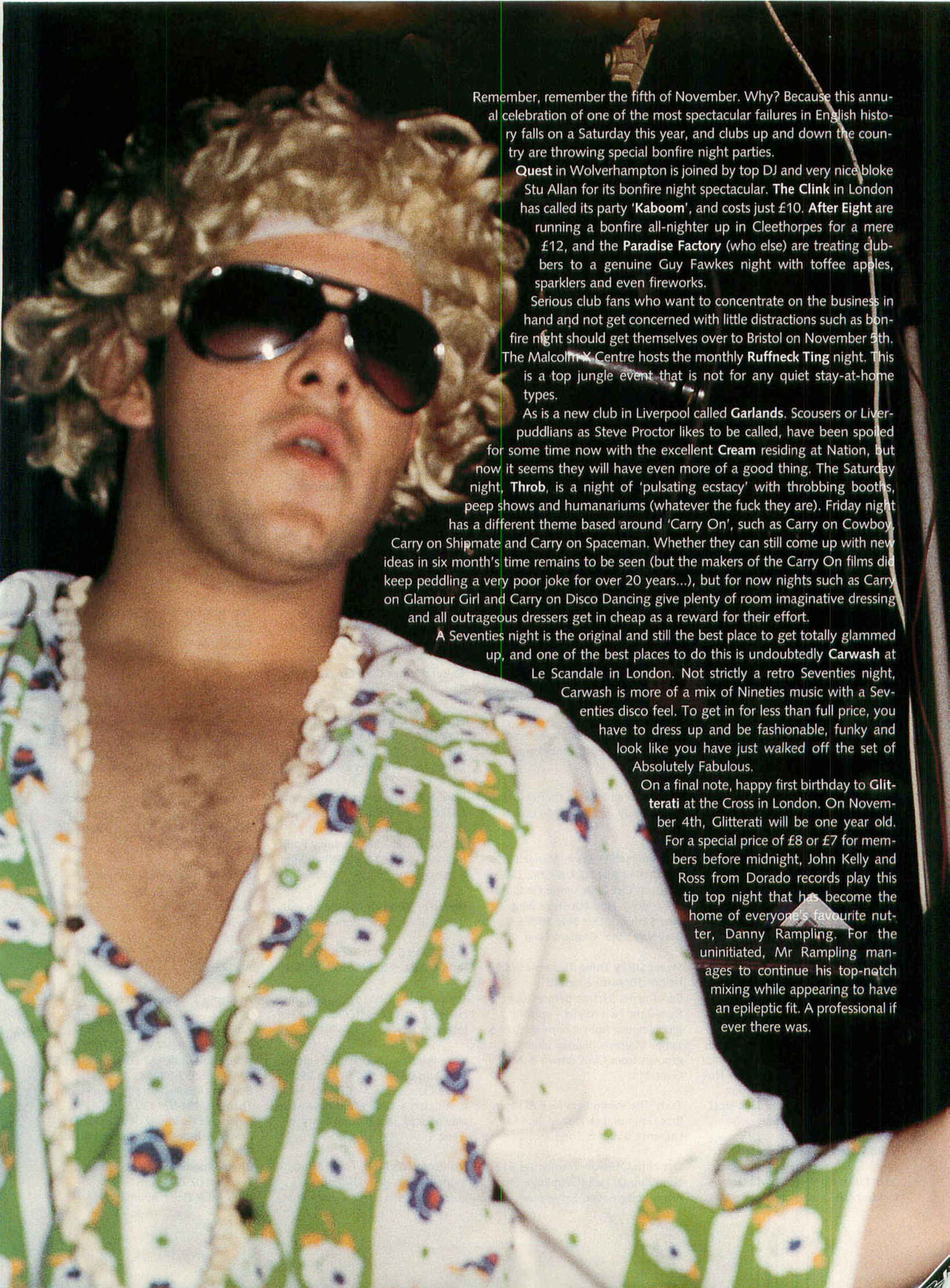
The Fruit Club The Brunel Rooms £3 before 10pm/£4 before 11pm/£5 after 9pm-3am Residents Gwange, Intensity, Lee, M.C. Bustamove, Jon Fisher, Martin P, Duffa & P.J. + guests **Oct 28th Fruit Club First Birthday** with Sy, Top Buzz, Stardust **Nov 4th** Dougal, DJ Grem-lin **Nov 11th** Doc Scott, Spinback + club classics from KGB **Nov 18th** The LuvDap twins, Slipmatt **Nov 25th 'Til The Breakdown'** (all nighter - £13/£10 adn) Sy, LTJ Bukem, Ramos, Dr S Gachet, Lomas, Brandon Block, Craig Bartlett, Dave Jones. 'Stringent searches on entry'.

Giddy Simpsons £7/£4 after 3am 10pm-5am (fortnightly) Residents Richard Ford, Pierre and Stripe + guests **Nov 4th** John Kelly, Huggi

Hard and Heavy SE8 1st Friday of the month (**Nov 4th**) £5 9pm-4am DJs Kenny Ken, Hype, Stix, Cukoo, Daydream, LJ + guests

Junction 2 Zen Nightclub £7/£5 mems 9:30pm-2am resident Mark Syers & percussionist Steve Smith + guests **Nov 4th** Mark & Adrian Luvdup **Nov 11th** Grame Gold **Nov 18th** Al McKenzie, Danny Rampling **Nov 25th** Chris & James

Mad Tommy's Depot £5 10pm-4am Residents Jen Jen & Apollo + guests Sept 30th (opening night) Nigel Benn, Radical Rehousing - DJs



Remember, remember the fifth of November. Why? Because this annual celebration of one of the most spectacular failures in English history falls on a Saturday this year, and clubs up and down the country are throwing special bonfire night parties.

Quest in Wolverhampton is joined by top DJ and very nice bloke Stu Allan for its bonfire night spectacular. **The Clink** in London has called its party 'Kaboom', and costs just £10. **After Eight** are running a bonfire all-nighter up in Cleethorpes for a mere £12, and the **Paradise Factory** (who else) are treating clubbers to a genuine Guy Fawkes night with toffee apples, sparklers and even fireworks.

Serious club fans who want to concentrate on the business in hand and not get concerned with little distractions such as bonfire night should get themselves over to Bristol on November 5th. The **Malcolm X Centre** hosts the monthly **Ruffneck Ting** night. This is a top jungle event that is not for any quiet stay-at-home types.

As is a new club in Liverpool called **Garlands**. Scousers or Liverpuddlians as Steve Proctor likes to be called, have been spoiled for some time now with the excellent **Cream** residing at Nation, but now it seems they will have even more of a good thing. The Saturday night, **Throb**, is a night of 'pulsating ecstasy' with throbbing booths, peep shows and humanariums (whatever the fuck they are). Friday night has a different theme based around 'Carry On', such as Carry on Cowboy, Carry on Shipmate and Carry on Spaceman. Whether they can still come up with new ideas in six month's time remains to be seen (but the makers of the Carry On films did keep peddling a very poor joke for over 20 years...), but for now nights such as Carry on Glamour Girl and Carry on Disco Dancing give plenty of room imaginative dressing and all outrageous dressers get in cheap as a reward for their effort.

A Seventies night is the original and still the best place to get totally glammed up, and one of the best places to do this is undoubtedly **Carwash** at Le Scandale in London. Not strictly a retro Seventies night, Carwash is more of a mix of Nineties music with a Seventies disco feel. To get in for less than full price, you have to dress up and be fashionable, funky and look like you have just walked off the set of *Absolutely Fabulous*.

On a final note, happy first birthday to **Glitterati** at the Cross in London. On November 4th, Glitterati will be one year old. For a special price of £8 or £7 for members before midnight, John Kelly and Ross from Dorado records play this tip top night that has become the home of everyone's favourite nutter, Danny Rampling. For the uninitiated, Mr Rampling manages to continue his top-notch mixing while appearing to have an epileptic fit. A professional if ever there was.



"Take two bottles into the shower? Not me...at Club For Life, London. Pic: Richard O'Brien

Tony, Yaco Jaco & JP + guests **Nov 11th** Glenn Gunner **Nov 25th** Scott Braithwaite, Clive Henry

The Palace from 9pm Oct 7th C.R.E.A.M. special with Matt Booker & Heaven **Oct 28th** Chasing the Chameleon Ian Ossia, Radical Rice, Paul Woodgate For info phone 0202 554034

Red Zap £7/£6 members 10:30pm-4am Eric Powell, Dave Randall, Paul Newman & John Fleming. Free food for the last hour

Sioux Soir Madisons £5 9pm-2am House & garage night with residents Steve Moule, Si Garcia, Seth Sanchez + guests **Nov 11th** Al McKenzie, Fabio (garage) **Nov 18th** Paul Bleasdale (Cream), Paul Sawyer (Ibiza), Jon Coomer, Bob Povey **Nov 25th** Class of '94 Jungle session from LTJ Bukem, Jumpin Jack Frost + Timmy Magic & Shaffie

Solid State Lakota (alternate Fridays) £7/£5 mems 9pm-4am **Oct 28th** DJ Lewis (Orb), David Holmes, Coldcut DJs, Jonathon Moore, Matt

Black **Nov 11th** Justin Robertson, Carl Cox **Nov 25th** Fabio Paras, Gayle San

Stressed Volts 9pm-1am free before 10pm Andy Finnie, Lord Louis & Honey

Suit Yourself Wierton Manor £3.50 Residents Eddie Lock & Chris Davis + guests **Oct 28th** Simon Goddard, Steve Biggs **Nov 4th** Steve Biggs **Nov 11th** Ellis Dee **Nov 18th** Sister Bliss **Nov 25th** Graham Gold

Sweet Sticky Thing Tuskers £5/£3 before 10pm/free before 9pm/mems £3/free before 10pm 8pm-2am Two rooms - upfront global house from Johnny Walker & James Martin + phunky phat grooves from Chris Brown & Acid. Over 21s

Tasty The White Lion Free 8-11pm Rick Gannon, Lee Davey, Jimi Sae, Laurence Butler & Tone

Oct 28th Oblivion Warehouse £12 6pm-2am DJ Hell (Germany), Stu Allan, Loftgroover, Easygroove,

Chase, Crossy, Pinkie + PA by Force Mass Motion (Rabbit City) + jungle & chill out room.

Nov 4th W.O.K Club Guy Fawkes Bash Upper Deck £5 9pm-2am (last admission 11pm) Tony T & Rob Searle + guests Chris & James. Info 0483-456987

Nov 25th Balance Malcolm X Centre £5 9pm-4am Full-on techno trance acid from DJs Mark E.G. & Badger

SATURDAY

Bump N Hustle Showbar (twice monthly) from 8pm £8/£6 mems/NUS Residents Bob Povey, John Croomer + guests **Oct 29th** Seamus (Satellite Club) **Nov 12th** **Bump N Hustle 2nd Birthday Bash** at the Tregonwell Hall, Bournemouth International Centre, Exeter Road, Bournemouth. £8/£7 mems/NUS From 8pm. No admission after 11pm. Resident DJs + guests Simon Dunmore, Larry Pena, Roberto 'Disco Elements' Mello, Trevor 'Madhatter', Ronnie Hearl. Tickets from venue. Info on 0202-317277

Chill Westcourt Arms same as Friday

Cultural Vibes Club Oz £6/£5 9pm-2am

Frisky The Brunel Rooms £3 before 10pm/£4 before 11/£5 after 9pm-2am Jon Fisher, Martin P & P.J. + guests **Nov 5th** John Kelly

Hard & Fast downstairs Madisons £8/£6 mems 9pm-2am Residents DJ Storm & Crossfade + guests Ramos, Druid. Upstairs **Juicy Fruit** Residents Steve Moule, Mark Kidd + guests

House of Windsor Mirage £8 with flyer/£10 on door 10pm-6am

It Zap £7/£6 mems 10:30pm-4am Resident Paulette (Flesh) + guests

Joy Felbridge Hotel £6 9pm-2am House & garage with **Oct 29th Halloween Party**

Koyanisquatsi The Palace £4 doors 9pm info 0202 554034 **Oct 29th** Steve Oates, Carl McConnell, Nick Carrington + **Club Mojo** downstairs playing soul, jazz & funk every week

Madisons Madisons Hard & fast room with resident DJ Storm + guests **Nov 5th** DJ SY + Juicy Fruit

house room with guests **Nov 12th** 'oo' Fleming **Nov 26th** Chris & Gary (Menage a trois)

Orbit After Dark Club Check with venue for details

Q.E.D. Ragamuffine Nightclub £6/£4 before 10:30 9pm-2am

Revolution Lakota 9pm-4am Residents Nick Warren, Ivor Wilson, Grayson Shipley & Nathan Pope with regular appearances by Deli G + guests **Oct 29th** Tony De Vit, Steve Butler **Nov 5th** Ashley Beadle, Paul Bleasdale **Nov 12th** Jon da Silva, Norman Jaye **Nov 19th** Chris & James, Lee Fisher **Nov 26th** Smokin Jo, Paul Harris

Soapbox Bensons (monthly) £5 9pm-2am Residents Lee Cakebread, Sidney James, Neville Watson + guests **Oct 29th** Stacey Tough

Nov 5th Ruffneck Ting Malcolm X Centre £8/£6 before 11pm/NUS 9:30pm-4am 100% ruffneck junglism with DJs Randall, Dazee, Manic, Felony & MCs Megatron, Jakes. Info on 0272-512961

Nov 5th The Whole Shebang Bower Ashton £2 NUS 8pm-2am Jazz funk night with Jay (Cup of Tea) and Mike Savage (Mothership)

Nov 12th Natural Rhythm The Venue (monthly) £6 9pm-late DJs Dave Lambert, Matt Frost, Simon C. Info on 0637-875096

Nov 19th The Full Monty Mirage Jon Pleased Wimmin, Dave Seaman, Steve Proctor, Jay Evans. Full Monty is becoming a members' club. Info and membership forms available from the club

Nov 19th The Whole Shebang Frenchay £3.50/£2.50 NUS DJs from Mo Wax, Acid Jazz and Dora-do Records

ADDRESSES

Academy 2 Bournemouth 0202-399922

Adlib Lucy Road Southend-On-Sea, Essex 0702-469469

After Dark Club 112 London Street, Reading 0532-532649

Bensons Remenham Hill, Henley on Thames 0491 575430

Bojanglez Guildford 0483-304202 **Bower Ashton** UWE, Clanage Road, Bristol

Brunel Rooms Havelock Square, Swindon 0793-531384

Club Art 9 Elmer Approach,

Southend-on-Sea, Essex 0702-333277

Club Oz 36-38 Union Street, Plymouth 0752-224200

Depot Lawrence Hill, Bristol 0392-431313

Face 2 Face Torwood Gardens Road, Torquay 0295-252412

Felbridge Hotel London Road, East Grinstead, Sussex 0342-326992

Gaiety Suite South Parade Pier, Portsmouth

Junction Clifton Road, Cambridge 0223-412600

Lakota 6 Upper York Street, Bristol 0272-427102

Langtry's Station Approach, Beckenham, Kent

Madisons The Square, Bournemouth 0202-290247

Main Square Camberley, Surrey

Malcolm X Centre 141 City Road, Bristol 0272-554497

Mirage William Street, Windsor 0753-856222

New Trinity Hall Trinity Road, Old Market, Bristol 0272-550659

Odyssey Nelson Street, Bristol 0272-292658

The Palace Hinton Road, Bournemouth 0202-550434

Pavilion North Parade, Bath 0225-461111

Pavillion Ballroom Bournemouth 0202-552122

Pier Showbar Pier Approach, Bournemouth 0202-551685

Ragamuffine Nightclub Main Square, Camberley, Surrey 0276-61404

Rhythmn Station Station Road, Aldershot, Hants

SE8 Deptford Broadway

Showbar Bournemouth Pier, Bournemouth 0202-551685

Simpsons The Ring, Bracknell, Berkshire 0344-427222

Tuskers 221 Yorktown Road, Sandhurst, Camberley, Surrey 0252-878181

Upper Deck 4-6 Woodbridge Road, Guildford 0483-304202

UWE Students' Union Frenchay Campus, Bristol 0272-656261 (day) 0272-750418 (night)

Venue Bramwells Mill, Penzance, Cornwall

Vibe 206 Old Christchurch Road, Bournemouth

Volts 4 The Quay, Exeter 0392-2111347

Warehouse Plymouth 0752-224200

Westcourt Arms Canterbury Street, Gillingham 0634 851806

White Lion 115 High Street, Egham, Surrey 081-569 9449

Wierton Manor Wierton Road, Boughton Monchelsea, Nr Maidstone, Kent 0622-661757

Zap Old Ship Beach, Brighton 0273-821588

Zen Kent Road, Dartford, Kent 0322-222423

LONDON

MONDAY

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

Salseros Cuba £2 + dance class at 8:30 with Elli 9pm-2am DJ Ara playing Salsa

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

W.O.R.L.D. R.E.C.E.S.S.I.O.N. Velvet Underground £5/£4 NUS Paul Harris, Nicky Holloway

Oct 31st Skin Two Halloween Rubber Ball Le Palais £15/£12 adv from Skin Two 081-968 9692 10pm-3am DJs Barbie & Reg, Celebrity PAs, Craig Morrison Fashion Show. All in aid of the Multiple Sclerosis Society and Crusaid

TUESDAY

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

The Pinch Gardening Club £4/£3 mums/NUS 10pm-3am Residents Chris & James + **Oct 25th** Fabio Paras - Special one-off Freshers' Ball in both the Rock Garden and Gardening Club **Nov 1st** Ampo **Nov 8th** Fabio Paras **Nov 15th** Darren Emerson **Nov 22nd** Fabio Paras **Nov 29th** John Debo

Salsa Pa' Ti Bar Rumba DJ Dominique & Ramiro with a strictly salsa selection. Dance classes from 7-9

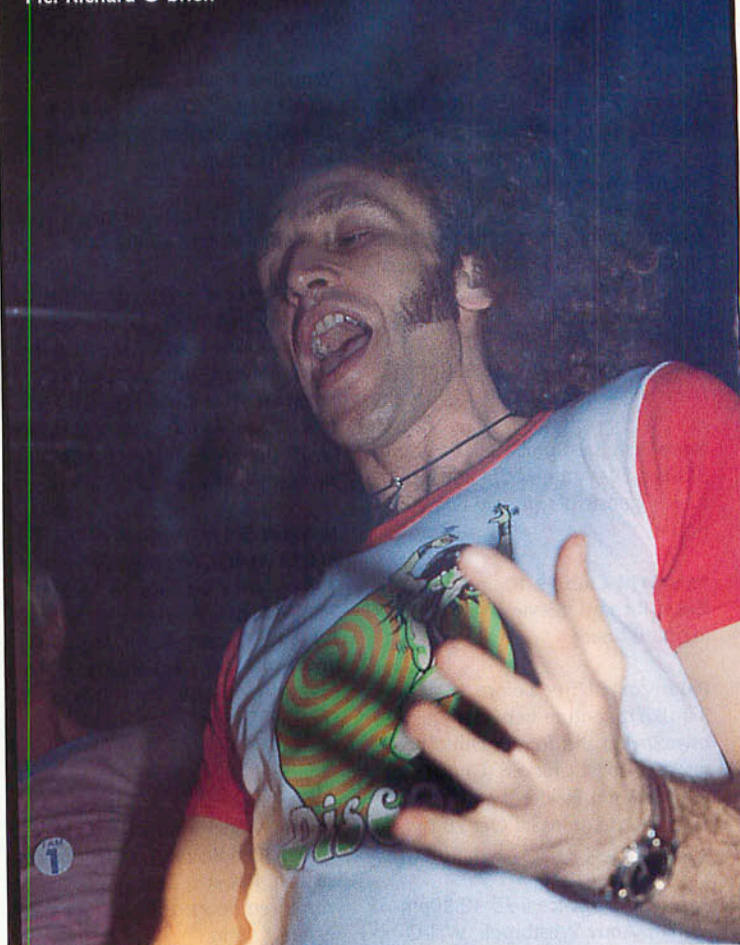
Time Is Tight Velvet Underground £4/£3 concs 10pm-3am Funky grooves from Smithers (Humpty Dump), Keb Debarge (Leave My Wife Alone), Ben & Pete Leslie O (Barely Breaking Even) + guests

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

WEDNESDAY

\$1-09c Beluga £5 9pm-2am. Residents Dan Harrison, Barnaby Berve-na playing funky boogie beat choons

Groovy sideburns at Carwash, London.
Pic: Richard O'brien



Fresh n' Funky Icen £5/£2 before 11 10pm-3am Hip hop, jazz, swing & live performance

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

Make The Break Bar Rumba Mark Tonderai playing soul, funk & hip hop + live comedy sketches

Maze Club Ruby's £5/£3 before 10:30 9:30pm-late Soul, funk & reggae + live performances

Planet Earth The Limelight £6/£4 with flyer/£2 with flyer before 11 10:30pm-3am Residents David, Jimbo, Russ + guests

Pleased Velvet Underground £5 10pm-3am Jon Pleased Wimmin (surprisingly enough), Paul Woods + guests

Rotary Club Gardening Club £5 10pm-3am Dave Angel, Frankie Valentine + guests playing full-blooded jazz techno

Sol Y Sombra Cuba £3 9pm-2am DJ Dave Ilucker + live PA by Descarga Latin Jazz Jam once a month Salsa dance class at 8:30 with Elli

Starsky & Hutch Ronnie Scot's (Upstairs) £5/£3 NUS/£2 before 10:30 10pm-3am 70s & 80s disco and rare groove with Andy G, Kristos + guest DJ Femi (Young Disciples)

Zest The Borderline £4/£3 flyer/£2 NUS/£2 first 100 people Starts 11:30pm The Balearic Boys

THURSDAY

Above All That Velvet Underground Hosted by Caroline & Elton + guests Luke Neville, Rob Sykes, Dave Dorell, Dominic Moir

Eurobeat 2000 Turnmills £4 before 11/£6 after 10pm-6am Residents Axis, T23, Frankie D & Alex Hazzard + guests **Oct 27th** DJ Hell (Munich), Murf (Silverfish), Alex Hazzard, Alan Oldham (T1000) + Dave Clarke, TKO (USA) **Nov 10th**

DJ Panic (Terror Trax/Rotterdam), Tony Weech (Hardware)

Giant Steps Club Koo £5 10pm-3:30am Ricco, Sarjid, Colin & Panos

Heavy Melon Basement Free 10:30-3:30 DJs Bunny, Xavier + guests playing funk, disco & garage with 'no musical boundaries'

Horny Legends £6/£4 mems (mems free before 11)/£2 before 11 10pm-4am Double Jay, Scorpio, Phreek Crew, Mickey Simms

Megatripolis Heaven £6/£4 NUS/UB40 8pm-3am

Neon Fish Bar Rumba £5/£4 10pm-3:30am DJs Andrew C, Paul Fordham + guests playing old & new house

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

Ratio Vox £4/free before 12 11pm-3am Joint venture between Quirky's own Spykid and former Dubology resident Roast Chicken. Guests Oct 6th Markaret Fielder (Laika) Oct 13th Mouse on Mars Oct 20th Osymyso Oct 27th O:Rang (maybe)

Reservoir Dogs Icení £5 10:30pm-3:30am Andy Westbrook, Will-O-The-Wisp, Ben Bellman, Steve Marshall, Andy Sawyer

Solenoid Club Koo 10pm-6am £5/£3 after 3am. Andy Noir & The Hideous Brothers. Tranced out house.

Soul Spectrum II Beluga £6/£5 with flyer 9pm-2am DJs Michaela-May, Pinky, Owen Washington

Starsky & Hutch Ronnie Scot's (Upstairs) £6/£4 concs/£2 before 10pm. Same as Wednesday

The Swinging £2 9pm-2am Cymbal Cuba with melting pot DJs Mambo, Chacha & Bugalu alternates with Hi Ho Experience with Ray Whittard & Mellow Cee

Thirst Cafe de Paris £7/£5 before 12/NUS 10pm-3am DJ Alon + guests

Vice Plastic People £5/£3 flyer/NUS/UB40 10:30pm-4am Every Thursday starting Oct 6th. Residents Chris Ingram & Barney York + guests Stewart (Tripship - Megatripolis), Nick Doyle (UFO), Russ Cox, Keith Fielder, Paul Tibbs

(Sex, Love & Motion), Boris (Natural Vibe) play tough US house through to uplifting trance at this brand new club night. Percussion by Pascal (Bongo Massive).

Won Ton Beats Gardening Club £5.50 11pm-3:30am J Saul Kane, James Lavelle, Will & Masau + kung fu movie visuals

Zone Gass Club £6/£5 mems 9pm-3:30am Resident Lenny Dee

Oct 27th Live & Eclectic at the Ministry of Sound Ministry of Sound 10pm-3am £7 Music & live performances from DJs Darren Emerson, Alex Patterson, Jim Masters, Danny Jones, Glen + Jazz Poetry, Ethnic Tribe, Smith Quartet, Acaciam + others

Nov 3rd & 1st Thursday of the month AWOL Ministry Of Sound 10pm-4am £7/£5 mems Mickey Finn, Randall, Kenny Ken, Darren Jay, Dr S Gachet, Rizzy, M.C.G.Q., Roy The Roach, Richie Fingers, Lawrence Bagnall, Tony Trax & Tommy Cockles

Atomic Model Icení £10 10pm-3am Dom T, Ben Bellman, Miles, Guy Preston, Roberto Zazzi + guests with three floors of house, garage, reggae & latin

Children's TV Maximus £10/£8 mems/£6 NUS before 10:30pm/£6 after 3:30am 10pm-6am Residents Judge Jules, Paul Gardener + guests **Oct 28th** D.O.P.-Kevin Swain & Hurry, Laurence Nelson **Nov 4th** Chris & James **Nov 11th** Kelvin Andrews **Nov 18th** Dave Dorrell, Alistair Whitehead, James Mac **Nov 25th** Chris & James, Laurence Nelson

Ciao Baby Fridge £7/£5 before 12 with flyer 10pm-4am DJs Gareth, Rich B + hosts Polly & SJ. Mixed gay club night with nubile dancers and ciao babies

Club Cuba Cuba £3 9pm-2am Mike Parsons + guests

Club Fantastique Mars £10/£8 before 12am/£6 mems/£5 after 3am 11pm-5am Bobbi, Steve + guests playing funky house

Do Scrapey Loops Rock Garden 10pm-6am £8 (fortnightly) Opening night on **Oct 21st** with resident Ashley Marlowe, Andrew Weatherall, Curley + PA by The Corridor. **Nov 4th** guests Alex Knight, Nick

Detnon + Conemelt live **Nov 18th Ifach Records Night** with Peter Ford, Mark Broom, Ampo

Fabulous Fridays The Wag £10/£7 mems/£5 NUS/after 3 10:30pm-6am Two floors - Cool floor and Deadly floor. Cool DJs: Bunny, Paul Armstrong, Paul Graham & others. Deadly DJs: Matt Lamont, Vicki Edwards + lots more

Feel Real Raw Two rooms of deeply groovy house and garage relocating from the Gardening Club. In room one, DJs are The Full Crew & Mystic Aura. Room two has Ashley Beadle & Ben Torrens playing funk and jazz.

Feel The Rhythm Leisure Lounge £8/£5 before 12 10:30pm-5am Kid Batchelor, Linden C, Dennis Valentine + guests play house, garage & smooth techno + **Humpty Dump** upstairs with Daniel & Smithers from Yes Jude & Keb Darge from Leave My Wife Alone playing funk, rare groove & soul

Final Frontier Club UK £11/£9 mems after 11:30pm/£9/£7 mems before. Membership £210pm-6am **Oct 28th** Ben Long, Daz Saund, Bandulu live, Jonathan Cooke, Jens Mahlstedt (Hamburg), Jonathan Cooke, Charlie Hall, Gayle San, Andrew Weatherall, Whirl-Y-Gig (DJ Monkey Pilot & friends)

Future World Market Tavern £3 11pm-5am Hard & happy house with residents Shugz, D Jugly + guests

Fruity Legends £8/£5 before 11pm and after 3am 10pm-6am Residents Spencer Broughton, Rob Blake, Bradley Jay, Mark Anthony + guests

Glitterati The Cross £10/£7 mems 10:30pm-4:30am Residents Danny Rampling, Seb Fontaine & Luke Neville + guests **Oct 28th** Judge Jules **Nov 4th** **Glitterati 1st Birthday Party** John Kelly, Ross (Dorado). Special Birthday price of £8/£7 mems before 12 **Nov 11th** Residents **Nov 18th** Paul Harris **Nov 25th** Andy Westbrook

Hardware 414 Club 10:30pm-6am £4 mems/UB40/NUS before 11/£6 others/£3 after 3am Residents Tony Weech, Craig Thomas, Terry Mitchell, Hazy & Rob Lawrence + guests **Dec 2nd Eurobeat 2000 Tour** with Frankie D & Brenda Russell

Heart Attack Velvet Underground £10/£8 mems/£5 after 3am 10pm-6am Residents Nicky Holloway &

Lawrence Nelson + guests **Oct 28th** Judge Jules

Jack's Dome The Dome £5 10pm-2:30am Residents E.Z. & Nicky Dee + guests such as MC Wiggler, Billy Bunter, Ellis Dee, Nickle Bee & Kid Andy

Jumpin' Beluga £7/£5 mems/free before 11pm 10pm-late Residents Strictly Norton, Karl 'Tuff Enuf' Brown, Matt 'Jam' Lamont + guests

Kat Klub Bar Rumba £7 10pm-4am Ronnie Herel, Keiran B + regular guests Wilber Wilberforce, Bob Jones, Marc Webster & Fresh n Funky Tara

Open All Hours Ministry Of Sound £12/£8 mems/£6 after 3am 11pm-7am

Peach Cafe De Paris £10/£7 before 11pm/£7 mems 10pm-6am Graham Gold, Darren Pearce, Dave Lambert, Craig Dimech

Quirky Vox 10pm-6am £6/£5 concs/£4 mems/£4 before 11pm & after 3am Residents Nick The Record, Adam Dominican, Edit, Lee Belford + guests **Oct 28th** Last ever live appearance from The Halfer Trio with support from the equally wierd Zoviet France

Rapture Soundshaft £7/£5 before 11pm 10pm-3:30am Residents Jason Brand, Peter Doyle (Stonecold Records)

Rude SW1 £10pm/£5 after 3am 10:30pm-6am Anselm & Rob + guests

Soul Circle HQ's 9pm-2am £6/£4 before 10:30pm Indigo & Maura Miller (Fresh 'n' Funky), Freaky Reidy (Good, Bad and the Ugly)

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

Takin' Off Subterania (fortnightly **Nov 4th, 18th**) £6 11pm-3:30am Resident DJ Lee + guests Sept 30th Max 'Jellyroll Morton' Rees, PA by Urban South

Tribal Dance Paradise Club £9/£6 after 4am 10:30pm-9am Randall, Hype & Ray Keith

2 Dam Funky Colosseum 11pm-5am £10/£5 mems (membership £2) Two rooms - the Big Bass Warehouse with Seb Fontaine & guests, and the Slow and funky room with Smooch & the Soul Kitchen massive

Been There, Seen It, Done It...

Ormonds £8 10:30pm-3:30am
Oct 29th James Lavelle, Richard Fearless, Jonathon Moore, Rocky & Diesel, Steggs **Nov 5th** Ross, Derek Dehlarge, Jonathon Moore, Paul Harris, Steggs **Nov 12th** Ross, Dust Brothers, Jonathon Moore, Luke Neville, Steggs **Nov 19th** Marky P, Ben & Andy, Jonathon Moore, John Kelly **Nov 26th** James Lavelle, Coldcut, Jonathon Moore, Danny Howells, Steggs

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

Billion Dollar Babes RAW £8
10:30pm-4am

Bump Subterania £6 10pm-3:30am
Hosts Grace & Rod Lay
DJs Princess Julia, Tallulah, KCC & Jeffrey Hinton + guests PAS

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

Carwash Le Scandale £8/£6 for those dressed up 10pm-3:30am
DJs Dexter & Joker. Dress code: 'nothing from Next'

Club Cuba Cuba £3 9pm-2am
Darren + guests

Club For Life The Rock
Garden/Gardening Club £13/£11
mems/£5 after 4am 10:30pm-6am
Resident Jeremy Healy + guests
Oct 29th Brandon Block, Lisa Loud, Paul Kane, Paul Woods, James Mac **Nov 5th** Disco Inferno, Judge Jules, Si Long, Craig Campbell, Paul Woods, Darren Stokes, Vivien Markey **Nov 12th** Dave Dorrell, Laurence Nelson, James Mac, Craig Campbell, Steve Lee, Stacey Tough **Nov 19th** Sasha, Phil Perry, John Debo (Mindwarp), Brandon Block, Tall Paul Newman, Danny Keith **Nov 26th** Brandon Block, Chris & James, Laurence Nelson, Zammo, Paul Woods

Damn Funky Jazz Cafe £6 11pm-2am
Femi (Young Disciples), Dodge & IG

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

Flavour of the Month Bar Rumba
£12/£10 mems/£5 after 3am
9:30pm-6am

GISM Club Koo (fortnightly **Nov 5th, 19th**) £10 10pm-6am
Graham Gold, Darren Pearce, Rob Jeffrey, Mark Mills, Le DJ Roy, Rob Parrish, Darren Poole, Sabs & Shiv

Hazardous Waist Hubble & Co £8
10pm onwards on every fourth Saturday (**Nov 5th**) CJ Mackintosh, Bukem, Gary Williams + guests

Leisure Lounge Leisure Lounge £12
10pm-10am Residents Andy Morris & Arron + guests **Oct 29th** Danielle Davoli (Italy), Dominic Moir, Jim 'Shaft' Ryan, Tony De Vit, Rad Rice, Mark Williams, Steve Johnson **Nov 5th** John Kelly, Steve Proctor, Dom T, Chris Coco, Spencer Broughton, Simen, Steve Lloyd **Nov 12th** Terry Farley, Lisa Loud, Mark & Adrian LuvDup, Dean Savonne, Dominic Moir, Rob Roar, Neil O'Reilly **Nov 19th** Danielle Davoli, Paul Kelly, Rad Rice, Spencer Williams, Biko, Gayle San, Paul Clark **Nov 26th** Danny Rampling, Phil Perry, Steve Proctor, Dean Thatcher, Rob Milton, Michael Andrews, Darrin Parks

Love Muscle XX Fridge £9/£7
before 12 with flyer/£6 after 3am
10pm-3am Marc Andrews & Gareth + hosts Polly, Ivan & SJ 'A night for queers and dykes with the best looking bodies in the universe'

Ministry Of Sound Ministry Of Sound £15/£10 mems/£8 after 4:30am 11pm-9am

One For You Happy Jax £10/£7
mems/£5 before 11pm 10pm-6am
Resident Amanda + guests **Nov 5th** Lee Gardener, Chris Gee **Nov 12th** Dave Lambert, Frankie Chessman **Nov 19th** (Amanda's Birthday) Graham Gold, Chris Gee **Nov 25th** Eight hours back to back of Chris Gee & Amanda playing happy house and girlie garage

People Like Flowers Velvet Underground £10/£8 mems/£5
after 3am 10pm-6am Nicky Holloway, Anthony Bryan, Colin Hudd

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

Release The Pressure Cafe de Paris £12/£10 mems after 12/£8 mems before 12am/£5 after 3:30am
Danny Foster, Chris Mayes, Horrace, Sammy, Junior & Julian Jonah

Salsa Boogie On The Lock HQ's
9pm-2am £6/£3 before 10pm

Satellite Club Colosseum £12/£10
before 12/£8 before 11pm Galactic Heights, Craig Dimech, John Edis,

Nicky Holloway, +0 CJ Mackintosh, Jeff John, Seamus in 'Levans Comet'

Sex, Love & Motion Sound Shaft
£8/£5 before 11:30pm/mems
£7/£4 before 11:30pm 10:30pm-3am Russ Cox, Matt Frost, Dee James + guests

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

The Surgery Shuffles £7/£4
NUS+UB40/£3 before 10:30pm
9pm-3am Dr Bob Jones, C.J. + guests

United Kingdom Club UK £12/£10
mems 10pm-6am **Oct 29th** Jim 'Shaft' Ryan (Chuff Chuff), Graham Gold, Phil Smart (Australia), Steve Harvey, John Kelly, Kevin Hurry & Kevin Swain (DOP), Steve Oates, Simeon, Danielle & Rochelle, Sally Dee, Sarah Chapman, John McInerney **Nov 5th** Danny Rampling, Alistair Whitehead, Jon Marsh (Beloved), Steve Harvey, Rad Rice, Dominic Moir, Girls 2 Gether, Marc French, Rob Blake, Craig Dimech, Nick Dare, Danny Eke **Nov 12th** John Kelly, Graham Gold, Roy The Roach, Tom Costelloe, Kelvin Andrews, Marc Auerbach, Oscar (Trax), Steve Goddard, Spencer Broughton, Danny Hodge, Carl Younge, Simon Buckley **Nov 19th** LuvDups, Brandon Block, Nicky Holloway, Steve Harvey, Judge Jules, Cleveland City, DOP, Andy Morris, Rob Roar, John Warren, Denell, Maurice **Nov 26th** Graeme Park, Al McKenzie, Biko, Rory O'More, Orde Miekie, Stuart McMillan, Terry Marks, Steve Oates, Arron, Jon McInerney, Von, Gary Luck

Wonderland Avenue Plastic People
£8/£6 mems/£5 after 3am
10:30pm-6am Harvey, Des Doonican & Val O'Connor + guests

Oct 29th U-Star Records Party The Cross (last Saturday of the month)
£10/£5 after 3am 10pm-6am Tedd Patterson from NYC + Idjut Boys Connie and Dan. 'Dress up and get down'.

Nov 5th Kaboom The Clink £10 adv
from The Marrow Cat & Melon Corp (081-783 1005/941 8635)
10pm-4am Bonfire extravaganza with Grant Plant, Le Critique, Tim & Lee

Nov 12th Galaxie Astoria £10
adv/more on door 10pm-6am
House and garage night with Graham Gold, Dean Savonne, Robert

Blake, Spencer Broughton, Bobby & Steve, Matt 'Jam' Lamont, Mark Anthony, Double Jay

Nov 12th Just Can't Get Enough (monthly) Maximus £12/£10 mems
10pm-6am Danny Rampling, Paul Gardner, The Bootboys, Matt Frost.
Info from Kev on 0956-333604 or Paul on 0585-504155

Nov 19th Centrefold (once a month) The Cross £12 10pm-6am
Dave Dorrell, Craig Campbell, James Mac, Phil Mison (Cafe Del Mar)

Cheeky Monkey Beluga £5/£4
concs 8pm-midnight Residents
Andy Heathcote & Sean Gibson + Danny Foster, Andy B, Dan Harrison & Barnaby Bervena

The Chemistry Of Dance HQ's
£5/£3 mems/£2 concs before 10:30pm 9pm-2am Dan & O

Gone Ga Ga Velvet Underground
£5 7pm-1am Joe Fish & Bongo + guests

The Pooh Club Jongleurs Battersea
£3 11am-4pm Alex Hall, Mike Humphries & DJ Fionn present a mixture of rare groove & classic house

Strutt The Cross £5 7pm-1am Nick James + guests **Oct 30th** Billy Nasty **Nov 6th** Mike Maguire (Juno Reactor & THE Goa DJ) **Nov 13th** Andrew Weatherall

Sunny Side Up Leisure Lounge
£6/£5 mems 10am-5pm. All day party playing uplifting house. Residents Drew & Luce + guests **Oct 30th** Vivien Markey (Club UK)

Thunder & Joy RAW £8/£4 before 12 10:30pm-8am Jungle night with DJs such as Rap, Younghead, Ron

ADDRESSES

414 Club 414 Coldharbour Lane, Brixton SW9
79 Club 79 Oxford Street W1 071-439 7250
Bagley's Studio York Way, Kings Cross N1 071-278 4300/2777
Bar Rumba 36 Shaftesbury Avenue W1 071-287 2715
Bass Clef 35 Coronet Street N1 071-729 2476
Beluga 309 Finchley Road NW3 071-794 1267
Borderline Orange Yard, Manette Street, Charing Cross Road W1 071-734 2095

Cafe de Paris 3 Coventry Street W1 071-287 3602/3481
Camden Palace 1a Camden High Street NW1 071-387 0428
Chunnel Club 101 Tinworth Street, London SE1
Church's 20 Kensington Church Street W8
The Clink 1 Clink Street, London SE1
Club 9 Young Street, Kensington W8 071-937 9403
Colosseum 1 Nine Elms Lane SW8
The Cross Goods Way Depot, off York Way, Kings Cross 071 837 0828
Cuba 11-13 Kensington High Street W8 071-938 4137
Dome 178 Junction Road N19 071-281 2478/2195
Electric Ballroom 184 Camden High Street NW1 071-485 9006
Emporium 62 Kingly Street W1 071-734 3190
Fridge Town Hall Parade, Brixton Hill SW2 071-326 5100
Garage Highbury Corner N5 071-607 1818
Gardening Club 4 The Piazza WC2 071-497 3154
Gass Club Whitcomb Street WC2 071-839 3922
Gossips 69 Dean Street W1 071-434 4480
Grand St John's Hill, Clapham Junction SW11 071-738 9000
Grays 4 Grays Inn Road WC1 071-430 1161
Happy Jax London Bridge SE1 071-378 9828
Heaven Villiers Street Charing Cross WC2 071-839 3852
HQ's West Yard, Camden Lock NW1 071-485 6044/9987
Hubble & Co 54 Charterhouse Street, Smithfield Market, off Farringdon Road, EC1 071-253 1612
Iceni 11 White Horse Street W1 071-495 5333
Jazz Cafe 5 Parkway NW1 071-916 6060
Jongleurs Comedy Club Battersea Lavender Hill, Battersea SW1 071-924 2766
Koo Club 28 Leicester Square WC2 071-839 2633
Legends 29 Old Burlington Street W1 071-437 9933
Leisure Lounge 121 Holborn EC1 071-242 1345
Limelight 136 Shaftesbury Avenue WC1 071-434 0572
London Central 38 Kensington High Street W8 071-938 1078
Loughborough Hotel Evandale Roads, Brixton SW9 071-737 0157
Market Tavern 1 Nine Elms Lane, Vauxhall SW8 071-622 5655
Marquee 105 Charing Cross Road WC2 071-437 6601/6603
Mars/Basement (formerly the Milk Bar) 12 Sutton Row, London Max-

imus 14 Leicester Square WC2 071-734 4111
Ministry Of Sound 103 Gaunt Street SE1 071-378 6528
Ormond's Ormond's Yard SW1 071-930 2842
Le Palais 242 Shepherds Bush Road, W6 081-748 2812
Paradise Club 1-5 Parkfield Street, Islington N1 071-354 9993
Plastic People 37-39 Oxford Street W1
Prohibition 9 Hanover Street W1 071-493 0689
Raw 112a Great Russel Street WC1 071-637 3375
Rock Garden 6-7 The Piazza, Covent Garden WC2 071-836 4052
Rocket 160 Holloway Road N7 071-700 2421
Ronnie Scot's 47 Frith Street, W1 071-439 0747
Ruby's 49 Carnaby Street W1 071-287 3957
Le Scandale 53-54 Berwick Street W1 071-437 6830
Shuffles 3-5 Rathbone Place W1 071-255 1098
Sound Shaft Hungerford Lane WC2 081-397 5249
Starlight Praed Street W2
Subterania 12 Aklam Road W10 081-960 4590
SW1 191 Victoria Street SW1 071-828 7455
Turnmills 63 Clerkenwell Road EC1 071-250 3409
Underworld 174 Camden High Street NW1 071-482 1932
United Kingdom 143 Charing Cross Road WC2 081 877 0110
Velvet Underground 143 Charing Cross Road WC2 071-734 4687
Venue 2a Clifton Rise, New Cross SE14 081-692 4077
Vox 9 Brighton Terrace, Brixton Hill SW9 071-737 2095
Wag Club 35 Wardour Street W1 071-437 5534
Woody's 41-43 Woodfield Road W9 071-286 5574
Zombie Club Euston Station Concourse NW1 071-388 2221

MIDLANDS

WEDNESDAY

Excess The Garage £2.50 10pm-2am Alex & Dom, Dave Grantham + guests playing house, Pete Beckett with indie, and ambient Oli Nov 23rd DiY 5th Birthday Party Info on 0602-473100

Moist Theatre Bar Free 8pm-11pm DJ Chook-O playing garage & mel-low house

THURSDAY

Dazzle Garage £2.50 10pm-2am

Ged & Damian playing jazz funk in the Earth Zone. In the Water Zone Glyn Chilton + guests Oct 27th Ali Nov 3rd Marc Aubach Nov 10th Danny Slade Nov 17th Jeremy Healy (£4) Nov 24th Ian Ossia

Funky Lemon Picassos £1.50 9pm-2am Resident Adam Teecy in house & garage room with guests Oct 27th Graham Warr, Scott Bond Nov 3rd John Hollis, Mark Jarman (Crunch Special). Other guests in November, Simon Owen, LuvDups, Tony De Vit, Phil Gifford. Second (acid jazz) room with resident DJ Tim + guests Oct 27th Velvet Felton (Zuba Zuba) Nov 3rd John Young

Inter-Mission Backstage (next door to Theatre Bar) £2/free before 11pm 8pm-2am Errol Russell & Adam Teerey playing house & garage. Info on 0902-22252/0836 744875

FRIDAY

Delight Garage Residents Dr Derek, Dave King + guests playing garage, funk, soul & hip hop Nov 11th Renaissance tour Info - 0782-514573

Garage Grooves Theatre Bar £2/free before 11pm 8pm-2am DJ Kiddo

Joy For Life Garage (monthly) £5 10pm-2:30am Residents Gordon Kaye, Dave Congreve + guests Nov 18th Full Monty Club Tour with Jon Pleased Wimmin, Norman Jay, Gordon Kaye, Chad Jackson

Pimp Picasso's £10 before 11pm 9:30pm-2am Oct 28th Pimp Birthday Party Mixed night with Boy George, Farly Jackmaster Funk + guest PA Nov 4th Paul Harris Nov 11th Graeme Park Nov 18th Danielle Davoli Nov 25th Brandon Block, Lisa Loud, Dave Seman Dec 2nd Alistair Whitehead

Ripe The Yard £4 Residents Nick Rodgers & Duncan + guests Nov 4th Craig Campbell Nov 11th Steve Butler Nov 18th Kelvin Andrews Nov 25th Marc Auerbach

S.L.A.G. Steering Wheel £5/£4 adv/NUS 10pm-late. Advance tickets from Birmingham University. 'Free & easy night out' (but not that free though). Info on 021-415 4313

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

Underground Club Underground Club £5 10pm-6am House night Nov 4th & 25th Progress £8 with flyer (all nighter)

Vinyl Maniacs Conservatory £7 9pm-2am Nov 4th DJ Raw, DJ Mason, Food Junkie, Fergus, Slip-matt Nov 18th DJ Demon, Malcolm X, Dream, Brisk, Ramos. Free fruit handout!

Nov 11th Renaissance Garage £6 9:30pm-2am DJs John Digweed, Dave Seaman, Ian Ossia, Chris & James, Nigel Dawson

SATURDAY

The Garage Garage £8/£7 mems/£5 before 10pm 9pm-2am Phil Sagar & Matt Wolfe + guests Oct 29th Lisa Loud, Russel Salisbury Nov 5th Alistair Whitehead, Angel Nov 12th Danny Rampling, Nigel Dawson Nov 19th Breeze, Tasha of the killer pussies Nov 24th Steve Proctor, Keith Boynton

House of God Dance Factory (fortnightly Oct 29th, Nov 12th, 26th) £5/£4 mems 9:30pm-2am

IQ2 Sanctuary £10/£8 mems/£6 before 10pm Nov 12th Jon Pleased Wimmin Nov 26th Chris & James

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

Progress Wherehouse £7 9pm-2am Residents Pete Wye, Russell Davison. Percussion by Keith Angel, funky guitar by Anthony Wheeldon & Carl Stanley on sax. Guests; Oct 29th Kelvin Andrews & Phil Smart Nov 5th Daniele Davoli, Paul Chiswick Nov 12th Jon Pleased Wimmin, Andy Gilespy Nov 19th Allister Whitehead, DJ Pants Nov 26th Lisa Loud, Nick Morley

Quest Picassos 9pm-2am £7 Oct 29th Ribbs, Sy, MC Rush, Nexus, Grooverider, Easy D, Pilgrim Nov 5th Bonfire Night Spectacular Stu Allan, Jason Jay (Top Buzz), Ramos, DJ Kid, MC Ribbs Nov 12th Slip-matt, Micky Finn, Shock C, Vibes, MC Ribbs, MC Shock C Nov 19th Merlin, Ned Ryder, Sy, Grooverider, Brisk, MC Scarlet, MC Ribbs Nov 26th Pilgrim, Nexus, Micky Finn, Lomas, Ellis Dee

Renaissance The Conservatory £9/£7 mems 9pm-2am Oct 29th Justin Robertson, John Digweed, Nigel Dawson Nov 5th Dave Seaman, John Digweed Nov 12th Billy Nasty, Ian Ossia Nov 19th Keoki,

Ian Ossia **Nov 26th** Jeremy Healy, Ian Ossia

Savage Old Joe's (Birmingham University Guild of Students) Every other Saturday £4/£3 adv

Underground Club Underground Club £5/£3 mems/NUS/free before 11pm 10pm-late Resident Mark Parker. Info on 0831-211869

Wobble Branstons 11pm-7am Residents Phil & Silong + guests

Zube Zuba Que Club (fortnightly Oct 14th, 28th) 10pm-2am £3.50/£3 before 11pm Acid Jazz dance night with lots of guest DJs and live PAs and jamming

Oct 29th Eurobeat 2000 Tour Sanctuary £6/£4 DJs Trevor Rockcliffe, T23, Alex Hazzard, Frankie D

Oct 29th Progress presents 'Hot To Trot' 1st Birthday Party Venue 44 £16 (+£1.50 booking fee) Danny Rampling, Boy George, Chris & James, Jon Pleased Wimmin, Allister Whitehead, Pete & Russel. Members only. Phone 0623-22648 for free membership

Nov 5th Rewind Venue 44 £12 mems/guests/£10 'photo members' 11pm-7am (1st Saturday of the month). Residents Lez Samms, John Wilde, Nigel Dawson + guests Glenn Gunner, Danny Hussain. Info on 0623 22648

Nov 26th Hot To Trot (last Saturday of the month) Venue 44 £14 11pm-7am Paul Oakenfold, Allister Whitehead, Boy George, Gordon Kaye, Pete & Russell

Marco Polo Marco Polo Bar £3 8pm-3am Resident Joseph

Nov 6th Underground Club Underground Club (1st Sunday of the month) £3 6pm-12am House night

ADDRESSES

Abigail's Bartholomew Street, Dale End, Birmingham 021-643 6371
Academy Glass Street, Hanley, Stoke-On-Trent 0782-621454
Bakers Broad Street, Birmingham 021-633 3839
Beatroot 6-8 Broadway, The Lace Market, Nottingham 0602-240852
Blue Note Club 14a Sadler Gate, Derby 0332-295155
Bonds Hampton Street, Hockley, Birmingham 021-236 5503
Branstons Jewelry Quarter, Hockley,

Birmingham 021-236 0984
Club Zen 28 The Concourse, Bletchley, Milton Keynes 0908-366979
Colliseum Newport Road, Stafford 0785 42444/224965
Conservatory Willow Road, Derby 0782-714224/711404
Custard Factory Gibb Street, Birmingham 021-608 7900
Dance Factory Undemeath the Digbeth Institute, Birmingham
Garage 41 St Mary's Gate, The Lace Market, Nottingham 0602-538822/501251
Gold Club 169-173 Huntingdon Street, Nottingham 0602-587071
The Institute Digbeth High Street, Digbeth, Birmingham 021-643 7788
Leicester University University Road, Leicester 0533 556282
Lincoln Drill Hall Broadgate, Lincoln
Lo Club Willow Row, Derby
Marco Polo Bar 30 Ladywell Walk, Birmingham 021-666 7032
Moseley Dance Centre Alcester Road, Moseley, Birmingham 021-449 0779
Old Joe's Birmingham University Guild of Students, Edgbaston Park Road, Birmingham 021-472 1841
Picassos 34-36 Broad Street, Wolverhampton 0902-711619
Que Club Corporation Street, Birmingham 021-212 0550
Rockadero Nottingham
Sanctuary North Denbigh Leisure, V7 Saxon Street, Bletchley, Milton Keynes 0908-368984
Steering Wheel Wrottesley Street, Birmingham 021-622 5700
Theatre Bar Lichfield Street, Wolverhampton
Underground The Basement, 1 Wellington Street, Leicester 0332-360537
Venue Branton Street, Hockley, Birmingham
Venue 44 Belvedere Street, Mansfield, Notts 0623-22648
Wherehouse 110a Friargate, Derby 0332-381169
Yard 61 Westgate, Mansfield, Nottinghamshire 0623-22230
Zig Zags Worcester

WALES

Dance Odyssey Cleopatra's £2 before 10pm Residents Big Al, Case, Simon W

Juice Joint Clwb Ifor Bach 10pm-2am £2.50 Chris Jenkins & Phil Raczy play an eclectic mix of Acid Jazz, funk and rare groove

Hip'po Hip'po 10pm-2am Residents

Ollie, Pablo P & Freebass + guests

Up For It DJ's £5/£4 before 10:30 Resident Danny Slade + guests **Oct 28th** Steve & Tony Walker **Nov 4th** Steve Butler **Nov 11th** Paul Gotel **Nov 18th** Angel **Nov 25th** Steve Harvey & Paul Clark **Dec 2nd** LuvDups **Dec 9th** Carl Cox

SATURDAY

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

ADDRESSES

Cleopatra's Bargoed, Mid Glamorgan 0443-821500
Clwb Ifor Bach 11 Womanby Street, Cardiff 0222-232199
DJ's Penally, Nr Tenby, Dyfed 0834-8452779
Hip'po Club 3-7 Penarth Road, Cardiff 0222-2261168

NORTH

Bounty (A Taste of Paradise) Paradise Factory 10pm-2am £2/£1 before 11pm/free to mems DJs Dave Booth, Huey, Andy Dawson, Andy Fisher

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

Dry 201 Student Night Dry 201 Showcase of new DJs. If you are a new DJ with stars in your eyes, then give a tape to Leroy or Mark and you never know. There is a free bus later to the imaginatively titled **Student Night** at the Hacienda which is open from 9:30pm-2am and costs £3 before 11pm/£3 after. Don't forget those NUS cards.

Bliss The Venue Manchester (fortnightly-Nov 2nd, 16th) £4/£3 flyer/NUS/UB40. 'Ambience and intelligent techno'

Chocolato Dry 201 8pm-11pm Free night with Sister Dee playing classic funk, soul and disco

Flesh Hacienda (monthly) £8/£6 mems 10pm-4am Tim Lennox, Paulette, Cath Ryan. **Oct 26th** **Flesh Third Birthday Party** 10pm-6am £10/£8. Lots of fabulous acts. Info from A Bit Ginger on 061-237 9460

Open House Music Factory

Sheffield 9pm-2am Residents Paul Chiswick & Dino + guests. Two free bottles of Pils (what, between everyone?)

Play Time Bel-Air £4/£3 NUS 9pm-2am Residents Paul Bleasdale (Cream), Ian Ossia (Renaissance) + guests **Nov 2nd** LuvDups **Nov 9th** Miles Holloway, Andy Carroll **Nov 16th** Tom Wainwright **Nov 23rd** Elliot Eastwick **Nov 30th** Judge Jules

Remember the Hungry Al's Music Cafe £3 9pm-2am DJs A Guy Called Gerald, Danny B, Derek C with the Free Angels & Octopussy playing techno fusion

Big Bang JJZ £2.50 9pm-1am Weekly house night with guests; **Nov 3rd** Tony Walker (Love To Be)

Carwash UFO - The Unstoppable Funky Object The Man Alive £3 10pm-2am Trafford Lovething

Pearl Granby's Cellar £1.50 10pm-2am Jazz-funk night with Steve Cato & Mark Whittingham

Pleasure Music Factory Leeds £3 10pm-2am Opening night **Oct 27th** then every fortnight. Residents Simon Frieze, JC, Andrew Sisters playing old & new house music

Thursday Night Showcase Canal Cafe Bar 7:30pm-12midnight New night which as the name suggests showcases new DJs and PAs

Up Uranus Equinox boldly going again. Check with club for details

Wild Pitch Paradise Factory £5/£3 before 11pm 10pm-2am Residents Dave Kendrick & Moonboots + guests with 'the hippest heterosexual night in town'. On the first Thursday of every month, Wild Pitch hands over to Justin Robertson and his new night Sleuth (Info: 051-709 3541)

Nov 10th Gift (2nd Thursday of the month) 5th Avenue £5/£3 before 11pm 10:30pm-4am Divine David + others. Info 0204-77824

Anythinggoes Rio's £5 10pm-2am. Resident Steve Shiels + guests **Oct 28th** Richard 'Moonboots' Bithell **Nov 4th** Rocky & Diesel **Nov 11th** Nick Warren **Nov 18th** Ralph Lawson **Nov 25th** Andy Nicholson & Skitch

Cactus Club (upstairs) Middlesbrough Arena **Spunkadelic** (downstairs) £3.50/£2.50 before 10:30pm 9pm-2am

Carry on ... Garlands 10pm-6am Heath, Laydee & Mickey. Different theme each week. Reduced admission for the most outrageous outfit **Nov 4th** Carry on Shipmate **Nov 11th** Carry on Spaceman **Nov 18th** Carry on Glamour Girl

Funky Mutha The Man Alive £3 before 11pm 10pm-2am Hip hop & soul

H₂O Music Factory Sheffield **Nov 11th** (launch night) Underworld, Darren Emerson, Laurent Garnier, DJ Maurice, Beaumont Hannant **Nov 18th** Andrew Weatherall **Nov 25th** Darren Emerson **Dec 2nd** Justin Robertson. Info from DJ Maurice at venue.

Hooched Sankey's Soap £6/£5 10pm-3am DJs Nelson & MC Kinley

Horny The Mill £7/£5 before 10pm/NUS/flyer 9pm-2am Phil Morley + guests

Lick This & Women's Own Paradise Factory £2 10:30pm-2:30am Hosted by Angel Valentine & Coco Lavenerne. DJs Dave Booth & Huey. Upstairs is an 'oasis of sexy women' with DJs Liz, Susan, Tabs. 'The only queer way to spend Friday night'.

Phunk Konjunktion TeN Cafe Bar 8pm-12midnight The Fat City Lads play jazz, funk & hip hop. Only £2 or £1 before 10pm which includes a free veggie curry!

Nice Planet Earth £5/£4 before 10:30pm/NUS0... Residents Hans & Skev + guests **Oct 28th** Chris Howitt, The Old Skool **Nov 4th** Sister Bliss, Enjoy **Nov 11th** Greg Fenton, The Old Skool **Nov 18th** Cleveland City, Enjoy **Nov 25th** Jim Shaft Ryan, The Old Skool

Rise Leadmill £5/£4 mems 10pm-3am **Nov 4th** Robert Owens **Nov 11th** Gordon Kaye **Nov 18th** Sully, Jon Stevenson **Nov 25th** Neon Leon (San Francisco)

Shine at Dry Dry 201 DJ Buckley playing his warm-up set. Tickets for the Hac later can be bought at the bar

Shine Hacienda £6/£5 before 10:30pm Residents Buckley & Raj + guests **Nov 4th** Erick Morillo from Real to Real moving moving it **Nov**

11th PAs by Sam Mollinson & Lindy Layton **Nov 18th** Club For Life & Effective Records night with Laurence Nelson, Chris & James **Nov 25th** PA by Joe Roberts

Sugar Baby Lollipop (last Friday of the month) Garlands 10pm-6am (last entry 1:45am) Residents Heath, Laydee, Mickey + guest **Oct 28th** Girls on Top (Jill & Sonia). 'Wear what you dare, if you don't like it don't cum'.

Sugar Shack Empire £5 9:30pm-late Residents Alan Appleton, Phil Faversham & Dave Moore + guests **Oct 28th** Lisa Loud, James Mac **Nov 4th** Bosting Records Party Lee Fisher, Jock Lee, Mark Baxter + PAs by Charmein Dennis, We Shape Space **Nov 11th** Roger Sanchez, Kathy Sledge **Nov 18th** Alan Appleton, Ste Butler **Nov 25th** Robert Owens

Up Your Ronson The Music Factory Leeds £7/£6 mems 9:30pm-3:30am Residents Marshall & Andy Ward

Vegas Music Factory Leeds Presented by Angels £6/£5 NUS/mems (incl Angels mems) 10pm-4am Residents Paul Taylor, Jon Williams, Jon Land, Rick B **Oct 28th** Retro (Club Classics)

Worx The Mill £6/£4 before 10pm 9pm-2am Matt Bell, Paul Walker + guests

Yellow Boardwalk £5/£4 before 10pm 9pm-2am Rare groove & disco with Dave Haslam, Elliot Eastwick & Jason Boardman

**** Sankey's Soap £8/£7 10pm-3am Jon Da Silva, Bobby Langley

Angels Angels £8/£7 mems/£4 mems before 10pm 8:30pm-2am Residents Paul Taylor & Rick B + guests **Nov 5th** Dave Haslam **Nov 12th** Craig Campbell **Nov 26th** Pete Tong

Back To Basics Pleasure Rooms £10/£8 mems 10pm-6am Residents Ralph Lawson, Huggy & Monthly Harvey + guests

Beat In Yer Bones World £6 9:30pm-2am Barry May, Mike Woods + guests on first week of every month. 'No Ravers'. Info on 0925-659235/659235

Brahms & Liszt Brahms & Liszt £4/£3 before 11pm/£2 before 10pm 9pm-2am DJ Phil with classic disco & ambient house

Club Avanti Riverside (upstairs) £3/£2 before 11pm Carnaval & guest DJs play Jazz, Latin, African & Reggae

Club Paradise The Basement £6/£5 mems 2am-6am

Cream Nation £7/£5 mems 9:30pm-2am **Oct 29th** Andrew Weatherall, Paul Harris + the Dust Brothers live **Oct 28th** Cream presents 'The Hacienda' (10pm-6am) Graeme Park, Tom Wainwright, Jon McReady, Buckley

The Dock The Dock £5/£3 before 10pm DJ Christian & DJ Demand + guests

Feel University of Central Lancs 9pm-2am £5 Residents Duncan Bruce (Golden), Matthew Roberts (Cream), George Thompson + guests **Oct 29th** Gordon Kaye, Angel, Sarah Chapman **Nov 12th** Paul Bleasdale, Pete Heller

Freedom Boardwalk 10pm-3am £5/£4 before 11pm Dave Haslam with 'intelligent dance and underground house for liberated youth'

Gingerland Equinox £5 10pm-4am From the makers of Flesh

Golden Academy (Stoke-on-Trent) £10/£8 mem 9pm-2am **Oct 29th** Danny Rampling, Dave Seaman

Hacienda Hacienda £12 9:30pm-4am Graeme Park & Tom Wainwright play at what is possibly Manchester's most famous night. This night has sold out every week since May 1991 so it can't be too bad. Catch Raj & Herbie playing pre-Hac house at Dry from 8pm-11pm with free coach down to the Hac.

Hallelujah Paradise Factory £7/£5 before 11:30pm/mems 10pm-3am Hosted by Divine David, with Tim Lennox (Kiss 102), Dave Kendrick, Dave Booth, Huey. For fags, fagettes and friends. **Nov 5th** Hallelujah bonfire night with firework display, toffee apples and sparklers for everyone **Nov 19th** Underwear Party featuring a fashion show with underwear by Armani, Calvin Klein, Clone Zone. Half price admission for anyone in their underwear. Buying a £10 ticket gives entry to Strangers where you can party until 9am

Hard Times Bel-Air £8/£6 mems & NUS 9pm-2am Residents Miles Holloway, Elliot Eastwick + guests **Oct 29th** Azuli Records Party **Nov 5th**

Robert Owens **Nov 12th** Roger Sanchez with Kathy Sledge **Nov 19th** Interstate Records Party with DJ Disciple, Phil Asher, Tom Wainwright **Nov 26th** CJ Mackintosh

Horny The Mill 9pm-late Resident Phil Morley + guests **Nov 5th** Kelvin Andrews, Jods **Nov 12th** Neil Hughston, John Shaw, Jamie Holligan **Nov 19th** Al McKenzie, Matt Frost **Nov 26th** Miles Holloway, Franc Ainsworth **Dec 3rd** Paul 'Trouble' Anderson, Paul Chiswick. Info on 0253-782128/0831 3211962

Kick Leisuredrome £10/£8 **Oct 29th** Halloween Fancy Dress party with resident Jymbo + guests Jon DaSilva, Neil Metzner

Life Bowlers £10/£8 NUS before 10pm Residents Kenny Grogan, John Waddicker & Bowa + guests

Love to be Music Factory Sheffield £8/£6 mems 9:30pm-3am Tony Walker, Steve Walker, Paul Ingall, Winston Hazel, Greg Robinson + guests **Oct 29th** LuvDups, Farley Jackmaster Funk **Nov 5th** Eric 'More' Morillo, Lenny Fontana **Nov 12th** Christian Woodyat, Judge Jules **Nov 19th** Craig Campbell, Pete Heller **Nov 26th** Jazzy M, Daniele Davoli

Luv Shack Kirklevington Country Club £6 9pm-2am Residents Steve Butler & Dave Moore + guests **Nov 12th** Alex P

Middlesbrough Arena Middlesbrough Arena £6-£8 9pm-2am mems & guests only (mem £1 per month or £5 per year) Residents Collin Patterson, Simon Gibb, Hooligan X & Tino + guests **Oct 29th** Terry Farley, Pete Heller **Nov 5th** Rocky & Diesel, Spencer Williams **Nov 12th** Judge Jules, Steve Lee (probably) **Nov 19th** Kelvin Andrews **Nov 26th** Def Mix Tour with Dave Morales, Frankie Kunkles, Satoushi Tomei

Orbit Afterdark 8pm-2am £8 Techno, techno, techno.

Passion Maxines £9/£7 before 10pm see flyers for details. There is also a Passion on Mondays at Maxines, free before 10pm

Sat at Home Home £10/£8 adv/NUS Residents Mark and Adrian LuvDup, Paula and Tabs, Jamie Scahill, Mark Hogg + guests **Oct 29th** Daniele Davoli, Jenny (Phat Vibes), Rob Acteson **Nov 5th** Carl Cox, Linden C (Hard Times) **Nov 12th** Angel (Swoon), Lenny Fantana

Nov 19th Al McKenzie, Sister Bliss, Steve Brookes (Bar Kay) **Nov 26th** Tom & Jerry Bouthier (Paris, Stress Records)

Scuba Room Room 10pm-6am £7/£6 Pork, PVP & Sheik play 'techno with attitude'

Shindig Riverside (downstairs) £5/£4 before 10:30 9pm-2am mems & guests only (mem £1 per month or £5 per year) Scott Bradford, Scooby + guests

The Tube Tube £7 DJ Welly, Triple X, Guy

Throb Garlands £4 9pm-2am Residents Dave & Huey from Paradise Factory. Throbbing booties, peep shows, humanariums 'and many other stimulating surprises'. Info 0374-784673

Voodoo Le Bateau £5/£4 mems/NUS/UB40 10pm-2am **Oct 29th** Dean Thatcher **Nov 5th** Craig Walsh **Nov 12th** Dust Brothers **Nov 19th** Twitch & Brainstorm **Nov 26th** Michael Dog

Nov 5th 'Fawks Sake' - After Eight Exclusive Winter Gardens £12 8pm-8am DJs Lenny Fontana (NYC), Dana Down (Chicago), Miles Holloway (Hard Times), Nic 'Detroit' Campbell + Ce Ce Rogers live on stage. Info on 0850-060844

Nov 26th Eurobeat 2000 Tour Doncaster Warehouse £6/£4 DJs Alex Hazzard, Frankie D, Axis + very special guest

SUNDAY

Dry 201 Dry 201 Free 7pm-10:30pm DJ Dean winds up the weekend with jazz and soul sounds

The Manor House The Manor House Free 9pm-12:15am DJ Christian playing 'garage, house, Italo, piano, techno'.

Manto - The Breakfast Club Manto £1 2am-6am Resident Dave Booth with uptempo but chilled Balearic tunes. Hot and cold drinks and a full breakfast menu

The Morning After Equinox from 9am. Mellow out upstairs in La Cage

ADDRESSES

5th Avenue 121 Princess Street, Manchester 061-??? 2754
Academy Oxford Road, Manchester 061-275 4815

Academy Glass Street, Hanley, Stoke-on-Trent 0782 213838
After Dark Club South Queen Street, Morley 0532-523542/523649

Al's Music Cafe Oxford Street, Manchester
Angels Curzon Street, Burnley 0282-35222

Arches Sheffield 0742-722900

Bar Kay 4a South King Street, Manchester 061-737 9710

Barrister's Tithebarn Street, Preston 0772-2577735

Basement Leeds

Le Bateau 52 Duke Street, Liverpool 051-709 6508

Bel-Air Queen Street, Huddersfield 0484-426055

Boardwalk Little Peter Street, Manchester 061-228 3555

Bowlers Longbridge Road, Trafford Park, Manchester M13 (Enquiries to 051-666 1667)

Brahms & Liszt 43a Brown Street, Manchester 061-834 0561

Canal Cafe Bar Whitworth Street West, Manchester 061-237 1819

Ceasars Hull

Corn Exchange Leeds 0532-340363
Doncaster Warehouse Marshgate, Doncaster 0302-322199

Dry 201 28-30 Oldham Street, Manchester 061-236 5920

Empire Corporation Road, Middlesborough 0642-253553

Equinox Bloom Street, Manchester 061-236 4445

Garlands Eberle St, off Dale St, Liverpool 051-236 3307

Granby's Cellar Princess Street, Manchester 061-236 3786

Hacienda 11-13 Whitworth Street, Manchester 061-236 5051

Hard Dock Stanley Dock, Regent Road, Liverpool 051-298 2300

Home Ducie House, Ducie Street, Manchester 061-228 1112

JJZ 1 Normanby Road, Scunthorpe 0724-852593

Kirklevington Country Club Kirklevington, Yarm, Cleveland 0642-790681

Leadmill 6-7 Leadmill Road, Sheffield 0742-754500

Leeds University Leeds 0532-439071

Liberty's Barnsley 0226-249600

Man Alive Grosvenor Street East, All Saints, Manchester M13 061-273 4110

Manor House Edge Lane, Liverpool 051-263 8958

Manto 46 Canal Street, Manchester 061-236 2667

Maximes 69 Standishgate, Wigan 0942-39717

Middlesbrough Arena 208 Newport Road, Middlesbrough 0642-251854

The Mill Aqueduct Street, Preston 0772-885799

All smiles at Home, Manchester.
Pic: Richard O'Brien



Music Factory 174 Briggate, Leeds 0532-470480

Music Factory Sheffield 0742-799022

Nation Wolstenholme Square, Liverpool 051-709 1693

Northumbria University Kings Walk, Newcastle 091-232 8402

Paradise Factory 112-116 Princess Street, Manchester 061-273 5422

Planet Earth Newcastle-Upon-Tyne 0374-666160

Pleasure Rooms 9 Merrion Street, Leeds 0532-450923

Rio's 39 Fleet Street, Liverpool

Riverside 57-59 Melbourne Street, Newcastle 091-261 4386

Room 82-88 George Street, Hull 0482-23154

Royal Court Liverpool 051-709 4321

Rude Kings Street, Oldham

Sankey's Soap Beehive Mill, Jersey Street, Manchester 061-237 5606

Sheffield University Western Bank, Sheffield 0742-724076

Silks Picton Road, Wavertree 051-734 4581

Stage Door Brunswick Street, Hanley, Stoke-On-Trent 0782-214991

TeN Cafe Bar Tariff Street, Manchester 061-228 2938

Tube Wigan Pier, Wigan 0942-30769

University of Central Lancashire Fylde Road, Preston 0772-258382

Venue Whitworth Street West, Manchester 061-236 0026

Venue 37 Central Drive, Blackpool 0253-22525

Venue 106 Mirfield, W Yorks

Warehouse 19-21 Somers Street,

Leeds 0532-468287

Wildlife Bradford

Winter Gardens Kingsway, Cleethorpes 0472-692925

World Warrington

IRELAND

THURSDAY

Sweat Sir Henry's £5 9pm-2:30am Greg Dowling & Shane Johnson + occasional guests

FRIDAY

Wisdom The Network £7 8pm-late 'Pure techno' with **Nov 4th** Leo Anibaldi **Nov 11th** Colin Dale (Kiss FM) **Nov 18th** Daz Sound **Nov 25th** Baby Ford

SATURDAY

Best The Network £8 8pm-late Uplifting house in Belfast's newest club **Oct 29th** Matthew B **Nov 5th** Evil Eddie Richards (Dynamix), John Hollis (Crunch, Birmingham) **Nov 12th** Paul Taylor (Angels, E Bloc Records) **Nov 19th** Glen Gunner (Yellow Book) **Nov 26th** Andy Carroll (Cream)

Sweat Sir Henry's Same as Thursday.

ADDRESSES

The Network Club 11a Lower North Street, Belfast 0232-310497
Sir Henry's South Main Street, Cork City (+353) 021-274391

After Eight Exclusives



After Eight Exclusives present nights of musical sophistication for only the discerning clubber. Once a month these minty chocolate types can be found at the Winter Gardens Ballroom in Cleethorpes (Just a little further down coast from Grimsby and the National Fishing Heritage Museum). If you like yours rich, dark, and cool then perhaps they've got the club night for you.

Last month Liberty 'If you really love somebody' City and the Murk Boys happily had the ballroom rocking to the sounds of a laid back Miami machine. After Eight flew the Murk Boys (also known as Oscar G and Ralph Falcon) in from Miami to make a one-off exclusive UK appearance. Together with the first ever UK stage performance from Liberty City, After Eight have now easily secured a loyal following used to witnessing exclusives.

The Winter Gardens has a huge spacious ballroom with a ceiling full of chandeliers. The biggest star of the show is sixty year old Mavis, who collects the glasses. She says she hasn't seen anything quite like it since they last filmed *Come Dancing* there - women with video cameras filming everybody and anybody, to create a live screen full of budding John Travolta's (a limited number of copies of the video are being made available for purchase). *Come Dancing* might have had the sequinned dresses, but After Eight have got the beautiful camera women.

The promoter behind After Eight aims to bring the very best from the wide-world of vinyl addiction to play on the north-east coast. They prefer to book DJ's by tape rather than reputation and word has it they are currently accepting C90's from all-comers. With such a dedication to bringing top jocks to Cleethorpes After Eight are fast gaining notoriety for putting on the names the clubbers want to hear.

Spinning the wheels of fortune for a Bonfire night special this month will be New York's Lenny Fontana. He's been called back by popular demand and this time will be letting off some fireworks from the decks. Beside him on stage will be Ce Ce Rogers. These two combined with the talents of our very own editor on the decks and Steve Smith on percussion promise to be a night not to be missed.

The queue for this one can be a bit off-putting, especially given the very chilly winds coming in off the North Sea, but do bear with it. Inside you'll find an up-for-it local crowd full of Fishermen's Friends (drop one of those and the rush will bring tears to your eyes, I guarantee it). After Eight is only once a month so expect a serious effort from the wardrobe department and make-up girls. Also next month the infamous After Eight after hours party at the Yarborough Hotel in Grimsby will become a ticket event, so everyone can continue strutting their funky stuff well into breakfast time.

Oliver Swanton

TWELVE TECHNO HEADBANGERS!



- Influid III The Destroyer • The Gate Crasher Mind Banger • Dyewitness BRRRR •
- Turbulence 6 Million Ways To Die • Chosen Few After Hourz • Square Dimensione A Brand New Dance
- DJ Charly Lownoise & DJ Mental Theo The Ultimate Sex Track • 80 AUM Trauma •
- DJ Gizmo & The Dark Raver Whoopms! • Thomas E From The Mind Of Ruben Hamshore •
- Ilsa Gold 3 Four Blonde Nons • De Klootzakken Dominee Dimitri •
- CD and DJ Mix Tape feature bonus tracks:
G.T.O. Jabba • Charly Lownoise A Whole Lotta Lownoise (Theo's Mix)

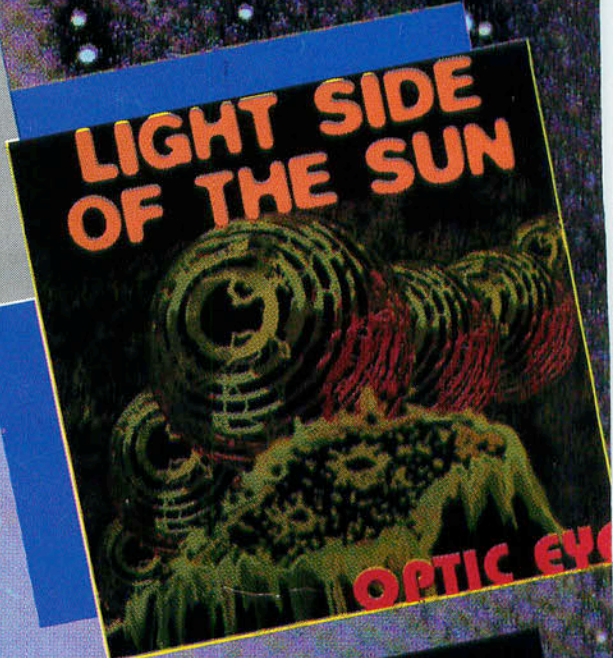
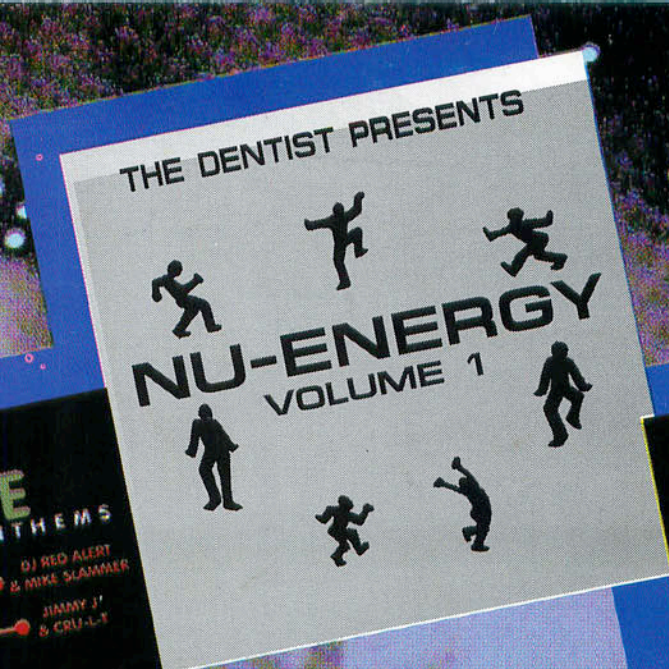
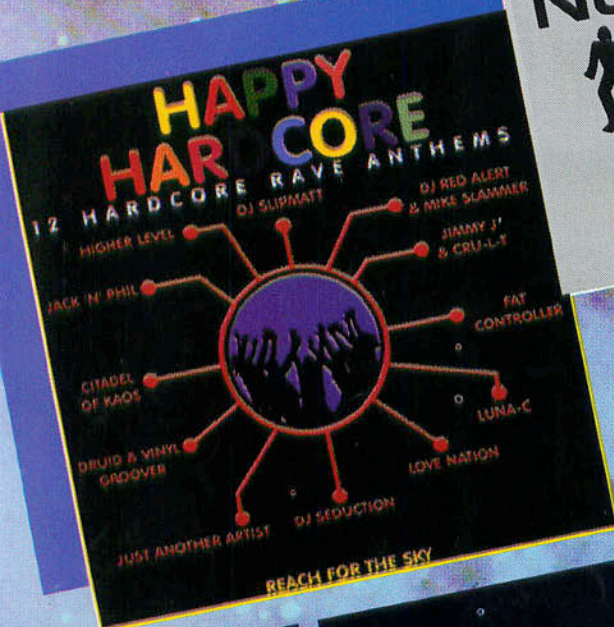
REACT LP 51 - REACT CD 51 - REACT MC 51



OUT NOW:
AVAILABLE ON
DJ-FRIENDLY DOUBLE 12 INCH
COMPACT DISC
DJ MIX TAPE

distributed by SRD

REACT



new from
jumpin' n'

pumpin

HAPPY HARDCORE
CD - CD TOT 18 • Cassette - MC TOT 18 • LP - LP TOT 18
Breakin Free (DJSS Rollef Mix) -
DJ SLIPMATT
Visions Of Light - KROME & TIME
Don't Beg 4 Love - JACK'N'PHIL
Ronnie's Revenge - CITADEL OF KAOS
Kounter Attack -
DRUID & VINYL GROOVER
Rhythm - JUST ANOTHER ARTIST
Drop The Bass - DJ SEDUCTION
Positive - LOVE NATION
Piano Progression - LUNA-C
In Complete Darkness -
FAT CONTROLLER
Take Me Away - JIMMY J & CRU-L-T
Let's Do It -
DJ RED ALERT & MIKE SLAMMER

NU-ENERGY vol 1
CD - CD TOT 19 • Cassette - MC TOT 19 • LP - LP TOT 19
The Feeling (Tin Tin Out Dub) -
TIN TIN OUT feat. SWEET TEE
Infanta-Ci -
BABY DOC & THE DENTIST
Cosmonautica (Moontrip Mix) -
VIRTUALMISMO
The 1st Rebirth -
JONES & STEPHENSON
Casabianca - DUAL MOUNT
Energy Fenzy - OCP
3 Minute Warning (Scope Mix) -
YUM YUM
Catalan Rising -
BABY DOC & THE DENTIST
For Your Love - ELEVATOR
Mantra To The Buddha (Higher State) -
HYPERSPACE
Dragnet (Action Hero) - HIROSHIMA

Light side of the sun
OPTIC EYE
Sunburst
Brain Of Morbius
The Listening
Chain Reaction
Wobbling In Space
Guitar Man
Slaves Of The Crystal Brain
On The Other Side
Far Out Race
Acid Drops
CD - CD TOT 17 • Cassette - MC TOT 17 • LP - LP TOT 17

Distributed by Sony/ATV

AVAILABLE AT ALL GOOD RECORD STORES

JUMPIN' & PUMPIN'