

# generator

The energy and culture of dance music

**Johnny Vicious**  
**System 7 live**  
**Armand Van Helden**  
**Omni Trio**

**Black Dog**  
**Ce Ce Rogers**  
**Paul Hazell**  
**Marc Kinchen**

# Jeff Mills

**world exclusive transmission**

Jeff Mills photographed  
by Brian Sweeney

ISSN 0969-5206



770969 20031



**plus: Party Politics – dance music and the CJA**



**PHAT & PHUTURISTIC**

The album cover for 'Jungle Tekno 6' features a dark, atmospheric background with a blue, stylized title at the top. Below the title, several reflective spheres are arranged on a surface, with horizontal light streaks passing through the scene. The tracklist is printed in a white, sans-serif font on the left side, and the artist's name is at the bottom in large, bold, yellow letters.

**Jungle Tekno 6**

MATT  
Q PROJECT  
BADMAN  
NOISE FACTORY  
MARVELOUS CAIN  
DJ INVINCIBLE & MATTICUS  
STUDIO PRESSURE  
4 HORSEMEN OF THE APOCALYPSE  
APHRODITE  
MOTHERLAND  
SUB-SEQUENCE  
SKANNA

**PHAT & PHUTURISTIC**

[illegible]

**2**

DJ Brisk - **MAKE IT RUFF**  
Sy & Unknown - **PLAY THE THEME**  
DJ Red Alert & Mike Slammer - **FEEL SO REAL**  
DJ Seduction & Dougal - **A BETTER DAY**  
Storm Syndicut - **HOLD ME IN YOUR ARMS**  
Vibes & Wishdokta - **FEELS GOOD**  
Justin Time - **MOVIN'**  
Sensitize - **BURN BABY BURN**  
D.E.A. - **SUMMER VIBE**  
Just Another Artist - **LUST**  
Love Nation - **SLAVE TO THE RAVE (AUSTIN REYNOLDS REMIX)**  
Future Primitive - **LIFT ME UP (DJ RED ALERT & MIKE SLAMMER REMIX)**  
**CD TOT 22/MC TOT22/LP TOT 22**

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February 1995 Issue 18

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**generator**



Jeff Mills

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Rad Rice

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Armand Van Helden





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Dear Generator,  
Why is it that most female clubbers feel under pressure to look slim and gorgeous, when many men are quite happy to tear off their shirts and reveal what is often the unpleasant sight of a sweaty, flabby, chest? Come on boys, do us a favour, if your torso's not a vision, keep it hidden!

**Vanessa**  
**Birmingham**

Dear Generator,  
I know this issue is a bit of an old chestnut, but I feel compelled to raise it again. On New Year's Eve the club I went to was completely rammed. It was a total sweatbox. Two a.m., the place ran out of bottled water, soft drinks and the toilet taps had been turned off. Only cans of lager were available...I mean! People were literally frying, it was hideous. Fortunately more water arrived later, but the fact was the tight bastards wouldn't even turn the taps back on - they were charging £1.50 to fill an empty bottle with tap water!

I was so pissed off - is there anything I can do?

**Irate clubber**  
**Southampton**

Dear Generator,  
The Criminal Justice Bill brings to mind my favourite-of-all-time quote:  
"Life is to be lived, not controlled; and humanity is won by continuing to play in the face of certain defeat."

Ralph Ellison, 'Invisible Man'.  
(A book, by the way, about a man forced to live his life underground).

**Justi Echeles**  
**San Francisco**

P.S. San Francisco would like to extend an open invitation for Billy Nasty to come visit.

Dear Generator,  
Disappointed would have to be an understatement. I really thought you, of all mags, would have had a bit more insight and common sense than to follow the pack and print yet another article on the same so-called 'celeb' DJ (sic). I refer, of course, to Blu Peter. Over the past couple of months I've endured at least three regurgitations of the same grovelling hype from this guy which the music press appear to lap up. I seem to recall the same treatment with Garnier, Vasquez and Morales and frankly it's becoming tedious in the extreme.

In this particular case it's all the more nau-

seating when it's quite obvious that what's going on here is nothing more than a plug for React Records. I don't think I'd be wrong in saying that 'Garage' at Heaven is actually run by React and staffed by its own clique of DJs (Mrs Woods included), doubtless playing material supplied by them. This stuff will obviously come under the latest fad title, 'Nu Energy', which React is pushing like mad for obvious commercial reasons, so who better to front this publicity assault than their latest fad DJ ie Blu Peter?

It wouldn't be so bad if the guy actually had some genuine, innovative talent, but in



my own and a lot more of my friends opinions he is certainly no better than competent. Generator, Mixmag and DJ are making him out to be the greatest thing since sliced bread simply because he's seen as some sort of champion of an inevitably short-lived phase in Techno. Having DJ'd for several years, both on the gay and straight scene, it's patently obvious that Nu-Energy is nothing more than the latest attempt by the gay scene to try and ring-fence a particular style of music as their own, much as with the likes of Boystown and Eurobeat. God knows why we think this necessary but it's just the way we operate I guess. Nu-Energy as a term is superfluous, trite and redundant and will inevitably go the same way as Progressive.

If you're going to write articles on up and coming talent in the world of uplifting Techno why, instead of wasting space on novelty acts like Blu Peter and Mrs '10 records an hour' Woods, don't you feature DJs like Tony de Vit in the Midlands, Chris C in London and the North and M-Zone in Yorkshire, all of which would wipe the floor with those two? Come on guys, pull your finger out!

**Phil Machin**  
**Portsmouth**

Dear Generator  
Forget Viz, Electric Soup or the Beano, your magazine is by far the funniest on our newsagent's shelf. My friends and I are always beside ourselves with mirth when we peruse every issue.

However, it must be pointed out that this is not due to your incisive wit or jocular tone, oh no! It is entirely due to the ridiculous spelling errors and misprints that litter every edition!

I am, however, prepared to give you the benefit of the doubt as we are convinced that this is a ploy engineered to embarrass the sad. For the ill informed set themselves up for the maximum urine extraction when they enter their local record retail outlet and enquire, "Do you have Ghasmantan by Ghasmantan. It's remixed by Barri and Spam?"

I feel that more stringent checks may be necessary.

**Colonel Kevin J Brewett**  
**Glasgow**

Dear Generator  
I was leafing through a copy of the other ace mag on the shelves, Loaded, the other day and was disgusted to find a profile on those retrobates from Edinburgh, Burger Queen. What a couple of arrogant little no-hopers they really are! These boys have basically blagged themselves a reputation with their pishy little nights full of twelve-year-old girls gyrating around to the worst selection of cheese-ridden vinyl ever to have been heard by these ears since my infamous antics at The Roxy in New York, four years ago!

Christ, the last thing we need now are more luvdup-style events clogging up this country. Their kind should be relegated to spinning Whigfield at beer-boy clubs somewhere in the UK's leafy suburbs.

So Generator, hopefully you will take note and avoid covering these blaggers before they infect your hallowed pages with tales of their sad, shrunken-sacked sexual shenanigans!

I hope you appreciate the tip!  
The Pied Piper

**Ayrshire**  
**Scotland**

All letters for the editors attention should be sent to the address at the front of the mag. Keep em comin!



# Hard Times?

“We’ve tried to keep the music as close to the origins of house music as we can. The object of the exercise is about giving clubbers the opportunity to hear what American house music is all about.”

**L**et me tell you about Hard Times. Once upon a time (well, August 1993 to be exact), Hard Times opened in a village called Mirfield somewhere in West Yorkshire. It wasn’t the centre of the world, in fact, no one had heard of the place. But, clubbers soon started travelling into the middle of nowhere for the club because the beats were tough and the biggest, baddest American DJs came to “spin the wax”.

“One of the real plus points was that Hard Times was going to be in some crud little village in Yorkshire nobody had heard of and not in Manchester where we live,” says co-promoter Pete Jenkinson. “Too many people in Manchester had done too many drugs too early on, so by 1993 they were all really jaded with the scene.”

“Yeah, he’s right,” agrees club resident, Elliot Eastwick. “Manchester took too many drugs, disappeared up its own arse, and just decided to start staying at home watching TV on Saturday nights. If they did bother going out they were very ‘been there, done it,

**Text by** Oliver Swanton

bought the T-shirt’ - I was really glad to get out of it and do Hard Times.”

For those of you who don’t like fairy tales; Hard Times came into this world when a group of sacked Hacienda staff met a sheep-farmer and his girlfriend - believe it or not. Thankfully, this isn’t a sad and cheesy ‘when-we-all-met-in-88-at-the-Hac’ story, but a much younger and sprightlier version of the standard Boys Own Old Skool pork pie (that’s with a big slab of K by the way).

“We never try to recreate an 88-atmosphere at Hard Times because we just weren’t doing this kind of thing then,” admits Elliot, bravely. “That whole ‘where were you in 88?’ thing is a load of bollocks. I was in Deville’s dancing to the New Fads at the time and I didn’t get into house music until 1990.”

However, now he is into house music Elliot’s name is rarely mentioned without that of his partner, Miles Holloway. The pair have gained a solid reputation for playing laid-back, groovy sets laden with verve and subtlety. As long term residents, it’s been their style, and the



never-ending procession of major-name U.S. guests, which has established Hard Times’ reputation.

“There are a lot of clubs which are just too in yer face,” Elliot starts to tell me. “I knew you’d bring a bag full of axes with you,” interrupts Pete laughing.

“No, no, I don’t want to stab anyone in the back,” Elliot says unconvincingly. “Generally speaking, though, if you give somebody what they want, all the time, they just won’t want it anymore. If you please them completely with exactly what they expect, every Saturday night, then sooner or later they’re going to get bored with it. We’re talking LuvDup, Jeremy Healy, Al McKenzie.... you know the sort of DJs I mean. I’m not going to reel off a long list.”

“When we started we adopted a music policy that was very different from other clubs,” adds Steve Rayne, co-promoter and well-known sheep-farmer. “We noticed that the club-scene was bordering on commerciality - there was no difference between going to some clubs and going to the Ritz. If every





club went down the commercial road for profit reasons you'd lose the solid nucleus of the whole scene. The music isn't about wanting to appear on Top of the Pops two weeks down the line!

"We've tried to keep the music as close to the origins of house music as we can. The object of the exercise is about giving clubbers the opportunity to hear what American house music is all about."

Educating clubbers with the aid of Masters at Work, David Morales, Louie Vega and so on, hasn't come cheap.

"American DJs have become more popular over here and, consequently, more expensive," explains Pete.

"Some DJ fees can be astronomical, and everybody who puts on DJs is responsible for creating what I call 'DJ Fat Wad'. I'm as guilty as the next promoter."

However, Steve disagrees: "What you've got to remember is that these Americans are the elite of the house music scene. They're the guys who are paid up to \$20,000 by major artists, and labels, to produce new tracks. The music

industry as a whole puts these sort of prices on them."

So then, The Ministry's two finger salute to expensive American Technics-fiddlers isn't something Hard Times will be emulating. They defend their record for putting on British DJs vehemently, and claim that next year they too will be supporting more British talent. Hard Times, they say, is as much about West Yorkshire as it is about New York:

"We've pretty much tried to make sure that either Elliot or I always finish the night," Miles points out. "Even the best guest DJ doesn't know the crowd like we do."

Miles and Elliot are such masters at crowd control that it has even been rumoured the local constabulary have offered them work at Old Trafford during United games. However, they strongly deny the rumour and while they're at it they'd like to put the record straight on a few other things as well.

"The house music establishment view garage DJs as boring," starts Elliot. "You know, 'they all go home at two

o'clock and they don't do handstands on the turntables whilst snorting cocaine'. We were at Back To Basics the other week and Dave Beer came over and asked us what we were doing after the club. The night finished at 6.30, so I told them I was going home to bed, if I even stayed to the end. We're not boring, even if we do go home early and have a partiality to the odd documentary," he laughs.

"There is a purist side to garage that can make us all seem a little trainspottery and boring," admits Miles. "We're not all old soul boys, but that doesn't mean we have to be part of the constant E-popping culture."

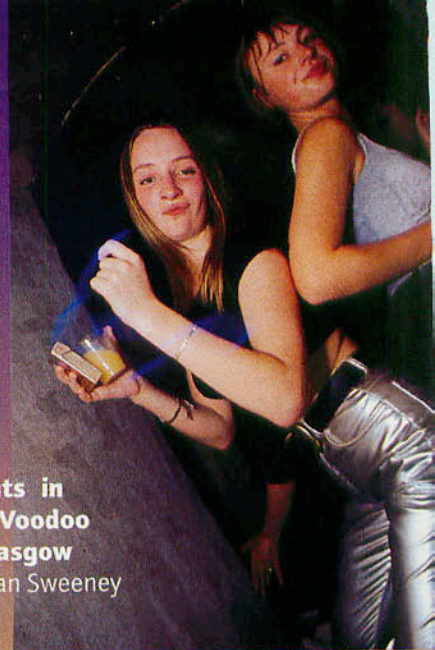
"The point of Hard Times is that it's groovy, it's not thrown at you, it's not mad in yer face stuff," explains Elliot. "The club's still a party, but it's a little more laid back. A bit like us really."

*Hard Times moves to the Music Factory in Leeds on Jan 28th*





**Steve Mason fires them up at Club UK**  
Photo - Brian Sweeney



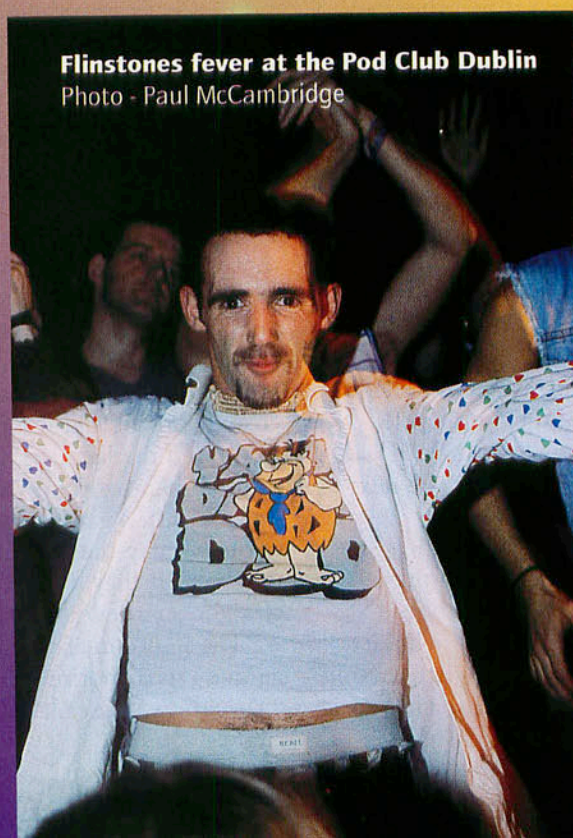
**Silver pants in action at Voodoo Rooms Glasgow**  
Photo - Brian Sweeney



**German techno-frau at the Tribal Gathering Munich**  
Photo - Brian Sweeney



**Sailor Boy and baby doll friend at the Gardening Club London**  
Photo - Paul McCambridge



**Flinstones fever at the Pod Club Dublin**  
Photo - Paul McCambridge



## On the road

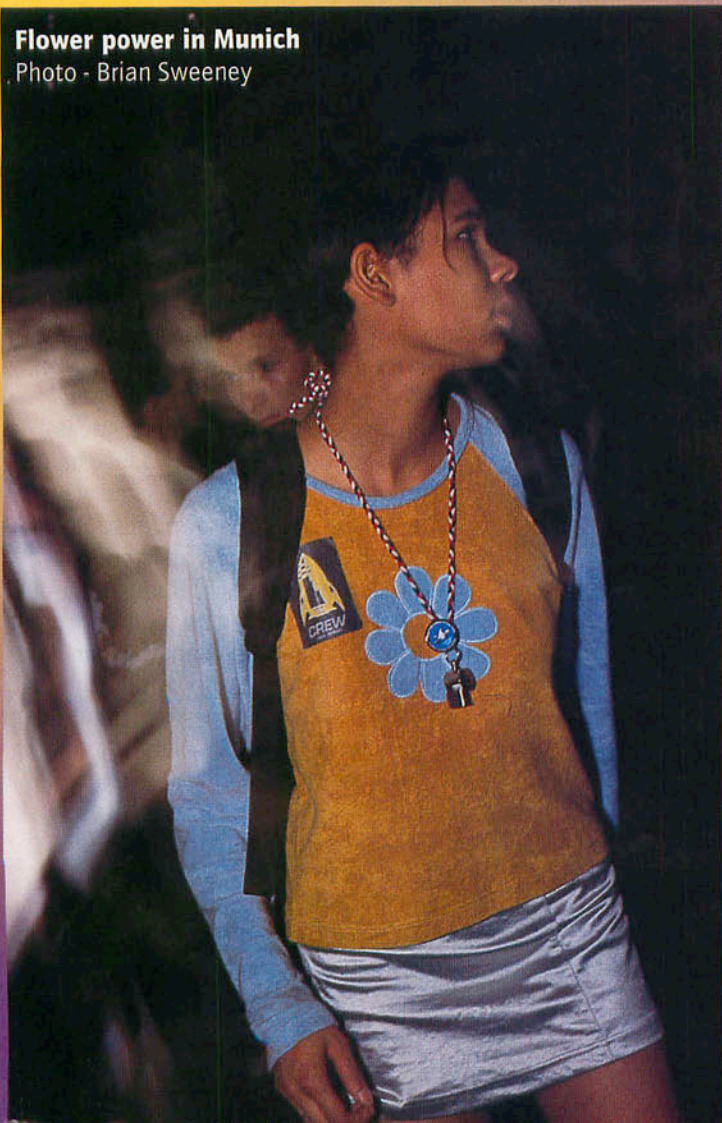


**Time to take-off at the Gardening Club**  
Photo - Paul McCambridge

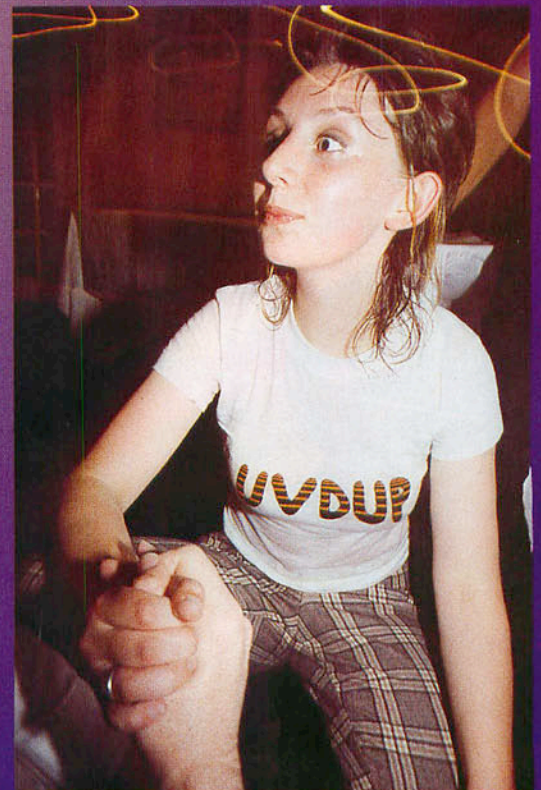
**The widest stare in the world  
at the Sub Club Glasgow**  
Photo - Brian Sweeney



**Flower power in Munich**  
Photo - Brian Sweeney



**Luvdup at the Pod club Dublin**  
Photo - Paul McCambridge





**Text by** Tim Barr **Artist** Rufus Knightwebb



# artist **ultraviolet**



The Ministry of Sound in London, Sterns in Worthing, Wake Up in Paris and Tresor in Berlin. Not locations you'd immediately expect to be linked to the heady world of fine art. But all four clubs have exhibited the paintings of Rufus Knightwebb.

Seduced by the lure of acid-house and the striking similarities between the purist abstraction of Detroit techno and that of his favourite artists, Mark Rothko and Antonio Tapies, Rufus shifted operations to London back in the days when The Four Aces in

Dalston Lane kicked until seven a.m. and Jumping Jack Frost hadn't yet defected to the hardcore scene.

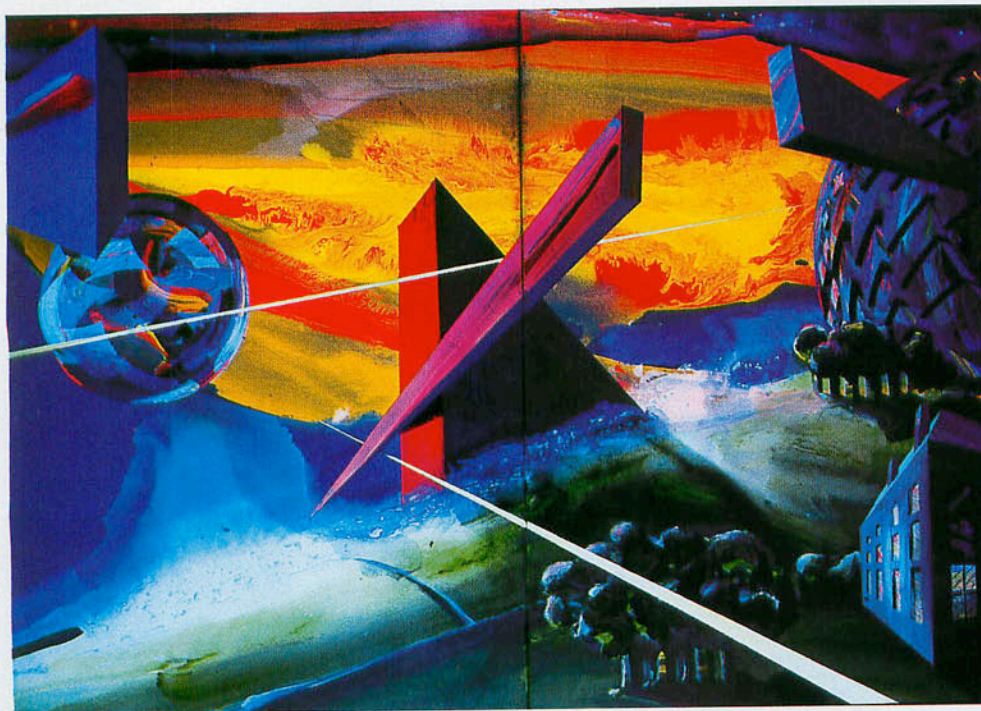
"I'd seen a picture on the front of one of the national newspapers," he explains. "It was a photo of all these dazed, beautiful people coming out of an aircraft hangar, somewhere in Berkshire - I think it was the first Sunrise party. On the strength of that, I moved to London."

Working in a studio lit exclusively in ultra-violet, Rufus developed a remarkable

visual response to the music of Detroit. Applying fluorescent colour to canvases in a series of infinite geometric shapes and perspectives, he crossed the boundaries between the multiple imagery of Italian Futurism, American Abstract Expressionism and the cool linearity of the English Vorticists with the future-zone trip-scape iconoclasm of techno.

"So much more has happened in music over the last ten years than has happened in the world of art. That's motivated me to locate my creativity alongside dance culture. I love the abstract nature of techno, in the same way that I love abstract painting. It's pure - it refers to nothing outside of itself. That's something that can be intensely powerful and emotionally direct. I guess that's one of the reasons why dance music has progressed so fast, in the same way that art developed so quickly after abstraction."

Walter Benjamin once predicted that advances in mechanical reproduction would devalue the status of an original work of art. In effect, that hasn't happened. Techno has sidestepped that process by dislocating music from the multi-thousand pound, major label corporate mentality, understanding that the art resides, not in the artefact but in the relationship between the work and its audience. By renouncing the icon and adopting its so-called "faceless" approach, techno has redefined and reinvested the art-form with a new importance. Although both Derrick May and Laurent Garnier, amongst







others, have bought originals, selling his work is something that Rufus finds difficult. "While I'm painting, I have such an intense relationship with the work - I put so much effort and energy into it - that it's hard to part with the original," he explains.

A deft, and probably inevitable, development given this fact was to move into providing original works of art for record sleeves. The Deepside mixes of Suburban Knight's 'The Art of Stalking' on Transmat were sheathed in one of his creations. He also provided the artwork for the recent Solar Eclipse and Redeye albums on Frankfurt's 6 A.M. label. Perhaps one of his most ambitious projects will adorn the sleeve of Peter Lazonby's forthcoming album, 'Your Humble Servant'.

"In 1991, Mensa from Interdance asked me to redesign the VIP room at Sterns and also bought a series of my paintings. He

became a close personal friend. Tragically, he was killed in a car accident last year. I decided to do three paintings by mixing his ashes in with the colours and, hopefully, in that way contribute to the memory of someone who contributed so much to dance culture. The painting for Peter's album is the last of those three paintings."

Rufus has also teamed up with Shifting Gear to create a collection of prints and cards from his work. It's appropriate that an artist who has so much time for a music which has also avoided the establishment, should himself sidestep the conventional strictures of the art-world. "Dance culture," he says, "has taught me that there's a more pleasurable way to reach a wide audience than through the normal, rarified channels of the art establishment" •

*Posters & Cards contact Shifting Gear Mail Order on 081 563 0961*



## From the floor

We've got a pair of mad, baggy tartan dungarees to give away scott free to a lucky reader this month, plus a limited edition green, sweatshirt. German techno kings swear by these togs for serious clubbing, according to new underground label WAN records (pronounced VAN).

WAN stands for Wide-Area Network, info-highway speak meaning the linking of computers miles apart. WAN, based in Germany, wants to bring the dance nation together in this way by creating a 'universal dedicated dance link'. We wish them luck!

If you want the chance of winning this collectable gear write to us with your name, address and phone number marked 'WAN Competition'. First name out of the hat wins the dungarees and the second the sweatshirt, both size extra large. Entries must be received by March 1st 1995.



## PSYCHOTRANCE 2

Darren Emerson has finally committed his deck skills to posterity with the release of the second volume in Moonshine Music's highly-rated 'Psychotrance' series. Currently completing the recording of Underworld's new album, Emerson was reported to be well pleased with the results of the mix. Featuring an excellent selection of underground techno, including tracks by the likes of Josh Wink, Dave Angel and Acid Jesus, 'Psychotrance 2' hits the streets in all formats this month.

Photograph by Adam Presley

**Good news for freebie fans: Nice 'n' Ripe Records are expanding their mailing list. For an application form write to the Promotions Manager, Promotions House, 46 Grenville Road, London N19 4EH**





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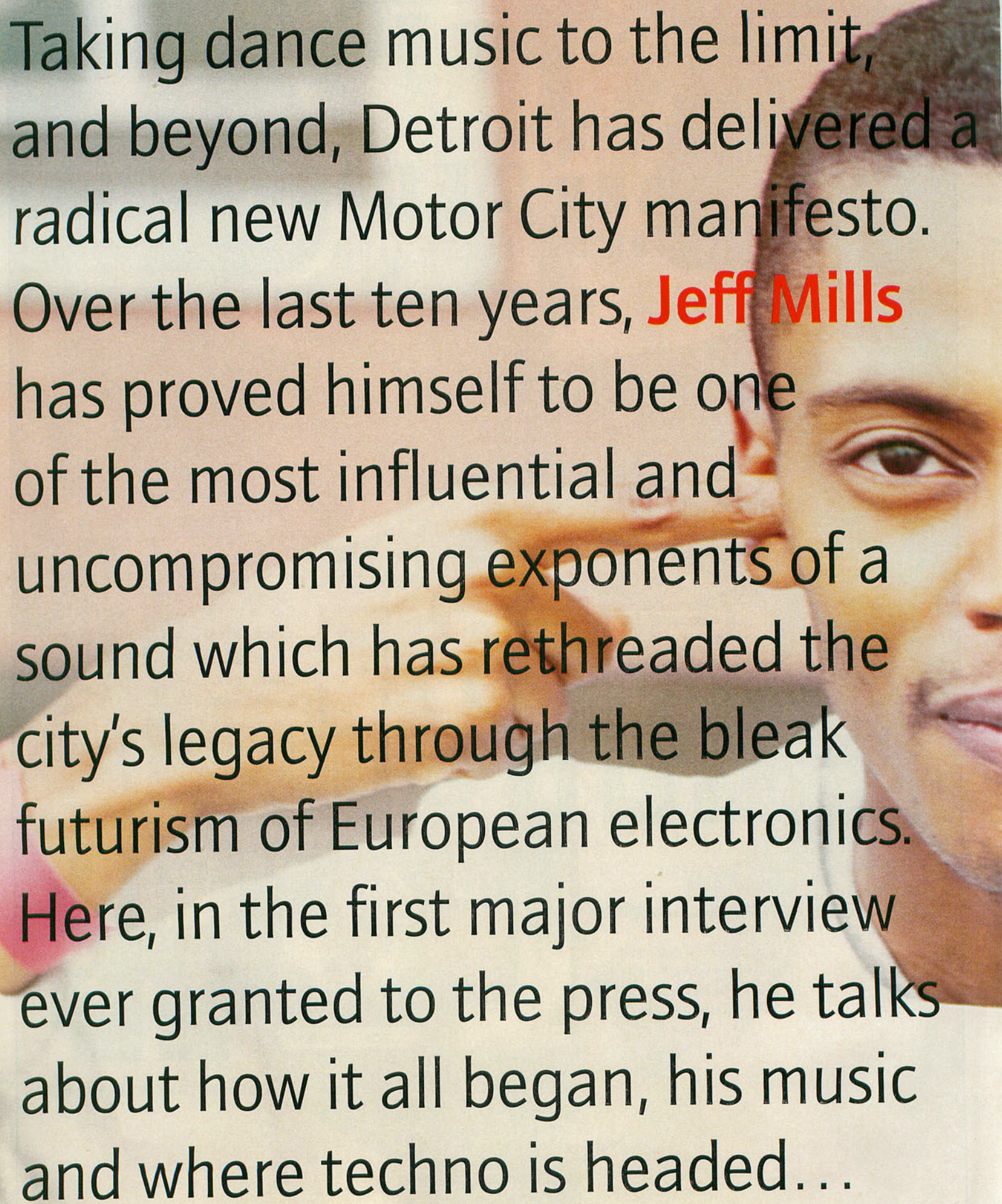
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# COX

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Taking dance music to the limit, and beyond, Detroit has delivered a radical new Motor City manifesto. Over the last ten years, **Jeff Mills** has proved himself to be one of the most influential and uncompromising exponents of a sound which has rethreaded the city's legacy through the bleak futurism of European electronics. Here, in the first major interview ever granted to the press, he talks about how it all began, his music and where techno is headed...





**Text by** Tim Barr **Photography by** Brian Sweeney

It's a Sunday morning. As the sun struggles lazily through the mist which clings like a hungry lover against the Munich skyline, Jeff Mills walks across the airport roof for a photo session. Only a few hours earlier, he had unveiled the future with a set of the most visionary, dislocated music I'd ever heard. Away from the noise, the lights, the J.G. Ballard stage set, Jeff Mills is still compelling. A founder member, alongside Mike Banks, of Underground Resistance, creator of some of the most forward-thinking music of the twentieth

century through his 'Waveform Transmission' series and originator of the Axis record label, he has a quiet, almost unworldly, presence. Sometimes, as Sweeney searches for camera angles and fidgets with light meters, I catch this frail, slightly built man looking at us with a sense of bemusement. It's as though he knows a part of the bigger picture that we've missed. He does. Jeff Mills is looking at tomorrow.

Jeff Mills is from Detroit. He's 31 years old. It shouldn't matter, but it does. The rapacious exegesis of events



## Feature profile

which led to the birth of techno, the construction of a whole mythology around the era of mid-'80's Detroit, has conditioned us all to ask the questions which might, somehow, help to explain why an artform which was developed as a specific response to a particular set of localised circumstances should have gone on to create the world's first, truly global, youth culture. It's a sociological phenomenon. And Jeff Mills is one of the few, uniquely creative, individuals who were in on its conception.

In conversation, he's softly-spoken. Polite. Often thoughtful, he conceals a closely guarded intensity which reveals itself when he talks about the intellectual and conceptual processes behind his music. He gesticulates frequently with his hands, reinforcing his remarks or sometimes simply attempting to describe something which is beyond words altogether. More than anything else, I'm struck by an overwhelming sense of vulnerability which seems curiously at odds with the *stürm und drang* of his most forceful works.

Jeff Mills now shares his time between Chicago, where he's been living for the past two years, and Berlin which is the location of his European label Tresor. But growing up in Detroit, his first exposure to music was through Motown.

"Motown still has a legacy in Detroit," he explains. "You can see it in the amount of people there, who can really sing. They're really talented, but most of them don't do anything. There are thousands of people who still live in the city, who were either involved with Motown or, you know, their father was a musician or whatever. Then, there's like a church on every corner, so there are a lot of choirs. It's a very musical city."

"I had an older brother who was a DJ. At that time, when I was in High School, the popular thing in Detroit was to be a DJ. It was the thing to do. This was just before rapping really set in and the DJ was responsible for the whole party. Everybody knew that, so everybody wanted to be the controller. As kids, we all wanted to control the

party, control the girls, make them dance, make them sweat. I mean, that's where we all come from. My brother would be playing post-disco funk, stuff like Delroy Morgan, Shalimar, things like that. I was old enough to be able to go and buy records, like Kraftwerk, Soul Sonic Force, The Jonsun Crew. I'd bring them back and fool around with two copies. 'Numbers' was actually the first record I ever mastered a mix on."

Kraftwerk's place in the history of techno is assured. But, isn't it ironic that such an inherently European band should have such an influence on the culture of a post-industrial American city?

"At the time, we were taking in a lot of different influences. That was a different influence which also had a really funky element to it. When the Kraftwerk thing came, it wasn't just little kids that it influenced. It influenced all of America and it hit Detroit really bad. The first track that hit mainstream radio was 'Pocket Calculator'. You'd hear some R'n'B tune and then you would hear Kraftwerk. It was just... it was crazy. Even today, if you were at a party in Detroit and they played 'Numbers', it would pack the dancefloor. I swear to God, it would."

"It was the rhythm, I think. People in Detroit... we dance, you know. So it was the rhythm that got us. That and the fact that it was so different from anything else we had ever heard. We had developed a certain craving to find things that were completely different from what we'd heard before. So when Kraftwerk came, it was just at the right time. It was perfect timing. We were at a certain age. You have to remember that it wasn't just music that influenced Detroit techno. It was certain movies, certain magazines. Most people don't know this. Most people in Europe just get the music. But there was a certain attitude and a certain lifestyle which the whole Kraftwerk thing fitted right in with."

"I remember going to see 'American Gigolo', for instance. It was my last year in High School. For most of us it

When the Kraftwerk thing came, it wasn't just little kids that it influenced. It influenced all of America and it hit Detroit really bad... it was crazy. Even today, if you were at a party in Detroit and they played 'Numbers', it would pack the dancefloor. I swear to God, it would."





was our last year, and we would go into this movie and come out and feel completely different. We'd have a completely different attitude. The way we approached parties and everything was much more stylised than you'd imagine. The main magazine that everybody read was GQ. It was basically telling us how to act. The music was really sophisticated and we'd have parties which were structured around concepts, like there'd be parties where everyone wore a certain colour and so on. Most people don't know this because they don't ask or they don't talk about it, but it was a really interesting time. Detroit wasn't as violent as it is now and it was a time of experimenting. Anything that was different and new, that was what was happening."

"There was an unbelievable sense of excitement in the air. I mean, I can't even begin to describe it. I was just out

of High School and there were at least four major parties every weekend. These were High School kids making thousands of dollars, throwing extravagant parties and the music was like Fonda Rae and The Peech Boys and so on. It was very interesting, very very interesting. It probably won't happen again for another fifty years. And the radio supported all this because we could hear a lot of music on the radio that you'd never hear anywhere else. We also went through a techno/industrial phase in Detroit with bands like Nitzer Ebb, Front 242, Meat Beat Manifesto and early 900ft Jesus. So all this stuff was in the melting pot before we even started making records."

"From my perspective, it was much more intense than anything that was happening in Chicago. The success of the parties that were happening in Detroit was so great, that these High

School kids actually had enough money to go and make a record. At the time, to be able to make a record to be played specifically at your own party... I mean, we don't even do that now. I think that's how it developed so fast because we had the know-how at an early age. It was competitive as well. The attitude was that, if your friends had made a record, then, you'd make a record too."

"Most people don't know this, but there was a group of kids from a High School and the name of their group was Charivari. They were named after a clothing store in New York which is actually still there. And they made a record called 'Charivari'. That was the very first techno record, before Cybotron, before Transmat, before anything. That was the very first one. They were just making a record for their party and it was completely techno. No one has this record. It's very hard to



## Feature profile **Jeff Mills**

find, but if you listen to it you can hear where some of the people from Detroit got their ideas from.”

“We knew we were on the verge of something special. There were too many parties, too many people involved, people were making too much money. Someone would throw a party at their house and you’d go along and there’d be fifteen hundred people all out on the street. Next week, it’d be at someone else’s place. It happened every week. And the music we were listening to was just as progressive as it is now. So we all knew there was something going on. I thought it would last indefinitely, but it didn’t. After our generation it died away. That’s why there aren’t too many younger people making techno in Detroit. If you look at the people there, making that music now, we’re all the same age. Blake, Derrick, Juan - we’re all in our late twenties or early thirties. Carl is one of the few younger guys, along with Robert Hood, who are doing it. Richie came later, but the rest of us are all the same age.”

“I got into making music myself through a radio show I used to do on WJLB. It was pretty unique. The programming director gave me full control of what I could play at any time, as long as I wanted to play it. If I wanted to play the same record for fifteen minutes or thirty minutes, I could. It was a unique situation. So a lot of Detroit techno was getting played. After a while, I got tired of playing everybody else’s records so I started buying equipment and bringing it into the studio to play. I was making the stuff before the show and during the show I would play it live, mixed in with the records. I would mix a drum machine into a record and then out of it and so forth. I just figured it wasn’t that difficult to do, so I started making material. Then I quit radio and started Underground Resistance with Mike Banks.”

“Before we even started making the music, Mike and I sat down for months, two or three months, and just kind of formatted the whole Underground Resistance thing. We talked about what the label should stand for, what the logo

should look like, where it should be presented, how it should be presented, the type of releases, everything. We looked at what Kevin, Juan and Derrick were doing and we used them as a guide. Not doing what they did, but doing what they didn’t do. They were licensing stuff all over the place, so we didn’t do that. They were, in a sense, trying to reach as many people as they could, we completely did the opposite. We had a really “back the fuck up” type attitude. We wanted to make it bolder, more forceful, give it more impact. We wanted to make all the tracks very strong and ones that you’d remember. So it would take us a long time to format a record.”

“We basically used the same approach that I use now. We would stockpile tracks until we felt we had some really strong material to release. We would sit it out and we’d work out the direction we needed a particular release to go in, so that would take us to another particular point, and so on. We mapped it all out. If you look at the UR catalogue you’ll see that the first release was a vocal track, “You Make Me Feel So Real” by Yolanda. The second release was the ‘Sonic’ E.P., then ‘Waveform’. After that we did an acid jazz thing. We were trying to tell people that it wasn’t a this or that situation. If you want to make different types of music, then you should. It’s not “I make techno and that’s all I make and all I listen to”. If you take away all the titles, music is music. That was what we were trying to do and we were doing it under our own control. We didn’t license it to someone else and have them do it. We wanted, basically, to have all the control.”

“Money was never the issue for us. It didn’t cost us very much to master a record. I mean, we looked at what it takes to actually make a record. We all had our own studios, so, in a sense, it only took a couple of dollars in electricity and some tape or whatever. After that it’s not too much more. So money was never really the issue. Now, with Axis, money is even less the issue. I approach the Axis thing from a really personal perspective. If I’m not completely satisfied with a release, if I

don’t feel right about it, then I don’t release it. I don’t care how much money I put into it, how much time. If it’s not right then it’s not right. I mastered a couple of things recently but I’ve thought about it since then and they probably won’t be released.”

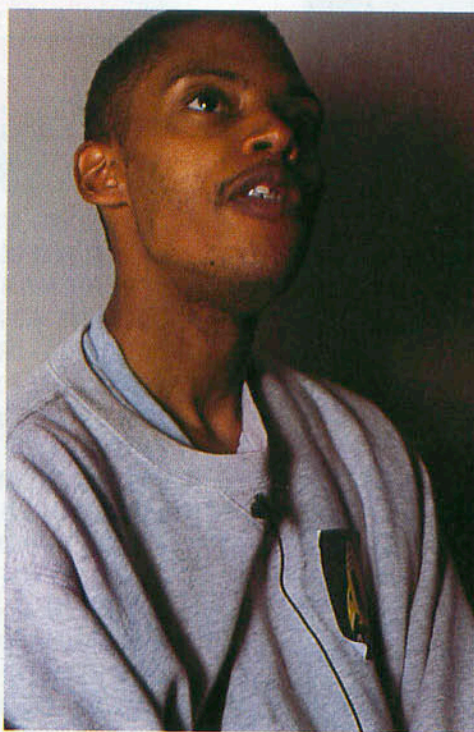
“The Axis releases are very conceptual too. I kind of concentrate on the concept more than I actually do on the music. In this way; if it’s a concept... when I finish the release, I listen to it and I listen to it and I listen to it and, if I hear that people might miss what I’m trying to say then I don’t release it. I go back and start the whole thing all over again. Each release is very strong because if I release it, it’s because I’ve thought about it and listened to it over and over again. And if I get the idea, then, you know, other people will get it. Music, for me, is essentially about communication. When I make a record, it’s what I’m trying to say to people without me being on a microphone. It’s my way of communicating.”

Perhaps that’s one of the most special things about techno. After forty years of rock ‘n’ roll, every possible lyric has been used, in every context and from every angle. Everything, it seems, has been said. But techno has liberated popular music from the need for a vocalist as mediator of experience, in favour of a more direct communication through tone and rhythm. Just as the Abstract Expressionists freed painting from the demands of figuration, so the new school of Detroit has released modern music from the autocracy of the singer.

And techno has achieved. It has created a global culture on a scale so vast that, ten years previously, it would have been unthinkable. It has conquered territories that even the lumbering dinosaur of rock couldn’t reach. It has broken down barriers both musically and geographically. Stravinsky and Stockhausen spent their careers in trying to create a revolution in music. Techno has achieved that revolution in under a decade. The perfect soundtrack for the digital age, techno has delivered the future. But, once every barricade has been stormed, once tomorrow has been



"...the whole idea of techno is to make something that is unimaginable... It takes a very long, time sometimes... and a wild imagination. You have to be able to dream, I suppose."



clawed from the realms of the imagination, how will techno progress?

"I think that people don't like to talk about that. I get asked about where I'm from and how it all started, but no one wants to talk about what it's going to be like in three years or four years, or next year or next month. They don't like to talk about where this music is going, what it could be, because I think it's very hard for people to predict because the music is so... see, I grew up thinking that techno music is actually something that you can't imagine. That is techno at it's best. If you hear something that you'd never expect to hear - that's techno. If you hear something that kind of sounds like you've heard it before, then it's not techno. It's something that you've never heard - it catches you completely by surprise. Like when we were young and we heard Kraftwerk, it was something that we had never heard before. That's techno at it's best. I always thought that a techno party is when you walk through the door and you see and you hear something that you've never seen or heard before. I've been spinning for years and I've never walked into a party and ever seen that."

"So the whole idea of techno is to make something that is unimaginable. I'm not implying that it's something that's very easy to do and that's probably why most people don't approach it. Because it's not. It's very very hard to do in techno. It takes a very long time, sometimes... and a wild imagination. You have to be able to dream, I suppose. You have to be able to leave everything that you know and everything that you have learned. You have to leave that behind and create something completely new."

"Then, there's a sense of timelessness too. The tracks that I really like the most, that I've made over the last couple of years, are the ones that are timeless. The ones that would fit in any time-frame. Ten years from now or twenty years ago. Probably, I kind of first approached it when we made X102's 'The Ring of Saturn'. We used a whole lot of the same equipment that people were using, like 909's and Juno's

and stuff, but the whole idea was to use it in such a different way that you really couldn't tell that. What happened was that we came up with a distant, timeless feel. On 'Cycle 30', the elements that I used were elements that could be used a hundred years from now and that were used a hundred years ago - strings and violins and all types of cellos and so on. But it had a futuristic, timeless feel to it and that was the whole idea."

"Because of the technology we've got now, and the technology we are going to be given in the next couple of years, it will be possible to make something that you can't imagine. I mean, right now, most of the producers working in techno use machines that date back to the late 1970's and early 1980's. Old Roland machines. But the new technology involves three-dimensional, really virtual sound planes. I have a lot of interesting technology that we're fooling with now, things that exceed the stereo sound field. I was home a few months ago and I bought quite a lot of new equipment. It takes a while to learn it and it takes time to be able to manipulate it - that's the thing. You not only have to learn how to use it but you have to learn how to manipulate it so you can use it in other ways. It's one thing to learn about something, but then to learn it so well that you can change it, is something different."

Watching Jeff Mills DJ-ing earlier, I'd noticed the strange, oblique sense of isolation which surrounded him. It hadn't been so apparent while we were talking, but, as he gets ready to leave it reappears almost visibly. I guess it's because Jeff Mills is on a voyage of discovery. A voyage with an unsure destination. Kind of dark, kind of lonely. As he opens the door, the vigorous thump of a kick drum invades the room.

"Techno is actually the only format of music that can progress," he says, with a wry smile. "Nothing else can. Rock 'n' roll can't. House music can't. Reggae can't. Techno can, because there are no barriers. It's as open as space"•



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12. FALLEN ANGEL • HELLO LOVER
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14. SOPHISTICATED BAD BOYZ • ALL JUNGLIST & JUNGLETTE
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21. DEEP BLUE • HELICOPTER
22. RONI SIZE • IT'S A JAZZ THING (ELECTRIC BOOGY MIX)
23. D'CRUZE • BIG UP
24. DJ GUNSHOT • WHEEL 'N' DEAL
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26. BROCK OUT CREW • HARDCORE ROMANCE
27. RENEGADE FEAT RAY KEITH • TERRORIST
28. DA MAYTRIX • LOVERMAN
29. FAMILY OF INTELLIGENCE • CHAMPION OF CHAMPIONS
30. FOUL PLAY • BEING WITH YOU
31. JOHNNY JUNGLE • JOHNNY (DILLINJA REMIX)
32. DJ HYPE FEAT GQ • ROLL THE BEATS (REMIX)

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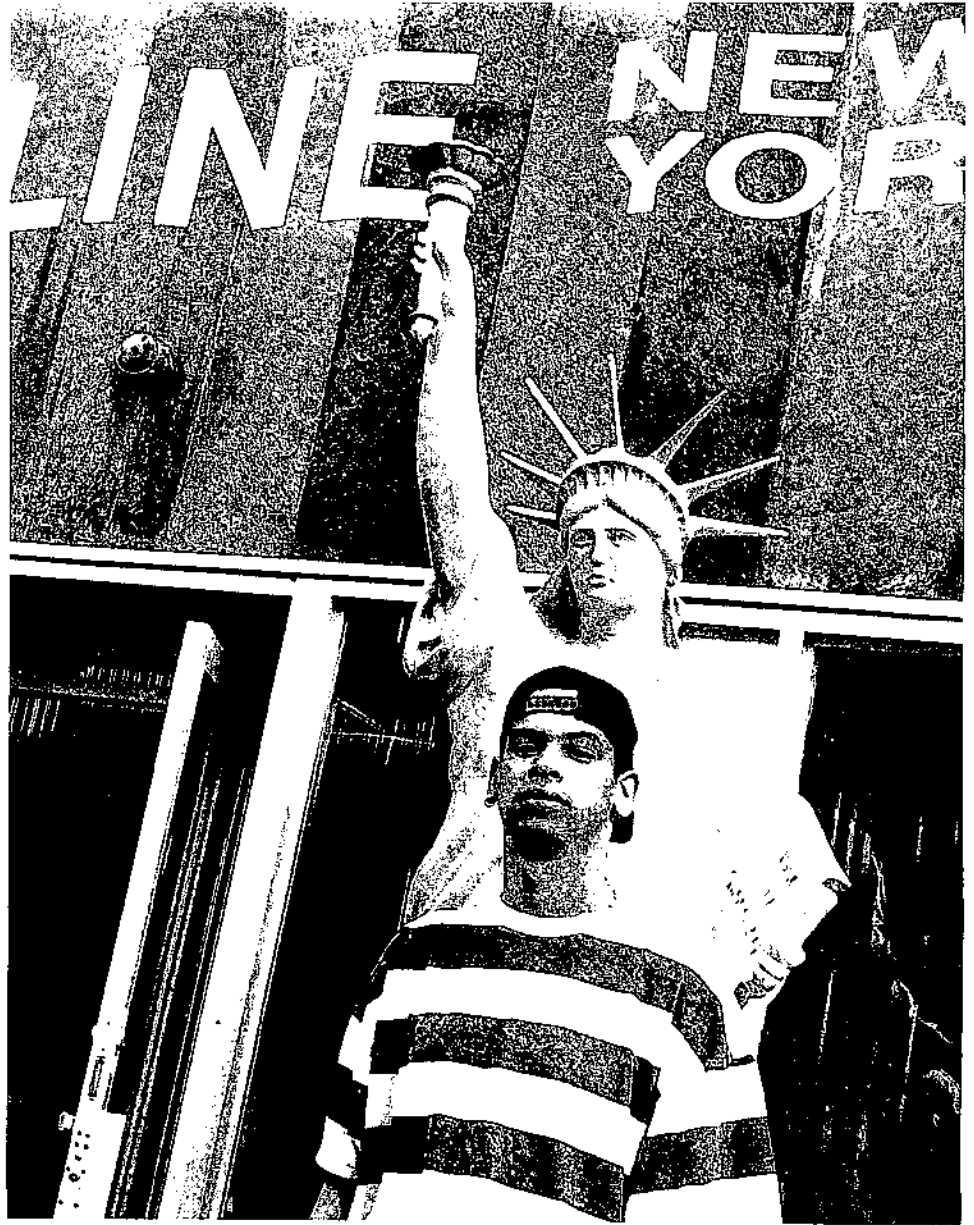
## Profile

Text by Darren Ressler

**M**ost people in their early twenties find themselves at a crossroads in their life struggling to prove themselves to a harsh world that's all too willing to burst the bubble of their most coveted dreams. At 24, Detroit-bred Marc "MK" Kinchen has been hard at work since his teen years creating some of the deepest underground tracks on ventures with mentor Kevin Saunderson and KMS Records, his own Area 10 label, and more recently as one of the world's highest paid remixers.

Looking at MK's remix discography is like perusing a Who's Who list of pop music: M People, Pet Shop Boys, D:Ream, Bobby Brown, Jody Watley, Moby, Captain Hollywood, The Shamen, Brandy, D-Influence... and that's just a partial list of his impressive resume. And it grows weekly.

Underground anthems like 1992's smoldering 'Burning,' and its supple follow-up, 'Always' initially earned MK a solid street rep, but what really set him off was his barrage of booming dubs which turned heads and sent jaws dropping. Upon unleashing his internationally acclaimed Dub of Doom for Nightcrawlers' 'Push The Feeling On,' his breathtaking style



# Kinchen's dub of doom

inadvertently moved something like 700,000 singles across the globe. Well over two years since its release, a copy rests comfortably in most DJ's crate just in case and never fails to send a crowd into hysterics. 'Push...' continues to chart, and it shows no sign of letting up any time soon.

"The first Nightcrawlers remix was sloppy," acknowledges the tall, lanky, soft-spoken MK. Admittedly picky about his work, the remix's success still bewilders him given the circumstances surrounding its creation.

"I did the whole mix in less than two hours because it was rush job," he softly continues. "I [recently] found out that London Records in the U.K. was going to put ['Push The Feeling On'] out again, so I

talked to the Nightcrawlers' vocalist - we also did a new song together - and I told him that I wished that I would've done a cleaner, better mix that was a little harder. I wanted to also put more of the original vocal in because I never imagined that the song would've been as big as it was." Luckily, MK got the big. Like he had to try!

Unlike many who've risen to the upper echelons of remixing, MK1) was never a jock, 2) wasn't weaned on disco, 3) basically ignored club music for the better part of his early life, and 4) never bought records - well, almost never.

"The only records I ever bought were Kiss records," MK says from his Brooklyn, N.Y. home while retracing his early days in Detroit. "I wasn't into heavy metal; I just

liked Kiss, and I bought just about every record they made. After that, I really didn't buy records again, but I wound up buying Depeche Mode about four years after that and bought every record they did."

While dabbling in a few local bands, Kinchen unknowingly embarked on his odyssey. At first, all he had was a Juno 16, then some sequencers and drum machines followed. While attending college, he met up with one of the Motor City's three techno godfathers, Kevin Saunderson, and before he knew it, he was suddenly thrust into a whole new realm of musical possibilities.

When speaking of Saunderson, Kinchen points to an initial chemistry which caused things to immediately click between them.



"Kevin's music was the first dance music that I heard that I actually liked," he admits. "That was my first step and it was exciting. Kevin then had me work on a lot of his projects with him, like Inner City, The Reese Project, and some stuff for [Saunderson's] KMS Records."

As Saunderson exposed his protege to his work, Kinchen became more familiar with dance music. What helped? "Just by going out to clubs and watching Kevin DJ. I automatically picked up what dance music was all about, so I didn't have to DJ." After Kinchen released his first track, "First Bass," under the name of Separate Minds (Express/KMS), which originally put him in touch with Saunderson, a slew of tracks followed: "Somebody New/The Rains/Mirro Mirro" and "Get It Right" b/w "Feel The Fire." Working with Saunderson helped Kinchen expand his horizons, but he soon that it was time to break out from beneath his mentor's shadow.

"After doing that one 12" with Kevin, I wasn't satisfied, and I wanted to be larger and do more than what I was doing. Everything that I did up to then basically had to depend on Kevin," he says. "Now, we don't have the same taste; Kevin's far into techno, and I'm more into the Garage and the New York style. After a while, our sounds started to separate, so that's when I decided to start doing stuff by myself."

Since the lease on his apartment was up, and his girlfriend was already situated in New York, MK quickly relocated to the Big Bad Apple and didn't look back. Meanwhile, his smouldering Area 10 effort, "Burning", was making a lot of noise in the clubs, and sales of the single - which he didn't even promote - topped out at an impressive 13,000. Upon being reissued by the now-defunct Cardiac Records, Kinchen began receiving a load of remix offers. That led to a record deal with Virgin U.S., who released his eclectic full-length debut, *Surrender*, last year.

Now finally available in the U.K. via Active, *Surrender* enabled MK to stretch out into R&B circles and to show the world his diverse songwriting talents. Whereas he could've gone for the quick pay day and given 10 tracks he had lying about, MK opted to take a chance and did an R&B oriented album. Despite having a glorious single "Love Changes," with a glowing remix from his pals

Masters At Work, the album stiffed commercially in the States.

"Virgin [U.S.] can work Janet Jackson, Lenny Kravitz, and Smashing Pumpkins," he moans, "but for some reason they have a problem working new groups." In retrospect, he says that Virgin's lack of support Stateside worked out for the best as he soon ran into difficulties with his long-time vocals partner, Alana. Although she was credited with many of the lead vocals on the album, MK says that it was actually his Reese Project veteran flance, Latreece (who is also signing a solo deal with Mercury), who handled much of the vocal work.

In addition to MK's choice Fourth Measure Men collection also finally becoming available on British shores through Multiply, there's lots of new work on his plate in addition to his remix of his Nightcrawlers remix. "I've been working on songs for Latreece's album, while will come out on Mercury U.K. probably next year," he lists. "There's this rapper, Proof, who I'm working with, and he's getting offers without even being shopped! R&B is really my love. The dance stuff is cool, but as far as longevity, you can't do dance music forever because it's too wishy-wasy in America."

For someone still relatively young, MK has accomplished more in five years than many producers do in their lifetime. Never one to rest on his laurels, he has high hopes for his bright future. Where he once feared being thought of solely as a dubmeister, his overall thinking has matured having proved himself on his song-oriented *Surrender*.

"As far as remixes are concerned, I've gotten over people wanting just dubs from me, and I've learned to deal with it," says MK. At the moment, he's been busy auditing vocalists for his next album - yes, several labels are currently courting him - in between working on remixes at his posh home studio. A typical day in MK's life includes writing, tinkering with new gear, planning an upcoming wedding at Latreece, and playing his hundreds of video games,

including his coveted full-size arcade version of *Mortal Kombat*.

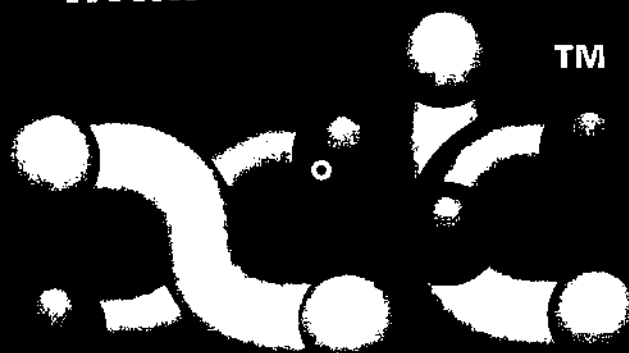
For all of his studio brilliance, MK has a "been there, done that" attitude towards clubs, so he doesn't go out to them unless he has to. He can't rattle off a current top five to save his life because he still doesn't buy records and doesn't know five new records aside from his own work. Evidently, staying out of the loop poses many rewards for MK.

Though he did play at Ministry of Sound once - his older brother, Scott, DJ'ed, Latreece sang, and MK played keyboards and the sampler - the best summation that he can muster up about that night was that it was "cool". All in all, his aloof lifestyle choice doesn't prevent him from coming up with consistently appealing dance floor ideas.

"If people want [dubs from me], I'll just rock it. I get a lot of call to do remixes, so I guess that a lot of people like my work," he concludes. But I want that interest to turn over into producing, and that's my ultimate goal at the moment." MK's hope for the new year? "I want to be thought of as a producer the same way that I'm thought of a remixer." If MK continues his along his current pace, that day might be sooner than he thinks •

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## CJ MACKINTOSH (Various)

- 1 'Shipwrecked'  
4am (Tropique)
- 2 'Message of Love'  
Lovehappy (MCA)
- 3 'Joy to the World'  
Mariah Carey (Columbia)
- 4 'Time for Love'  
Kim English (Nervous)
- 5 'The Spirit Inside'  
Spirits (MCA)
- 6 'Respect'  
Judy Cheeks (Positiva)
- 7 'You Will Know'  
(House Dubs) BMU (Mercury)
- 8 'Love is the Icon'  
Barry White (A & M)
- 9 'Olé Olé (Satoshi Tomiie)  
The Hat Trixx (Pony Canyon)
- 10 '12 minutes of dreams'  
Pleasure dome (US Sexmania)

## CARL CRAIG (Various)

- 1 'Elements of and Experiments with Sound'  
(Planet E comp)
- 2 'Sopping the Biscuit'  
Moodring (Planet E)
- 3 'The Techfunk Album'  
Techfunkers (Sex Mania)
- 4 'Outta Control'  
Mike Dunn (Trax)
- 5 'Blind Rage'  
Gene Farris (Relief)
- 6 'Listen' (Louie Vega's Mix)  
Urban Species (Phonogram)
- 7 'Methadone Man'  
East End Tracks (Gemini)
- 8 'Liquid Dimension'  
Cusp (Probe)
- 9 'Spirit Levels'  
Robert Hood (M-plant)
- 10 'Dumdum Girl'  
The Misfits (Secret Love)

## SATOSHI TOMIE (Various)

- 1 'K-Jeek'  
The Black Shells (Acetate)
- 2 'Better Days Ahead'  
Tyrell Corporation (Cooltempo)
- 3 'Welcome To The Real World'  
Frankie Knuckles (Virgin)
- 4 'Joy To The World'  
Mariah Carey (Columbia)
- 5 'Message Of Love'  
Lovehappy (MCA)
- 6 'Turn Me Out'  
Kathy Brown (Cutting)
- 7 'Be Happy'  
Mary J. Blige (MCA)
- 8 'Running Away'  
Nicole (Acetate)
- 9 'Release Me'  
Space 2000 (Wired)
- 10 'Nice'N' Ripe'  
Double Decker (Nice 'N' Ripe)

## Keith Fielder, (Sex, Love & Motion)

- 1 DJ Winks  
Laughter. (Sorted).
- 2 DBX  
Losing Control (Carl Craig mix) (Peacefrog).
- 3 International Times  
Lion Rock (Int Stomp mix). (Transglobal tunes).
- 4 Mark the 909 King  
Hardcore EP. (Sextrax).
- 5 Octane One  
X Files EP. (430 West).
- 6 Reeperbahn  
Route A. (Slam).
- 7 Ege Bam Yassi  
Acid Nation. (Soma).
- 8 Dave Angel  
In Flight Entertainment. (Blunted).
- 9 Fred 2  
Work the Heart. (M1 Records)
- 10 Dark Energy  
Atomic Witchdoctor. (Underground Resistance).



## Profile Lavinia Jones

**Text by** Siobhan Sullivan

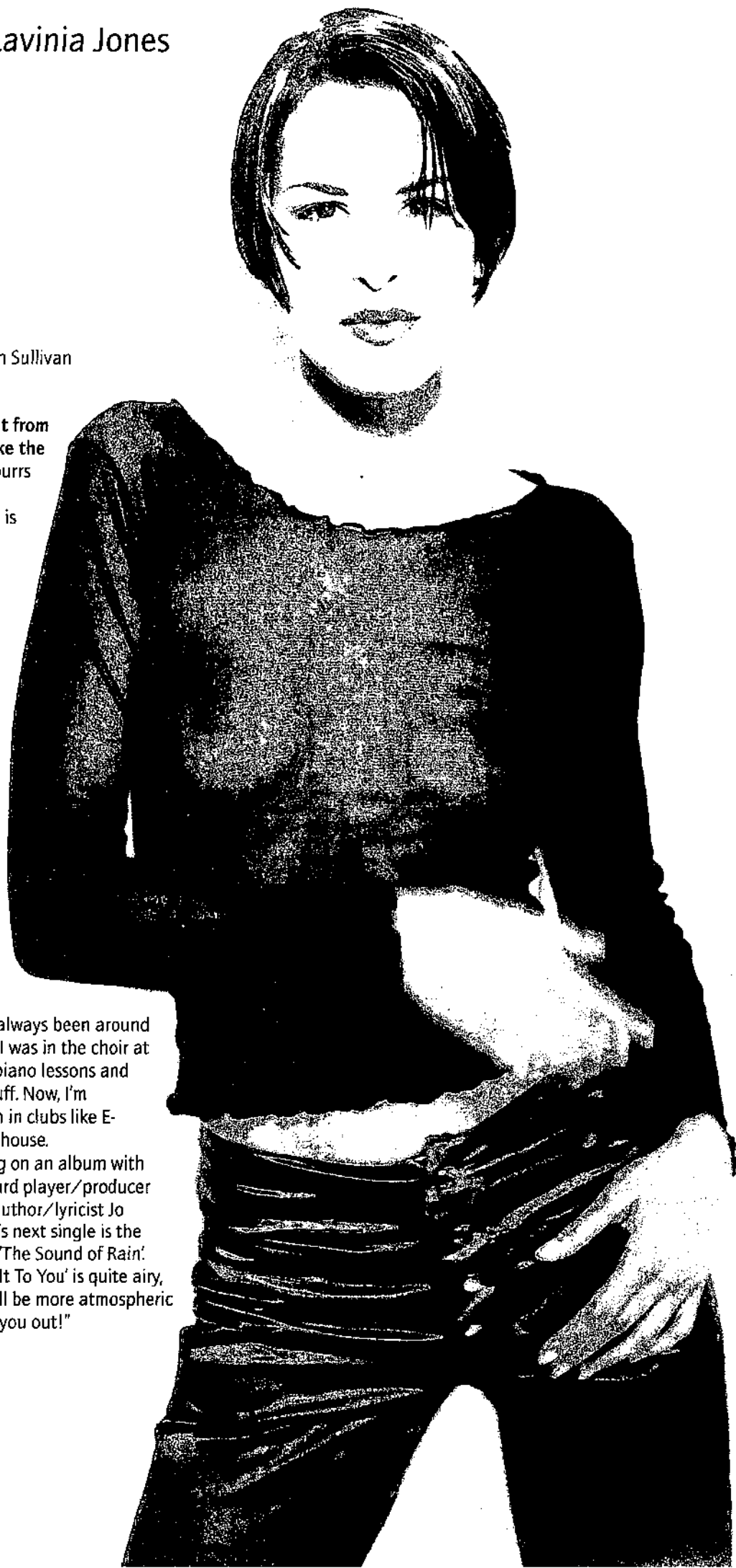
"I'm not a sex-cat from hell - I'm more like the girl next door," purrs Lavinia Jones.

'Sing It To You' is the first single to come from the Munich-based chanteuse. Colliding the smooth warm tones of ersatz, coffee-table jazz with a sliding shuffle beat, it's the perfect backdrop for her breathless, honeyed vocals.

"The song is about positive vibes," she explains. "Music, for me, is all about self-expression. It's something that's always been around since I was small. I was in the choir at school and I had piano lessons and all that kind of stuff. Now, I'm happiest when I'm in clubs like E-Werk or The Warehouse.

Already working on an album with composer/keyboard player/producer Andy Knote and author/lyricist Jo Mersman, Lavinia's next single is the seductively-titled 'The Sound of Rain'.

"Whereas 'Sing It To You' is quite airy, the next single will be more atmospheric - it's gonna space you out!"





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**Still crazy after all these years?** Black Dog have gained themselves a reputation as techno mavericks specialising in pseudonyms, subversion and sonic perfectionism. Their most recent communications have been delivered via the Internet, but Calvin Bush avoided the transistors and hooked up direct to explore the strange and unusual world of Warp's weirdest *wunderkinder*.

# Black Dog

**Text by** Calvin Bush **Art by** Black Dog

The future of funk. A virtual reality soundlab. Applied technological subversion. Computer-age empathogenics. Sublimation of man under machinery. Triumph of humanity over machinery. Electronic alchemic artistry. A Geiger hallway without beginning or ending. Recycling the past for the future. Predestining the future from the past. Magic and mysticism in the hyper-modern age. The storming of the communication barriers. The re-empowerment of the individual in the facelessness of authority. The underground sound of... ubiquity. Tick. Tick. Tick. The computer tape continues to spew out suggestions. Tick. Tick. Tick. An endless white flow of epithets, loose hangings of manifestos, random streams of magnetic word-cloaks that refuse to stick. Tick. Tick. Tick. You grasp desperately at what comes out, but immediately it's superseded by a thousand instant alternatives. Confusion reigns. It's all too much, and it's all so good. There's so much to be discussed, pondered, chewed upon. Mysteries, codes, runes, enigmas, cyphers and strange languages to be dissected. Welcome to the world of Black Dog Productions. Tick. Tick. Tick. Grab a thread, any thread, and let's get on with this.

Techno, of course, has never been about celebration of the self. Rock at its worst celebrates the power of the ego ("look at me, I'm a star"), its necessary fulcrum the belief that the artist has something valid to say about themselves or the world about





them. Music, so rock posits, has to have something to say. And it's creators are inevitably elevated to lofty positions above the standing of Joe Public for being able to say so.

At its finest, techno and electronic music dehumanizes the entire process of making music, the nature of the creator subservient to the achievements of the music. For the first time, the nature of the music has become all-important. What does it sound like? How fast is it? Is it ambient/jungle/balearic? These are the important questions. If the artists choose anonymity, it's their prerogative. After all, the music truly does the talking. Did anyone question Kraftwerk just because they hid behind masks or sent out robots to play live for them? Techno is the great equaliser: just because Sven Vath or Cosmic Baby or (insert hideously over-hyped would-be star) have had millions of ackers thrown their way in a desperate marketing bid for stardom, doesn't mean their records are any good. As they're now discovering painfully, self-promotion is ultimately self-defeating: it's your character, not your music that's going to end up in the critical firing line.

The mysterious trio of space-age funk-bandits collectively known as Black Dog are, more than most, all too aware of

this. They refuse to have their photograph taken. They communicate principally by Internet. Technology allows them the opportunity to screen themselves from prejudice, from intrusion, from extraneous concerns and they're seizing it to the max. The music must come first. Check the inside of the artwork for their 'Bytes' lp. An uncredited quote says: "Be extremely subtle, even to the point of formlessness. Be extremely mysterious, even to the point of soundlessness. Thereby you can be the director of your opponents fate." The less others know, the more control you have.

Like Amis' Times Arrow, perhaps it's better to work backwards with them.

"That was a good chat. Thanks. You didn't ask us for a Top Ten." Alone in Black Dog's Mile End headquarters, the keeper of the equipment, Ken Downie, is revealing as little about himself as possible. Background? Age? Personal preferences? Irrelevant. After two hours of conversation, I try to visualise the painfully quiet person on the other end of the line, tracing a line between his nervous giggles, seemingly encyclopaedic knowledge (drifting from Aleister Crowley to The Diceman to Bronze Age history with confidence), occasional startling frankness and generally misted

vagueness. Stitching together the fragments of personal background he lets fall. And still I come up with nothing. An easy assumption for starters, Weird, definitely weird. How does that sound?

"Yeah, weird's okay" replies Ken, "cos it's from the Celtic word, 'wyrd', which meant like a web of mystery spun by three sisters." Like the witches in 'Macbeth'? "That's right. So to call us weird is actually a compliment." Or it can be simply a front, a self-indulgent excuse for a license to be crap? "Well, I think everybody should be able to do that, be weird for the sake of it, though maybe not to slip into it for the rest of their lives."

Looking at Black Dog's history, the image of spinning the web recurs. Black Dog weave an aura of enigma that's as enticing as it is confusing. Since they formed in 1989, after Ed Handley and Andy Turner responded to Ken's advert in Music Technology, they've continually sent out the strangest electronic missives under assumed names: Atypic, Balil, Plaid, IAO and many more. In the early days of Chicago house, prolific producers like Chip E and Farley Jackmaster Funk would do the same, assuming a myriad of undercover identities because they reckoned that if there were eight of their records on the wall all under one name, people would only buy one or two at the most. If however, they failed to make the connection, chances were they'd buy more.

For Black Dog, commercial concerns had nothing to do with it. They were lucky if early records on their own label sold more than a thousand copies. There was no hype, no buzz, few live performances and fewer interviews. Part of an emerging electronic hierarchy that included B12, Kirk de Giorgio's A.R.T. label (for whom they recorded the still stunning 'Nort Route'), Aphex's Rephlex, and the wilfully obscurist Irdial, they were rewiring the electronic mainframe when conformity to the 4/4 beat was still mandatory and terms like Artificial Intelligence hadn't been coined. It's said that the number of DJ's who dared to play their early outings on GPR



was less than ten.

But then, Black Dog have always seemed out of time. Too far ahead. Remember, Black Dog were fully Internet-ed up in 1989. Too esoteric in an age where a premium is placed on conformity, labelling and consumer-oriented packaging. In 1993, Warp released 'Bytes', a collection of earlier material under all those crazy pseudonyms, and its sheer multiplicity of moods, modes and textures was bewildering. A year and a half later, I listen to it again, and all I hear is that the world is starting to catch up with Black Dog.

"It does sometimes feel like we're taking scraps and bits and pieces and cutting them together" suggests Ken when pushed about the Black Dog working process. Maybe that's why people are always surprised by the sound of BD. "Yeah, 'cos it's the sort of stuff everyone has overlooked or discarded." Or nobody else... Ken finishes the sentence for me - "has actually heard those sounds, yeah." No surprise, then, that Ken later tells me the origins of Black Dog tracks are snippets of music and melodies he's transcribed from his dreams - "walking past dream bars... and if it's there, it's got to be good."

The sound of Black Dog is so broad in scope it defies description. Components include machine-induced funk, the shimmering bright chromatics of Detroit's futurism, the wackoid electro and proto-hip hop of Mantronix, the alien ethereality of Acid House, cyberian samplemania and a wicked sense of irreverence that's best heard on the 'phills' which link the tracks both on 'Bytes' and their latest opus, 'Spanners'. "The phills on 'Spanners' are actually a friend of ours reading a short story, but you won't hear the words. We've messed with it too much" Ken explains. You can call them 'ambient' if you wish, but only in the sense of "accepting all possibilities".

A diversity is inevitable, given that Black Dog is simply the umbrella name enclosing anything that Ken, Andy and Ed turn out, provided it fits "the Black Dog vibe". Black Dog, you may be

surprised to hear, is actually three solo projects, each brought under the exacting collective microscope. Ken explains: "We normally polish off our own tracks 'cos we know the way they should go. We tend to only work together on remixes and production work." Sometimes they don't know whether it's Black Dog or not until it's finished. And even then, "we listen to stuff 200 times before we put it down in the first place." Is there a possibility you might reject it even on the 199th listen? "Yeah, it's quite likely. And we'll start again. That's one of our downfalls I think."

In Japanese, BD might be called Otaku: technology obsessives, fetishists, unquenchable consumers of all things electronic or computer. Ken lives in a house with eight computers, several phone lines, and every room "bursting at the seams with synths and old computers and stuff". Internet evangelists, the way BD see the future, technology, like the dreamscapes they use it to create, is all about empowerment of the individual. "The ideal goal? To reduce a lot of tension, so you could work if you wanted to, but you don't have to. I guess we're just at the entry level right now, but once you can scan a whole page of text without having to type it in, or once you can hum and out comes a tune, it'll all become a lot easier."

However, slaves to the machines, Black Dog are not. If there's been a downside to the increasingly widespread availability of the technology to make this kind of music, it's been the way its users have become so focused on the sounds of the machine, they've forgotten the need for music to connect on an innate emotional level, to engage our sensitivities so directly that an emotional response prefiguring all intellectual analysis is the result. "Music's got this incredible power" agrees Ken, "it can cross all languages can't it?". Do they ever think about evoking a specific reaction in the listener? "No, it's different for everybody, because something that makes me cry can make someone else laugh. As long as they have some sort of reaction, that's fine."

Ken swears that two different people "wiggled out" after listening to 'Bytes' back to back over a couple of months. "I'm not entirely sure if they weren't already going that way anyway, or if it was our music, but there's definitely the potential in music to do that." On 'Spanners' the last track 'Chesh', a tumbling arpeggio of weightless strings, is so loaded with plangency, it's almost unbearable.

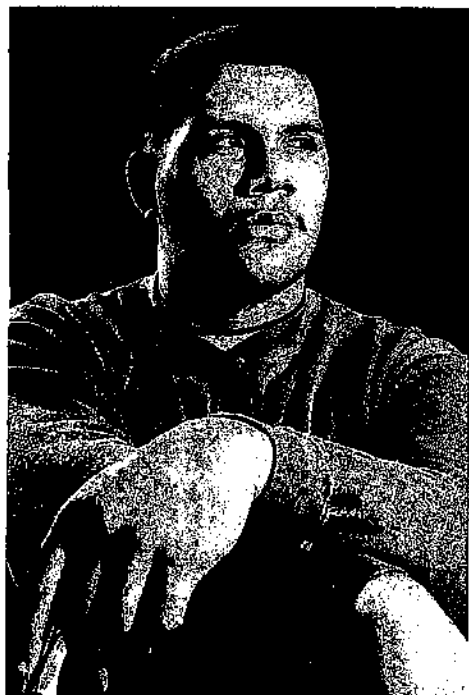
Incredible as it may seem, given their present ultra-cred tag, Black Dog are rarely asked to do remixes. Last year, only Alter Ego's 'Tanksahead' and Bjork's 'Anchor Song' were twisted and sculpted in that inimitable Doggie style. In 1995, all that is set to change. Not only is 'Spanners' going to be the benchmark for a long time to come, but the trio are also heavily involved in production and writing for the follow up to 'Debut'. The marriage of her unique vocals and songwriting, and BD's take on electronic freeforming could well be the shock to the pop system it so badly needs. A 10000kw voltage enema to jolt it back to life.

"There was just a desk, and they expected us to take all our gear down there, so it seemed totally surreal. It was dreadful. But she was worth it, because her voice is totally unique, and she has ideas, she's a pro."

1995 will be the Year of the Dog, unquestionably. As well as 'Spanners' and the Bjork album, they're also reactivating their own label, as well as producing computer animation videos to accompany the next single (as yet unchosen), and creating their own computer game network "where you can create whatever environment you want." Sitting at the centre of their skilfully-constructed web of advanced technology, Situationist smoke-screens and subversive desires, Black Dog can afford to be content. Because when no-one knows who you are, or why you are, when the act of discovery is itself the experience, when the advantage of surprise is always yours, the only place you're heading is further into the beyond. Destination further. Logged in and far out •

*'Spanners' is out now on Warp Records.*





## Danny Morales

**Text by** Tim Barr **Photography by** Colin Hawkins

An amiable bear-like man strides across the room and grips my hand in a suitably strong shake. Smiling expectantly, he settles down into a chair and waits for the questions to fly. They don't. I've been caught off guard. Out 'til the wee small hours of the morning, I'm unprepared and ever so slightly under the weather. But it doesn't seem to matter because if there's one thing Danny Morales is enthusiastic about, it's music. So as soon as we start to talk about tunes, he's rapping away like he's back home with the crew in uptown Manhattan.

Renowned for his marathon twelve-hour sets during a residency at The Octagon, Danny collided garage with hip-hop and reggae in a high-octane blend of melting grooves. "I guess I'm a throwback to the old skool," he explains. "I'll play anything as long as it fits with the vibe. I'll stop a record or do anything else, if that's what the moment calls for."

Back in the days before house music hit, Danny worked behind the counter at the legendary Rock n' Soul record store, alongside Benji Candelario, Walter Gibbons and the future head of Polydor's dance department, Bruce Carbone. A chance

meeting with Aldo Marin led to a lengthy stint at Cutting Records, doing promotions and A&R, where his street-wise ear became invaluable. It was Danny, for example, who suggested Junior Vasquez as a remixer for 2 In A Room's 'Take Me Away.'

A move into production followed with his own outstanding Buddha Sex project on Cutting. "The production side isn't an ego thing for me," he cautions, "it's about making tracks that I can play for the crowd." It's a philosophy which has imbued all his records to date, from Swing 52's masterful 'Color of My Skin' to his work with Oscar Poche and 80 Proof. "I make a conscious effort to be different with my music," he says. "Garage has gotten bland because there aren't enough people who are prepared to put thought and feeling into what they do."

But, despite the success of spectacular productions like the current "Only For The Blunted" E.P. on Freez, it's still the lure of the decks which proves irresistible to Danny. "DJing is my biggest thrill," he grins. "There's no better high than controlling a crowd through your music... unless it's hearing the next DJ play one of your own records!"

## Kevin McKay

**Text by** Tim Barr  
**Photography by** Brian Sweeney

Music is one form of communication which doesn't need any translation. It's always been that way. But, for some reason, in dance music, it's techno which, until now, has been accredited with those striking leaps of the imagination which transcend the everyday and kick into the realms of pure art. All of a sudden, though, a whole slew of releases have conspired to return house music to an equally vital position, from the breathtaking workouts of Cleveland's Dan Curtin to the re-threaded tribalisms of The Stickmen. It's a good sign that things are moving forward again.

Kevin McKay is more aware than most of the way in which, for a time, it seemed as if house had sidelined itself. Manning the decks at two of Glasgow's most essential house/garage nights, firstly at The Tunnel and now at The Voodoo Room, he became disenchanted with the easy target status which garage, in particular, had succumbed to. "For a long time," he explains, "it was as if that end of things had become a vehicle for any opportunist with a half-way decent vocalist to jump on the dance music bandwagon. Last year, there were so many of those kind of releases that the spirit of the music was diluted and people began to equate garage with something second-rate. I began playing less vocal material and began to explore the kind of music which fused the most exciting elements of all the genres. For me, it's never been a question of "Is this a house record?" or "Is this a techno record?", it's always been a question of "Is this a good record?"

Well-known, in a city which is famed for having more than its fair share of high-quality DJs, for his impeccable technical skills and his unparalleled enthusiasm behind the decks, Kevin's sets deliver a manifesto of high-octane excitement and superbly-crafted grooves. Combining Roger Sanchez with Carl Craig, Kenny Larkin with





Masters At Work, he constructs an intoxicating blend of genre-hopping, sweat-soaked delirium which conjures up the kind of adjectival overdrive that others would find hard to live up to. Now, along with writing partner Andy Carrick, he's delivered one of the most outstanding contributions to house music's revitalised aesthetic in the shape of 4 A.M.'s superb 'Prelude To The Storm' E.P.

"We weren't interested in making records which confined themselves to just one particular dance music ghetto.

We wanted to make music that could be played by garage DJs and techno DJs, music which sounded great at home, as well as in clubs."

Shifting from the cool, jazz-infused tones of 'Prelude To The Storm' and the drifting melancholia of 'Shipwrecked', 4 A.M.'s response to the rigid categorisations of last year has been to deliver music of astonishing beauty which relies as much on atmosphere as on groove. Check out the raw-edged power of 'Kingston' or the smooth, silky texturisation of 'Jazz The Sea Turtle' for

evidence of the way in which club music can transcend its original destination.

"It's never been about following a formula," says Kevin. "It's always been about communication. The best records connect, regardless of whichever format they're supposed to fit into."

4 A.M.'s 'Prelude To The Storm' E.P. is out now on Tropicque.



# Profile Omni Trio - rhythm king

Text by Veena Virdi

**I**t's a decoy. Omni Trio are not knob twiddlers three, but knob twiddler one. Everything is constructed by Rob Haigh. But he doesn't feel he has to advertise this fact, because at the end of the day the music speaks for itself. Especially when you're making music that is reminiscent of a Sheffield steel factory. The character of Omni Trio's music has always been etched onto the thundering breakbeats that dominate all four EPs, released on Moving Shadow. But let's not forget the symphonious surges as Rob confesses he's not just a beat junkie.

"I think the fact that I'm interested in music as well as beats is quite distinctive. A lot of people in the scene are interested in putting the beats and bass together, and there are lots of interesting results from that. But when I write music I have two tracks going - the beats track and a musical track. Then I just try to fuse them together."

This is what makes the music within the new EP 'Soul Promenade' aerate blocked sinuses. There's a certain smell to Omni Trio. It's less about the choking fumes from car exhausts and more redolent of small park reserves emitting pollen in a suburban haven. Living in Hertfordshire, Rob is adamant that jungle represents more than inner city life.

"I don't think it is a strictly urban type of thing. Drum and bass has more to it. I can't express it well. It's more expansive, there are more influences."

This what makes jungle more universal than most people realise. It's the sound of Britain hitting its own identity crisis during these recessionary, post-modern times. Artforms grow from situations that people are trying to make sense of. That's why Haigh cites his hometown Sheffield, as being instrumental in attuning his ears to the grind of steel industria and kickstarting this region's fascination with mechanical diaspora from the likes of Cabaret Voltaire and Warp records.

"When I think back to that industrial Sheffield sound in the early Eighties, it makes me wonder whether I've got a bit of that running through my work. I've always been into the industrial side of things, but then industry was all around. Since I'm older than your average musician I think I've soaked up a few musical styles along the way."

Undoubtedly working in a record shop during the day has helped to broaden his tastes. This along with starting out on a simple Amiga with a sound module helped Rob serve his apprenticeship in obscurity, before recording his first EP. His brand of jungle, especially 'Renegade Snares' released in 1993, became a canon for the new style, which was also being advocated by the likes of LTJ Bukem, Fabio and Foul Play.

"It's been a long time coming since house." Rob explains. "A lot of people think it was invented. It wasn't. It emerged from Todd Terry and 2 Bad Mice. There's a line that links all these things."

"That's why I think I find house interesting. It's always progressing. But I worry about jungle when it's just described as a ragga thing with speeded-up hip-hop beats. Once you define jungle it'll be finished. I don't want that to happen. I always want it to be futuristic music which tries to fuse other things."

Yet Rob is ambivalent about the current sub-genre 'ambient jungle'.

"I'm not sure if I'm keen on the word ambient as a description. Other people describe it as an intelligent sort of thing. Although that's not adequate either, it evokes the idea that people are thinking about the music."

Where the confusion arises, has something to do with the fact that Rob's tracks possess a melancholy quality which is reminiscent of the pastoral introspection of Erik Satie. Haigh admits that this style surfaced because he wanted to explore musical textures.

"Thinking about it now, I don't want to take it too far away from the dancefloor, because that's what it's all about. But I also like musical depth in tracks. I want the best of both worlds."

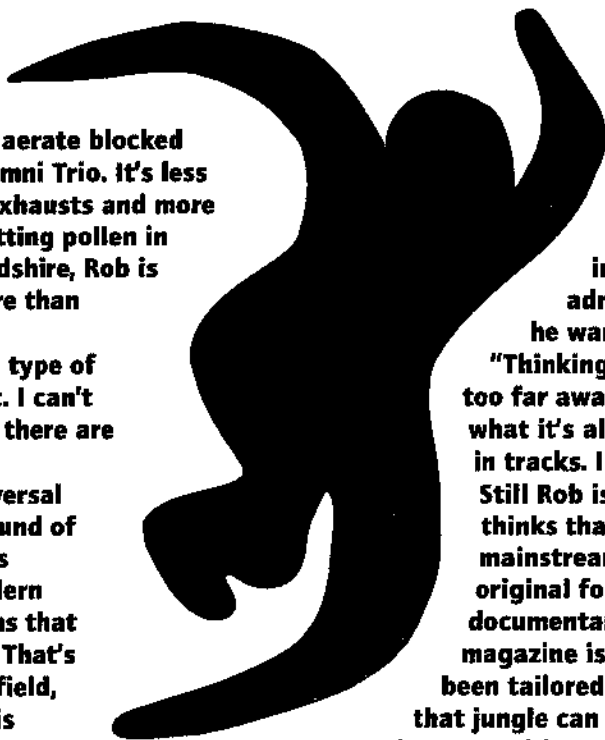
Still Rob is sceptical about media coverage. He thinks that the spotlight will fall on a type of mainstream jungle that isn't true to the original form. "Anything that gets onto a TV documentary or in a fashion conscious magazine isn't jungle, but something else that's been tailored to fit the mainstream. I don't believe that jungle can get into the charts in its pure form."

By its nature it's an underground music that won't appeal to everyone across the board. Next summer it's going to be ridiculous. I don't want to be a part of it when it happens."

But if the future seems bleak for certain aspects of jungle, it also welcomes the first album by Omni Trio which is titled 'The Deepest Cut' and features new tracks alongside radical reworkings of the previous Moving Shadow releases and some material which Rob admits "wouldn't even be described as jungle."

So if Rob attacks this new sphere with full force don't be surprised. Don't even be surprised if Omni Trio have a shorter shelf life than you expected. Rob is ready to move on.

"I want to move into exploring new avenues. I feel the work I've done is complete and I want to move on., I might use a different guise. I feel like I've come to an end of a phase with this and I'm into some other things now" •





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*"Techno for me, is a pure form of music  
Pop music draws elements from  
everywhere, whereas techno creates  
new sounds, and tends to be outside  
of anything other than itself"*

# Paul Hazell

**Text by** Veena Virdi **Photography by** Russell Goodwin

That ambient track on Rising High's 'Chill Out Or Die' compilation could be seen as an errant aberration. A result of miscalculated judgement? Maybe. Except Paul Hazell, the author of that track, doesn't think so.

"The track on the compilation has no drums at all and just drifts along. It's a nice track. There was talk at one time of doing an album for Rising High. I like doing flimsy type of music. I can see my strength in that direction."

The new 'Kings of Sleep' EP on Dave Angel's Rotation imprint is something different altogether for this South London producer. After dalliances playing keyboards and guitar in the band The New You and recording *laissez-faire*, jazzy instrumentals for Blue Train, Paul feels that electronic music is his real niche. "I've always been more at home with this type of music."

It was only when Paul and Dave's paths crossed at the shop where he worked, that he began to pursue what had previously

remained latent.

"Basically I got involved in the scene through Dave. During the last year he was developing his studio and I helped him do that. We've become close friends. I love his music."

The connection between Dave's textural techno and Paul's is as obvious as a moth-hole in the latest designer clobber. There are the obligatory 909 and 808 rhythm bricolages, compressed into sludgy synths which emit grating, tensile vibrations. This is electronic shock music which inclines towards the Detroit of Kenny Larkin and Carl Craig.

"What I try and do, when I cut a track is evoke an atmosphere," Paul explains. "In techno, there are no tunes as such or vocals, so you've got to provide an identity in another way. In 'Test Pattern' there's a sort of noise that grabs you. I think there's something in common with ambient music in the sense that it's very much about a place or space. I think you have to give the music some sort of

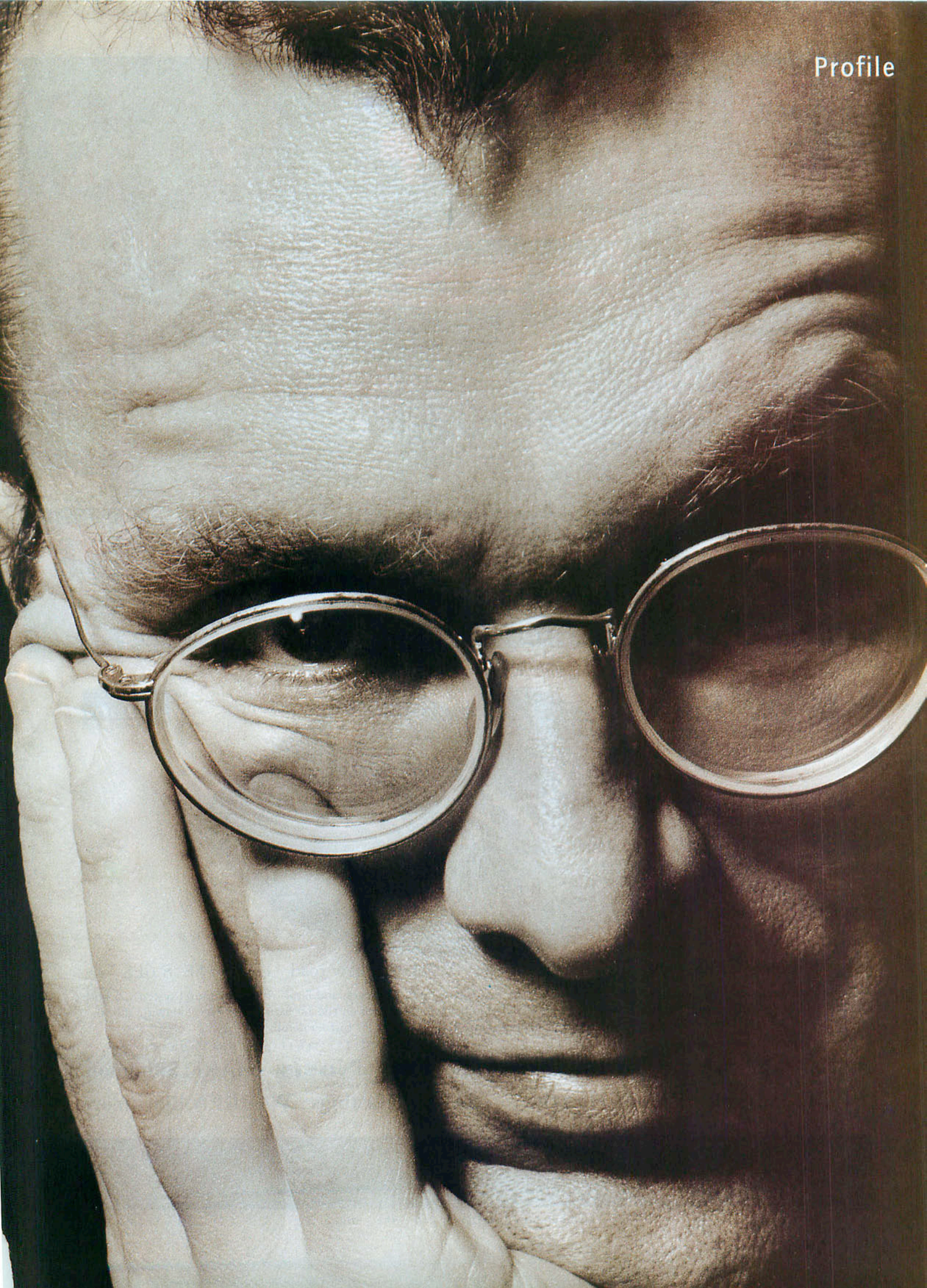
personality."

So the 'Kings of Sleep EP' is not an abstract conceptualisation. The EP was named after a William Gibson short story about a futuristic film. "My music is music for imaginary films, I suppose. When I'm working on it, I like to have an idea of aiming at something. With 'Bush Run' I wanted it to sound like a video game. But I also want a sound that is recognisably me."

"The idea behind Rotation is Dave's concept of jazz techno. The reason for the jazz element in it is that most of the stuff he writes is improvised - since you sit down and record it into the computer, you don't write it beforehand. But once it's in there you can manipulate it in a lot of ways. The process becomes more calculated. Techno is still computer music."

"Techno for me, is a pure form of music. Pop music draws elements from everywhere, whereas techno creates new sounds, and tends to be outside of anything other than itself. That's why it's so compelling" •









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# Wired to sound...

## Global Electronic Network

Text by Veena Virdi

Whilst the technological revolution is forever producing devices which were once trapped inside the minds of sci-fi writers, Germany's Global Electronic Network, have decided to shift time's gear into reverse. Consisting of Walker, Air Liquide mainman/Milie Plateaux label owner, and Kahn, who runs Temple Records in New York, eco-electronists GEN ducked their head into garbage gadgetry. With no sense of shame, Walker reveals, "All the equipment we used on our album was bought in New York. All the synthesizers had keys missing and some knobs were broken. They were only 45% efficient."

This action in itself goes against the current trend which is shifting towards the seductive world of multimedia. The change has begun and there is no turning back. Massive Attack have already taken a multimedia show on the road. But GEN aren't being impudent in their espousal of monolithic machines. Walker has grandiose plans for the next GEN project.

"The next album we'll record will be through e-mail using a 44.1 KHZ analogue digital converter. It's like a computer modem. They're very cheap in America. Kahn will be in New York, there'll be someone in Tokyo and me in Germany. The problem is that there'll be a time delay. But we're going to record it how it happens without any studio tricks."

This is the state of the art at the moment. Electronic music has always had an art-house mentality to it. That's why it's just as at home in the ICA on its Electronic Lounge nights as well as in a sweaty rave. The likes of Scanner, Black Dog and FSOL are the audionauts of the dawning, cyber-space frontier. But GEN are aware that they shouldn't become overwhelmed by the equipment. It's there to facilitate their imagination in the same way as it pushed the music of Kraftwerk, Tangerine Dream and those involved in Kosmische Musik, into new domains. This is what Walker finds lacking in the German electronic scene at the moment.

"We felt it was a pity that there wasn't a serious electronic music scene in Germany. I think all the people in Germany listen to music from other countries. We're doing our own thing which we call the New German School of Electronics."

Walker may be sticking his neck out but experimentalism is the key to preventing stagnation. Along with labels like Source and Fax, this new school explores the principal of dismembering and reassembling. That's why the album 'Rolleiflex-Weltron-Time Square' packs old radios and cameras next to synthesizers, in an attempt "to create cubist surreal sounds with a lot of light and shade - like Helmut Newton's photographs."

This is music deconstruction, which definitely differs from the acid punk blasting out from Walker's sibling labels like Djungle Fever and Propulsion. Walker emphasizes that GEN has nothing to do with techno. That's why their forthcoming plans are extravagant - expect a 'chill out' performance in Munich and a show in Hawaii to be broadcast by satellite. What irks Walker, though, are those who are resting on their laurels, producing second-rate music.

"I've nothing against people like Sven Vath or Casper Pound. But I don't think the music they produce is going the right way. It's made to make money. It's not innovative. I have to admit that I prefer Madonna to Sven Vath, because the music is better. At least she feels it as well as thinks it" •

Profile







# Party Politics

**Text by** Gavin Hills **Photography by** Brian Sweeney

Some people came to a rather disappointing conclusion last year. It's sad but true - dancing and necking drugs isn't going to change the world. The hippie culture of the Sixties thought that if everyone smoked a joint or dropped some acid then, somehow, the world would become a better place. Some of this wish-fulfilment radicalism brushed off on the rave generation. If we'd looked at the results of the first Summer of Love then we'd have realised the folly of such ways of thinking. For all their wonderful bleatings it's obvious that, if the hippies were so good, how come our generation got left with fifteen years of reactionary Conservative government? Some revolution that was.

Last year's protests against everything from racism to the Criminal Justice Bill have set a new political agenda amongst British youth, unseen since the days of punk. The question is, what do we do with it?

Dance music's reaction to the Criminal Justice Bill was quite refreshing. Autotech's track "Flutter" being one of the more creative responses. Technically, the tune contains no repetitive beats and is, therefore, playable under the new law. 'Takin' Liberties', a compilation album in support of the anti-CJB campaign got acts as diverse as Test Department and Galliano on board. Now, Neil Rushton's Network Records have the appropriately-titled 'No

Repetitive Beats' collection on offer as well, with proceeds going to help organisations like Advance Party who are determined to continue the fight. There's increasingly a feeling of basta! (enough is enough!). Everybody wants to do something. Sales of 'Takin' Liberties' are proof that, even if it is just another album, people are once again happy to buy into radicalism.

A strange, lucid thing has occurred in the last six years. By ignoring politics we've begun to find our own voice. Acid house, and the dance scene that followed it, was never a politicised youth culture. The Eighties were times of great civil unrest and injustice. Your average kid, growing up with unemployment, poverty



and the advent of Aids, had every right to feel completely apolitical. We had a government which had bludgeoned and beaten everything from the unions to the NHS. Hedonism, in the form of the dance scene, was a legitimate response to what was a rather grey and depressing world. It was a way of holding your head up. An "I may have a shit life but - I'm still smiling - and my weekends are better than yours - so fuck you!" kind of a deal. Unlike youth cults of the past, this scene had no political pretensions, and up until recently, no political voice. We didn't want to teach the world to sing or even smash it up, we just wanted to be free, free to do what we want to do, free to get loaded, free to have a good time.

The sample at the start of the Primal Scream's 'Loaded', just about summed the whole thing up. It's taken from the film 'Easy Rider', the Sixties biker epic shot by Dennis Hopper. In it, Jack

of the last few years, we've unintentionally pushed the boundaries of individual freedoms and, thus, become at odds with government and state.

Despite perceptions of an apathetic, unimaginative youth, we find a consensus for a radical agenda. The average kid today has views on the environment, race, class, royalty, drugs, housing etc., none of which have been sold to them, but which have been born from experience. All current mainstream youth views would have been considered fringe politics less than twenty years ago. Our life-styles, rather than our politics, have given us an innate radicalism unseen in previous years. We live in challenging times. The trick is not to head up our own arses like every previous generation has. It's nice to believe that if we put our faith in love, nature and house music somehow things will turn out fine: but they won't. After all the orchestrated efforts against the

provide. The traditional anoraks of alternative politics, anarchists and Socialist Worker-types, are no answer either. Not only just as sad as the mainstream parties, they're completely ineffective too. We need a new politics that recognises our wishes and leaves us alone to do what the fuck we want. Our strength, one that we are just beginning to realise, lies in the sheer enormity of our numbers. We are many.

The last election was won in just eleven key marginal seats. One-thousand-five-hundred votes, spread across those seats, is what cost the Labour party the last election. If all our generation bothered to vote (less than half of the registered voters between 18 and 30 voted at the last election. An estimated sixty per-cent are unregistered. Thus only about 1 in 5 people from 18 to 30 voted in the last election) we could make a sizeable impact on this country's government. Politicians are whores.

*"...there's a hell of a lot of talk about the rights and freedoms of the individual, but you try and exercise them, that's when you find out how free you are!"*

Nicholson and Peter Fonda are cruising the States on choppers, earning money from a drugs run. Being a couple of low-life heads they encounter a lot of red neck prejudice and end up getting killed. (Sorry, I hope I'm not ruining the plot.) Anyway there's another key quote in the film, apart from the one they used on 'Loaded'. It's when they're sitting around a camp fire discussing the ways of the world. Jack Nicholson takes off his sunglasses and his eyes flash madly in the firelight. "You know..." he says, "...there's a hell of a lot of talk about

CJB last year the Bill was still passed easily. It will go on being law. That's not being pessimistic, it's just a fact. And the fact is, if we really want to change our world for the better, we have to realise the size of what we're up against.

To be effective, any new radicalism has to realise that we can't cop out and live in a comfortable world outside of normal politics. Outside, we can only change hearts and minds, we can't change the system, only governments have the licence to do that. And no amount of dancey, caring and sharing is going to get granny her hip replacement or Uncle Johnny a decent job. We need politics, but we need a radical politics that none of the main parties can

They'll sell their political souls to the highest bidder. They need votes to stay in power; at the moment the bulk of voters are middle income, middle aged people. Thus the political parties blur into uniformity to get their vote. By making our agenda clear and our impact obvious, our votes will soon be courted. Traditionally it's the Left which pays lip service to radicalism, but the Labour party shouldn't rely on the youth vote unless they've got something to offer in return. Over four million potential voters are having their interests ignored. The lesson from the last few years is that if we register to vote we just might get listened to, but if we hug trees we'll just get chopped down •

*the rights and freedoms of the individual, but you try and exercise them, that's when you find out how free you are!" The thing is, in the hedonism*



# Johnny Vicious

Text by Darren Ressler Photography by Daniel Newman

Every Friday night Johnny Vicious works his magic in the DJ booth high above the spacious wooden dance floor at Manhattan's Roxy. Last year, he rose from veritable obscurity to make an indelible impression as one of the world's most dangerous new turntable terrorists. But just because he has hair down to his back, sports the same adopted surname as the Sex Pistols' cartoon character bass-player, and looks more like a member of Metallica, don't ever forget that he's one of underground house music's brightest budding stars of the moment.

By way of his evocative DJ style - which ranges from deep house to frantically paced progressive selections - and sinuous productions and remixes, Vicious is responsible for unveiling some of the fiercest new sounds to waft from a 1200 in some time. Having earned his reputation for rekindling classic disco tunes, he's steadily sent dance music devotees screaming for more, more, more.

Raised in New Jersey, Vicious spent most of his early years enjoying rock music while his parents frequented legendary nightspots such as Studio 54.

Almost overnight, he discovered the underground music emanating from Chicago through labels such as DJ International and Trax.. While sitting on a couch in the living room of his comfortable apartment/recording studio situated on the westside of Manhattan, Vicious laughs when recalling how the dance bug bit him.

"It's funny," he chuckles as he gazes around his living room (where he has a tidy workspace consisting of two mixing desks, a Mac, various keyboards, a turntable, a DAT machine, and a rack of assorted effects), "one minute I was into Motley Crue, and the next I was listening to Tony Humphries on KISS-FM. Then I started DJing in my friend's basement and I didn't know what I was doing. It sounded like trains crashing."

Vicious' mixing skills improved and he earned a spinning slot at Tsunami's on the Jersey shore where freestyle, which was then all the rage back in the late '80s, was constantly in his mix. From hearing another one of the club's jocks, he received an education in deep house and classics. He quickly took his experiences to the Palladium - his first Big Apple show - in 1989. Wanting

more, he travelled to Manhattan weekly and pounded the pavement looking for gigs.

"Like an idiot I filled out a job application at 1018," he offers as an example of his naiveté. "Now that I think about it, you can't fill out an application to be a DJ! I filled it out just like I was applying to be a waiter or something."

Slots at Red Zone, Mars, Glamorama, and Sound Factory Bar all followed and he eventually parlayed his experience into weekly appearances at The Roxy. "All of the drag queens were running around - that was my first experience at a gay party," he recalls. "It was a lot different from playing at the Jersey shore or at the other clubs I had played at and it was cool. There were a lot of colours and everybody was flashing around and it was great. Those were some of the best crowds I've ever played for."

When work slowed down at The Roxy due to problems with the venue's promoters, Vicious went to Wall Street to work at Sherson-Lehman, who he openly refers to as "professional rip-off artists." So far, working briefly in that nine-to-five hell has been the low point



*OUS*



OX





“While I’m looking to do bigger mixes, I want to keep myself in the underground...”

of his career, but he did it in order to pay his rent.

“I hated getting up in the morning. I hated the people there. I hated everything about it,” he winces. “I started spinning again, nothing big, just private parties, and I hooked up with Jeffrey Rodman, who I knew from my days promoting Saturday night roller-skating at The Roxy. After I fell out with Wall Street, I came to Jeff with the idea of starting the record label.”

With Rodman’s modest capital investment, which enabled him to buy some gear, Vicious Muzik was born. Having established a relationship with bigwigs at Salsoul and Double J as he handled promotions for the Synergy LP, Vicious got clearance to rework their classic back catalogue. “Everything on my versions is sampled, from the kick to the snare, down to every last little beep,” he says pointing to his trusty Ensoniq EPS keyboard, which he did all those early tracks on.

One of his two cats, Miss Kitty, crawls onto his lap, and Vicious bursts into a classic line from a Loleatta track much to his girlfriend’s dismay. “I loved all of the old ‘70s stuff, and when Disco *Inferno* was happening at the Roxy, I

worked some of those parties and I heard a lot of stuff that I had forgotten about. I love all of the old disco sounds. There were a lot of good grooves.”

With the modest success of his label’s first batch of releases (the only non-Vicious track is Whatever, Girl’s ‘Activator’, to which he added an edit), Vicious wants to continue to respectfully pump new life into legendary records. The masters to First Choice’s ‘Love Having You Around’, which was produced by Shep Pettibone in 1982, are now in his hands, and his reworking of Harold Melvin’s ‘Don’t Leave Me This Way’ is also about to set dance floors ablaze.

As well as the highly-rated MFSB Featuring the Three Degrees’ ‘TSOP ‘94’ for Epic’s ‘Welcome To The Future 2’, Vicious’ lengthy remix credits include: Jimmy Sommerville, Drizabone, 3rd Nation, The Beloved, Thelma Houston, Deee-Lite, Fifth Dimension, Espiritu, and others. Among a slew of other mixes, he also contributed sounds to the Satoshi Tomii remix of Patra’s ‘Worker Man’ and General Public’s ‘I’ll Take You There’.

“While I’m looking to do bigger mixes, I want to keep myself in the underground,” affirms Vicious, who’s now getting invites from all over the world to spin thanks to the buzz he’s created via his productions. “As a DJ, I always want to hear new records, and as a producer I always want to make new sounds. I’m getting a chance to do both and that’s really cool. I don’t want to move away from this music. I love it. Dance music will always be around, and I’ll always be a part of it.”

While ‘93 helped pave the way for a most successful ‘94, Vicious has big plans for ‘95. Of course, he’ll continue DJing at The Roxy (where he’s also brought in jocks such as Tony Humphries, David Morales, Sasha, Armand Van Helden, Danny Tenaglia, and DJ Pierre to share the bill) and is planning to do several U.K. dates in February.

In addition to helping out on a cut on Frankie Knuckles’ perpetually forthcoming LP, there’s also a slew of big releases about to drop on Vicious Muzik: David Morales’ spiking of First Choice’s ‘Love Thang’, as well as Frankie Knuckles’ interpretation of Double Exposure’s ‘My Love Is Free’, and the Junior Vasquez double-pack (with Vicious mixes, of course) of the ‘82 gem ‘Keep In Touch (Body To Body)’ by The Shades of Love.

As Vicious prepares to move into a larger loft space, and gets ready to rework even more Salsoul disco tunes by Loleatta Holloway (his prior ‘Queen’s Anthem’ samplefest is already a classic) and Jocelyn Brown, his singer girlfriend, who goes by the exotic name of Winter Darling, just struck a deal with Strictly Rhythm. Naturally, Vicious will supply his enchanting touch to the project which will be due out in the spring. “I want to get her established as an artist this year,” he jests, “so that she can stop taking my money!”

Johnny Vicious’ music is slammin’, but what’s most apparent is his passion for the songs he works on. If dance music really is going to last, then it’s tireless enthusiasm like his which’ll make it that way •



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# Claude Young

**Text by** Calvin Bush **Photography by** Andy Willsher

**T**he next generation of Detroit is officially upon us. Reworking the late Eighties legacy of the masters (Kevin Saunderson, Juan Atkins and Derrick May) into a post-Nineties futurist groove, a swelling crop of new school genius (artists like Kenny Larkin, Richie Hawtin and Alan Oldham) have all helped to maintain a sense of pride in a city ravaged by the fall-out of these post-industrial recessionary times. All sound-tracking their own musical escape routes, a temporary asylum from a madness that only recently led to Kenny Larkin being shot on his own door-step.

One name, however, that's been neglected until recently, is that of Claude Young, a grinning bear-mountain of a 24-year old with a track record of musical excellence that has many tipping him as the big name for 1995. Chances are you won't have heard of him - until last year's stunning 'One Complete Revolution' EP on his own Utensil label, Young had favoured minimum hyped info to match his

minimalist hard-funk no-nonsense record. "At the time, we just wanted to play on the whole mystery pseudonym thing" he reflects. A series of uncredited singles on Dow, including 'Mood Swing' and 'Dub Street Posse', were all his own work. Listening back to tracks like the pulsating 'Systa Egypt' and the Chicago-style 'Comatos', you have to agree with him that "maybe keeping it all secret wasn't such a good idea after all."

As anyone who caught him spinning over here during a recent visit can attest, Young is an even finer purveyor of assiduous grooves when DJ-ing. Fusing showmanship, deft scratching and instantaneous affinity with crowds at Slam and Rotation, the influence of Jeff Mills was in no doubt. "Oh definitely, he kinda burned an impression in my head" says Young, who'd catch Mills in his Wizard guise on the same local radio station where Young himself went on to serve his apprenticeship. "I used to answer the request lines when Richie and Jeff were

doing their shows, so that drove me from being a fan to really wanting to get involved." So where did his frenetic 2-minutes-a-record style come from? Young explains that "in Detroit, people *don't* have such a high attention span. If you play a record they're not really into, they'll leave the floor every time. So we had to adapt our style to the crowd."

Like many of his Detroit contemporaries, Young has recently decided that for his own safety and for "a bit of a break" he's going to relocate to Scotland for a while. "It's time for me, on a personal level, to go somewhere where it's a bit more relaxed, and not as stressful socially." With plans to set up his own label over here, Fractional, and upcoming releases for D-Jax, Sonia and just about everyone he's met on his visit, will the style change? Another complete revolution perhaps? "No way" he shoots back. "Detroit is where I've lived all my life, and it's always something I'll carry with me. Moving country isn't going to change my perspective at all."



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# SHADOW BOXING?

Text by Veena Virdi

**M**ixologist, trip-hopist even ambientist. DJ Shadow rejects all these attempts to categorise his music. As far as he's concerned he is a hip hopist or as he calls himself, 'an abstract, experimental hip-hopist,' which is just an inflated term for hip-hopist, isn't it?

In drawn, laconic 'Ciscan parlance, the 23 year old student shirks the idea of being a purveyor of trip-hop. "When I first heard about trip-hop I was kinda bemused. It's so corny and disrespectful to the origins of hip-hop itself. You hear a lot of music which is now coming out that falls into that genre. It's kinda safe hip-hop since it ignores the conditions that bore the music in the first place. It's appealing to those who want to hear that kinda hip-hop beat but don't want to endure the hardcore hip-hop scene. I'm really down on that. Before the media invented the term there was no such thing."

These are words from a fanatic who became hooked on the beat at the impressionable age of ten, after hearing Grandmaster Flash and the Furious Five's 'The Message', before eventually graduating onto 'Influx', his first lingering release for Mo'Wax. Along with his work with rap group Blackalicious, who released 'Melodica' on the same label, Shadow has enough evidence to dissociate himself from the insular, twilight world of trip-hop. He pleads, "I've done real, hardcore hip-hop tracks. It's like 70% of what I do at home is straightforward. So Mo'Wax has the 30% that isn't. To me it's like impressionism. You can't start on an abstract level if you don't know how to form the basics first. If you can't construct a solid, head-

knotting beat then you just can't jump onto a quirky hip-hop beat."

Yet this doesn't mean that Shadow is against experimentation. As far as he is concerned it's hip-hop's only saving grace. "I mean if De La Soul's 'Three Feet High and Rising' came out now that would be immediately termed as trip-hop. Hip-hop has always been about experimentation, it's just that in the last four years it has been down-played."

This is something Shadow hopes to rectify with the new EP 'What Does Your Soul Look Like?' It's a rambling epic split into four movements. And if there's one thing Shadow is partial to, it is going on and on...

"I think it's something to do with wanting to make sure that I can get out all the music I want to. When I hear really good arrangements and melodies, I don't want them to end. I like a beat to take me on a journey. I'm sure that there's a John Williams influence in there somewhere."

In fact John Williams has played a considerable part in influencing Shadow's work - especially after he became transfixed on The Empire Strikes Back.

"I think what attracted me to his music was his cool, emotional patterns. All types of art need to have a meaning and a plot otherwise you can't internalise it."

Although still really a nipper, Shadow believes there is still a lot he hasn't achieved yet. There's no sign of much-too-young-burn-out syndrome. "I don't think I've reached any kind of peak. I still feel I'm developing my story-telling techniques."

Then he dashes off to write the next chapter •



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# Sabres of Paradise

**Herbal Tea Party** - Manchester

**Text** - Oliver Swanton **Photography** - Simon King

The Sabres of Paradise took time out from supporting Primal Scream on their national tour to play one of Andy Weatherall's favourite clubs, the Herbal Tea Party in Manchester. They brought with them a double-decker tour bus and most of the Primal Scream entourage - the bar area looked like a small who's who's of contemporary music, with a healthy sprinkling of local chart-busting DJ popstars.

Meanwhile, out on the dance-floor, the Herbal Tea regulars are giving it some serious stomping and even a touch of acidic hand-waving. The place is awash with ultra-violet light and the Mayan artwork on the numerous drapes is glowing bright orange and yellow. The tops are off and the dreads are swinging to the beat, but my watch tells me it's only ten o'clock. (Don't fall for the common misconception that this is all just Megadogs-on-string stuff, Herbal Tea

Partiers come in all shapes, sizes, styles, and baby-doll dresses.)

Before the band graced the small stage, Andy Weatherall rolled his sleeves up and got his tats out for the lads. He took to the decks, fag hanging from his mouth, and brought the whole club down a gear or two. He dropped big dubby basslines into the laps of all and sundry and generally mellowed the place out considerably. This man isn't afraid to anger the Billy Whizz sweat monsters with some smoking music!

Sabres of Paradise came on stage to carry on the principles of dub reggae as laid down by Mr. Weatherall. Guitarist and bass player give the desired rock edge so required by any old punk worth their salt, but whether they are indeed an up-dated Public Image Limited is very doubtful. (Things have moved on since their debut album 'Sabresonic', as you too can witness on the new album

'Haunted Dancehall'.)

Despite the conspicuous absence of any old punks on stage, Sabres of Paradise delivered the goods in style. They opened up with basslines so strong and solid that they reached out from the bins and tickled the ribs of everyone on the floor. Then things were put through a serious acidic squelch box for which the crowd cheered loudly. Having taken a relative back-seat, knob-twiddlers Gary and Jack took charge of the proceedings and gave the crowd a chance to jump around and build up a sweat. (I defy anyone to deny the huge chunk of acid revival sweeping this green and pleasant land.)

I don't care how many dodgy articles I've read about Weatherall and his punk ancestry, I still have a nasty urge to appreciate absolutely everything the man does. I know it's sad and I want to say Sabres of Paradise, Weatherall's personal project, were crap live, but they just weren't. They were in fact bloody excellent and on that note I am not alone - the club was full of appreciative sweaty faces.

Weatherall is famous for going against the grain, much to annoyance of all the sheep in the music world. Sabres of Paradise aren't exactly revolutionary, but they definitely stand out from the crowd. If you aren't a convert give it a go - like Captain Nicotine I want you to have just one puff and then tell me you're not hooked.







## SYSTEM 7

Queen Margaret Union - Glasgow

Text - Tim Barr.




A couple of weeks ago, I was in this same venue to witness the delights of Soma's après-season party. Despite the considerable charms of Desert Storm and Rejuvenation, the (largely) student crowd failed to ignite. Tonight, though, Megadog are in town and it's a different story. Having pushed the boat out with the kind of decor and light-show normally reserved for major-league rock events, Megadog have inspired a suitably-impressed crowd enough for them to be leaping around like demons during Charlie Hall's blistering set.

That's normally where the difficulties arise. Integrating a live performance within a club context is never easy and, often, the transition between the dj's set and the performer's is bumpy enough to ruin the flow of the night. However, System 7 take the stage seamlessly, opening with the swooping architectonics of 'Sirenes' and effortlessly cranking up the adrenalin.

Steve Hillage was always a guitar-player's guitar-player. Now, years after I last touched a six-string myself, I'm struck by the sheer vision and fluidity with which he twists and bends the





instrument through the shapes of techno. Put simply, System 7 have a comprehensive understanding of Detroit's legacy. When they shift into 'Coltrane', for example, huge bursts of total future noise scream from the speakers, reminding me more of Jeff Mills' all-out aural assaults than anything from Hillage's progressive past.

Though the stage-show is simple to the point of minimalism, just Steve wielding a polycarbon guitar and keyboardist Miquette Giraudy half-hidden behind a rack of synths, it's utterly compelling. The music builds, surges, soars and envelops without ever losing its grip on the feverishly grooving crowd. Molten guitar drips over pulsing keyboard lines and a vigorously thumping kick until it seems that it just can't get any better. And then it does. The sinuous, taut rhythms of 'Cool Dry Place' reverberate around the hall. The crowd, already on the point of going supernova, break on through to the other side. And it all makes perfect sense.

What System 7 do, in effect, is combine the iconoclastic futurism of Belleville-era techno with a curiously English sense

of adventurous eccentricity. Live, these two perspectives dovetail perfectly, adding new dimensions to the band's oeuvre. During 'Depth Disco', white-hot shards of free-form funk cascade and tumble over an insistent backing, delivering an achingly beautiful snapshot of techno's vast index of possibilities. It's moments such as these which locate System 7 alongside the likes of Carl Craig, Kirk DeGiorgio and Derrick May, rather than with their home-grown counterparts.

By the time we get to 'Seventh Night' and the, as yet, unreleased 'Gunung Agung', it's obvious that, over recent months, System 7 have shifted up a gear. In a live setting, even more so than on record, they break through the barriers with an awe-inspiring ease. As they close, with the sublime 'Alpha Waves', I'm left with a whole new understanding of what they do. Chemical-free, prepared for disappointment, System 7 turned the tables tonight and shattered preconceptions I didn't even know I had.

Ain't dance music grand?



live



## Friends, Lovers & Family

**Club UK** - London **Text** - David Fowler.

**F**ancy dress costumes do not a live show make. I've said it before and I'll say it again - ideas, invention and interaction are what it's all about. Without those essential ingredients, the hoary old question of live music's relevance within the dance context rears a fairly convincing head.

Friends, Lovers & Family begin well enough, with the tenebrous tones of 'Syd's Nightmare'. Frontman Lawrence Elliot-Potter screams manically into the radio mike, by way of introduction, before breakneck beats collide with rapid-fire discords. The crowd, already well up for it, following John Acquaviva's sparkling set, deliver a suitably raucous reception.

Unfortunately, that's when the problems begin. Before long, Elliot-Potter's consistent roaring becomes as irritating as that of those long-forgotten MC's whose incessant chatter used to despoil every track back in the days when 'events' were still known as 'raves'.

Then things get considerably worse as the band kick in to 'De La Troisieme Dimension'. All of a sudden, a motley crew of dancers, dressed up as munchkins, Eastern belly-dancers, schoolgirls and even the Grim Reaper, takes to the stage. It's the kind of thing you thought had gone out with the days of 'Charly' and Smartees. Less entertainment and more an uncomfortable distraction from the music, it's a scene which is distinctly at odds with the sophisticated pop-art environs of U.K. - an awkward case of "never mind the groove, here's the bollocks".

It's a daft response to the thorny problem of live performance. On vinyl, Friends, Lovers & Family are an attractive proposition, layering cool, euro-influenced textures over funky rhythms and rippling sequences. Live, those subtleties are obscured by what happens onstage. It's as if, having screamed at the audience and presented themselves as some third-rate circus, they think that's enough. It's not.

At times, as in the Hardfloor-esque 'Diamond Lil', the music does gain the upper-hand. Then, Friends, Lovers & Family begin to make sense. The speed-thrill bomber kick-drum relaxes just enough to let the music shine through. Crackling acid lines lace out over the crowd, shimmering and refracting into a trance-inducing groove. All too soon, though, the spell is broken by more unnecessary MC-ing. "Friends, Lovers & Family, in the house!" I ask you?

The most frustrating thing about this performance is that, all too often, it becomes apparent that Friends, Lovers & Family are desperately trying to compensate for the music, by distracting us with the spectacle of dancers and mural painters and whatever else springs to mind. At best, it's an unconvincing display, at worst, merely annoying. The sad thing is that, in actual fact, their music is more than capable of holding its own, without the showbiz trappings.

A few years ago, in a field somewhere off the M25, this kind of thing might have been acceptable. Here and now, it's tired, dated and, ever so slightly, embarrassing •





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*Coming  
together with*  
**CE CE  
Rodgers**



**Text by** Lewis Dene

In the annals of house music, Ce Ce Rogers' 'Someday' ranks as one of the true greats. An anthem of the genre since its release in 1987, the song has sold close to a half a million copies and spawned the club hits 'All Join Hands', 'Forever' and 'Brothers & Sisters'. Now with the arrival of a new year the Cleveland, Ohio, vocalist is about to embark on the release of his first new material with a major label since his ill-fated stint with Atlantic Records, with the release of 'Come Together' (co-written by Tim Laws of Gabrielle's 'Dreams' notoriety), on A&M through New York's Strictly Rhythm subsidiary, Groove On Records.

"My liaison with George Morel from Strictly Rhythm goes back to the very beginning," he starts from the boardroom of his new record company's London offices. He was there when Marshall Jefferson and I first started collaborating. I got to a point a while back where I was very comfortable with just writing and producing for other people. I did an album with Kym Mazelle and I started getting some of my R&B material placed on various artists' albums. I started working with David Morales and got a chance to do some writing with the Sounds Of Blackness... I thought it was great. Then George saw me at a party and asked me when I was gonna start singing again. He told me I'd be wrong if I didn't sing and told me to come down to his office with a song. I took him 'Come Together' and within seven seconds of it being on he said he was gonna put it out, and that was it."

Reunited with Jefferson who pioneered his early recordings, Ce Ce's full of admiration for the man who has since become his closest friend. "He got me into this thing. I was a little gospel boy, nice and innocent... if you believe that I can sell you back London Bridge!" The two met at Club 88, a popular New York nightclub, whilst Rogers was performing with his group Ce Ce & Company. The R&B and jazz combo also included Sybil and his sister, Sonya, in its ranks.

"Let me tell you about how crazy Marshall is. I went to the mid-west (Chicago) one January to record

'Someday' with him. He takes me into the studio, I'm just warming-up and he then puts the track on. I start singing, but I'm just warming up. Five minutes later, after I've done my ad-libs and so on, Marshall comes back in and says, that was great we can go! I tell him I'm now warmed-up and ready to do the track... no we've finished, he says. I did ten more takes, but I knew he was always going to use the first one."

*"Music is a  
universal  
language and  
within that it's  
always  
redefining  
itself"*

Referring to his initial musical outing as highlighting his "ignorance", Ce Ce continues with his philosophy on musical development. "To go from singing soul to house was really an awakening for me, I became part of a movement of a new art form. Music is a universal language and within that it's always redefining itself. Although it's changing, it's coming back around, it uses from the past but it continues to build. Although you really can't build if you don't understand the root of things. When George Clinton and Parliament first came out with this new breed of funk everybody said that was barbaric, silly and crazy. We can even go back

further to when rock 'n' roll first started taking form. Before Elvis beautified it you had Little Richard and Bo Diddley paving the way. Little Richard wore lipstick and had his hair all over the place - can you imagine that in the '50s, people went crazy! Prince owes him so much"

Born Kenneth Rogers, Ce Ce was given his nickname by his sister, so named after his early passion for chocolate chip cookies. Later as a nine year old he performed on the 'Soul City Show' with James Brown. So impressed was the Godfather by the young boys dancing that he drew comparisons between him and Chubby Checker and christened Rogers 'Little C.C.' after him. "I started playing the piano when I was four and by the age of eight I was performing recitals; I was your typical child prodigy. As a teenager I realised I would be too lazy to do anything else, so I enrolled at the Berkley College Of Music." Qualifying with a degree in teaching at the famed Boston school of learning he was persuaded by fellow student, and now jazz great, Bradford Marsalis, to use his voice as well as play the piano. The rest as they say is history.

His liaison with Jefferson led to a deal with Atlantic Records which six years on he considers has earned him a second degree, one in dealing with record companies! "I was with Atlantic for five years but I regret having my first recordings with a major label. My friends and neighbours all went through the independent record company deal, which I think is better because the people there are hungry - you don't sell records, they don't eat! Atlantic wasn't that way. Atlantic was a tax right-off. They thought I was a kid, yet they knew I could produce and I had talent... they said great fine, here's a budget... you don't like it, oh, ok here's more money! I didn't want to record a dance album though, because I don't consider myself as a dance artist. They didn't mind. They had the philosophy of if it hits the wall it's a tax right-off, no big deal! An indie wouldn't have done that. That's why when George and Strictly Rhythm offered me a deal I said ok" •



# Armand Van Helden

Text - Darren Ressler

Boasting ferocious sample-laden tracks which spew forth pounding tribal rhythms, spicy hip-hop beats, and a few thousand volts of raw energy, Armand Van Helden is giving the sleepy New York house scene a righteous injection of undiluted freshness. He doesn't pull any punches with his straight-to-the-point demeanour, and he'll tell you bluntly that he doesn't produce records to impress jaded record shop clerks or industry wallflowers. Instead, Van Helden distills his intoxicating brew to delight the nocturnal circle children of the world who venture out to underground clubs solely to dance and check out DJs.

A long-time devotee of house and rap, his often eclectic style might have something to do with his international upbringing. At an early age, he found himself trekking around the globe with his parents due to his Dad's service in the U.S. Air Force. After living in Holland, England, Germany and Italy, he returned home to his native Boston to explore work as a DJ. While DJing at The Loft, he began investigating production work. Naturally, when prestigious labels like Strictly Rhythm, Nervous, and Cutting began calling for his touch, he knew that in order to do things properly he had to change locales.

"Boston is known for its rock bands, and it's a place where you can't really expand and do dance music because there really isn't a scene," says Van Helden, who relocated to N.Y.C. in October '93. "Boston could have its own sound, but there wouldn't be many places to go and hear it since there's only a few clubs and a very small following who are specifically into dance music."

So far, Van Helden's devastatingly crushing hard house hybrid has all emanated from Ya Muthas House, which is his lo-fi home studio. Oddly enough, it's situated in the heart of the borough's commercial fur district and is just a few doors down from Limelight honcho Keoki's pad. "My tracks aren't 'cool'," he asserts. "As a producer, you can make music which someone might describe as a 'nice' track. I never do that because there's always something hard about my work and it has to have a street sense."

"To me," he adds, "what makes a track special is its simple elements; the ones made just for people to play are the ones that I don't like because that's what everybody else does. I try to merge different styles of music, such as calypso, salsa, or rap with house and try not to go with the familiar sound that everyone likes. I just put it all in my music and hope that people basically like it."

Having earned high praise last year for his Wizard of Wax EP (Cutting) and kudos for his three quality projects on Strictly Rhythm - Hardhead's



seminal "N.Y. Express", the Latin-flavoured "Pirates of the Caribbean", and his recent self-titled five-song EP samplefest - Van Helden continues to refine and redefine his raw-like-sushi technique. Thanks to his EP's first single, "Witch Doktor," this boy-wonder's flock continues to grow on both sides of the Atlantic.

Beyond waxing his own productions, which also include a slew of hip hop tracks for Long Island, N.Y.-based indie AV8, Van Helden has also distinguished himself as a crafty remixer having been tapped by Barbara Tucker, Ace of Base, Sagat, Lightning Seeds, Real McCoy, B-Tribe, Vida Simpson, Doubleplusgood, and 10,000 Screaming Faggots (a Strictly track featuring Ultra Nate) for mixes. He says that what keeps his work constantly evolving is his interest in all musical styles and a staunch disdain for categorization and self-imposed limitations.

"To be honest, I think that a lot of labels don't know what to think of me and they're a little afraid of me," he maintains. "They'd rather go with automatic hitmakers like David Morales, - who's great, - but when they look at me, they've usually never heard of me and immediately get scared."

While his move to N.Y.C. has paid off in the form of steady work and periodic slots at the Roxy thus enabling him to keep up his mixing chops, one would think that Van Helden would've used the rewards of his labours to upgrade his studio. Not so. Van Helden smiles proudly and talks at length about his archaic studio set-up. He credits his equipment's inability to handle too much information at once as the main reason why his work will never sound overproduced.

"I just sample," boasts this environmentally-conscious samplehead. "All of my beats, basslines, keyboards, and strings are all samples. That's why the Germans call me 'Armand Van Recycle' •





# Annabella Lwin

Text — Anna Smith

You might best remember Annabella Lwin as a 14-year old with a mohican, singer of 80s punk pop band Bow Wow Wow. But the girl who began her career working with Malcolm McLaren is now appointing the likes of Farley & Heller, Junior Vasquez and Dave Valentine to remix her new single. She sure is changing with the times.

"I wanted to experiment a bit more. When I was around, we just did one version and that was it. Nowadays with mixing there's so many different things you can do. It's great, it opens up your creativity."

Annabella, whose talents were first discovered in a dry cleaners, started writing her own music when she left Bow Wow Wow at 17, and released her first album in 1998. Her last single, 'Car Sex', caused more than a little controversy with its meaning, screeching vocals, and managed to secure a ban from several radio stations.

Despite this, Annabella denies that the single is about sex.

"It's actually about safe sex. I've got three references to the 'glove of love' in there and 'when you hear the wheels SQUEEEAK!' "(she literally squeals this), "burning rubber, you know???" Not sexual at all, eh?

The new single 'Do What You Do' also has a message. "We all have different roles in life, whether we're a bus driver, a dustbin man, an actress or Tom Jones. Do what you do, honey."

Apparently this also has something to do with Annabella's current love life (or lack of it). "You know when there's someone you really, really, really fancy but he doesn't know that and you can't do anything because it's a really complicated situation? I'm kinda going through that at the moment. We all want something we can't have and that's kinda what 'Do What You Do' is about. Don't be scared, go for it."

'Do What You Do' is a gentle, sensual track with a catchy chorus. Rethreaded in eight mixes, ranging from heavy dub to arms-in-the-air anthemic stuff, it promises much for her album due later this year •



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# Review

## the verdict on this month's releases January 1995

**Albums** 59 to 62. **Garage/House** 63 to 64. **Techno** 64 to 65.

### Albums



#### APOLLO 440

##### *Millennium Fever*

(Stealth Sonic Recordings)

The press release for Apollo 440's debut long-player describes at least a dozen or so Bill Burroughs-styled scenarios which are likely to characterise the close of this eventful millennium. 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 last year. 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 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 an art which is 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' segue 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 from The Church of The Exuded Phenomenon in California, 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. Straight to the top of the metal urbane, post-modernist teen fatigue class. **Tim Barr ★★★★★**

#### APHEX TWIN

##### *'Classics'*

(R&S Records)

The acid-infused 'Digeridoo' sets the scene for this twelve-track space-cadet odyssey into the Aphex's original musical vortex. And what a trip it is! Both 'Flaphead' and 'Phloam' emit searing oscillations, deliciously self-indulgent and explorative. The only dead donkey on the album is the sixth track 'TampheX' (Headfhuq Mix) which plays puerile homage to the hormonal imbalance of the female 'curse', with a repulsive, incessant sampled reference to Tampax. Nevermind, 'periods' are obviously still an enigma to the Aphex. What on earth would Freud have concluded? Things get better with 'Dodecahedron', which is a meaty, brooding, fragmented beat-drum track, heavily laced with industrial strength rhythms, whines and wails and peppered with a side-order of orchestral strings. Elsewhere, as on 'Isoprophlex', for example the music shifts between abstraction and the kind of elevated introspection Richard James has been careful to cultivate over the last few years. Still, the twanging soulfulness of 'Analogue Bubblebath' has yet to meet its match. The sounds lounge on a lunar landscape cushioned by velvet whoops. Overall, there are more than enough breathless moments here to occupy even the most hardened cynic. Be assured, this is no ambient



## review albums

chill-out album reserved for Sunday afternoons. It cranks and grinds, jars and grates. It is metallic and subversive, sinister and unrepentant. It's well-worth checking out.

If only 'TampheX' could have been flushed down the toilet.

Siobhan Sullivan ○○○○

### DJ Duke

#### *'Journeys By DJ'* (Brianak)

The ever-successful Journey by DJ series continues with a mix by one of the most sought-after remixer/producers of the past year, DJ Duke. He has been responsible for some exceptional remixes, most notably his work on Gerideau's 'Bring it Back to Love' and also his aural exchanges with X-Press 2.

Duke provides a varied blend which kicks off with the haunting nostalgia of 'Mental Breakdown' by Paulune, before skipping into 'Confusion' by 'Music Madness' from Duke's own Power label. Duke blends epic deep cuts such as 'Rock to House' by X-Press 2, 'The Morning After' and 'In the Dark We Live' by the awesome Felix Da Housecat alongside other gems such as 'Tracktion' by 51 Days from the mighty Touché label and another Roy Davis cut entitled 'Who Dares to Believe' by the Believers. The mix, as you would expect, is superb and provides us with an excellent blend of quality international underground house.

Barney York ○○○○

### Empirion

#### *'Advanced Technology'* (Wanted)

This techno trio from Essex are riding high following the phenomenal pan-European success of last year's club classic 'Narcotic Influence'. That adrenalin-charged debut catapulted the band into the epicentre of dance culture and, now, this mini album looks set to fully cement the position. Featuring seven tracks in all,



Leftfield

'Advanced Technology' delivers a double dose of 'Narcotic Influence' and its ironic, reference to dance music's favourite friend and foe. The second remix has an unbelievably sexy powerful build and climax, providing sheer exultant power. Let it rip! It's a classy track which moves and mutates effortlessly, somehow managing to imbue a kind of public health warning along the lines of: Drugs are drugs - treat them with respect, cream off their positive effects and you're laughing. 'P H 1' is a roller-coasting gem, snaking through an analogue ascent which dips and dives, soars and swoops, before stalling contented and complete. Elsewhere, 'Quark' seems hellbent on whipping-up a frenzied response with its sharp, angular jabs and dense bouncy rhythm. The final stormin' track, 'Ciao' is a lumpy, demonic foray that is both biting and compelling. The steely scissor-like hi-hats slice deliciously into and out of the track's very heart, impaling it mercilessly. A double A-side 12" of 'Ciao' and 'Advanced Technology' is set to be released sometime in February. What a scorcher, miss it at your peril!

Siobhan Sullivan ○○○○

### Leftfield

#### *'Leftism'* (Hard Hands)

Leftfield have successfully established themselves at the forefront of the English techno scene, having managed to slough off their associations with the ill-fated 'progressive' tag. More than anything else, they've demonstrated a slick understanding of the cultural imperative. Their master-stroke, of course, was pulling in John Lydon to lend his trademark snarl to 'Open Up'. Since then, it's like Leftfield have been kissed by God. So they've a lot to live up to. Things don't get off to a good start - 'Release The Pressure' is draped in the kind of cod ragga vocal which has done jungle so much disservice over the last few months. Things improve rapidly from there, however, with Leftfield's considered blend of animated dub and rippling Euro-techno sounding assured and confident in the long-form setting. On tracks such as 'Melt' and the unrelenting 'Black Flute', Leftfield move closer to creating a genuine soundtrack for '90's Britain, swooping through curving architectonics and glittering sonic landscapes. Colossal riffing synths, racing breakbeats and a rapid-fire insouciance characterise the

whole outing but it's high-points like 'Afro-Left' and 'Song of Life' (here in its updated 95 version) which serve to underline Leftfield's central strength - an eclectic magpie approach which sees them colliding genres with vigorous abandon. Overall, this isn't going to appeal to pop iconoclasts, Leftfield have been the flavour of the month for far too long, but, in essence, this is the first great indigenous album from the British scene since Underworld's startling debut.

And that's good enough for me!

Paul Mann ○○○○

### Omni Trio

#### *'The Deepest Cut'* (Moving Shadow)

Following album releases from hardcore hero Nookie on the excellent Reinforced label and Levy and Topcat's 'Rumble In The Jungle', Moving Shadow join the fray. The innovative character of Shadow's musical mission is eloquently represented by Omni Trio, their first album release. You only need compare 'The Deepest Cut' with the other junglistic long players to twig how diverse and vital a musical form jungle has become. Omni Trio, whose identity is shrouded in mystery, spearhead this diversity. Cuts like 'Renegade Snares' remixed by the seriously smokin' Foul Play (check their DJ Pulse mix - ouch!) achieve a fractured intensity that is as powerful as it is complex. The density of 'Rollin' Heights' with its thunderous, window-pane threatening bass and stengun snares give way to the oceanic sense of space on tracks like the hauntingly beautiful 'Thru The Vibe'. A contrast which creates the tension that culminates in the deep space pyrotechnics of 'Alien Creed'. Though much of the album is previously available, 'The Deepest Cut' would be making history if it wasn't so far ahead. Buy.

Hugo Fluendy ○○○○



**Various**  
**'No Repetitive Beats'**  
**(Network)**

The advent of the Criminal Justice Bill proved, once and for all, that those who had written off the dance generation as unashamed hedonists, desperately seeking an escape hatch from the twentieth century, were gravely mistaken. That politicisation didn't just occur overnight as a response to the government's latest restrictive practices, was something which many in the media chose to ignore. The fact is, though, that dance culture, or more specifically e-culture, had already delivered a political agenda. In equal parts socialist and utopian, modern dance music mixed the heady futurism of Detroit with the libertarian iconoclasm of the New York and Chicago gay scenes. In effect, what the CJB did was to confirm that, beyond the hack divisions and the musical snobbery, a sense of solidarity and community still existed. So, after Totem's excellent 'Taking Liberties' outing and the Retribution singles, it's appropriate that Neil Rushton, the man generally credited with introducing techno to these shores, should weigh-in with his label's contribution. Arriving in a variety of bonus-boostered formats, 'No Repetitive Beats' offers a comprehensive rundown of Network's biggest tunes, mixed (or not) by Graeme Park. More than just a worthy protest, the album doubles as a celebration of dance music's vibrant diversity. Covering Inner City's irrepressible 'Share My Life' and the likes of Smooth Touch, Loleatta Holloway, Slo-Moshun and, believe it or not, Glam, the mood shifts effortlessly from sassy (Cool Jack's 'Try The Feeling') to soulful (Surreal's groove-some reworking of Sade's 'Pearls'). Well-worth a listen, the package also contains details of how to make the most effective protest against the CJA, alongside

information about donating cash to the main oppositional organisations. Network have already donated £3000 in advance to Nottingham's DIY to enable them to set up a sound system which can be lent out to party organisers who've had their own rigs confiscated under the terms of the new law. More than just a compilation album, 'No Repetitive Beats' deserves your support.

**Tim Barr ★★★★★**

**Various**  
**'The Deep And Slo'**  
**(Strictly Rhythm)**

The silky, jazz-fused tones of Ray Castaldi's 'The Deep And Slo' open this imaginative collection of slow-grooved ambient cuts, the first of its kind from über-house gurus, Strictly Rhythm. By the time you get to the second track on this album, Bluejean's breathtaking 'Infinity', you'll be hooked, because this is the most gorgeously deep, mellow and downright funky collection of grooves I've heard since Underground Resistance's rethreaded jazz excursions. Philadelphia mainman Josh Wink delivers 'A Higher State of Consciousness', a deliriously beautiful trip through mantric atmospheres and warm, soothing hypnotics. The sparse, soulful vocal on David Alvarado's 'Sunchild' meanwhile, offers an upbeat punctuation to the mood with an acidic minimalist workout which hops genres with intoxicating ease. Basically, we're talking brilliance here. Check out the wrap-around textures of Dan Curtin's 'Dark and Smokey', for instance, or the tribal goes post-modern minimalism of The Stickmen's 'Lost Jungle'. Or, for production values, there's the abstract build of Joe T's masterful 'Sun To Son'. Basically, it's all far too good for words but, if comparison were necessary, I'd say that this album is to house as 'Virtual Sex' was to techno. A breakthrough for beauty!

**Tim Barr ★★★★★**

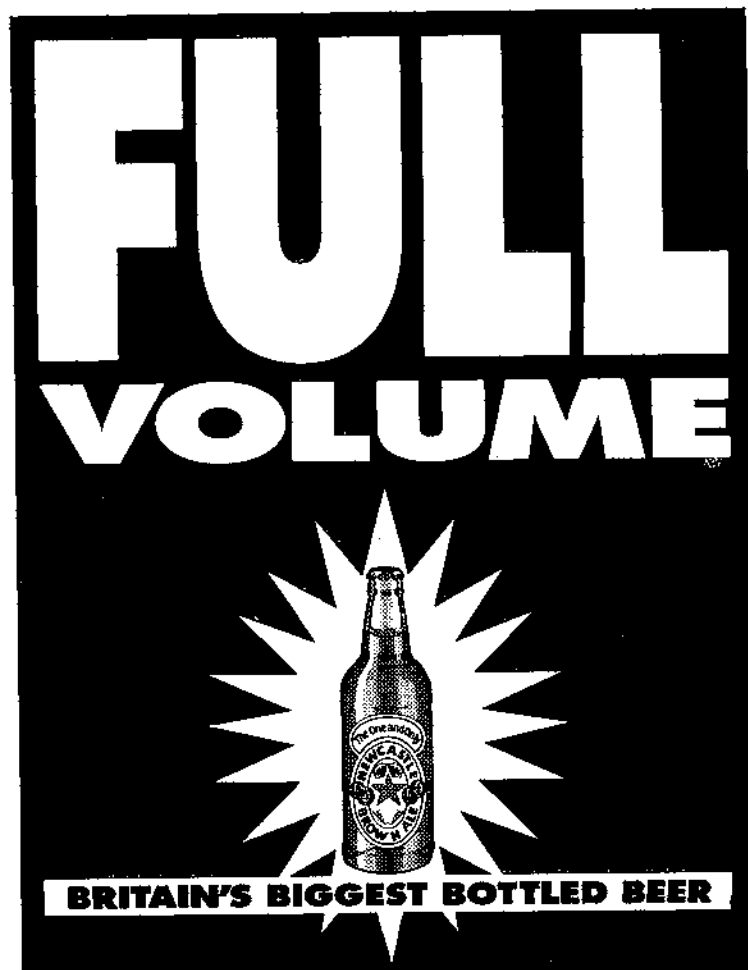
**Various**  
**'None Of These Are Love Songs**  
**Vol.2'**

**(Caustic Vision)**  
Opening with the off-kilter sax tones of Inner Mood's sublime 'Jamm On', 'None Of These Are Love Songs' collects together tracks from some of London's finest independent labels. With offerings from Black Sunshine, Flaw, Skunk and Can Can, you can be sure that this is one album where quality counts. Check out The Question's exuberant 'Drum', for example, where keening strings build up the pressure over a gloriously abandoned backing. Elsewhere, as on Trax Project's 'Northern Lights', rippling acid lines curve through the classic blend of swinging hats and thumping drums. Aquatherium chip in with a nice building groove which floats hypnotic elements over a useful backing but it's Faith Dept.

who really come up trumps on this collection with the burning raw power of 'Upper Cut' which toughens things up considerably by colliding funk and fat analogue riffs in a muscular mix which is over all too soon. Closing with the optimistic strains of Sunz of Ishen's delirious 'Missing', this is one collection you'll want to have on hand through the long nights ahead.

**Steven Ash ★★★★★**

**Various**  
**'Psychotrance II'**  
**(Moonshine Music)**  
Moonshine's contribution to the DJ mix album was significantly boosted with the release of the exceptional first volume in this series. Mixed by Richard West (The Shamen's Mr. C.) it journeyed into the outer limits of forward-thinking techno with tracks by the likes of Megalon,





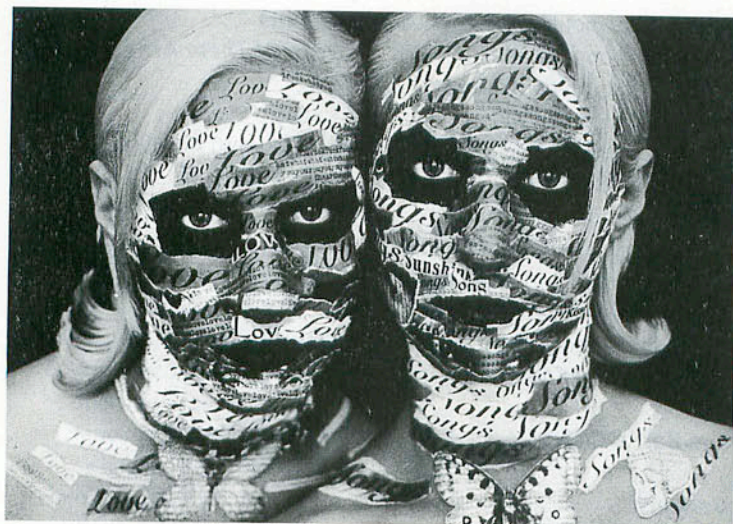
## review albums

Lazonby and Clarke. Impeccably crafted, it delivered a bangin' club atmosphere within minutes of hitting the stereo.

So Darren Emerson had a tough act to follow, in more ways than one. Saddled with a reputation many would find hard to live up to, the prospect of committing his intense deck skills to vinyl must have been daunting. But *storming* right in, he's picked up from where the Plink Plonk mainman left off. Constructing a faultless blend around twelve high-calibre offerings from around the world, this is one collection which is essential. Included are sleek tracks such as 'Artech' by Dave Angel, Zim by E.A.R. act, Nüw Idol and Josh Wink's finest cut to date, the jubilant 'Liquid Summer'. 'Psychotrance II' more than justifies Darren Emerson's current standing in the club hierarchy. **Barney York ★★★★★**

### Various 'Trance Atlantic' (Volume)

The compilation comes of age with a collection which focuses on three generations of electronic innovation and sweat-drenched groove. This time, though, Volume have eschewed the rigid formalisations of their previous outings in favour of a more sinuous blend of Stateside house and techno. Kicking off in San Francisco with Space Time Continuum's sassy '101 Sound Of



Caustic Visions album cover

Heaven' and a loping workout from Scott Hardkiss with the curious title of 'Conjure Bass Bass (While The Double Agents Work)', the album shifts through territories from Detroit to Cleveland and Chicago with ease. Kenny Larkin and Carl Craig are neatly counterpointed by the presence of Detroit's original revolutionaries as represented by Juan Atkins and Eddie Flashin' Fowlkes. But the Windy City gets a look-in too with Farley, Chip E. and Adonis, in their Black Balls guise, lined up alongside Mike Dearborn and DJ Skull. One-time Germ Free Adolescent Dan Curtin weighs in with the seductive 'Roundtrip', maintaining the free-style, forward-thinking ethic which pervades this awesomely desirable collection. For anyone requiring a reminder of how

dance music has steadily, and surely, usurped rock music's crown as the domain of the avant-garde, then 'Trance Atlantic' is an essential purchase. In fact, it's essential for everyone interested in sparkling originality, great grooves and sheer, beautiful music. Vote with your feet and order your copy now. **Steven Ash ★★★★★**

### Various 'Trance Lunar Paradise' (Sound Dimension)

Dave Angel has emerged as one of the most innovative producers on the British scene. On 'Trance Lunar Paradise' he's selected tracks that include some of his own Rotation label's finest moments to date, such as 'Test Pattern' by Paul Hazell and Angel's own Royal Techno EP. Angel's fascination with detail is

also apparent with tracks plucked from the likes of Carl Craig, Stacey Pullen, Chez Dramier and Claude Young whilst British contributors include Dave Clarke ('Red 2'), Luke Slater and Tim Taylor, whose collaboration with Damon Wild entitled 'Bang the Acid' was one of the highlights of 1994. As you would expect from someone of his calibre, the mixing is flawless and the compilation as a whole is a perfect showcase for Angel's excellent talents. **Barney York ★★★★★**

### Various 'White Label Recordings Vol. II'

(White Label Recordings)  
The White Label concept is about nurturing the talent of tomorrow and helping develop new underground artists from the trance/techno field. This twelve-track collection features some exclusive, previously unreleased material from artists such as Synthasy, Gunhead, Rhythm Syndicate and Zentum. Areas covered throughout the album include some strong acidic elements alongside sleek elegant trance. The compilation is mixed by two DJs: Quinn Whalley and Justin Drake (aka Slack) who are to be found DJ-ing at such venues as 'Who's Your Daddy' in Exeter and 'Space Rate' in Naples, Italy. An Ideal album for futuristic trance spotters. **Barney York ★★★★★**

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## Garage

4 AM

'Prelude To The Storm'  
(Tropique)

Operating with the same jazz-tinged smokey atmospheres as Dan Curtin and the genre-hopping excursions of Carl Craig and Kenny Larkin, 4 AM have delivered a remarkable debut, full of silken sighs and laid-back grooves. 'Prelude To The Storm' collides the swing aesthetic of New York with a rigid iconoclasm and a piano line soaked in drifting melancholy. Through 'Shipwrecked' and 'Kingston', 4 AM retain a neat balance between the prettiness and the power before finally resolving in the drop-dead gorgeous tones of 'Jazz The Sea Turtle', a synchronous tilt towards 'Time Undefined' and a whole new house aesthetic. Already making a splash, this is one debut which you should procure at all costs. Siobhan Sullivan ★★★★★

## DAN CURTIN

'Time Undefined'  
(Strictly Rhythm)

Cleveland's Dan Curtin is steadily gaining ground in the battle to shift house music forwards into new, uncharted territories. The 'Summer Rain' mix of 'Alive', for instance, rethreads a cool, jazzy New York feel through the veteran grooves of Underground Resistance to come up with an airy and seductive blend which drips class. The flip-side's

'Cascade' is reworked to provide an exhilarating ride through beautiful landscapes and late-night futuedrome atmospheres. Better than food, this is a champagne and novocaine trip which catapults house music back to the cutting edge.

Tim Barr ★★★★★

## THELMA HOUSTON

'Don't Leave Me This Way'  
(Dynamo)

This surfaced as a doublepack from Italy recently on Dig It Records and the one important dub mix is on this forthcoming UK release. However, in addition to the J.T. Vanelli dub there's a Serious Rope version, not on the import, and it's vital that you buy this version if your crowd are into, say, Roach Motel's recent twelve, or Jeannie Tracey. There's a bumping hi-nrg mix on offer too. Excellent!

Steve Goddard ★★

## LOVEHAPPY

'Message of love'  
(MCA)

The first outing of CJ Mackintosh's own project enlists the help of Satoshi Tomei, Loveland and Clivilles & Cole. CJ's original vocal mix is the killer vocal cut, merging sweet strings and subtle pianos with Ellie Lawson's beautiful vocals. Loveland can't really compete with CJ for class, so they go for a cut-up vocal intro and hands-in-the-air piano vibe which just

sound awful. Satoshi Tomei adds his keyboard skills to CJ's production on the Cosmack dub which is by far the best mix on the triple-pack. Driving organs and tough analogue sounds combine over rough 'n' ready beats resulting in a monster groove. A powerful message to the floor.

Kevin McKay ★★★★★

MARSHALL'S PARTY FEAT.  
KILLER T.'Catcha Groove & Shoo Be Doo'  
(4 Liberty)

Two superb tracks from two of the godfathers of house: Marshall Jefferson and Keith Thompson. 'Catcha Groove' is a romping ragga house workout that combines harder sounds and (presumably) Keith's rough vocal, while 'Shoo Be Doo' is a much sweeter affair. Subtle synths and a monster scat hook make for a track that has to be played in full every time. More masterful house from one of the UK's best. Kevin McKay ★★★★★

MOOD II SWING Feat.  
CAROL SYLVAN'Closer'  
(King Street Records (US))

Top disco singer + producers of the moment = result! Carol Sylvan's vocal talents, exploited recently on the now infamous 'Voices In My Mind' track, shine on this Lem Springsteen/John Ciafone production. Tuff drums, large bassline and catchy chorus

make for an excellent piece of music. The thing is though, I can't fault any of the mixes, even the instrumental is highly playable, the 'Closer Dub' taking us into deeper territory reminiscent of Mood II Swing's recent efforts on King Street's sister label, Nitegrooves. The 'Swing to Mood Dub' is a marginally more pumping affair, utilising a powerful horn hook and funky bassline. The Trouble, Humphries et al have been banging this and I fully sympathise. Get one! Stephen Middleton ★★★★★

NYG featuring DONOVAN  
BLACKWOOD'The Real Thing'  
(WEA)

A hit last time around for former Madonna sidekick John 'Jellybean' Benitez, 'The Real Thing' has been revised and reconstructed around the ether-bound vocals of Donovan Blackwood by a variety of mix teams, including Tin Tin Out, Luvdup and Todd Terry. Todd fires off with three mixes: Tee's Club Mix kicks in full and chunky while Tee's Freeze Mix is treated to a much grittier feel, with lashings of hi-hats and a thumping bass drum which drives the track straight towards the underground. Meanwhile, Tee's New York Groove Mix is synthed to the max with the reverb on the vocals coming through clipped, short and sweet. Worth checking out. Siobhan Sullivan ★★★★★

FEATURING  
ALANA

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Vinyl 1 - features MK mixes

Vinyl 2 - features HELICOPTER remixes

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## review singles

### PLEASUREDOME

*'12 Minutes of Dreams'*  
(US Sex Mania)

Taken from Duke's album, '84 minutes of Techfunk', this Martin Luther King speech-sampling monster has been redone in three more mixes, two with Mr King and a dub. The full twelve-minute version is a journey indeed, with flanged keyboards and 'Plastic Dreams' style drums. The '6 minutes of gospel' mix sees Martin set over a more laid back organ groove, while the dub sees the original with a haunting flute line instead of the vocal. If you missed it the first time, get it now.

Kevin McKay ★★★★★

### P.L.O.

*'The Jazz-Funk E.P.'*  
(Junior Boys Own)

Forget any ideas that the title may conjure up - these four tracks all owe a little here and there to other genres, but put together add up to great house music. The stand-out cut has to be the monstrously disco-fied 'Shake', with the other three not that far behind. It has the energy normally associated with all things disco, but without any of the obvious basslines, percussion or effects. Horns and strings float sublimely over the driving bassline as the track grooves ad infinitum. More power to the boys own.

Kevin McKay ★★★★★

### R.A.W.

*'Higher (Feel It)'*  
(A&M/US Strictly Rhythm)

Erick Morillo's R.A.W. project has produced a few classics in its time. This time he adds a Murk-like vocal to his gritty tribal sound, courtesy of Althea MacQueen, his Smooth Touch partner, which perfectly compliments the underlying roughness. Both the vocal and dub mixes provide unrelenting energy bursts that show Erick still has a firm hold on the underground. For those looking

for the more traditional Real II Reel type vibe, Keith Litman provides two mixes to please on the flip. Stomping.

Kevin McKay ★★★★★

### SATORI

*'Satori'*

(US Yoshitoshi Recordings)

The Deep Dish boys, Sharam & Dubfire are at the desk yet again for another phased-out journey into the future. Joined this time by Victor Imbres, they concoct a full-on dancefloor masterpiece in the same vein as their 'High Frequency' track on Tribal. Effects in overdrive and bass-line bumping, delightful organs sweep in and lift the track to another level, while their trademark clever manipulation of the simplest vocal hooks keep the vibe well and truly alive. A beauty and the beast of a tune.

Kevin McKay ★★★★★

### KATHY SLEDGE

*'Another Star (Roger Sanchez & Joe T Vannelli mixes)'*  
(Narcotic)

The chanteuse of club anthems like 'Take Me Back To Love' and 'Heart' returns with a monstrous double-pack of mixes spanning a host of different vibes. Classic meets current in Roger's Ultimate Anthem mix which combines a warmth and energy, not seen since his Incognito interpretations. Latin flavours and tough organs abound as Kathy's emotion-drenched vocals soak up the grooves. Joe T's vocal version is even tougher with Kathy's vocals overlaid on a killer analogue groove. Both vocals are perfect for different occasions and, as if that wasn't enough, Roger outdoes himself in his Hard Dub. The usual harsh synths are combined with jazzy pianos and horns and some added freestyle, latin-conga mayhem. All this precedes a synth breakdown from hell, much in the vibe of his recent Tribal infusion project on Strictly

Rhythm. In total there are about 47 minutes of music in the six mixes available. They are all essential. Search high and low and steal, beg or borrow, but most definitely get one. Now!

Kevin McKay ★★★★★

### TENTH STREET ASSEMBLY

*'Shadows Of The Past' (Remix)*  
(Black Sunshine)

Ashley Beedle has commissioned Boomshanka and Pigforce to remix this gem of a British production for his Black Sunshine imprint. My suspicion, on listening to both the original and remix back to back, is that the remixes are intended to give the track more of a garage feel. The success however is limited. The Pigforce mix means well but doesn't seem to deliver, starting nicely with a big piano riff and sliding into an uplifting groove. However, the excellent vocal performance is too deep in the mix and the whole track's structure is awkward. Boomshanka turn in a double header, the first mix very 'garage by numbers', too slow with not enough surprises, the second is my favourite, a sparse building affair with tuff drums and bass which lets the vocal shine through.

Stephen Middleton ★★

### MICHAEL WATFORD & ROBERT OWENS

*'Come Together'*  
(Hard Times)

The third release on Hard Times sees three legends of house music together on one record. The mixes from Marshall Jefferson and DJ Disciple take the vocal in two different directions, with Marshall going for the deep and emotional approach and Disciple opting for the rough and tumble of a tribal workout. Both Jefferson mixes incorporate soft strings with a warm piano that drops and rises with the vocal to devastating effect. The song itself, if it wasn't obvious, is about bringing

people together in an effort to stop pain and suffering and although it has been done countless times before, both vocalists do bring an amazing sense of feeling to the track.

Definitely music from the heart.

Kevin McKay ★★★★★

## Techno

### COCKER & LAZONBY

*'Stamina'*  
(Stumble)

Russ Cox and Peter Lazonby first unleashed their particular brand of plangent, aerial techno with the excellent 'Atilla'. Since then, of course, Lazonby's breathy epic 'Sacred Cycles' has become something of an underground classic. So in advance of his eagerly-awaited album, we have this rather special preview. Built around a circular chord pattern and a rippling bass-line this is one of the stand-out cuts from what promises to be an exceptional album. Gorgeous, insistent and compelling. The flip-side's mix rethreads the original through a vibrant, tough aesthetic delivering new surprises all the way through. Shifting, changing, deliriously special - just like Cox's Sex, Love & Motion club this is a dance music essential.

Tim Barr ★★★★★

### DEEPER THROAT

*'Pedal Power'*  
(Stumble)

Sassy guitar licks, upbeat breaks and a rigorous sense of the trance aesthetic characterise Rad Rice's latest magnum opus and the follow-up to the seductive 'Mouth Organ'. Already taking Europe by storm, 'Pedal Power' puts the foot to the floor on the flip-side mix with a stripped-down, racy feel which delivers some neat switch-backs and the kind of impressive eccentricity shared by all records which tilt towards genius. Good telly!

Tim Barr ★★★★★



## DEFENCE

*'Travelling E.P.'*  
(Nightvision)

Push the pitch control to 4.5 and enter the dreamscape world of Defence. Orlando Voorn was recently in the Motor City to work with both Juan Atkins and Blake Baxter. Here he combines elements of his own aesthetic with a feel which is more consistent with his experiences there. The epic 'Travelling Through The Speed of Music' is a rippling 303-induction trance workout which delivers some neat breakdowns before finally shifting gear into a cool Detroit groove. Two flip-side tracks offer another take on the blend with 'Pulse' providing an insistent counterpoint to the catch-fire mood of 'Flow'. File under 'cool' and get one quick.

Steven Ash ★★★★★

## DOGTRAX

*'Jump Up in the Air'*  
(SCR)

South London's Dogtrax release their follow-up to 'In 2 Deep' on SCR, the label responsible for the chunky, mindblowing 'Ride' which was released a couple of months ago. 'Jump Up in the Air' itself is a rather tepid happy/hard house fusion whilst the 'Jump Harder' mix heads stateside with much deeper elements. The best, however, is reserved for the B-side, courtesy of the fuel 'Bassdriver' mix, an elongated, altogether disturbing affair worthy of its 'Bassdriver' title.

Barney York ★★

## DREXCIYA

*'The Journey Home E.P.'*  
(Warp)

Detroit's Drexciya have been around ever since the first warning shots of nuclear techno were fired. Their all-too-rare appearances on Underground Resistance were greeted with the kind of acclaim normally reserved for their more well-known counterparts. So this outing on Warp is fairly exceptional in more

ways than one. On offer are four tracks of solid, vibed-up freestyle ranging from the white-hot funk of 'Black Sea' to the abstract cascades of the title cut. In between, there's the otherworldly extremism which characterises Drexciya's most notable excursions into the open. Buy or die!

Steven Ash ★★★★★

## HEAD DOCTOR

*'Fantasma De Escobar'*  
(Millennium)

More superb musical mayhem from the Doc himself as he sets off on a timeless trance journey through the seedy underworld of Medellin via some explosive analogue sounds which stretch the envelope of dance aesthetics to breaking point and back again. 'Fantasma De Escobar' was previously only available on the blinding 'Eternally Alive' compilation, so this is its first release on vinyl. Play it out while you still can.

Barney York ★★★★★

## JEROMEISMA-AE

*'Untitled'*  
(Delirium)

Every so often, along comes a record which is so special it revamps any preconceptions you may have about the nature of dance music. This is one such slab of vinyl which fuses the frantic pace of previous Delirium cuts with some top-notch percussive programming, and some seriously flanged hi-hats. More of a minimal mixing tool than an anthem, it's full of quirky little moments that will interest the listener. Space - the final frontier, anyone?

Barney York ★★★★★

## MANUAL

*'In-Sence'*  
(Out On A Limb)

It's no secret that the Out On A Limb series stems from the Glasgow label Limbo, and it's yet another indication of the strength of the Scottish scene.

Manual provided the debut release on this label and now they return with another exemplary outing. With its raw, edgy textures and monstrous beats, 'In-Sence' is reminiscent of a cross between the tough minimalism of Detroit's K-Hand and the hi-octane techno of Dave Clarke. Top tune, top label.

Barney York ★★★★★

## MOVE D.

*'Eine Kleine Nachtmusik'*  
(Fifth Freedom)

Whether it's called fin de siècle techno jazz or new-style house, Move D. is a tonal painter. His first release for the Fifth Freedom imprint (an offshoot of Soma), sees him deftly counterpointing seductive crescendos against mordant chimes. But Move D. does not live on planet mellow, and this EP exposes his versatility by throwing back the shifting swirls that might otherwise hide his ricocheting screeches. This is what performance art is all about.

Veena Virdi ★★★★★

## THE CONNECTION MACHINE

*'Bittflower E.P.'*  
(Planet E)

Interplanetary funk from Holland, by way of Detroit. The Connection Machine are Jereon Brandjes and Natasja Hagemeyer who suitably impressed Carl Craig on a recent visit to Amsterdam and thereby ended up with this, their debut release on Planet E. Four tracks of the sweetest, most sublime techno to reach these ears since 'Virtual Sex'. The Connection Machine rethread the space-time continuum with moods ranging from the jazz-inflected Detroitisms of the title track to the ethereal voicings of 'Poly 800' and the wistful minimalism of 'Mind Design'. The jazz crossover continues with the outstanding 'Molly Is Autowarping', a cerebral, drop-dead gorgeous groove which shifts through sonic

planes with startling vigour. So good it hurts.

Tim Barr ★★★★★

## BRIAN TRANSEAU

*'Nocturnal Transmission'*  
(Music Now)

Opening with an elegaic, dreamscape intro 'Nocturnal Transmission' drives straight into future classic territory. Washington's Brian Transeau has already produced some of last year's most exciting offerings and, on the strength of this, looks set to continue his inexorable rise. Combining sweet ethnic melodies, rippling acid and delirious huge percussion, this conceals a solid, chugging powerhouse which veers towards mayhem before switching back unexpectedly into a cool organ-driven groove. An epic in the true sense of the word, 'Nocturnal Transmission' is constructed more in the style of classical movements than anything else. Essential? Definitely!

Tim Barr ★★★★★

## MARK WILLIAMS

*'Can You Feel It'*  
(Sex, Love And Motion)

SL&M Records, like the London club of the same name, continue to go from strength to strength with this their third release from London DJ Mark Williams. You may remember Williams from his Acorn Arts project on Hard Hands. If you enjoyed the epic 'Candyman', you'll love this. The title track breaks down the barriers between trance and house with pumping beats and an anthemic vocal sample whilst the flip-side is a heads-down, non-nonsense slice of turbulent trance along the lines already laid out by many in the New London School. Tune of the month for me.

Barney York ★★★★★



**The Nice Collective**, a consciousness-transcending group of zippy tailors from San Francisco, have just unveiled their latest range of culturally sensitive couture. Positive baby-blue tees, groovy cheerleaders skirts, and army fatigues in colours that you can really, like, *grow* in man, these clothes are supposed to be more a statement about what you believe, rather than merely symbols of consumer desire.

# Fashion



Be prepared though when wearing The Nice Collective's gear, for people to come up to you and say things like, "You are one hip sister", or "Man, your outfit is bringing the tribes together!". These clothes might make you want to move to California, but you can get them locally from: Ambient Soho - Berwick St., Soho, W1; Beggars Banquet - Putney Bridge, Putney; Creative Sounds - Castle St., Kingston; Fat Cat Records - Earlham St., WC2; Insane Skateboards and Clothes - Pratt St, Camden; Ministry of Sound Shop - Covent Garden; Pyramid Records - Bridge St., Guildford; Silverfish - Tottenham Court Rd., and Wicked - Uplands, Swansea. Wholesale Stockists: Shifting Gear - Hammersmith Broadway. Tel. (081) 563 0961 Fax (081) 563 0962







## Tribal Funktion

**Tribal Funktion - Saturdays at The Venue, Edinburgh.**

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## 68 Generator



# listings

**Listings in Generator are free and should be sent to Anna Smith, fax 071-454 7854. Deadline for March listings is Monday February 6th**

Clubbers aren't renowned for their moderation, nor indeed are those who provide the setting for this indulgence. Many venues have had a quiet, if not closed, January while punters and promoters recover from a collective come-down. But now it's time to wake up (unless of course you're a hardened hedonist who never stopped) as the clubs emerge refreshed from their sleep with some sparkling new nights and re-vamped regulars.

## 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  
**Made In America** The Venue £4/£2 with flyer 10:30pm-3am fortnightly DJ Kool (Paris), Wolle Silc Kuts The Venue £4/£3 with flyer before 12 10:30pm-3am fortnightly Fisher & Price, Stuart Tennant, Dunks, Bimbo, Jimmy & Craig + guests  
**Snorkel Pavilion** £4/£2 mems Residents Colin Walker & Martyn Henderson playing house, hip hop & jazz  
**Clubhouse** The Vaults £3.50/£2.50 concs 11pm-4am

### FRIDAY

**The Ark** The Tunnel £5/£3 NUS residents Michael Kilkie, Scott McKay, Stephen McCreery + guests  
**Fetish** La Belle Angele fortnightly £5/£4 11pm-3am DJs George T (Tribal Function) & Nicci. House, hip hop & dub. Dress fruity & free  
**Pure** The Venue £5/£3 concs 10:30pm-3am Residents Twitch & Brainstorm + guests  
**Sateva** The Vaults £4-£6 (depend-

ing on DJs) 11pm-4am  
**Secret Garden Joy** £5 9pm-2am 'Orgiastic house with home grown DJs'  
**Slam** The Arches £6 Residents Stuart Macmillan & Orde Meikle + guests

### SATURDAY

**Absolutely Fabulous** Paradise Park Residents Scott Gibson & Billy Kiltie + guests. Organised in conjunction with Limbo Records  
**Burger Queen** The Vaults £6 11pm-4am  
**Celebrate Life** Joy £5 9pm-2am Resident Billy Davidson  
**Club 69** Rocksy's Basement 9:30pm-2am Residents William Sandieson & Martin McKay + guests  
**Disco Inferno** The Venue alternate Saturdays £4 DJ Nick from Ripping Records  
**Dogtastic** La Belle Angele (fortnightly) Scott Ferguson & Andy Williams  
**Flirt** Fat Sams £5 Resident Dave Calikes  
**Paradise Park** Paradise Park Residents Scott Gibson, Billy Kiltie  
**Skank** Neptune £8 Residents Michael Kilkie & Zammo  
**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 £5 Harri, Oscar, Domenic + guests  
**Rezerection** Feb 18th Rezerection 50th Birthday Lurve Party Royal Highland Centre 8pm-8am Marking Rezerection's fiftieth event (not year!) are Charly Lownoise & Mental Theo (Holland), Rob Gee (USA), Loftgroover, The Producer, Warlock, Brisk, Mark EG + PAs from Lownoise & Theo & Euromasters. Ticket and coach info on 0661 844449

### SUNDAY

**Sub Club** Sub Club £5  
**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  
**Fat Sams** Dundee  
**Glasgow School of Art** 167 Renfrew Street, Glasgow 041-353 4500  
**Joy 1** Regent Quay, Aberdeen  
**La Belle Angele** 11 Hasties Close, 231 Cowgate, Edinburgh 031-225 2774

### Neptune

Aberdeen  
**Paradise Park** Croft Street, Kilmarnock 0563-73600  
**Pavilion** Textile College, Galashiels 0896 751869  
**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** 22 Cambridge Street, Glasgow  
**Wilkie House** The Cowgate, Edinburgh 031-225 2079

## SOUTH

### MONDAY

**Zap Zap** Feb 6th 10.30pm-3am Johnny Viscious, Dulcie & Ian (Inner Rhythm) Feb 20th Brighton  
**Body Positive** Benefit £3 10pm-2am Jon Pleased Wimmin, Sister Bliss & Mark Rolfe

### TUESDAY

**The Abduction** Club Pyramids Centre £1 9pm-2am Jan 31st Mr Foot & DJ Void  
**Wonderland Academy** 2 7pm-11pm Under 18s night £4/£5 adv Martin the Hat, DJ Dream, DJ Dance + guests. Info - 0202 290421

### WEDNESDAY

**Shake Yer Wig** The Jazz Place £2 10pm-2am Funk with Robert, Luis + guests  
**Volts** Volts 9pm-1am Contact venue for details  
**Zap Zap** Multimedia every Wednesday, with drama, trapeze artists, live video mixing, Internet

link ups, and techno DJs

**The House of Love** Feb 15th The Rectory Nightclub £3 B4 10pm/£5 after 8pm-2am Launching a new monthly event with DJs Peer, Mr Freeze & Emma. Info lines: 0295 252412/255026

### THURSDAY

**Checkpoint** Charlie After Dark Club (fortnightly) £5-6/mems £1 less 9pm-2am Residents Richard Ford, Pierre & Stripe + guests  
**Club 303** Cabaret Club £4/£3 NUS New night presenting underground & uplifting house with resident Robert Webb + guests Feb 2nd John Kelly Feb 9th Iain Warner, Ian Lloyd Feb 16th Jim 'Shaft' Ryan Feb 23rd Steve Oates, Tom Forrest. For info phone Rob on 0329 832778  
**Far Out and Solid** Club Loco £2 concs/£2.50 other 9pm-2am. Acid Jazz, Funk, Hip Hop, Samba, Latin and Rare Groove from the 'Rainy But Funky' crew.  
**Lust for Life** Henry's £5 9pm-2am Residents Norman Jay & Brian Jacobs + guests Jan 26th Justin Robertson

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

**Upstairs** Gino's Bar £2.50 8.30pm - late (2am licence) New regular night with local DJs playing 'a selection of dance music with the accent firmly on quality house and garage'.  
**Vive La Shaft** Zap £3.50/£3/£1 for first 100 people 10:30pm-2am Dan Inferno & Gordon Lovetrain. Uplifting music mixed with live percussion, digeridoos and visuals.

### FRIDAY

**Banana Republic** Rhino Club £3/£4 10pm-2am Residents Conrad & Marcus Saunderson  
**Bounce** Lakota (alternates with Solid State) £6/£5 mems 9:30pm-3:30am Promoted by DIY  
**Cabaret** Voltaire Face 2 Face £6 11:30pm-6am  
**Chill** Westcourt Arms Free 8pm-late House & garage night with residents Ruffian & Gary C + guests  
**Club Foot** The Warehouse Club £5 Fortnightly Jan 27th Smokin' Jo &



# listings

Andy Mac

**Fair Shout Club Loco** £5 9.30pm-2am New house night promising drinks promotions and 'fun, frolics and shenanigans' Feb 3rd Craig Campbell, Grayson Shipley & Nakisa Feb 10th CJ Mackintosh & Damian Stone Feb 17th Norman Jay & James Savage Feb 24th Angel, Iain 'Lazy' Smith & Greg Evans

**The Fruit Club** The Brunel Rooms £4 before 11pm/£5 after 9pm-3am Residents Gwange, Intensity, Lee, M.C. Bustamove, Jon Fisher, Martin P, Duffa & P.J. + guests Jan 27th Nick Warpen (Way Out West) **Giddy Simpsons** £7/£4 after 3am 10pm-5am (fortnightly) Residents Richard Ford, Pierre, Stripe + guests **G.O.D. Oscars** £5 B4 10pm 9pm-2am Residents Andy Smith & Dave Williams + guests

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

**Junction 2** Zen Nightclub £7/£5 mems 9:30pm-2am resident Mark Syers & percussionist Steve Smith + guests

**Mad Tommy's Depot** £5 10pm-4am Residents Jen Jen & Apollo + guests

**Naughty But Nice** The Rooms £3:50 B4 10pm, £4:50 after

**The Outer Limits** The G-Spot £3 B4 10pm/£4 B4 11pm/£5 there-after. Memes £1 cheaper. 9pm-2am Resident Paul Edge + guests Jan 27th The Dentist (Dream Inn Records Night) Feb 17th Tasha Kilier Pussies (Love Energy Radio night) Feb 24th Trevor Rockcliffe **The Palace** from 9pm For info phone 0202 554034

**Red Zap** £6/£5 mems + concs. 10:30pm-4am (£7/£6 till 5am every second and last Friday of the month) Eric Powell + guests Jan 27th O.O. Fleming, John Weatherall & Dave Randall

**Royal House** Madisons £5 9pm-2am Upstairs: 'Spanish Inquisition' with Si Garcia & Seth Sanchez Downstairs: Paul Sawyer & Michael Speed + guests Feb 3rd John Digweed Feb 10th Judge Jules Feb 17th Billy Nasty Feb 24th Downstairs: 'Jungle Session' with

Ray Keith & Mickey Finn

**Sioux Soir** Madisons £5 9pm-2am House & garage night with residents Steve Moule, Si Garcia, Seth Sanchez + guests

**Solid State** Lakota £7/£5 mems 9:30pm-4am Moving to every Friday from Jan 20th. Residents Jody (Way Out West) & Ian Wilkie + guests

**Southern Exposure** Atomics £6 9pm-2am Joint effort from The Leisure Lounge, Club UK and High Spirits Jan 27th Al McKenzie, Craig Campbell, Cris Davies, Andy Morris, Steve Coddard, Nick Brown. With T. Brown Bongo Massive every week **Stressed Volts** 9pm-1am free before 10pm Andy Finnie, Lord Louis & Honey

**Suit Yourself** Wierton Manor £3.50 Residents Eddie Lock & Chris Davis + guests

**Sweet Sticky Thing** Tuskers £5/£3 before 10pm/free before 9pm/mems £3/free before 10pm 8pm-2am Jazzy vibes from Chris Brown & Aud upstairs + solid house from Johnny Walker & James Martin downstairs

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

**Venue** Venue Feb 3rd Groove Juice, Funk, Groove, DJs Dren & Dante Feb 17th & 18th Hog Records Promo Weekend with Interact, Madam Zu, Freestyle, Sam West, Nio and Slim. Giveaways galore

**Can Can Night** WOK Club Feb 3rd The Upper Deck £5 9pm-2am last entry 11pm. Last monthly at this venue as WOK moves downstairs to Bojanglez in March. DJs Spencer Jay, Keith Boynton & Tim Jeffery.

Dress code: garter belts & fishnet stockings

## SATURDAY

**Bingo Bongo** Shark Club 10:30pm-3am Tim Jeffery + guests (mems & regulars only)

**Bump N Hustle** Showbar (twice monthly) from 8pm £8/£6 mems/NUS Residents Bob Povey, John Croomer + guests Info on 0202-317277

**Chill** Westcourt Arms same as

Friday

**Cultural Vibes** Club Oz £6/£5 9pm-2am

**Déja Vu** The Manor £7 mems/£9 guests 9 till late Residents Greg B, Wair Morrison, Tony Angus, Steve Oates, Miles Copeland, Murrey + guests Jan 28th Feel Real Tour £8 mems/£10 guests Rhythm Doctor, Evil O, Rob Acteson, Femi B, Steve Oates, Pete Couzens + live vocals by E-Mix Feb 4th Rocky & Diesel, Carl McConnell Feb 11th Femi B, Rob Acteson, Evil O, Rhythm Doctor Emix (vocals), Mark Kidd Feb 18th CJ Mackintosh, Deki G, Gaz White Feb 25th Ralph Rosario, Matt Jam Lamont, Paul Woodgate

**Escape Club** Escape Club 9pm-2am Jan 28th Patterson & Price

**Frisky** The Brunel Rooms £3 before 10pm/£4 before 11/£5 after 9pm-2am Jon Fisher, Martin P & P.J. + guests Jan 28th Chris & James

**Good Times Junction** £6 adv/£7 10pm-3am - no entry after 1am

**Hard & Fast** downstairs Madisons £8/£6 mems 9pm-2am with resident DJ Storm + guests Feb 4th Vinylgroover Feb 11th Slipmatt Feb 18th Supreme & Mixmatt. Juicy Fruit upstairs with residents Lee Mainwaring, Steve Moule, Mark Kidd

**It Zap** £7/£6 mems/concs 10:30pm-4am Resident Paulette (Flesh) + guests DJ Commacho, Roger Trinity (Jersey) & DJ Dulcie Danger

**Joy** Felbridge Hotel £6 9pm-2am House & garage

**Koyanisquatsi** The-Palace £4 doors 9pm info 0202 554034 Soul, jazz & funk

**Love Ranch** Club Art £5/£6 9pm-2am. Residents Simon Barry, Andy Young + guests

**Nationfunktasia** Vibe £3/£4 B4 10:30pm, £4/£5 after Residents Bob Povey, Jon Coomer & Aiden **Orbit** After Dark Club Check with venue for details

**Planet Earth** Oscar's £4 B4 11pm 9pm-2am Force & Styles, Stevee B, Busta + guests

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

**Soapbox** Bensons (monthly) £7 10pm-4am Residents Lee

**Cakebread**, Sidney James, Nev **Revolution** Lakota £8/£7 mems 9.30pm-4am Residents Nick Warren, Ivor Wilson, Nathan Pope, Grayson Shipley + guests Jan 28th Al McKenzie & Gordon Kaye Feb 4th 1st Birthday with Judge Jules & Luv Dup Feb 11th Jon da Silva, Chris & James Feb 18th Pete Tong & Ashley Beadle Feb 25th

Renaissance end of tour party with John Digweed, Ian Ossia, Dave Seamen + live PA from Ronni Simon **Venue** Venue £6 9pm Jan 28th Inhouse with Evil Eddie Richards, Nik & Nio Feb 4th Lee Fisher, Spencer Willimas & Simon G Feb 11th Nio, Slim, Dante & MC Lushy Feb 25th Slim, Dante, MC Lush For info phone 0637 875096

**Good Times Junction** Feb 4th £6 adv/£7 10pm-3am House night with Christian Woodyatt

## ADDRESSES

**Academy 2** Bournemouth 0202-399922

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

**After Dark Club** 112 London Street, Reading 0532-532649

**Atomics** Unit A, Hart Street, Maidstone, Kent 081 293 5355/0956 261732/0831 250812

**The Base** King Street, East Grinstead, Sussex

**Bensons** Remenham Hill, Henley on Thames 0491 575430

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

**Brunel Rooms** Havelock Square, Swindon 0793-531384

**Cabaret Club**, Holdenhurst Road, Bournemouth

**Club Art** 9 Elmer Approach, Southend-on-Sea, Essex 0702-333277

**Club Loco** 84 Stokes Croft, Bristol 0272 426193

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

**Depot** Lawrence Hill, Bristol 0392-431313

**Escape Club** Brighton

**Face 2 Face** Torwood Gardens Road, Torquay 0295-252412

**Felbridge Hotel** London Road, East



Grinstead, Sussex 0342-326992  
**Gaiety Suite** South Parade Pier, Portsmouth  
**Gino's Bar** Wallington High Street, Surrey  
**The G-Spot** 8 Sunrise Business Park, Higher Shaftesbury Road, Blandford, Dorset  
**Henry's** Horthorne Lane, Burnham Beeches, Bucks 0753 643227  
**The Jazz Place** 10 Ship Street, Brighton  
**Junction** Clifton Road, Cambridge 0223-412600  
**Lakota** 6 Upper York Street, Bristol 0272-427102  
**Madisons** The Square, Bournemouth 0202-290247  
**Malcolm X Centre** 141 City Road, Bristol 0272-554497  
**Mirage** William Street, Windsor 0753-856222  
**New Trinity Hall** Trinity Road, Old Market, Bristol 0272-55065  
**Odyssey** Nelson Street, Bristol 0272-292658  
**Oscar's** The Pier, Clackton on Sea, Essex 0255 424268  
**The Palace** Hinton Road, Bournemouth 0202-550434  
**Pavilion** North Parade, Bath 0225-461111  
**Pavillion Ballroom** Bournemouth 0202-552122  
**Ragamuffine Nightclub** Main Square Camberley, Surrey 0276-61404  
**The Rectory Nightclub** Aylesbury, Bucks (1 1/2 miles out of Aylesbury on the A413 towards Buckingham)  
**Rhino Club** Waterloo Terrace, Southampton  
**Rhythm Station** Station Road, Aldershot, Hants  
**SE8 Deptford Broadway**  
**Shark Club** Brighton  
**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  
**The Warehouse Club** Brighton 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'  
**Cyclone** A London City Studio (-ex virtual reality golf course!) info from Lulu 071 490 0385 £12 adv/£10 mems £15/£12 on door 11pm-7am Mr C., Matthew B., Dave Angel, Richard Grey & Luke Slater  
**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  
**W.O.R.L.D. R.E.C.E.S.S.I.O.N.** Velvet Underground £5/£4 NUS Paul Harris, Nicky Holloway

### TUESDAY

**Break It Down** The Borderline £5/£3 NUS 11:30pm-3am Funky rare grooves with resident DJs  
**The Pinch** Gardening Club £4/£3 mems/NUS 10pm-3am Jan 24th Inter Boss Launch Party - Fabio Paras' new label unveiled +11  
**Quinze** live Jan 31st Fabio Paras 5 hour set Feb 7th Billy Nasty Feb 14th John Nelson Feb 21st Ampo Feb 28th Fabio Paras  
**Salsa Pa'** Ti Bar Rumba DJ Dominique with hard & soft salsa

**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 Bervena playing funky boogie beat choons  
**Fresh n' Funky** Iceni £5/£2 before 11pm 10pm-3am Hip hop, jazz, swing & live performance  
**Fruit Machine** Heaven £1 B4 11:30pm/£4 without/£6 after 10:30pm-late Rich B, Martin Confusion, Jeffrey Hinton + guests  
**The Loft HQ's** 9pm-2am £5/£4 mems/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 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 Hucker + 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 Dorrell, Dominic Moir  
**Animal House** The Gardening Club £5/£3 NUS All drinks £2 DJs Chris and James + guests Feb 2nd Tall Paul Newman Feb 9th Laurence Nelson Feb 16th Alex P & Brandon Block 5 hour set (Chris & James away) Feb 23rd Chris & James 5 hour set  
**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  
**Reservoir Dogs** Iceni £5 10:30pm-3:30am Andy Westbrook, Will-O-The-Wisp, Ben Bellman, Steve Marshall, Andy Sawyer  
**Shake it Loose** Bar Rumba £4/£2 conc. Claydon, Clinton, & Christine play funky jazz, rare grooves, soulful garage  
**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  
**Speed** The Mars Bar £4/£5 9.30pm-2am Jungle night with resident LTJ Bukem  
**Starsky & Hutch** Ronnie Scot's (Upstairs) £6/£4 concs/£2 before 10pm. Same as Wednesday  
**That'll do nicely!** Zeebrabar £3 10pm-3am Residents Simon Lawrence, Spencer Broughton +



# listings

guests

**The Swinging Cymbal** Cuba £2 9pm-2am with melting pot DJs Mambo, Chacha & Bugalu alternates with Hi Ho Experience with Ray Whittard & Mellow Cee  
**Thirst Café de Paris** £7/£5 before 12/NUS 10pm-3am DJ Alon + guests  
**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  
**AWOL Ministry Of Sound** Feb 2nd 10pm-4am £7/£5 mems Mickey Finn, Randall, Kenny Ken, Darren Jay, Dr S Gachet, Rizzy, M.C.C.Q., Roy The Roach, Richie Fingers, Lawrence Bagnall, Tony Trax & Tommy Cockles

## FRIDAY

**Atomic Model** Iceni £10 10pm-3am Dom T, Ben Bellman, Miles, Guy Preston, Roberto Zazzi + guests with three floors of house, garage, reggae & latin  
**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  
**Club I-Q** Ormonds £8/£6 mems B4 12 10pm-3.30am Chris Phillips, Brian Norman, Daddy Bug, Jasper the Vinyl Junkie, Lloyd Life, Keith Lawrence, Ronnie Coldsweat, Gary Trapdoor + live PA from Alison Evelyn  
**Do Scrapey Loops** Rock Garden 10pm-6am £8 (fortnightly) Residents Ashley Marlowe, Andrew Weatherall, Curley + guests  
**EC1** EC1 10pm-6am New venue hosting themed one-offs and regular nights Jan 27th Children's TV with Judge Jules, Jeremy Healy, Paul Gardner Feb 3rd Sabersonic Feb 17th Centrefold 1st Birthday Party. The monthly moves from the Cross with Jeremy Healy, Phil Mison

+ guests £10 11pm-5am

**Eurobeat 2000** Turnmills £6 B4 11pm/£8 after £6 mems/concs B4 12am Thursday nights. 10.30pm-6am Residents Frankie D, Axis, Alex Hazzard, T23 Info line 081 450 4506

**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 Aurra. 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 £2 10pm-6am Jan 27th Ben T, Luke Slater, Joey Beltram, Gayle San, Beamish, Dimitri, Eric Powell, Sugarlump Feb 3rd Francesco Zapata, Carl Cox + Air Liquide live Feb 10th Jeff Mills, Derrick May + Coalesce DJs Julian, Tantra, Bradee & Mark Shimmom Feb 17th Gary D (Hamburg), Mario de Bellis (Frankfurt Beat), Andrew Weatherall Feb 24th Dave Angel, Laurent Garnier (5 hour set)

**Freeway** Turnmills £10/£7 mems/£6 after 3am/Babes' free B4 11.30pm. Free membership. 10pm-6am Residents Matt 'Jam' Lamont, Tee Smith, Owen Clark + guests Jan 27th Rickey Morrison, Karl 'Tuffnuff' Brown

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

**Future** World Market Tavern £4/£3 mems 11pm-5am Hard & happy house with residents Shugz, D Jugly + guests

**The Garage** Heaven £4 B4 11:30pm with flyer/£5 with-out/£7.50 after. Mixed gay night with residents Mrs Wood, Dr Mu, Blu Peter, Steve Young, Rachel

Auburn, Princess Julia, DJ Steven  
**Glitterati** The Cross £10/£7 mems 10:30pm-4:30am Residents Danny Rampling, Seb Fontaine & Luke Neville + guests Jan 27th Fat Tony Feb 3rd Judge Jules Feb 17th John Kelly, Andy Westbrook Feb 24th 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

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

**Jack's Dome** The Dome £5 10pm-2:30am Residents E.Z. & Nicky Dee + guests such as MC Wriggler, 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 £6/£3 B4 11pm 10pm-4am Club classics from Ronnie Herel, Keiran B & Wilber Wilberforce

**Londinium** Browns 11pm-4am Strictly glamorous dress code!

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

**Peach Café** 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 Domican, Edit, Lee Belford + guests  
**Rapture** Soundshaft £8/£6 before 11pm Mems £5 & £7 10pm-4am 'Uplifting upfront happy house' from regulars Steve Johnson, Dave Anthony, Tony Price & Micky Custance (Big Audio Dynamite) + guests. Tim Larke on the bongos every week.

**Rotation** Subterania £6 with flyer 10pm-3:30am On rotation Alex Baby, Dodge, Sam B, Femi Fem  
**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) £6 11pm-3:30am Resident DJ Lee + guests

**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

**Vapourspace** Jan 27th The Site £8 mems/£10 guests 10pm-6am.

Monthly techno night with residents Mr C & Colin Dale + guests Frankie Valentine, Stacey Pullen (Detroit) + live PA L.A. Synthesis. Experimentation Lounge: Mark Dale, Richard Grey, Hijacker + Rameses & Torrington Foe live

**Analogue City** Feb 3rd The Site £8 + booking fee adv/£10 on door if available 10pm-6am DJs Robert Hood (The Vision, M-Plant, Axis, Detroit), DJ Hell (Magnetic North, R+S Recs, Germany), Dave Clarke (Magnetic North, Bush Recs), Craig Thomas (Hardware, Chillin FM), Terry Mitchell (aka The Droid, Chillin FM), Bandulu (Infonet Records, London), Controlled Weirdness (Dead By Dawn), Michael Savage (Hardware, Chillin FM)

**Coalesce** Feb 3rd Chunnel Club + first Friday of each month. £10 adv only from usual outlets. Julian, Tantra, Bradee, Vikki Red, KCB, Queen maxine, Jez Johnson, Dee FH  
**Return to the Source** Feb 10th The Rocket £7 adv/£10 on door/£7 with flyer/ NUS/UB40 B4 12am 10pm-6am Residents Mark Allen (Mindfield) & Tsuyoshi Suzuki (Tokyo) + guest André. Holy Ghost & Another Green World live + DJ Chrisbo in ambient room The Barn

## SATURDAY



**Garage City Bar** Rumba till 6am on rotation: Bobbi, Steve & Zoo  
**Independence** £10 Lee Fisher, Steve Proctor, John Kelly, Luvdup Native Tongue £12 Roy & Roach, Dave Dorrell, Fat Tony, Nancy Noise  
**Been There, Seen It, Done It** Ormonds 10.30-3.30am  
**Best of British** Chunnel Club £12/£8 before 11pm/£8 mems 10pm-6am  
**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 10pm-3:30am 70s & 90s disco grooves with DJs Deckster & Miss Jo Lively. 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 Jan 28th Jeremy Healy, Keld Tolstrup, Lisa Loud, Laurence Nelson, Darren Stokes, Steve Lee Feb 4th Chris & James, Brandon Block, Dave Dorrell, John Debo, Alex P, Danny Keith, Oliver McGregor Feb 11th Chris & James, Jon Pleased Wimmin, Brandon Block, Dave Seaman, Steve Lee, Al Mackenzie Feb 18th Jeremy Healy, Tall Paul Newman, Darren Stokes, Tim Jeffery, Craig Campbell Feb 25th Jeremy Healy, Brandon Block, Laurence Nelson, Paul Gardner, Kevin Swain & Kevin Hurry, Vivien Markey  
**Damn Funky** Jazz Cafe £6 11pm-2am Femi (Young Disciples), Dodge & IG  
**EC1** EC1 10pm-6am Jan 28th Gism Feb 4th Not Forgotten with Fat Tony, Mark Felton, Terry Luther  
**Euphonia** Annex £2 9pm-2am Feb 4th & Feb 25th Russell B, Mark B, Hodge + guests  
**Fierce Child** Mars £10/£8 mems/£5 DJs Fat Tony, Cool Hand Luke, John Cecchini  
**Flipside** Icen1 £10/£7 before 10pm & for mems. Residents Chris Checkly, Dezzie D, Dodge, Patrick

Forge, Torro, Paul Martin.  
**GISM Club Koo** (fortnightly) £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 CJ Mackintosh, Bukem, Gary Williams + guests  
**Heaven** Heaven £6 B4 11:30pm with flyer/£7 without/£8 after Resident Ian D + guests play happy house & techno at this popular gay night. Funk & soul in the Dakota Bar  
**Leisure Lounge** Leisure Lounge £12 10pm-10am Residents Andy Morris & Arron + guests Jan 28th & 29th Lost Weekend with Dave Dorrel, Steve Proctor, Nicky Holloway, Graham Gold, Rad Rice, Paul Kelly, Biko, Rob Acteson, Paul Woods, Maurice Feb 4th Fabio Paras, Dominic Moir, Charlie Hall, Steve Goddard, Biko, Oscar (Trax), Fillipe, Bubba Haymes, James White Feb 11th Gordon Kaye, Tony DeVit, Chris Coco, Paul Gardner, Boot Boys, Michael Andrews, Paul Cardosi, Andy Smith Feb 18th Steve Proctor, LuvDup, Rad Rice, Rob Tissera, Steve Butler, Marc French, Nick Brown, Danny Tompkins Feb 25th Judge Jules, Nicky Holloway, Kjeld Tolstrup, Scott and Danny Mac, Craig Dimech, Rush More, Chris Davies, John Grimsby  
**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'  
**One For You** Happy Jax £10/£7 mems/£5 before 11pm 10pm-6am Resident Amanda + guests  
**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** Café de Paris £12/£10 mems after 12/£8 mems before 12am/£5 after 3:30am Smart dress- no sportswear  
**Rulin'** Ministry of Sound £15/£10

**GMB YOUNG MEMBERS PRESENT**

**union of dance**



ORGANISE THE PEOPLE

# Dread Zone Tribal Drift featuring Cat von Trapp Technova

Friday 3rd February

**Nottingham** Marcus Garvey Centre - 9pm-6am £6 with DJs Dick & Cookie (DIY Collective)

Box Office 0602 483456. Select-a-Disc, Way Ahead (cc)

Saturday 4th February

**Manchester** Nia Centre - 9pm-2am £6

Box Office 061 227 9254,

Malarky (Hulme), Piccadilly Box Office, Taylor's Newsagent, HMV

Tuesday 7th February

**Glasgow** The Garage 8pm-2am £5

Box Office 041 332 1120

and from all usual TOCTA outlets throughout Scotland c.c 031 557 6969

Wednesday 8th February

**Newcastle** Northumbria University - 8pm-1am £5

Box Office 091 232 8761

Volume - Newcastle, Sunderland, Durham. RPM - Newcastle, Old Hits - Newcastle

Thursday 9th February

**Norwich** Waterfront - 9pm-12.30am £5

Box Office 0603 505401, Our Price, HMV, Sound Clash

WITH DJs  
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AT ALL SHOWS

# Loop Guru Revolutionary Dub Warriors Tribal Drift featuring Cat von Trapp

Thursday 16th February

**Cardiff** University - 8pm-2am £5

Box Office 0222 387421

Friday 17th February

**Plymouth** Warehouse - 8.30pm-2am £6

Information 0752 266118,

Tickets from: Rival Records, Final Frontier, Music Box, Purple Haze, Sound Torquay, ID - Torquay, Mighty Force - Exeter, Plymouth SU Travel Shop

Saturday 18th February

**Birmingham** Que Club - 9pm-6am £6\*

Box Office 021 212 0550, Swordfish, Tempest, Birmingham University

\*plus DJs: DJ Bigfoot, DJ Sir Real

**MORE SHOWS TO BE ANNOUNCED - WATCH PRESS FOR DETAILS  
ALL PRICES SUBJECT TO BOOKING FEE**



# listings

mems 11pm-9am Over 21's.  
Residents CJ Mackintosh & Harvey + guests  
**Salsa Boogie** On The Lock HQ's 9pm-2am £6/£3 before 10pm  
**Satellite Club** Colosseum E12/£10 before 12/£8 before 11pm  
Galactic Heights, Craig Dimech, John Edis, Nicky Holloway, + CJ Mackintosh, Jeff John, Seamus in 'Levans Comet'  
**Sex, Love & Motion** Soundshaft £8/£5 before 11:30pm/mems £7/£4 before 11:30pm 10:30pm-3am Russ Cox, Keith Fielder, Paul Tibbs + 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** UK10pm-6am £12/£10 mems Jan 28th John Kelly, Breeze, Luke Neville (Glitteratti), Jack 'n' Daniels, Craig Walsh, Andy Morris, Oscar (Trax), Danny Eke, Nick Dare, Tom Costelloe, Junior Perez, Paul Graham  
**Wonderland Avenue** Plastic People £8/£6 mems/£5 after 3am 10:30pm-6am Harvey, Des Doonican & Val O'Connor + guests  
**4 Those Who Like To Groove** Feb 18th £8 84 11pm/£10 after 10pm-5am Hubble & Co Steve, Paul & The T with Victor Simonelli (NYC) and the Idjut Boys  
**Renaissance Tour** Feb 18th Renaissance Tour The Cross. With Network Records. DJs John Digweed, Ian Ossia, Allister Whitehead

## SUNDAY

**After Hours** Chunnel Club £5, mems only. Residents Marie, Dean Lambert, Arron, Bobby & Steve, Normski  
**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  
**Club Clantestino** Cuba Havana hits + Comparsa Conga live & Percussion Jam  
EC1 EC1 2pm-2am Jan 22nd Spread Love  
**The Coliseum** £6/£5 9am-4pm Residents Roy the Roach, Drew & Kelly Scillard, Rob Cockerton  
**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  
**Spread Love Project** Cass £7/£5 mems 11pm-6am Residents Dominic, Flighty, Daryl B, Hermit + on rotation, Norris Windross, Matt Jam Lamont, Micky Sims, DJ Bags  
**Sunday Mass** The Arches £6/£8 12 noon-11pm Residents Matt Lamont, Micky Simms, Graham Gold, Arron, Roger the Doctor & Normski  
**Sunny Side Up** Leisure Lounge £6/£5 mems 10am-5pm. All day party playing uplifting house. Residents Drew & Luce + guests Feb 5th Rob Parish, Chris Martin, Mazey & Terry Marks Feb 12th Valentine Special Party 'True Love' with Pete Wardman, Trixta, Rob Campbell, Drew, Darren Pearce & Loose Feb 19th Nick Hook, Mazey, Brother Jim & Martin Sharp Feb 26th Robin, Loose & Tony Price. Dress code: 'Come wearing a smile!'  
**Thunder & Joy** RAW £8/£4 before 12 10:30pm-8am Jungle night with DJs such as Rap, Younghead, Ron Strutt Feb 26th Strutt Re-opening Night The Cross £7 8pm-2am Residents Nick James & Chris C + guest Laurent Garnier

## ADDRESSES

414 Coldharbour Lane, Brixton SW9  
**79 Club** 79 Oxford Street W1 071-439 7250  
**Annex** Epping Forest Country Club The Arches 53 Southwark St, nr London Bridge SE1  
**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  
**Browns** 4 Great Queen Street, WC2 0374 117714  
**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  
EC1 Basement 29-35 Farringdon Road 071 242 1571  
**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 Café** 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  
**Maximus** 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 Rocket 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  
**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  
**Soundshaft** 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



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# listings

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**Underworld** 174 Camden High Street 071 482 1932

**United Kingdom** 143 Charing Cross Road 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

**Zeebrabar** 62 Frith Street, Soho

**Zombie Club** Euston Station

Concourse NW1 071-388 2221

## MIDLANDS

### MONDAY

**GLO** Jan 30th 2 Beatroot £1 B4 11pm/£1.50 10pm-2am DIY's DK & Cookie join forces with the Nottinghamshire Anti-Fascist Alliance for part of NAF's programme leading up to the UNITY Anti-Racist Festival next Summer

### WEDNESDAY

**Eargasm** Bellamys 8pm-11.30pm Fortnightly DJ 4 minutes 33 + guests Feb 1st tbc £2.50/£2 concs. with Toby Marks (aka Banco De Gaia) Feb 15th £2/£1.50 concs. Zoviet \* France

**Lust For Life** Newhalls £1 9pm-2am DJ Mark & friends with happy house and funk

**Moist Theatre Bar** Free 8pm-11pm DJ Chook-O playing garage & mel-low house

### THURSDAY

**Funky Innovation** Theatre Bar Free B4 11pm/£2 after 10pm-2am Triksa & Late

**Funky Lemon** Picassos £1.50 9pm-2am Resident Adam Teecey in house & garage room with guests

**Goodnight** Vienna Gold Club. Resident Christian Woodyatt + guests

**Life's a Bitch** Backstage 10pm-2am Residents Si Storer & Scott + Jan 26th Dave Lambert Positiva Records Feb 2nd Cleveland City Feb

9th Lisa Loud Feb 16th Jeremy Healy Feb 23rd Jon da Silva

### FRIDAY

**Absolutely Fabulous** Backstage £3 mems/NUS /£4 B4 11pm £4/£5 after Residents Errol Russell & Adam Teecey + guests Jan 27th Errol Russell & Adam Teecey Dress code: absolutely fabulous Feb 3rd Jon Hollis (Crunch) The Lovely Helen (Wobble) Feb 10th Adam Teecey, Mark Hughes (Fakin' the Funk) & Norman h Feb 17th Errol Russell & Ian Ossia Feb 24th Fabulous Club Classics with Errol Russell & Adam Teecey

**Bare** The Capitol Club £5 mems/£7 9pm-3am Residents John Graham, Wayne Richardson, Danny Mills & Jeff Parris

**Blue Note Club** Blue Note Club £4 10pm-2.30am Jan 27th Neil Hinde

**Garage Grooves** Theatre Bar £2/free before 11pm 8pm-2am DJ Kiddo

**Pimp Picasso's** 9:30pm-2am £2 B4 11pm/£3 after Jan 27th Mark

Moore, Dave Seaman Feb 3rd Phil Gifford (Wobble), Jock Lee

(Birmingham) Feb 10th Paul Harris, Dave Smith (Coventry) Feb 17th

Cleveland City (Si & Scott) Feb 24th

Paloma's £8 Graeme Park, Boy George, Holinson Bros

**Ripe** The Yard £4 Residents Nick Rodgers & Duncan + guests

**S.L.A.G.** Steering Wheel £5/£4 adv/NUS 10pm-late. Advance tick-

ets from Birmingham University. 'Free & easy night out' (but not that free though). Info on 021-415 4313

**Spacehopper** Que Club £5/£4 B4 11pm 10pm-2.30am For info tel

021 212 0770

**Swoon** Colosseum £7/£5 before 11pm/mems/NUS £1 off 9:30pm-

2am Residents Angel, Mark Rowley + guests Jan 27th John Kelly, Angel

**Underground Club** Underground Club £5 10pm-6am House night

**Vinyl Maniacs** Conservatory £7 9pm-2am. Free fruit handout!

**SATURDAY**

**Amazon** 1st Base £7 9.30pm-2am Jan 28th DJ Biggs, Ned Ryder, Bryan Gee, Micky Finn, MC Moose

Info on 0836 721394 Feb 4th

Jumping Jack Frost, Shock C, Grooverider, MC Fearless Feb 11th Younghead, Donovan, Bad Boy Smith, Kenny Ken, MC Scarlet Feb 18th Phantasy, LTJ Bukem, Fabio, MC Conrad Feb 25th Ned Ryder, DJ Ron, Top Buzz, MC Mad P

**Angels** Angels £12/£10 mems Residents Paul Taylor, Rick B, Mark

Currie & Chris O'Brien + guests Feb 4th Mix Mag Tour: Paul Oakenfold, Boy George Feb 11th Pete Heller & Lee Fisher Feb 18th Retro - club

classics with residents Feb 25th Tim Lenox

**Don't Forget Your Hat** Nottingham University £5/£6 8pm-late Jan

28th Boy George, John Hollis, Damien Wells

**Golden Academy** £10/£8 mems & NUS Jan 28th Stress Records Club

Tour: Pete Bromley, Dave Seaman, Tom & Jerry Bouthier, John Debo, Hustler's Convention (£10/£12)

**House of God** Dance Factory (fortnightly) £5/£4 mems 8:30pm-2am

Feb 4th Trevor Rockcliffe, Paul Damage, Nat Robotnik Feb 18th

Lewis (Orb)

**IQ2** Sanctuary £10/£8 mems/£6 before 10pm

**Miss Monneypenny's** Bonds £8.50 9:30pm-late Simon Owen, Russel

Salisbury + guests

**Mom I'm Only Dancing!** The Theatre Bar & Backstage £8/£7

mems. 8pm-2am New weekly with residents Patrick Smoove & Mark

Hughes + guests Feb 4th Nic Loveur Feb 25th Al Mackenzie

**Progress** Warehouse £7 9pm-2am Residents Pete Wye, Russell

Davison + guests Jan 28th Marshall Jefferson, Daniele Davoli.

Percussion by Keith Angel, funky guitar by Anthony Wheeldon & Carl

Stanley on sax

**Quest** Paloma's (Picassos) 9pm-2am £8 Jan 28th 8pm-2am Micky

Finn, Grooverider, Easygroove, Pilgrim, Randall, Nexus, MC Ribbs, MC Scarlet Feb 25th 8pm-2am

Micky Finn, Top Buzz, Ned Ryder, Sy Ratty, Jumping Jack Frost, Kenny Ken, Nexus, MC Ribbs, MC Scarlet

**Recognition** Theatre Bar Free B4 11pm/£2 after 10pm-2am

Resident Carlton + weekly up & coming guests - strictly no hardcore.

Phone 0836 744875 if you're a DJ interested in playing

**Savage** Old Joe's (Birmingham University Guild of Students) Every

other Saturday £4/£3 adv

**Shopping** The Holy Trinity £5/£6 Jan 28th Sister Bliss

**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 & Si Long + guests

Jan 28th Jon Pleased Wimmin, Phil Gifford, Justin Robertson

**Zube Zuba** Que Club (fortnightly) 10pm-2am £3.50/£3 before 11pm

Acid Jazz dance night with lots of guest DJs + live PAs and jamming

### SUNDAY

**Marco Polo** Marco Polo Bar £3 8pm-3am Resident Joseph

### ADDRESSES

**1st Base** Worcester Street, Wolverhampton 0902 712

924/0902 716762

**Abigail's** Bartholomew Street, Dale End, Birmingham 021-643 6371

**Academy** Glass Street, Hanley, Stoke-On-Trent 0782-621454

**Angels** Burnley, Lancashire 0282 35222

**Backstage** 69 Lichfield Street, Wolverhampton 0902 22252

**Bakers** Broad Street, Birmingham 021-633 3839

**Beatroot** 6-8 Broadway, The Lace Market, Nottingham 0602-240852

**Bellamys** 36 Houndsgate, Nottingham 0602-475823

**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 Row, Derby 0782-714224/711404

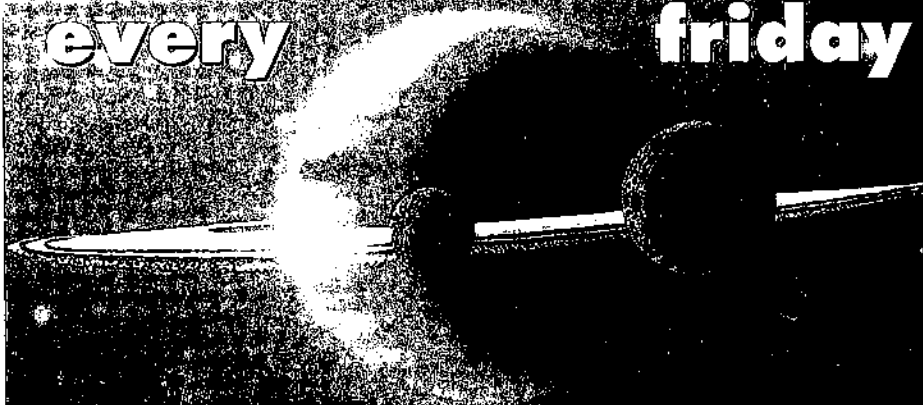
**Custard Factory** Gibb Street, Birmingham 021-608 7900

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**17. 02. 95**

'LOVE ENERGY RADIO NIGHT'.

Featuring *Tascha, Killer Pussies*.  
(Club U.K. Punishment Farm)

**24. 02. 95**

'Trevor Rockliffe'.

**10. 03. 95**

'Brenda Russel'.

(Deep Space. Knowledge. Kiss F.M.  
Eurobeat 2000).

**24. 03. 95**

*Colin Favor*.

(Kiss F.M. Deep Space. Knowledge.  
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# listings

**Gold Club** 169-173 Huntingdon Street, Nottingham 0602-587071  
**The Holy Trinity** Willow Row, Derby  
**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

**Newhalls** Newhall St, Birmingham  
**Nottingham University** Byron House, Shakespeare Street, Nottingham

**Old Joe's** Birmingham University Guild of Students, Edgbaston Park Road, Birmingham 021-472 1841

**Picassos** 34-36 Broad Street, Wolverhampton 0902-711 619

**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** Branstons 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

### THURSDAY

**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 Racz play an eclectic mix of Acid Jazz, funk and rare groove

### FRIDAY

**Hip'po Hip'po** 10pm-2am Residents Ollie, Pablo P & Freebass + guests  
**Infinity Tramps** £5 9pm-late Jan 27th Ramos, Scorpio & MC Marley  
**Up For It** DJ's £5/£4 before 10:30 9pm-2am Resident Danny Slade + guests Jan 27th Jon Pleased  
**Wimmin**, Rob Huntly (Disco Bitch) Feb 3rd Jay Chapel, Andy Cleeton (Carry On Dancing) Feb 10th John Kelly Feb 17th Shieks of Rhythm Feb 24th Phil Gifford

### SATURDAY

**Hip'po Hip'po** 10pm-2am Residents Ollie, Pablo P & Freebass + guests  
**Strictly Groovy Tramps** £3.50-£5.50 9.30pm-2.30am Residents Linsey & Lee + guests

### ADDRESSES

**Cleopatra's** Bargoed, Mid Glamorgan 0443-821 500  
**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

**Tramps** The Kingsway, Swansea

## NORTH

### MONDAY

**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** Middlesborough Arena £3/£1.50 NUS 10pm-2am

### TUESDAY

**Dry 201** Student Night Dry 201 Free bus later to the Student Night at the Hacienda, open from 9:30pm-2am and costs £3 before 11pm/£3 after. Don't forget your NUS card.

**Feb 7th Demoka Promotions** at the Paradise Factory. £5/£6 approx 10pm-2am Roy the Roach, Adam Smith, Andrew 'The Doctor' Odia

### WEDNESDAY

**Bliss** The Venue Manchester (fortnightly) £4/£3 flyer/NUS/UB40. 'Ambience and intelligent techno'  
**Burgh Queen** Hacienda £5/£4

**NUS UB40** Edinburgh club night comes to the Haç with Craig, Huggy, Glyn Sheriston + guest PA TBA.

**Dry 201** Dry 201 8pm-11pm Free night with Sister Dee playing classic funk, soul and disco

**Discopogo** at Paradise Factory loft £4 9pm-2am

**Flesh Hacienda** (monthly) £8/£6 mems 10pm-4am Tim Lennox, Paulette, Cath Ryan. 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

**Play Time** Bel-Air £4/£3 NUS 9pm-2am Residents Paul Bleasdale (Cream), Ian Ossia (Renaissance) + guests

**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

### THURSDAY

**2 Kinky** Sankeys Soap (monthly) £6/£5 NUS 10pm-4am Residents Paul Taylor, Big Danny & Mark Currie Feb 16th LuvDup. Pre-club night at the Athenaem with free bus to the club

**Big Bang** JJZ £2.50 9pm-1am Weekly house night with guests  
**Carwash** UFO - The Unstoppable Funky Object The Man Alive £3 10pm-2am Trafford Lovething  
**Kult** The 5th Man (Hacienda basement) New night in a new venue brought to you by the Haç that promises 'a fromage free evening for those who don't like their music dressed in silver and guest list'

Residents Jon DaSilva, John McCready, Pete Robinson, Jason Boardman, Dave Rofe, Mark Ward, Rob Bright, James Holroyd + guests Jan 26th Anthony H. Wilson, Pete Hook Feb 2nd Kris Needs Feb 9th Jake & Martin Strangebrew Feb 16th John Peel Feb 23rd Adrian Sherwood

**Pearl Granby's** Cellar £1.50 10pm-2am Jazz-funk night with Steve Cato & Mark Whittingham

**Pleasure Music Factory** Leeds £3 10pm-2am. Every fortnight. Residents Simon Frieze, JC, Andrew Sisters playing old & new house music

**Thursday Night Showcase** Canal Cafe Bar 7:30pm-12 midnight New night which 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 Roberston and his new night Sleuth (Info: 051-709 3541)

### FRIDAY

**Anythinggoes** Rio's £5/£4 10pm-2am. Resident Steve Shiels + guests

**Cactus Club** (upstairs) Middlesborough 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  
**Fever** Mardi Gras £3/£2 B4 11pm Joe McKechnie, The Mind Winder & Probe-E spinning hard house  
**Funky Mutha** The Man Alive £3 before 11pm 10pm-2am Hip hop & soul

**H2O** Music Factory Sheffield Residents Maurice & Beaumont Hannant, joined once a fortnight by Darren Emerson and/or Laurent Garnier Jan 27th Fabi Paras  
**Hooched** Sankey's Soap £6/£5 10pm-3am DJs Nelson & MC Kinley  
**Kiss Kiss** £2 admission for £5 drink vouchers. Mike Lewis + DJ Christian  
**Lick This! & Women's Own** Paradise Factory £2 10:30pm-2:30am Hosted by Angel Valentine & Coco Laverne. 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 Residents  
Hans & Skev + guests Jan 27th  
Paul Harris + The Old Skool  
**Rise Leadmill** £5/£4 mems 10pm-  
3am Resident DJ Sully + guests  
Jan 27th Chris & James, Tim Jeffery  
Feb 3rd Girls' Night Out with DJ  
Smokin' Jo & DJ Paulette (Home)  
Feb 10th Alex P & C.J. Mackintosh  
Feb 17th Paul Trouble Anderson  
Feb 24th Tom Wainwright in the  
first of his monthly visits.

**Room Room** £7 mems/£8  
guests/£9 NUS Residents Terry,  
John Lancaster & Marianne Feb  
3rd DJ Digit + EFX Feb 10th Tom  
Wainwright, Allister Whitehead  
Feb 17th Terry Farley & Pete Heller  
Feb 24th Masters at Work, Little  
Louie Vega, Kenny 'Dope' Gonzalez  
Dress code: finesse & sophistication  
**Shine Hacienda** £6/£5  
before 10:30pm Residents Buckley,  
Raj Acquilla & Dave Rofe + guests  
27th Paul Bleasdale Feb 3rd Nic  
Loveur Feb 10th Kiss 102: Dave  
Dunne, Pete Robinson, Dave Rofe  
Feb 17th PA from Alex Party  
**Sugar Baby Lollipop** (last Friday of  
the month) Garlands 10pm-6am  
(last entry 1:45am) Residents  
Heath, Laydee, Mickey + guest  
'Wear what you dare, if you don't  
like it don't cum.'

**Sugar Shack Empire** £5 9:30pm-  
late Residents Phil Faversham,  
Dave Moore & Shaun Anthony +  
guests Jan 27th Renaissance Ball:  
John Digweed & Ian Ossia Feb 3rd  
Johnny Vicious, Paul Bleasdale Feb  
10th Richie Malone + PA by Sam  
Morrison Feb 17th Fubar Night  
with Lisa Loud, Brandon Block Feb  
24th Jeremy Healy, Craig Campbell  
**Underground** The Music Factory,  
Sheffield

**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  
**Zone Venue** 8pm-2am Chris Baker,  
Andy Pendle, Dave Taylor, John J,  
Andrew Dean & Mc Breeze  
**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  
**Young, Gifted & Slack Dry** 201  
Showcase of non-working DJs.  
Send your tapes to Leroy at Dry  
201: phone 0161 236 5920.  
Resident compare & adjudicator  
Richard Croft.

**Jan 27th Cream Presents a Hard  
Times Party Nation** 10pm-6am  
Graeme Park, DJ Disciple, Robert  
Owens, Miles Holloway, Elliot  
Eastwick + Robert Owens &  
Michael Watford live

**Jan 27th Renaissance Tour** The  
Empire John Digweed, Nigel  
Dawson, Jez Turner, Matthew K  
(Acid Jazz) + live PA Ronni Simon  
**Feb 24th Cream presents a  
Cowboy Records and Back to  
Basics Party** Nation 10pm-6am  
DJs Paul Oakenfold, Danny  
Rampling, Dave Seaman, Rocky &  
Diesel, Terry Farley, Ralph, Huggy +  
Deja Vu live

#### SATURDAY

**2KINKY** Sankey's Soap £5  
NUS/£6 10pm-4am Residents Paul  
Taylor, Big Danny, Mark Currie +  
guests

**Angels Angels** £8/£7 mems  
Residents Paul Taylor (Loveland),  
Mark Currie & Rick B. Live percus-  
sion from Chris O'Brien Jan 28th  
Guest DJ Nipper

**Back To Basics** Pleasure Rooms  
£10/£8 mems 10pm-6am  
Residents Ralph Lawson, Huggy,  
James Holroyd, Lee Wright, Simon  
Mu + guests Jan 28th Charlie Hall,  
Judge Jules, Jay Chappel Feb 4th  
Jon Aquaviva, Boy George, Phil  
Perry Feb 11th Ashley Beedle, John  
Kelly, Rob Aceton Feb 18th Paul  
Oakenfold, Rocky & Diesel Feb  
25th B2B - Deja Vu Tour with  
Danny Rampling, Pete Heller  
**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 clas-  
sic disco & ambient house

**Club Avanti** Riverside (upstairs)  
£3/£2 before 11pm Carnaval &

guest DJs play Jazz, Latin, African  
& Reggae

**Club Paradise** The Basement £5  
mems/£6 guest 2am-6am After  
hours club. Phone 0532 428589 or  
0831 303698 at least 48 hours  
before the night

**Cream Nation** £7/£5 mems  
9:30pm-2am Jan 28th Jon of the  
Pleased Wimmin, Judge Jules + Joe  
Roberts & Melanie Williams Feb  
4th Carl Cox, Dave Seaman Feb  
11th Danny Rampling, Rocky &  
Diesel Feb 18th Justin Robertson,  
Harvey Feb 25th Paul Oakenfold,  
Jon Pleased Wimmin

**The Dock** The Dock £5/£3 before  
10pm DJ Christian & DJ Demand +  
guests

**Doncaster Warehouse** Doncaster  
Warehouse £10 Residents M-Zone,  
007, E-Spy, Noya, Speed + MCs  
Natz & Marcus Feb 4th Clarke &  
Slipey Feb 11th Daz Saund &  
Chris C Feb 18th Stu Allan & Carl  
Cox Feb 25th Brisk & Dougal  
**Dry 201** DJs Raj & Herbie warm  
you up for the Haç

**Feel** University of Central Lancs  
9pm-2am £5 Residents Duncan  
Bruce (Golden), Matthew Roberts  
(Cream), George Thompson +  
guests

**Forbidden Fruit** The Capitol  
£6/£5 9pm-3am Jan 28th Phil  
Gifford

**Freedom** Boardwalk 10pm-3am  
£5/£4 before 11pm Dave Haslam  
with 'intelligent dance and under-  
ground house for liberated youth'  
**Gingerland** Equinox £5 10pm-4am  
From the makers of Flesh  
**Golden Academy** (Stoke-on-Trent)  
£10/£8 mem 9pm-2am  
**Hacienda** Hacienda £12 9:30pm-  
4am Graeme Park, Tom  
Wainwright & Mark Tabbanner.  
Catch Raj & Herbie playing pre-  
Haç house at Dry from 8pm-11pm  
with free coach down to the club

**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

**Hard Times** Music Factory, Leeds  
£8 mems/£10 guests 9:30pm-  
3am Jan 28th Opening night with

DJ Disciple, Robert Owens, Miles  
Hollway, Elliot Eastwick + live per-  
formance of 'Come Together' by  
Michael Watford & Robert Owens  
Feb 4th C.J. Mackintosh, Ian Ossia,  
Miles Hollway, Elliot Eastwick Feb  
11th Terry Farley & Pete Heller,  
Justin Bermann, Miles Hollway,  
Elliot Eastwick Feb 18th DJ Pierre,  
Tom Wainwright, Miles Hollway,  
Elliot Eastwick plus each week  
Jason Boardman playing funky  
tunes in the third room

**Horny** The Mill 9pm-late Resident  
Phil Morley + guests Info on 0253-  
782128/0831 321196z

**Kick** Leisuredrome £10/£8  
Resident Jymbo + guests  
**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 Feb  
4th LuvDup, Jon da Silva, Richie  
Maione, Tony Walker Feb 11th  
Farley 'Jackmaster' Funk, Daniele  
Davoli, Dean Savonne (Release the  
Pressure), Steve Walker Feb 18th  
Kelvin Andrews, Craig Campbell,  
Tony Walker + PA from Julia  
Roberts tbc Feb 25th Masters at  
Work, Tony Walker, Steve Walker  
**Luv Shack** Kirklevington Country  
Club £6 9pm-2am Residents Steve  
Butler & Dave Moore + guests  
**Maximes** Maximes £7 adv/£9  
9pm-2am

**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 & Edzy +  
guests Jan 28th Seb Fontaine,  
Marshall Feb 4th Alastair  
Whitehead, Steve Lee Feb 11th  
Paul Oakenfold, Colin Hudd Feb  
18th Republica live, Glen Gunner  
Feb 25th Norman Jay, Jonathan  
Moore

**Orbit** Afterdark 8pm-2am £8  
Techno, techno, techno.

**Powerhouse** Dance Factory (for-  
merly The Mill) 9pm-late

**Propaganda** The Cockpit £8 11pm-  
6am Residents Jonni B, Mark  
Wilkinson, Andy & Ash + guests  
**Pussy Galore** Pussy Galore £7/£8  
9:30pm-2am Jan 28th Matt Frost



# listings

**Sat at Home Home** £10/£8  
adv./NUS Residents Mark and  
Adrian LuvDup, Paula and Tabs,  
Jamie Scallan, Mark Hogg + guests  
**Scuba Room** 10pm-6am £8/£7  
NUS/£6 mems. Pork, PVP & Sheik  
play 'techno with attitude' Feb 4th  
Jeff Ibbson, Patrick Garry, Bliss,  
Beige Feb 11th Emma, PIP, Patrick  
Garrr, Bliss, Jeff Ibbson Feb 18th  
Steve, Fila Brazillia, Pork, Beige  
Feb 25th Beige, Jeff Ibbson, Bliss,  
Geezer

**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  
booths, peep shows, humanari-  
ums 'and many other stimulating  
surprises'. Info 0374-784673  
**Vague The Warehouse**, Leeds  
£6/£8 10pm-4am Info on 0532  
461033

**Voodoo Le Bateau** £5/£4  
mems./NUS/UB40 10pm-2am Jan  
28th Michael Dog Feb 4th  
Rootsman  
**Zone Venue** 8pm-2am Chris Baker,  
Dave Taylor, John J, Andrew Dean  
& MC Breeze + guests  
**Jan 28th Forze Records Tour**  
Doncaster Warehouse £12.50  
9pm-8am First of three parties  
from the Dutch label with residents  
M-Zone, E-Spy, Speed, 007, Noya  
and MCs Nat & Marcus, joined  
tonight by Petrov, Darrien Kelly  
and Stu Allen. PA by Neophyte feat  
**Feb 11th Megadog Manchester**  
Academy £10 adv/£11 9pm-4am  
with Renegade Soundwave,  
Innersphere

## SUNDAY

**Chocolato Dry** 201 Free 7pm-  
10:30pm DJ Dean winds up the  
weekend with jazz and soul sounds  
**Energise 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  
**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  
**Angels Curzon Street**, Burnley  
0282-35222  
**Al's Music Cafe Oxford Street**,  
Manchester  
**Arches Sheffield** 0742-722900  
**Athenaem 1 York Street**,  
Manchester  
**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  
**The Cockpit The Arches**,  
Swinegate, Leeds 0532 443446  
**Corn Exchange Leeds** 0532-  
340363  
**Dance Factory (formerly The Mill)**  
Aqueduct Street, Preston 0831  
321196/310969  
**Doncaster Warehouse Marshgate**,  
Doncaster 0302-322199  
**Dry 201 28-30 Oldham Street**,  
Manchester 061-236 5920  
**Empire Corporation Road**,  
Middlesbrough 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  
**Kiss Liverpool 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  
**Mardi Gras Liverpool** 051  
7085358  
**Maximes 69 Standishgate**, Wigan  
0942-39717  
**Middlesbrough Arena 208**  
Newport Road, Middlesbrough  
0642-251854  
**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  
**Pussy Galore Lordsmill St**,  
Chesterfield  
**Rio's 39 Fleet Street**, Liverpool  
**Riverside 57-59 Melbourne Street**,  
Newcastle 091-261 4388  
**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

**Can't Stop The Roxy** £5/£6 10pm-  
late Residents Nailor, Mickey Barry,  
Laim Dollard  
**UFO UFO** £6/£5 with flyer/£4.50  
mems 11pm-late. Weekly trance &  
techno night with residents  
Francois and Mark Kavanagh  
(monthly)  
**Wisdom The Network** £7 8pm-late  
'Pure techno'

### SATURDAY

**Best The Network** £8 8pm-late  
Uplifting house in Belfast's newest  
club  
**Sweat Sir Henry's As Thursday**

## ADDRESSES

**Metroland Waterford**, Southern  
Ireland  
**The Network Club 11a Lower**  
North Street, Belfast 0232-310497  
**Roxy Waterford**, Southern Ireland  
**Sir Henry's South Main Street**, Cork  
City (+353) 021-274391  
**UFO Club Columbia Mills**, Sir John  
Rogersons Quay, Dublin •





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# The World

**\*According to Rad Rice**

Creative mastermind behind the Stumble record label, Aston Villa fan and top techno DJ, Rad Rice hits the free-association Q&A button

**What's happening?**

I'm just watching a video of Villa's league performance in the '89-'90 season, and I've realised that the reason we're going wrong - so drastically wrong this season - is because we haven't got David Platt. The Villa need him back, it's as simple as that. I mean, where are they now? Third from bottom in the premier league?

**Why football?**

Well, football is a beautiful game. It's a hard game, and it's a man's game. Which means it's a beautiful game for hard men! You can't say fairer than that, can you?

**So that's why you like to watch it?**

It's why I like to **PLAY!**

**Why Aston Villa and not Birmingham City?**

Theirs was the nearest football ground to where I lived as a kid. I think when I became aware that there was this football team that everybody was going on about, we'd probably done something really good like win the

league, and I decided that these were the boys for me. You know how it is at that age.

**So do you support West Ham now you're down in London?**

Absolutely not. West Ham?

**They share the same colours don't they?**

There's more to a team than the strip! You should know that!

**In between talking about the football, how's the label?**

We've got a couple of things coming out. There's the new Cocker & Lazonby single, 'Stamina', which I played out for the first time recently. It went down even better than I expected - I think it's that samba-y, latin-type techno bassline that gets them. It rocks along - suddenly it's summer in the club, whereas before, it was acid winter! There's also the follow-up to the Deep Throat single, which is called 'Pedal Power'. Nothing quite as libidinous as 'Mouth Organ',



unfortunately.

**Any plans, as yet, for Stumble's world domination?**

I'm looking forward to getting my own studio set up. Being able to spend some time on tracks rather than just cobbling everything together on a vibe - which is good, don't get me wrong, I enjoy doing stuff like that - but it'll be nice to have the option to spend a bit more time if that's what's needed. One of the problems when you're working in someone else's studio is that you're always short of time. You end up using samples and, instantly, there's somebody else's personality in there. I'm looking to make totally selfish records. I don't mean that they'll be pleasing myself, but they'll avoid that whole sample ethic. Everything on them will be original - well, as original as they can be without sounding shit!

**That sounds like a good way of doing things, a good rule to live by?**

Yeah. You can hear a million records which sound way-out, weird or wild but it doesn't mean they're any good. There's more to a good track than just sounding different. It has to have more than that. It's got to have a nice label and a good catalogue no. that makes you giggle!

**So will you be laughing when you get your own studio?**

Definitely. I'm going to have a big red button in the middle of the room and when I press it... the world will blow up!

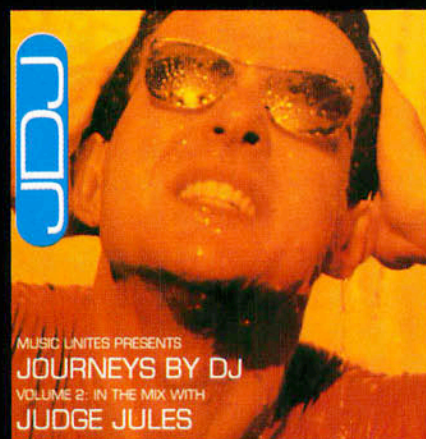
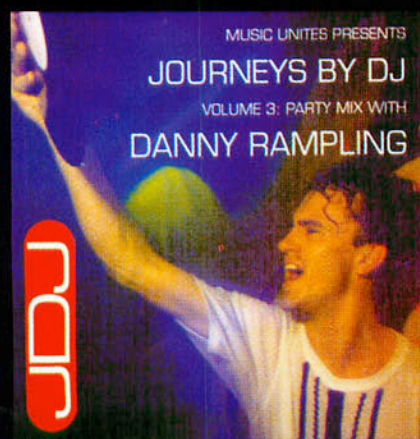
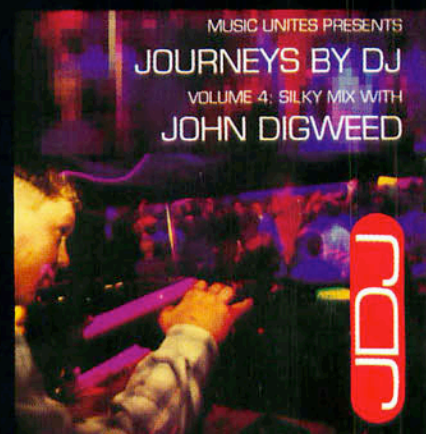
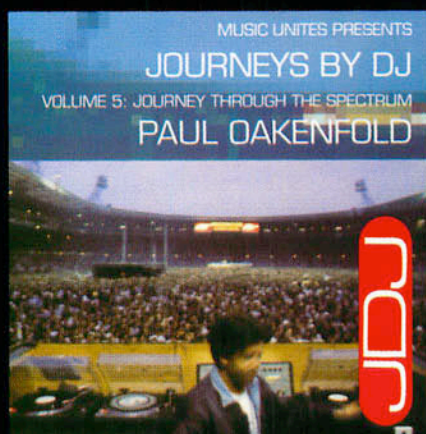


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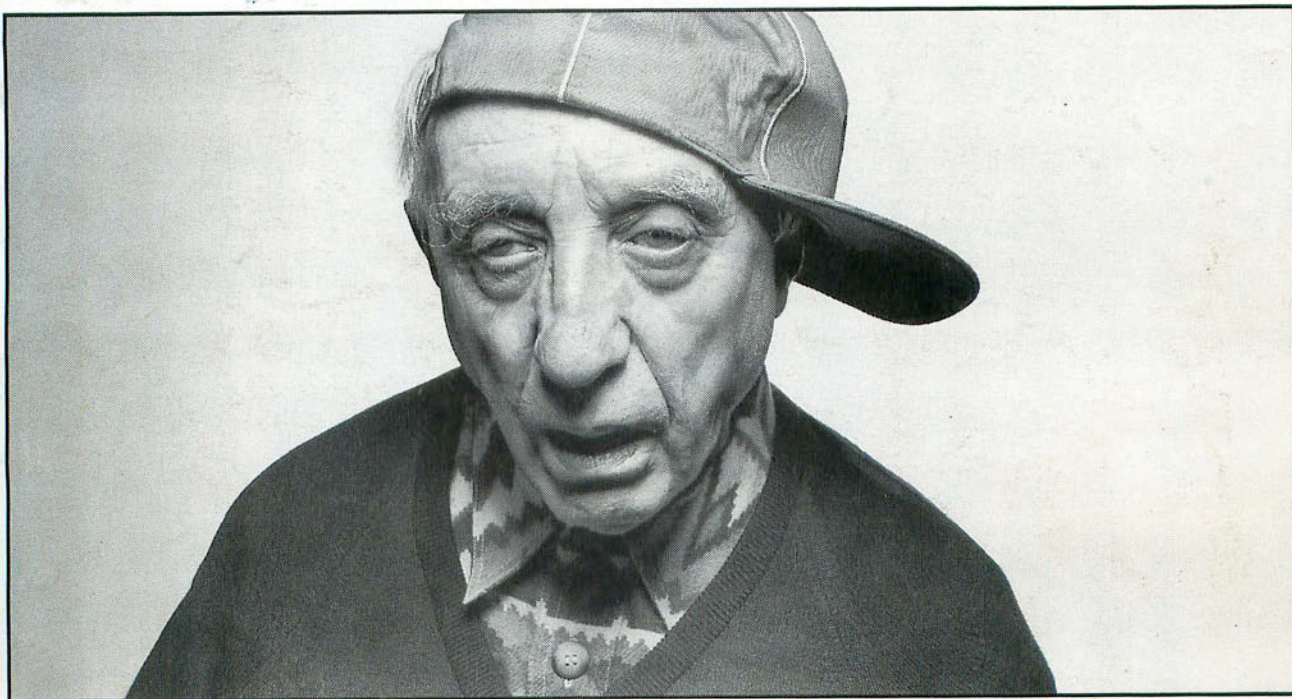
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